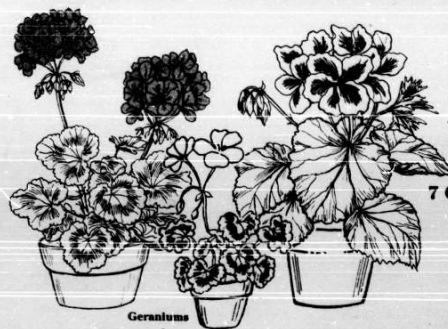


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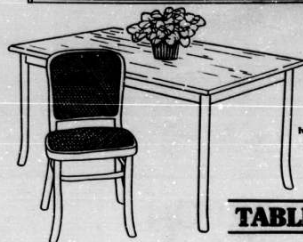
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READER

VOLUME 14, NO. 10, MAR. 14, 1985 SAN DIEGO'S WEEKLY



Are You Country Inside?

It takes more than boots and hats and beer.
But it can be done, even here in urban San Diego.

The full moon has come up orange. At eight-thirty on a Thursday evening, a mellow glow lies in thick slabs across the cabs of pickup trucks and swatches the hoods of cars still warm to the touch, all herded on the diagonal into Wrangler's Roost parking lot, on Mission Gorge Road near Zion Avenue. Inside the country nightclub Willie and Wayne sing their poignant duet — "Mamas, Don't Let Your Babies Grow Up to Be Cowboys" — from the juke box, and the line, "Cowboys love smoky ol' poolrooms and clean mountain mornings," feels as live as a critter wriggling up the heart line on your palm. The red and yellow neon Stroh's and Budweiser, the white and red Lone Star crest with its blue star rising, bathe the vacant dance floor gold and kindle upturned faces, young faces and some older, with graying beards and sideburns gone silver and skin grizzled. Almost everyone is in jeans, boots, cowboy hats, but there are also some men in billed caps adorned with slow-pitch team insignias and beer brands. Both sexes hitch jeans with leather belts onto which nicknames and first names are tooled, and many wear red Wrangler's Roost jackets.

By ten minutes till nine, people are huddling up two and three deep at the bar, clinking drinks to say hello and sucking down beer from long-neck bottles. Reeling back on their heels, the men — whose body types range from prime brutes to beer guts and slack bellies — shake hands, pump the dual palm grip two and three times, slap forearms, roar out, "Hi, Paul," and huskily, warmly, almost sweetly, call each other "Bro." Women hug and clasp other women, and strain onto tiptoes to hug and kiss men.

In the dim room, the bearded and mustachioed faces resemble rusty daguerotypes of a blissful Jesse James, of Civil War combatants home on leave, of passionate bandits, treacherous stagecoach robbers, smoldering gauchos, and pioneers on the rolling

By Judith Moore

Photographs by Joe Klein (continued on page 10)



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Not A Mormon

Though not a Mormon, I was saddened by the strong bias, negativity, and misinformation which permeated Steve Sorenson's article "In the Eyes of the Elders" (March 7). Yet I was struck by the author's regretful longing for the faith he seems never to have tried — and now wants to hurt. And I did learn a valuable lesson: if I ever want to understand another religion, I will not go to a disgruntled ex-member for information.
Roy Williamson
Spring Valley

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, P.O. Box 80803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Ticks Of The Missionaries

Despite the resounding ending Steve Sorenson gave his article on Mormon missionaries, what struck me most was that after his lengthy childhood and his lengthy interview, he still had no comprehension of what makes missionaries tick. His incredible self-projections onto the elders did, however, say a lot about those who fall away. I'm continually reminded that people can spend years actively involved in the LDS church, or perhaps any church, without catching on to what it is all about. Teenagers, especially, tend to think that unpopular

of the key statements I made to him in reference to the Bobby Sox and Girls Softball Association registration campaigns in Mira Mesa.

Mr. Arnold made it sound as if my group's going into the parking area at the recreation center and handing out informational flyers on Bobby Sox softball was highly unethical. This practice is done by numerous other youth sports groups and I so stated to Mr. Arnold.

Also, Mr. Arnold mistated the "buddy system." The girl who comes in with another paying girl is not free; she also pays the fee.

I would like to make one last but very key point about female youth softball, whether G.S.A. or Bobby Sox or any other name you might call it. The girls' softball programs in general are suffering and the reasons are numerous.

Mr. Castle from G.S.A. said they sat back and laughed at me and my registration workers when we went to the parking lot and handed out flyers. I think, to make girls' softball strong, it will take more legwork and exposure to the area in the form of informational handouts, posters, et cetera.

I would recommend that rather than sitting back and laughing at the aggressive activities of some people who have female youth softball uppermost in their minds, maybe other people should follow suit and go out and find the girls rather than making them come to you.

To allow one or two leagues to survive, the leagues had better find a way of getting information to the girls of Mira Mesa and not limited to a month prior to the season's start.

Ron Schoors
Mira Mesa

Erratum

The local newspaper which last month reported an increased interest in the drug leprosinamine as a possible treatment for AIDS was incorrectly identified in last week's Reader. The report appeared in *Update: The Reader* regrets the error.

A Goat Note

Re: "San Sucks a Social Mate" in your February 28 edition, out of respect to women everywhere, that pompous old goat should be put out to pasture where he belongs — San Clemente Island. And let's hope he's the only one overlooked by the Fund for Animals.

I can't help but believe his first wife took the easy way out!
Scarlett Sankay
San Diego

Another Duncan Letter

In the past, I have been annoyed by the pointless and often inane "reviews" of your so-called movie critic, Duncan Shepherd. His usage of inflated vocabulary does not hide the fact that he really has very little constructive criticism dealing with the film in question.

However, in the February 28 edition of the Reader ("The Casting of the Die"), his scribbles have reached yet another plateau of absurdity.

Either Mr. Shepherd is in need of immediate psychiatric help, or the gibberish that is printed in his own tongue, indecipherable to anyone knowledgeable of the English language, I write this publication. Find many of the articles fascinating, and feel that San Diegans deserve a higher quality of film comment than Mr. Shepherd seems to be able to offer.

If he dislikes ninety-five percent of all films released, as indicated in his "critiques," perhaps he should look for a new occupation.

Rich Leighton
San Diego

Softball Uppermost In Minds

In your "City Lights" section (February 28) your reporter Thomas K. Arnold left out some

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City Lights

Call Yourself A Radio Station

Bobby Rich, program director and morning air personality of radio station KFMB-FM (B-100), is not blind to the irony of it all. "Here is one of the biggest hits of contemporary times, and you won't hear it on the radio in San Diego," Rich says. That's a slight exaggeration; the song he's referring to, "Hey Jude" by the Beatles, is still played occasionally on other local stations. But it isn't played on B-100, and the reason for its banishment is in large part Rich's own doing. Last October 1 his radio station, as a promotion, announced plans to give away \$10,000 the next time it aired the Beatles' most popular — and, at seven and a half minutes, longest — single. Every hour, every day, for more than six weeks, listeners were told to call the station's request line the moment they heard the song, with the promise that the hundredth caller would win the prize. The song, normally played once every couple of weeks, was held off the air until the afternoon of November 18. Rich says: at that time, the first \$10,000 was given away. And on November 30, the process began all over again, continuing until December 20, when "Hey Jude" was played again and a second prize of \$10,000 was awarded. In the meantime, however,



Photograph by David Conroy

other local stations were continuing to play the song, and in virtually every instance those stations received a rash of phone calls from confused listeners. Jim LaMarca, program director of oldies station XTRA-AM (69 XTRA Gold) and host of a Sunday morning oldies show on new

wave sister station XTRA-FM (91X), recalls airing the song one morning and within ten minutes getting no fewer than twenty calls. "Everybody reacted to it," LaMarca says. "They were making such a big deal of it." Anticipating a similar reaction on his AM station, LaMarca promptly

pushed the song out of "A" rotation (once every three days) to "C" rotation (once a week).

The song also prompted a reaction from the phone company. In a January 8 letter to KFMB general manager Paul Palmer, Pacific Bell said the promotion had tied up phone lines all over the city and added, "The harm to the public from inability to use the telephone network for emergency and other calls transcends... the transient benefit of these 'offensive' type of contests." Nine months earlier, due to similar problems with past contests, Pacific Bell had ordered most stations in the city to change their record request and contest phone numbers to specially reserved "high volume" lines beginning with the prefix 570; a phone company spokesman says the prefix acts as a "limiter" that cuts off calls after a certain number to prevent circuit overload. Pacific Bell also laid down a list of guidelines for future radio promotions.

Among these are that stations determine the winner more quickly by awarding prizes to the tenth caller, instead of the phone company in advance of any contests that might create problems; avoid awarding prizes during peak hours of telephone usage (weekdays between 8:30 and 9:00 a.m. and 2:30 to 4:00 p.m.); on Mondays, and on days following a holiday; and refrain from using the "tease" technique, in which stations

promise to award a prize when they play three certain songs in a row and then periodically play one or two of those songs to "tease" the listeners into thinking all three will be played.

"The higher the number of the winning call, the more calls to the station and the greater the chance of a problem," says the spokesman. "When too many people from a certain area call all at once, it's something like a mini-earthquake, and phone service is temporarily shut off in those areas because the circuits become overloaded." In B-100's case, the fact that the prize went to the hundredth caller rather than the recommended tenth created such a surge that even the high-volume number could not handle all the calls; as a result, service was temporarily cut in eight different areas, including Linda Vista, San Marcos, Santee, and Encinitas.

General manager Palmer responded to the phone company's complaints with a terse note stating that B-100 had conformed to most of the guidelines but would not inform Pacific Bell of impending contests. As he explained in a subsequent interview, "We don't want to take any chances by turning over information that we're trying to keep secret and that only one or two people from our radio station even know about."

— T.K.A.

When You Wish To Pawn A Stereo

Local pawnbrokers have split into opposing camps over a trend unique to San Diego. Pawnshops outside the city of San Diego, primarily in the East and North County areas, are offering something called a "thirty-day buy-back plan," and have abandoned the state-regulated system wherein they loan a person money at a sliding interest rate for six months. "While [the thirty-day buy-back] may not be illegal per se," explains Dennis Hooker, president of the statewide Collateral Loan Association, which claims 235 pawnshop owners as members, "it is unethical. It's a circumvention of the loan laws."

Even though the San Diego police do consider it illegal and don't allow it in the city, deputy sheriffs in the outlying areas aren't convinced and have allowed the unregulated system to flourish. "It's chaos," remarks Steve Krasser, owner of The Pawnshop on Clairemont Mesa Boulevard.

Krasser is one of the established pawnbrokers who think the six-month loan system works fine. This system has been in effect for years and is tightly controlled by the state. If you bring in a watch,



A Pawnshop by El Com

say, as collateral and Krasser loans you fifty dollars, you have six months in which to come back, pay off the loan, and reclaim your watch. At the end of the full six months you will have to pay a total of \$11.50 in interest, or about twenty percent. If you don't come back, after six months the watch is Krasser's, and he can display it and sell it.

But the pawn dealers outside the city claim that, for them, the six-month system just isn't profitable. Larry Loeser of El Cajon Jewelry and Loan, who

deals exclusively with the thirty-day buy-back, says, "I wouldn't have switched [from the six-month system], except another pawnshop moved to within a mile of me, and my business plummeted." Loeser claims that pawnshops in the City of San Diego have much more business than those on the outside, and that the thirty-day buy-back is the only way the little guys can compete.

The upstart work this way: When you go in to get some money for your watch, they offer you a little more cash than they would on a conventional six-month loan, but are careful not to call the deal a loan. Loeser will tell you that he'll hold the watch for thirty days (maybe sixty days if you're a regular customer), then give

you your first crack at buying it back for the same price he charged you, plus twenty percent interest. "It's a quicker turnover," explains Loeser. "You get to see people more often..." On the six-month system we found ourselves crossing over into another business — storage. We found people were using us to store things, and we were paying them."

"I store stuff for people all the time," retorts Steve Krasser. "That's my business. I'm filled up, I barely get room to walk in here. But am I in this business or am I not in this business?" Krasser and other conventional pawnbrokers

object to the differing enforcement policies between the city and the county. "It's unfair that some shops can do it, and others can't," he says, "and it's unfair to the customer not to be told he can get a six-month loan rather than a thirty-day loan." Krasser says that his and others' complaints to the sheriff's department have met with a terse, "Show us the victim."

The victims, according to Krasser, are those who are kept unaware of the six-month alternative. "It's not that we don't have a problem with it," says Deputy Robert Hostet of the sheriff's vice detail. "But we've been involved in a couple of cases when the [complainants] refused to prosecute."

Meanwhile Dennis Hooker of San Jose, head of the pawnbrokers association, continues to receive complaints from his members about the renegades, and while he has contacted the state attorney general's office in an effort to get the practice regulated or abolished, he's met with little interest. "The problem seems to be confined to San Diego," says Hooker. "They don't do it in Los Angeles. Until it spreads elsewhere, there's probably nothing we can do."

— N.M.



Ed Lam

The Catfish King

Though forty-six-year-old Ed Lam was raised in Da Nang, on the east coast of Vietnam, and came of age during successive wars, politics never much interested him. Fishing was always his passion, even while his vocation sent him into the jungles of Vietnam, Laos, and Cambodia, working as a supply man for Air America's infamous CIA-run airline. When he could avoid combat zones, Lam Van Lam (he changed his name to Ed when he became an American citizen in 1981) would head to the nearest lake or river to drop in a line. When he was closer to home he often fished the Mekong Delta and the Da Nang River. As South Vietnam fell to the Communists in 1975, Lam and his wife were in Laos, and they



became part of the first wave of refugees to reach San Diego. Ten years later, Lam finds himself something of a living legend in San Diego fishing circles, where he's known reverentially as the Catfish King.

Wars come and go, governments rise and fall, but fishing remains an eternal virtue. And for Ed Lam, fishing has been an escape into peace that netted an unwanted notoriety. He just started out trying to catch some fresh catfish on Lake Murray one day, and now he finds himself bestowed by national sportsmen's magazines, consistent high limits and record catches, recurring mentions by outdoor writers in

local newspapers, and constant recognition by fishermen. "People come to shake my hand all the time," says the diminutive Vietnamese. "Sometimes I have to hide. Out on the lakes, sounds carry half a mile, and I hear 'Where's Ed Lam, where's Ed Lam?' They try to follow me. Sometimes I pull my hat down so they don't know who I am."

Not that he's complaining. Lam loves catfish — both the catching and the eating thereof — and the fact that they're a smart, wary animal that must be stalked with great care, as well as the fact that they're also a prime delicacy for many Asians, has made him a celebrity with both anglers and refugees. But his success has created a mythology, parts of which he could do without. For instance, some local fishing constables, such as game wardens and rangers, suspect that Lam illegally sells his catch to local Oriental markets and restaurants. Lam flatly denies this. "I have a lot of friends I give fish to and I keep a few," he explains, "unsurprised at the question."

"What people say, I don't mind. It's illegal to sell sport fish, so I don't do it." Oriental markets in Linda Vista and other parts of town sell a lot of catfish, which store managers say comes from fish-bocals in the Imperial Valley. "People come in all the time and try to sell me catfish," says Van Lai, manager of the Mekong 2 market in Linda Vista, which doesn't sell fish. "But I never buy. Too much trouble."

In the corner of Ed Lam's dining room lies a four-and-one-half horsepower Evinrude outboard motor, which he fastens to remind skills on most weekends. When he can get off in the middle of the week from his job as a case worker with the International Rescue Committee, Lam flies straight to the water. He prefers to fish either Lake Hodges near Escondido, El Capitan reservoir east of El Cajon, or Lower Otay Lake near the Mexican border, which just opened its fishing season at the end of January and where Lam caught ten of the thirteen catfish landed in the first couple of days. His typical catch of ten fish often weighs in at more than one hundred pounds, and once he hauled in 217 pounds of catfish in two days. His record thirty-one-pound, seven-ounce catfish is mounted and hanging in the concession stand at Otay.

Lam's fishing secrets are freely shared with his friends. "Sometimes I sit for two or three hours," Here's a secret about Lake Hodges: "The fish don't bite on the bottom," Lam says, smiling with insider's glee. "They stay pretty close to the 'r'ace. Nobody know that."

— N.M.

City Lights

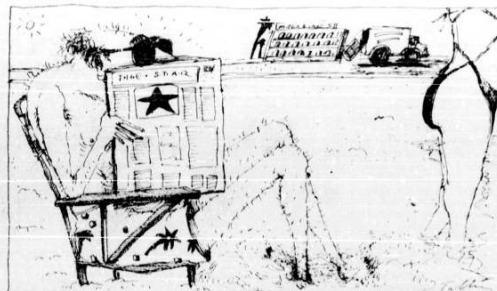


Illustration by Jeffrey Miller

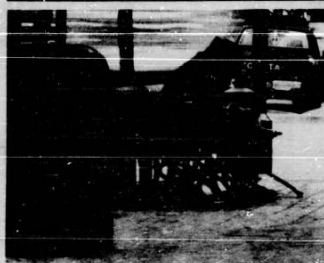
As Soon As They Hit The Stands

It's true that hard news stories do not possess the same verve as reportage which depicts a young woman's claim that she is soon to have Elvis Presley's baby. Rigorous analysis of Mideast peace negotiations does not produce the same emotional high one achieves only after reading of a hardnosed exploits with UFOs. San Diegans know this all too well, as their reading habits will readily testify. Wayne Allen is general manager of ARA Services, the largest periodical distributor in San Diego, and he oversees the distribution of magazines to more than 1250 newsstands, bookstores, and supermarkets throughout San Diego County. A perusal of his company's list of its top-selling magazines reveals something of the city's

character: Far outstripping any other publication is *TV Guide*. Allen's company sells more than 123,000 copies each week. Coming in a distant second is everyone's favorite tabloid, the *National Enquirer*, at 37,000 per week. Neck and neck for third place, each selling more than 23,000 copies weekly, are the *Star*, an *Enquirer*-esque publication, and San Diego's own *Tuned In* magazine. *People*, for individuals who have taken television viewing to its logical conclusion and actually read about it, sells 19,000 weekly. *The Globe*, another *Enquirer* look-alike, comes in fifth place at 12,000, and two women's magazines vie for sixth at 7000 copies weekly — *Woman's World* and *Cosmopolitan*. *Penthouse* trails slightly behind at just under 7000, while *Time* and *Newsweek* come dragging in at a little over 4000 copies weekly.

Political commentary does not fare so well. *The New Republic* and the *National Review* place so far down Allen's list that he could not find them. He does estimate, however, that he sells roughly sixty of each a month. *Harpers* sells 150 per issue, and *Univis* fur is doing well when compared with other literary publications, at close to 600 copies per issue (Allen stopped carrying the *New York Review of Books* because its sales dropped below twenty-five a month last year). But the bigwigs *Fortune* and *Buntz* fare are in the dust by *Soldier of Harpers* magazine, which sells more than 2500 copies per month. Locally published *Guns* also does well, selling around 1500 per issue. Topping all of these minor publications, though, is *Four Wheel Drive* magazine, almost on a par with *Time*, selling just under 4000 copies per month.

— A.O.



Photograph by Craig Carlson

A sidewalk bench in the Gaslamp district

My Bench Or Yours?

The many hands of city government don't always work in concert. Take downtown San Diego's sidewalk benches, a pedestrian amenity seen, in place along C Street and on the brick-covered blocks south of Broadway. Many merchants condemn the wooden benches as a roosting spot for transients, and some have successfully demanded that the city planning department junk the benches from the street. "They are

fifth and some are missing," K. M. Goetschle says of the three benches outside the Security Pacific Bank branch between Fifth and E. "They have become a gathering place for drunks, dope users, dirty people sleeping, panhandling, [and] loitering." Those particular benches, valued at \$750 each, will soon be pulled, along with another set kitty-corner to the bank and two sets on C Street between Third and Fourth avenues.

Paul Krasser, Neal Matthews, and Abe Orin

This grassroots disenchantment with public seating hasn't discouraged the Centre City Development Corporation, a city agency into spending millions to beautify Horton Plaza and the surrounding areas. CCDC will pay about \$6400 for eight wooden Victorian-style benches to be placed inside the restored Horton Plaza park, formerly a notorious transient encampment. Twenty new mesh benches costing \$1000 each will be placed on surrounding blocks. "They have no backs, and if you fall asleep, you'll fall off," reports a CCDC architect, who says the benches were specifically designed to deter snowing. But Art Skolnick, director of the Gaslamp Quarter Council, argues that downtown just isn't ready for any benches, even the vagrant-proof mesh ones. "The CCDC planners will be sorry," says Skolnick, whose office courtyard is packed with tell benches that were pulled off the street by disgruntled Gaslamp merchants.

— P.K.

STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
What's virgin wool? Does it come from young sheep who are taken to a monastery where the monks teach them the meaning of "wool"? And what about the sweater that says "virgin acrylic" on its label?

John and Tomer Burnett

San Diego

Just where do you guys buy your clothes? Virgin acrylic? Sounds like something you'd find at Jim Bob's Haute Couture and Pizzeria. I did a lot of label checking, and I'm relieved to say none of my friends and acquaintances wear clothes labeled virgin acrylic. I do believe you fellows, though, having once seen such a label myself. It's not commonly found, however, since most manufacturers have enough pride not to resort to such a blatant example of self-deception in advertising. The label is simply a play on the "virgin wool" label, of course, and is intended to lend a sense of worth to the garment that undoubtedly isn't merited. What such a label would have you believe is that the fibers in the article have not been used previously — which is undoubtedly true, since the recycling of synthetic fibers would cost far more than does the manufacture of new material. The Federal Trade Commission makes no mention in its regulations of "virgin" acrylic — or any other manmade fiber — so such a label is legally meaningless.

Virgin wool, on the other hand, is defined very specifically. Under the Wool Products Labeling Act of 1939, all wool products moving by interstate commerce must be labeled as to the amount and type of wool. "Wool" or "virgin wool" or "new wool" means the garment is made from wool that has not been previously processed in any way, shape, or form. (In Australia the term has a different meaning, referring to the first clipping from a sheep that has never been sheared.



Illustration by Rick Gray

Supposedly this is the best kind of wool. I don't even want to know why. It's not so common nowadays, but garments are sometimes made from reprocessed or reused wool — what's known as "shoddy" wool, remanufactured wool obtained from shredding discarded or unsold woolen garments. These too must be labeled accordingly. Actually, I think owning an article of clothing with a "shoddy wool" label would be quite a distinction. Everybody has clothing with that fancy pure virgin wool symbol (you know, the three-leaved swirling flower), but who can boast of a genuine "shoddy wool" overcoat?

Dear Matthew Alice:
I'm phobic about swimming in the sea. Ever since I was a child, I have been terrified that if I ever were to venture into the briny swells, lightning might strike the ocean someplace beyond the horizon and I never know why. Scary, isn't it? My friends call me a fool. Am I unreasonable?

ble? If lightning ever struck the water, how far away would I have to be in order to be safe?

Robert O'Toole

Normal Heights

I'm not one to make fun of phobias, but really now, Robert, aren't you being just a tad overcautious? Lightning doesn't strike the ocean and turn the entire thing into a giant kettle of fried fish, does it? Common sense tells you that. But phobic people do not always use common sense with open arms, so I'll have to give your quivering subconscious a firm nudge toward the sea with a few well-aimed facts.

Robert's question is actually one I left unanswered from last year and which I mentioned in my year-in-review column. Carl Lind of La Jolla leaped to my rescue, though, and supplied the answer: he cites an article in the November/December 1984 issue of *Sea Secrets*, an oceanographic journal that had heretofore escaped my notice. (In return for Carl's help, I promise in a future column to answer his puzzler — namely, the derivation

of certain nicknames, such as Peggy from Margaret and Bill from William). Robert should first understand that his question, while absurd in its extremeness, does possess a shred of validity. Because electricity travels along the path of least resistance — through the medium with the best conductivity — and because salt water is a good conductor, a bolt of lightning will spread out and dissipate when it hits the ocean's surface. Don't ask me how the numbers were derived, but the *Sea Secrets* article says that a swimmer can be fatally injured if he or she is unlucky enough to be within twenty-five feet of the place the lightning strikes; the swimmer may still feel the current from as far away as seventy-five feet.

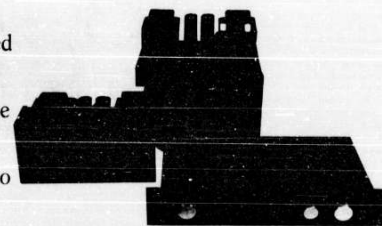
Should you be in fresh water — a swimming pool, for example — and not the Pacific, your danger is greater. Fresh water is an even poorer conductor than the human body, so that hungry bolt of lightning will zap around until it finds an easier path to follow than the water — perhaps your poor, dumb body. If you feel a sudden onslaught of bravado during a storm and decide you can't resist a plunge in the water, your advice is to look westward.

Your chances of survival are also greater if you're below the surface, since lightning doesn't penetrate very deeply. *Sea Secrets'* words of wisdom are that if you're caught in an electrical storm while scuba diving, you should move along the ocean floor until you get below your boat. The tiny flaw I see in this is that you can't know you've been diving during a lightning storm until you stick your head out of the water and observe the fireworks. That seems to me not to be the place you'd want to imitate a floating lightning rod. □

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 KRUGER

AT TWELVE DOLLARS PER MONTH, BASIC CABLE television service in the City of San Diego is a bargain. The price of cable programming hasn't even kept pace with inflation since 1979. Cox and Southwestern cable companies have increased their monthly fees at about one-half the consumer price index and neither firm has asked for a general rate hike. But this apparent fiscal restraint isn't due to corporate kindness or the pressures of competition in San Diego, the nation's largest cable market. Cox and Southwestern are hard-driving businesses with dollar-wise corporate parents, and both firms now enjoy de facto monopolies in their respective service areas. Cox controls city residences south of Mission Valley and Southwestern holds Clairemont, Terrasanta, and the turf north of Mission Valley in its grip.

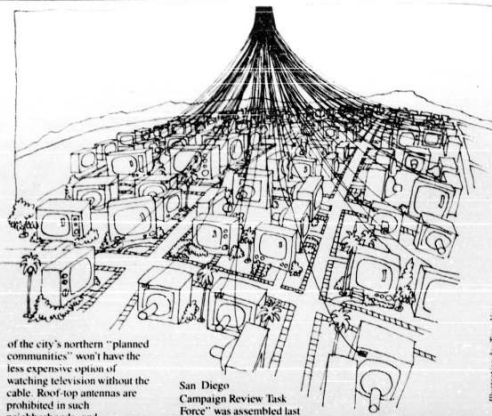
The deterrent to hefty price increases is a city ordinance that gives the city council power to approve or deny rate hikes proposed by Cox and Southwestern. The firms must petition for the fee increases and submit a complete accounting which reveals everything from advertising, promotion, and legal fees to taxes, depreciation, and net income. Cox last month challenged the ordinance in superior court, arguing that a state law deregulating cable makes the city ordinance invalid and allows Cox to raise its rates at will. San Diego City Attorney John Witt argues forcefully that San Diego isn't bound by the state law, that the city ordinance remains valid and controlling. Witt and other observers agree that the ensuing court fight could tie up Cox and the city in court for

years, but city officials believe the cable company — whose executives declined to return repeated phone calls — would rather sue the city than submit to an audit as part of a rate-hike request.

San Diego cable customers still can expect increases in their monthly bills, despite the court fight and Cox's unwillingness to seek a city-approved rate increase. Along with customary increases for inflation — the most recent was a 4.7 percent jump effective this January — a new federal law allows for unchallenged rate hikes of five percent in both 1985 and 1986. Beginning in 1987, this federal deregulation law lets cable companies invoke unlimited rate increases.

Under the federal law, San Diego will still be allowed to control the quality of the cable service, and to collect up to five percent of the company's gross revenues. (San Diego currently receives three percent, or \$1.2 million, from Cox and Southwestern's combined annual revenues.) Other cable firms will continue to have the opportunity to break the de facto monopolies by competing with Cox or Southwestern, but City Attorney Witt doesn't believe that even hefty rate hikes by Cox or Southwestern will spur competitors to offer a similar cable service for less.

Witt instead argues that strapping cable along city telephone poles is so expensive and capital-intensive that other companies will continue to be deterred from challenging the two existing franchises. "People will have to grit their teeth and pay [their monthly cable bill] or watch only what they can get on television without the cable," says the city attorney. And residents in many



of the city's northern "planned communities" won't have the less expensive option of watching television without the cable. Roof-top antennas are prohibited in such neighborhoods, and homeowners there are dependent upon cable for television reception. In Rancho Bernardo, for example, ninety-two percent of the community's 8800 homes are wired to cable.

When the San Diego City Council decided last year to review its campaign spending laws, political cynics predicted the council would form a "task force" stacked with campaign consultants who make their living from local elections. This "expert" task force would recommend that the campaign contribution limit be doubled, tripled, or quadrupled from the current \$250-per-person maximum. The council members, who want more money to spend in their campaigns but don't want voters to see them raising the ante, would politely debate, then accept, the task force's suggestions.

The cynics, including Common Cause coordinator Mark Zerbe, appear correct so far. The council's 1985

San Diego Campaign Review Task Force was assembled last week by William Jones, the only council member who is neither running for re-election nor is mentioned as a possible successor to Mayor Hedgecock. And it's a group very different from the one formed in 1980 to undertake a similar review. That 1980 panel had no campaign professionals; fourteen of its nineteen members — including D.A. Ed Miller, City Attorney John Witt, and ex-county counsel Don Clark — were campaign enforcement officials. The group recommended that the campaign ordinance be exceedingly strict, especially in the area of loans to candidates. Not one of its suggestions was adopted by the city council.

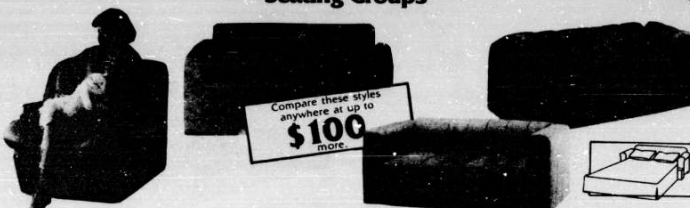
The new task force has no enforcement officials, and as Common Cause's Zerbe pointedly told the council, is stacked with lobbyists and fundraisers, including Bud Porter, Nancy MacHutchin, and Ken Rizer. Zerbe, who will serve on the task force despite his criticism of the

lobbyists, doesn't want the \$250 campaign limitation increased. But he's more concerned that the task force might call for an end to the current ban on campaign giving by corporations and businesses. Lobbyist Porter, for example, has spoken skeptically of campaign spending restraints, and Common Cause member Bill Benjamin recalls a meeting he attended last December in which lobbyist Craig Lee discussed the business community's desire that corporate giving be allowed. (Lee takes credit for helping Councilman Jones select members of the current task force.) Common Cause argues that the ban on corporate gifts prevents individuals from funneling money into campaigns without disclosing their identity. The 1980 task force also praised the corporate prohibition. Zerbe says that if a relaxation of the corporate-giving ban is supported by the task force, "I'll start screaming my head off."

Illustration by Tom Voss

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MARCH 14, 1985

Country

(continued from page 1)
 parties of a hundred years earlier, while the women are strikingly contemporary, slender women in tight jeans, and heavier women who are bulky and stolid in their denim, and who strain to smile. Nowhere is there the celebrated Dolly Parton bosom or the teased, high hair. The women are predominantly light-haired, and some could be set on a rodeo parade float, dressed as they are in red and pale blue and stark white, ribbon- and silver-trimmed hats that match colors in belts or three-inch heeled boots. One pair of boots, startling, is shining red patent leather.

Up close, the back pockets of the jeans reveal three names — Lee, Wrangler, or Levi. They are plain jeans, no tricky stitching. The hats have wide brims, curved low in the front, that protect a range rider's eyes from oncoming sun, or narrow brims, higher-crowned bankers' Stetsons, what Dallas's J.R. wears, and both styles come in black, beige, brown felts, and straw, with pleasant feathers and toothpicks tucked into the bands. Country dancers prefer Nikes and Adidas, but tonight most wear boots that range from plain, scuffed, square-toe mahogany Fryes to pointed-are, two-tone calf and anacoda. Shorter men raise themselves up on two-inch heels; born six-footers don't boast more than one-inch stubs of heel. By nine o'clock, heels are taping.

Wrangler's Roost is a family operation, and the general manager's

mother, a petite blonde, scoots from table to table, tipping a flaming match into the knobbed red glasses that hold candles. "Hiya sweetie," she says, and those around the tables look up and smile and say, "Hi, Mom." More than one man whose candle she lights says solemnly, "Thank you, ma'am." (Hank Williams Jr.'s song, "A Country Boy Can Survive," tells the story: "We say grace and we say 'ma'am, if you ain't into that, we don't give a damn.'")

A lean six-foot-six, thirty-year-old blond computer salesman, who shows himself to be a skilled dancer once the band starts up, discusses his conversion to country music. "I've done it all — ballroom, disco . . . Hated the music but loved to dance, and now I'm into country. Disco is dead."

He especially likes clogging, a group dance first performed in the American colonies in Appalachia by dancers wearing heavy boots or wooden shoes, and now done in shoes with metal taps. "Clogging's a blast!" he says. "A blast! Crystal T's has an aerobic dance contest. I've wanted to do a clog for the contest. It's as aerobic as anything."

He has bought some country clothes. "Cowboy western wear, whatever you want to call it, it's just another drag, for the straights or the gays. It's just another uniform," he says. "At work I put on my tie. But if I showed up with my tie on in here, I'd get comments. And I'd never show up in a full country outfit at work. One day I wore my hat to work when it rained. I had to hide it right away!"

His non country friends don't understand. "Not at all." That dismays him. "I go to operas," he says, "but I find that people who go to operas don't understand country." And be-

cause most of the women he goes out with don't like country music, he now dates only on weekends, reserving weeknights for country. "Every once in a while the old crowd will call me and say, 'Meet us at Crystal T's or Bobby McGee's.' His disco friends rarely agree to meet him here."

He has made some very good friends at Wrangler's Roost, male and female, and dated several women he met here. "Of course," he warns, or seems to warn, but speaks so loudly, straining above the rising din to be heard, that it is difficult to discover his intention. "There's a little bit of Peyton Place here, like in all the clubs." But Wrangler's Roost is not, he emphasizes, a "rowdy" place, a factor he sees as having led to the demise of other country nightclubs.

"The reputation for rowdiness goes around. Rumors happen fast in rock places, clubs happen fast, clubs die fast. In country, rumors go around slower, but once they settle, they settle for good."

The five-nights-a-week house band that has been at Wrangler's Roost for three years is Steer Crazy, four pieces plus an opera-trained diminutive "girl" singer, Stephanie Marino, fragile in a long cotton print dress. While the band tunes up and does sound checks, the crowd, edgy, eager to dance, skirts the dance floor. When the band's leader yells out over the mike, "Let's get those line dancers up!" whoops and ya-boos break out, the line begins to form, and the dancers step out to Merle Haggard's "Big City." "Turn me loose, big city/Set me free, somewhere in the middle of Montana." Faces go blank, expressionless, and eyes look straight ahead. The mouths repeat the lyric, "Turn me loose . . . Bodies are im-

mobile above the waist, boots executing intricate patterns without one misstep. Even the bearish broad-backed men in size-twelve boots are as perfectly in step as chorines in a Rockettes kick line. The men, thumbs tucked in front belt loops, keep their upper bodies stiff. They swagger. They reek of menace. On women, the upper bodies' mute postures accentuate vulnerability.

The film *Urban Cowboy*, starring New Jersey-born John Travolta, flashed on screens in the summer of 1980, three years after *Saturday Night Fever*, *Fever's* location was Brooklyn and the disco, *Cowboy's* Houston and Gilley's, the country nightclub. The two movies had similar plots: working-class youths, stuck all day in meaningless labor, get loose at night.

Urban Cowboy grew out of a 1978 *Esquire* article by Aaron Latham, and Latham co-wrote the movie script. Returning to the article, one discovers the progenitor of *Cowboy's* Bud in a petrochemical company laborer, about whom Latham wrote, "He is as uncertain about where his life is going as America is confused about where it wants to go. And when America is confused, it turns to its most durable myth: the cowboy . . . In these anxious days, some Americans have turned for salvation to God, others have turned to bad prophets, but more and more people are turning to the cowboy hat."

By the fall of 1980, *Urban Cowboy* had spawned country nightclubs and made country dress and manner (or mannerisms) de rigueur for bankers, beer truck drivers, debutantes, and dime store clerks. And it kicked off a craze for country dancing.

Now that excitement over the movie

has died down, and several country nightclubs in San Diego have changed firms (the Alamo in Clairemont and Magnolia Mulwary's in Sanate) or given up and closed down the Mustang Club, across from the Sports Arena), rumor is, country has died. Not true, insist country DJs, club managers, and clubgoers. The movie, they say, exposed country music and the country way of life to a nationwide audience and broadened their appeal. It helped the music and its aficionados shed a long-standing inferiority complex. And there has been, this group asserts, a slow, steady increase of regulars — young, with suburban and urban roots — come to socialize in country nightclubs.

Long-time country fans echo Mike Shepherd's assessment of the movie's effect. "Urban Cowboy rode the fact that country was getting big," says the program director for country station KSON. "Country had begun to show its strength by 1974, and when *Urban*

Cowboy came along, everyone forgot there was this tremendous prior buildup of country interest."

Wrangler's Roost was country in what KSON's operations coordinator Jim Knight calls "the pre-*Urban Cowboy* dog days of country music." The most centrally located country nightclub in the area, Wrangler's Roost has run a country format for eight years. Only Country Bumpkin in Imperial Beach has been around longer as a strictly country nightclub. Drinking coffee one weekday morning at the Roost's bar, Ken Beunas, the club's general manager, reflects on the rise of country. He is an intense, good-natured man in his mid-thirties, who with his family owns the club. He recalls, "Everybody and their brother that had a liquor license and a dance floor said, 'Oh! If John Travolta can dance country, so can my customers.' Beunas calls out to his brother, who is visiting with a customer six stools down in the chully midmorning dark of the bar. "Wayne,

how many were there?"

"I'd have to take my boots off to count them all," his brother responds, causing guffaws among the drinkers.

"Probably twenty-some sprang up just basically overnight," Beunas continues. "They still had all their polished brass fittings and the mirrors and the disco lights, but they had a country band up there playing."

Beunas says he is not knocking fellow club owners who jumped into country. "A lot of locations have to be a little trendy to survive," he says. Jim Knight remembers during that time club owners would call the station and tell them, "Hey, I am going to go country this weekend; I need some promotion." Knight remembers, too, the boom days when "down at the Mustang Club — where they had a bucking steer — they would run 600 people through the doors on Friday and Saturday night. The line would be built up clear down to the Sports Arena."

The recent decline reflects the

dropout of people whom Knight describes as those who saw the movie and then showed up in clubs wearing "Jordache jeans, always brand-new, brand-new boots, the little scarves tied around their necks, and little straw hats."

Few stayed. "They're not country inside," Knight says, adding in a drawl that fibrillates with DJ nervousness and comes out slowly. "You can put on a cowboy hat and say, 'I'm country,' sure. You can go in a country bar and have a good time." But the people whom *Urban Cowboy* drew initially, people who went, next, back to rock, or on to punk and new wave, were in it, Knight says, "just for the ride."

KSON's Shepherd, in suit and dark tie, in his office with his computer humming at his back, not only presents an image contrast to the blue jeans-and-boots dressed Knight, but also talks faster — about as rapidly as a country auctioneer — but he con-

(continued on page 12)

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Country

(continued from page 11)

curs with Knight's appraisal. He says, "Now that the craze has died down, records sales aren't what they were. Country music ratings are not as high, either. At the height, country was up to twenty-five or thirty percent of record sales. Now it's about fifteen. But everything bounces a little bit. You go real whole hog and then there's a burn factor."

Knight believes some club failure was due to mismanagement. There were clubs, he suggests, "which did not go into country with a committed effort. The urban cowboy patron would go in and think a club was hunky-dory. But a real true person who likes to go into country bars for the music, the friendship," was not satisfied with quick country night-spots.

One "old-timer" who played country music for many years in the area had a ready opinion of country's status. "I don't think it's never went down," he said. "The drugstore cowboy, the rhinestone type, he went out. What it is, is that every four years you have a trend change. You had this acid rock," the elderly gentleman said distastefully, "this hard metal or what-

ever—that stuff will break your god-damn eardrums. People want somethin' new. That's all."

San Diego has not been big-time cow country since before World War I. House pets now take the place of livestock, and the green, green grass of home is lawn. Farming? Container-reared cherry-tomatoes on the patio and marijuana straggling upward in the bedroom closet beneath Gro-Lux lamps. Country musicians were fiddling, picking, plucking, and singing harmony around the county in the Thirties, in bars and clubs and Elks, Moose, and VFW halls. During World War II, country musicians performed in USO clubs for servicemen hungry for down-home music. After the war, the legendary Smokey Rogers left Los Angeles, where he had played with Bob Wills and the Texas Playboys, and came to San Diego, broadcasting radio shows over a Tijuana station out of a rented house next to the Bostonia Ballroom in El Cajon, and producing live country TV marathons on channels 6 and 8. Even with all that, San Diego has never been the natural major country market that cities like Dallas, Houston, Chicago, even Los Angeles, continue to be. Yet country is bigger, locally, than most people perceive.

And country music, or just "country," they say at KSON, isn't hick music anymore. "Urbanization has changed our lives," Jim Knight says, sitting at his cluttered desk. "Country music has changed along with the

country. I like to say that it is the music of America, the country's music. And today's country listener is anybody and everybody. The bank president can be listening, the lawyer, the white-collar person in La Jolla that you didn't, typically, in the past, think of as a country fan."

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County are hot for country," program director Mike Shepherd says. "Other ZIP codes you would not expect. Tierrasanta is very big, which is ironic. The biggest for country? El Cajon, Lakeside, Chula Vista, La Mesa, Spring Valley, Escondido." Shepherd divides listeners into "actives" and "passives." An "active" he describes as "a person who listens regularly to a country station, who goes to a country nightclub, buys country records, and generally will live a country style of life. Your 'passives' aren't that involved with radio. They listen, but it is not a gathering, or focal point for them. They do not often go out to nightclubs, or shoot a lot of money into the juke boxes." Typical "active" jobs, according to Shepherd, are "construction, law enforcement, although a lot of 'passives' are cops, too. 'Actives' tend to be more stereotypical, to do blue-collar work. They tend to play hard, work hard, drink a lot of beer. A lot of them own guns, some of them wear cowboy hats and have their four-by-four jacked up out front of the country clubs."

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biggest country songs with a country audience last year was 'Stuck on You' by Lionel Richie. We felt a lot of trepidation when we were deciding whether to play it or not. But we had a lot of requests for it. And why not? It's a song of devotion, with production values not much different than a Lee Greenwood song—some people thought it was Greenwood. Well, we played it and people went crazy." Shepherd pauses, throws on his hands. "Can you imagine that thirty years ago? You'd have been run out of town even to suggest such a thing!"

And, as if on cue, Michael Murphy's sweet "What She Wants" comes across the speaker as Shepherd, who carefully footnotes his asserctions, adds, "In the Sixties, Ray Price—and others—started doing some lush stuff. This helped bring country to the masses. Now, even traditional stuff—Ricky Skaggs or John Anderson—is produced real well, and Anne Murray sounds as techno-pop as anything out there."

No force has as effectively sold country music as country radio. And nothing in the country music industry has done as much changing since 1925 when Nashville's WSM began broadcasting Grand Ole Opry live in what has become America's oldest continuing live radio program. In 1961 only eighty-one country radio stations were broadcasting across the U.S. and Canada. In 1978, before Travolta started hanging out at Gilley's to learn the Cotton-cold Joe, the count had grown

(continued on page 14)



Jim Knight, Mike Shepherd



Ken Brewster

I'M A KSON REDNECK AND PROUD OF IT! 1240 AM



Photo courtesy of Memphis's KSON

Country

(continued from page 11)

ears with Knight's appraisal. He says, "Now that the craze has died down, records sales aren't what they were. Country music ratings are not as high, either. At the height, country was up to twenty-five or thirty percent of record sales. Now it's about fifteen. But everything bounces a little bit. You go real whole hog and then there's a burn factor."

Knight believes some club failure was due to mismanagement. There were clubs, he suggests, "which did not go into country with a committed effort. The urban cowboy patron would go in and think a club was hunky-dory. But a real true person who likes to go into country bars for the music, the friendship" was not satisfied with quicky country night spots.

One "old-timer" who played country music for many years in the area had a ready opinion of country's status. "I don't think it's never went down," he said. "The drugstore cowboy, the thinsone-type, he went out. What it is, is that every four years you have a trend change. You had this acid rock," the elderly gentleman said distastefully, "this hard metal or what-

ever—that stuff will break your god-damn eardrums. People want somethin' new. That's all."

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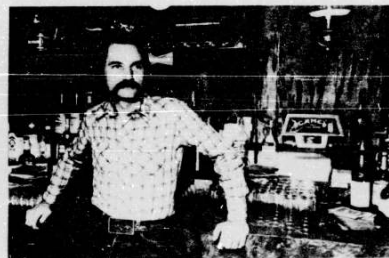
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Jim Knight, Mike Shepherd



Jim Shepherd



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Country

(continued from page 13)

to 1150. By 1983 the number of stations broadcasting solid country had nearly doubled to 2266. Country became second only to rock in radio listenership. At the same time, country music record sales boomed, with country, again, second to rock.

KSON-AM, the oldest country station in San Diego County, went on the air in 1946 as an AM classical music broadcaster. In 1963 KSON went country, adding FM in simulcast that year. Much of the credit for positive changes at KSON over the years, Knight notes, should go to former owner Dan McKinnon, the first broadcaster to be elected president of the Country Music Association. McKinnon recently sold KSON to Jefferson Pilot, a broadcasting company based in Charlotte, North Carolina, for almost eight million dollars.

Nobody worked as hard as McKinnon to make country radio first class. In February of 1962 McKinnon bought KSON, which at that time was broadcasting an easy-listening format. In those days, country disc jockeys still came in to do their shifts, hauling boxes of records, many from their personal libraries. And from shift to shift what went on the turntable could alter so radically that in one day perhaps no two DJs would play any of the same songs. While individual country DJs built loyal followings among listeners who shared their tastes, they could also offend listeners who did not, and with offense would come "tune-out." "It was," McKinnon recalled recently, "like having six dif-

ferent stations. There was no consistency. Eventually, what I did in October of 1963 was take KSON country. But I did it in a way that hadn't been done. Instead of having the DJs determine what they would play, I took control of all the music. I had management format programming like they do rock and roll. It was an elementary format at that time, but the idea was that if you listened at seven or two or ten at night, the music was consistent. You heard one radio station, not six. The radio station's ratings tripled. All of a sudden country music became a factor in the market.

"KSON became the first country music radio station to ever get advertisements from the big airlines — United, Western, PSA — from Equitable Life, the Wall Street Journal. We began to be able to sell the pulling power of country music. But previously these blue-ribbon accounts would not advertise with us. They saw country stations as just a bunch of hillbillies.

"We pointed out we weren't hillbillies," McKinnon continued. "We started wearing business suits. Before that, country radio management had worn boots, dirty white shirts, gone around smoking smelly cigars. I gave the wrong image."

Part of the change in country radio is that stations now conduct listener research. Mike Shepherd manages KSON's research department, whose yearly in-depth contacts with country listeners help determine what songs go on the station's computerized playlist. A staff of eight people telephone numbers across the county at random, eventually contacting 700 country listeners each month (8400 per year) who answer music survey questions.

A tape is played that consists of the hook line of each of the fifteen songs being tested, and the person is asked to rate each song. This survey, Shepherd states, "reflects exactly what our audience wants to hear."

Every Thursday afternoon the KSON DJs, the research staff, Knight, and Shepherd spend four hours discussing these listener responses, together with juke box and record distributors' tallies and call-in requests. From four hours of what Shepherd calls "agonizing," which includes consideration of each song's "texture," its particular appeal to either sex, if any, its relation — historically, aesthetically, psychologically, philosophically — to other songs, the week's playlist and the rotation of songs on that list are determined.

If country radio keeps country music alive in homes, cars, work places, stimulating "actives" and "passives," the country nightclub provides the fellowship. Asked what makes a country club work, Jim Knight ticks off, "a good band, good dance floor, some specials, some promotions, a good price on liquor." Ken Beunas, manager of Wrangler's Roost, characterizes the country nightclub in this way: "It is a good place to come and meet people. You have the opportunity to get to know people a lot better; it's something other than walking in here and saying, 'Well, what's you sign?' When someone asks me that, I just tell them I'm a fencer," Beunas says gleefully.

Wrangler's Roost sells "about a fifty-fifty mix between beer and cocktails," Beunas says, noting that you can't have country music without long-neck beer bottles. "Most people that come in here at night drink from the long necks. They don't pour from

them. They just kind of drink out of the bottles."

Urban Cowboy concentrated on Travolta's struggle with Gilley's mechanical steer. Although some clubs installed these, Wrangler's Roost never put one in. Bucking machines, alcohol, and insurance companies, Beunas says, do not mix.

Fights and fear of violence, it has been said, have closed down more than one country nightclub and made others at least appear to be off-limits to any but regulars. No club has suffered as badly from talk of violence as the old Lakeside Hotel in Lakeside, where Jim Knight says that "in the old days when there wasn't a lot of law enforcement out there, Indians from hereabouts and the cowboys would get into it," and that "men would sit at the bar and take bets, draw straws, and say, 'Okay, you got the short straw, the next guy that walks through the door, you gotta hit him.' So you're out for a night on the town, you walk in, 'Wham, pow.' If you got hit and came back in, you could hit the next guy who came in, and so on."

On a recent Thursday evening, a country "active" at Wrangler's Roost said, "I've heard the Lakeside Hotel is pretty rowdy. I've been told people will pick a fight just to fight. I find that hard to believe," he laughs. "But it's a good image! I've been tempted several times to go." A woman "active," hearing Lakeside mentioned, voices her opinion. "That was a heavy-duty place. It was roughneck. My ex played in a band there for ten months. They always protected the musicians. Anybody done anything to the musicians, everyone in the club would come down on them. But the place has really mellowed. It still has

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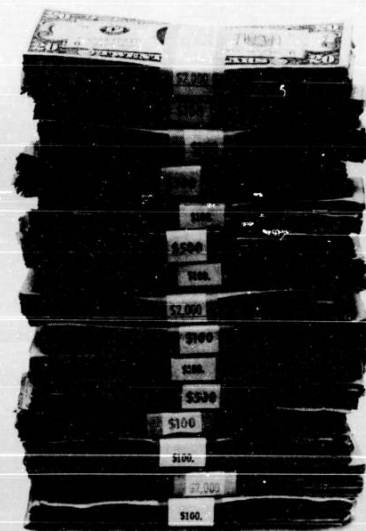
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Country

(continued from page 13)

a reputation, this is the problem."

A visit to the hotel on a recent Saturday night revealed a relaxed and calm atmosphere. On one table a fat purring brindle cat dozed among beer bottles. The Shadow Riders, potentially one of the hottest bands in town despite having been together only three months, keened and wailed out funky cowboy rip-it-up guitar solos

for dancers, listeners, and couples in the back shooting pool. Nobody was hitting anybody, and nobody appeared to be drawing straws.

Knight, who is out in country night clubs and bars several nights a week doing KSON promotions, says it has been more than a year since he saw a fight in a country bar. Becunas admits that every six or seven months a fight breaks out at Wrangler's Roost, adding that "the image of country bars being real rowdy isn't all what it's cracked up to be." Whether you have fights or not has more to do with management than entertainment format. Becunas says, making a point all country bar-hoppers make, that rock places, because they typically cater to a younger crowd, are more prone to

violent outbreaks than country nightclubs. (The typical age of patrons in his club, Becunas figures, is between twenty-eight and forty-five.)

"People who come here help police the conduct," Becunas says. "They'll tap you on the shoulder if you are out of hand, and say 'If you don't settle down, somebody from management will speak to you.'" Becunas won't hire hulking bouncers. "If you have big, intimidating people walking around looking like they are looking for a problem, a problem is going to find them. With alcohol and some people you will get a guy who is five-eight and weighs 160. You give him six beers, all of a sudden he's eight feet tall and bulletproof. You get this five-foot eight-inch guy going up to

your doorman who's six-six and saying, 'Let's go outside.' That's one reason I don't hire brute types for the door."

Many country nightclub fights start out as hair-pullers between women. In one country bar ladies' room (the doors to the women's room in country bars don't ever read "Women," but always, "Ladies"), an overhead conversation hints at what starts fights. Briskly combing out her long red hair, static electricity crackling with each stroke of the aqua comb, one woman yells to another that somebody named Earl had "upped and gone off with that goddamn bitch, an' she practically had her ol' joy juice runnin' down her jeans 'fore they got out the door. They were rubbin' like dogs."

Her friend, her pink mouth set in a perfect O, suggests in a hushed tremulous alto, "She's prob'ly goin' to give him clap."

"Shit," the redhead responds, sticking her comb back into her hip pocket. "I hope she gives him fuckin' AIDS."

A third woman comes in, checks her face in the mirror, and hearing this exchange, says, "Isn't there always some jerk aching to have his big kicked, is my theory."

Wrangler's Roost on a Thursday night is full of "actives" — men and women who come three, four, even five or six nights a week. Sitting around a table set on one of the banquettes, these regulars talk about the country scene. "In San

Diego you either have to develop a hard-core clientele like this place has or go with the latest fad. This place has a lot of regulars but it's not cliquey," says Phil, a thirty-five-year-old spa salesman and sax player in a brown cowboy hat with a feather stuck in its band. Phil has liked country since he was a youngster listening to Hank Williams' "Jambalaya" and Louisiana governor Jimmy Davis's "You Are My Sunshine." He admires Steer Crazy, the Wrangler's house band ("Consistent — real solid"), likes to dance, and has taken dance lessons, including clogging. He comes to Wrangler's Roost because, he says, "You don't have to know a lot of people to have a good time. It's real open." He would like to play music

for a living, but cannot afford it, he says, given the pay scale. (A band earns \$250 to \$375 per night in larger clubs. The Shadow Riders at the Lakeside Hotel make \$165 per night.) Linda, in her Alabama T-shirt, jeans, and boots, mixes elegance and enthusiasm on the dance floor. She's been a regular here for two years, coming four, five, occasionally even six nights a week. "To me this is home. This is what I do for fun besides things I do for my daughter." Linda works in the rental department of a medical supply house, is divorced, and lives in Santee with her eight-year-old daughter. Linda came to San Diego from Ohio eleven years ago, when she was sixteen, and while it's probably not Ohio, she talks with

a country twang to her voice. "Wrangler's Roost is kept in order and there's no crap," she says. "I like to be in a place where you don't have to be worried about being hit in the head. You can bring your mother in here and you don't have to worry about her. I bring my mother in here, and I sit her up in one of these booths and she's mom to everyone, and she parties, and she has fun."

"My mom would go for it, too," Phil interjects. "You can bring rock and rollers in here and they have a good time." Linda continues. "You'd be surprised. I've converted a lot of people to country."

"Before I started coming here, I

(continued on page 18)



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Country

(continued from page 17)

went to Magnolia Mulvaney's. I took my clogging lessons there," Linda liked Mulvaney's, she says, complaining that many country nightclubs are "an uptight-type situation. I cannot handle going into a place and feeling strangled by rules. I can't stand that feeling of 'you can't, you can't, you can't.' We come to these places to have fun. But Mulvaney's, that was good . . . They had some of the best bouncers in San Diego. They were good to people, easygoing, but they knew their stuff. Just like here."

Aaron Latham wrote in his *Esquire*

article, "An urban cowboy doesn't have to know how to brand or rope, but he must know how to dance," and when talk turns to dancing, Linda suggests, "People like us almost have a sickness. We have to dance. It's like alcoholics or something. Especially clogging. I have to dance. A lot of times if I'm tired and I'm gonna come out, I go upstairs to get ready and I'll turn the music on, and something happens. All of a sudden I'm ready to go."

Other than clogging, Linda never took lessons. "I always just learned out on the floor. Not very many people can dance with somebody they haven't danced with before and pick it up quick. It's like a thrill to me to be

able to do that. But then you start getting picky. You sit and you watch for a good dancer."

"Someone," Phil explains, "who is light on her feet, so that it feels like you're doing it together. You just start floating."

"The only thing to it is don't lift up your feet," Linda says. "You just slide. Some people can't learn it. Either you have it or you don't, not like rock where you can do anything. This is totally different." She points toward the dance floor, where couples sweep across the floor, moving with hypnotic fluidity to the pulse of Anne Murray's "Can I Have This Dance for the Rest of My Life?"

"Watch the feet action," Linda says. "You tell a smooth dancer by how they glide their feet."

Phil explains that several years ago the men danced in an older style. "They took a posture, and held themselves stiffly. Now it is a more relaxed Fred Astaire/Ginger Rogers movement." He points toward a particularly graceful couple on the dance floor. "See? They glide. They never bounce."

On Sundays and Tuesdays Ken Becunas and his wife and two other couples offer free country dance lessons, a practice the club began eight years ago, "when there was nobody doing it," Becunas says. He admits that "dancing's one thing I thought would never last." When Urban Cow-

boy appeared, other clubs began to hire Becunas's teachers, so he took on teaching. "I said, 'This thing can't last that long. I will go ahead and learn to do this, and after a year or so it will fade away and I won't mess with it anymore.' That was six years ago. We still get sixty-five to eighty-five people a night."

"There's a lot to country dances. But to begin to learn how to country dance? You can learn that in two nights if you want to. We have people who have been to dance lessons for three, four years now. They come out and take dance lessons because it's a good way to meet people."

Line dances, Becunas explains, are somewhat structured with basic guidelines for what the group will do, and they also offer room for individuality. Routines for clogging groups are more structured, almost choreographed. Clogging, Becunas says, is

not something you watch somebody do out on the floor and then copy. "Wrangler's Roost does not allow people to wear the clogging taps on their dance floor. It's 'real hard on the floor. We don't teach clogging because it's hard to learn if you can't hear the taps. People here clog without taps. We'd as soon let other clubs teach them to clog and tear up their dance floors."

The keystone holding together the country scene, what's at the heart of country, is the country song. Latham wrote that country music is "the city cowboy's Bible, his literature, his self-help book, his culture. It tells him how to live and what to expect."

Dancing-obsessed Linda puts it this way. "I can be down and I turn the radio on and listen to it and I can almost relate to every song I hear. It can sit there on my car, say, 'Whoa.' Anywhere, to me, country is what makes

sense. It's everyday living. Some of this rock and roll, my eight-year-old daughter April listens to, some of the lyrics to some of those songs, I think, my God, what's going on? It's just not for me."

KSON's Mike Shepherd suggests, "The stories are the reason that people listen. It's not all cheating and drinkin'. It does talk about hurtin', feelin' good, what it's really like to cope with the Eighties. If music does not tap you on an emotional level, then you are listening to noise. I like to say that music and radio provide soundtracks for people's lives. People go through life just like they're in a movie, and music sets the stage for them, at least subconsciously. People do get hurt, do fall in love, are dedicated to one another, do get terribly depressed. Music reinforces what they are going through and provides underlying rhythm and reassurance

that whatever they're going through — good, bad, or indifferent — it's okay. There are people, I am sure, who do wake up somewhere on some mornings feeling like they're 'the happiest girl in the whole USA,' as corny as that sounds." A good country song, says Shepherd's former boss, Dan McKinnon, "is a three-minute soap opera."

You don't look for country on a map. You couldn't call it Tennessee, Alabama, Mississippi, or Texas, says Knight, who suggests you'd have to call it a place in the heart. To "be country," he explains, is not about wearing boots and hats and jeans or driving a pickup truck, not about anything you can count up, not anything you can really put your finger on. "It is not necessarily that you live in the country or on a ranch or out in the sticks somewhere," he says. "It's what you feel inside."

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TEN GRAND A DANCE

It's a jungle out there, and it takes a certain breed of woman to get what she wants.

When Andrea was a little girl her father used to brag, "My baby's got legs that go clear up to her neck!" At the time she didn't quite understand why that was something to brag about — she was still just a thin, gangly creature with braces on her teeth. But in time, mostly through observing her mother, she came to understand exactly what it meant: that women are born with certain physical talents which, for mysterious and unknown reasons, can wield an almost devastating power over men. The way a woman displayed the outline of her breast or the curve of her thigh could temporarily transform otherwise responsible men into slobbering dogs. Men had some kind of hormonal problem, and a woman of craft and cunning, she discovered, could manipulate this biological defect of male nature to her advantage.

It really wasn't something Andrea had to learn; it just came naturally. "My mother was a Las Vegas dancer," she says. "She had the prettiest legs I ever saw. She used to tell me, 'I'm young, I'm alive. I'm going to go out and have a good time.' My father tried to keep her at home, but he couldn't do it. All she wanted to do was to go out dancing."

Their first attempts at gold digging were naive but gutsy.

BY STEVE SORENSEN
Illustration by Stephen Vanee

After they were divorced, she'd get a babysitter for me and go out. She liked men, same as me. When I was little she'd show me the rings they bought her. She was kind of a gold digger. I guess I've just got it in my blood."

By the time Andrea had grown into her legs, she stood five-foot ten, had long dark hair, an almost abnormally high energy level, a lusty curiosity about men, and an alluring quality that somehow combined the qualities of sweetness with the promise of seduction. (Her name has been changed here.) Even before she was out of high school, one of her girlfriends told her, almost enviously, "Andrea, when you put on lipstick and high heels, you look just like a call girl." Men were irresistibly attracted to her. Her own cousin once proposed to her — he couldn't understand that she was just practicing her wiles on him and that he shouldn't take her flirtations seriously. Growing up in the age of feminist politics, she selected that rhetoric which advanced her own personal independence, her room to move, then chucked the rest like last year's wardrobe. She knew instinctively that all the twentieth-century feminist fantasies didn't change the million-year-old reality that sexual relations between men and women are based on economics — and women are still selling, and men are still buying. Politics meant nothing to her. You can't dance to politics. She was a good-time girl. High heels, lipstick, dancing, drugs, and men were a lot more real than rhetoric.

In 1976, at the age of twenty-one, Andrea moved from Los Angeles to Encinitas, that town where everybody's always wondering whether they're having fun yet. Her goal was to pursue a degree in choreography at UCSD — like her mother, she had become a dancer — but her more immediate plan was to have a little fun, to flirt, to exercise her God-given talents, to see what opportunities were available to a beautiful girl who knew how to handle herself. She soon realized that the strip of North County beach from La Jolla to La Costa was the perfect place for a girl like her. It had the nightspots, the restaurants, the racetrack, the money, and the fun. She found an inexpensive apartment near Moonlight Beach and immediately set about disposing of the last remnants of her innocence. All she lacked to become a legitimate contender in the competitive world of gold digging was that calculated coldbloodedness, that nervy assurance that her stuff

was as good or better than the next girl's. She made friends with a girl who was more experienced and daring than she, and together they learned their way around. They learned to stay out of the beer bars, the working-class bars; to hit the La Jolla and Del Mar nightspots — La Valencia, Bully's, Dini's — they learned that if they went to the track at Del Mar on the weekdays, they would find the local crowd, while on the weekends they would find only tourists; they learned to tell by a glance at a man's clothes how much money he had to spend, and they learned to tell by the look in his eye how much cocaine he had in his shirt pocket. They could read a personalized license plate on a Mercedes from a block away. They read the society columns. *Commentateur, Runtz & Coast* magazine. They paid attention and learned who was who around town. They learned how to bait a very subtle trap. "If I saw a guy I wanted to meet, I wouldn't go up and talk to him, but I'd make damn sure he noticed me — in the way I danced, the way I was dressed, the way I talked. And he usually did. If there were five girls sitting at a table, the guy I was trying to attract would always come up to me."

Their first real attempts at gold digging were almost naive, yet still gutsy. "We heard that a band we liked was coming to San Diego — a New Jersey rhythm and blues band. I never would have had the nerve to do this, but my girlfriend suggested we bake them some cookies and try to meet them after the show."

Andrea wrote one of the band members a suggestive little note to go with the cookies: "I really like the way you play your horn..." The plan worked perfectly. The day after the show the girls received a phone call from the band inviting them to come down to their hotel — the Westgate — in San Diego. Naturally the girls accepted, and a limousine was sent to pick them up in Encinitas. They parted with the band all afternoon, and that night, when it was suggested they all go to dinner, the girls coyly protested that they had nothing to wear; so, the band members took them shopping in the limo to Kippys boutique in La Jolla and bought them dresses, shoes — whatever they wanted.

During the next few days Andrea became close friends with one of the band members. By "friends" she means they reached an understanding — he provided money, drugs, gifts, and a good time; she provided sex and companionship. For several years,

whenever he was on the West Coast, he would call and send her money to join him. "We always stayed in the best suites. He would take me shopping in San Francisco and buy me beautiful silk dresses, gold earrings, designer shoes. We always went to the finest restaurants. He knew I was going to school, so he would sometimes give me a hundred-dollar bill — for my education. I had a great time. Bubble baths and Dom Perignon. It was wonderful!" Even now when Andrea talks about that experience her voice trembles with a sense of adventure, as though she had accomplished a great physical feat through raw talent.

Andrea came to know other musicians, and through them was introduced to the world of drugs. She saw what alcohol, cocaine, and even heroin did to people; she didn't like it, yet somehow the thrill of moving in that crowd was irresistible, and she began using drugs too.

More and more, Andrea's relationship to men became less emotional and more mercenary. Although she worked part-time as a cocktail waitress, she couldn't afford to live the life she had come to know without men helping her. Her job paid for the basics — rent, gas, electricity — but all the extras, all the little baubles and trinkets, the expensive meals, the fine clothes, came from men. "I never considered myself a prostitute or a call girl, though. I was never a professional, and never considered it a job. If a guy wanted to offer me something, that was fine. I never had to ask for it. There were always more men who wanted to take me places, on trips and little adventures. I never made a point of asking them for anything. But my girlfriend was different. She would always insist on going to the best restaurants, order the best wines, and then be really cruel to the guys. She might order the best lobster and filet, knowing she wasn't going to eat it; or get guys to buy her clothes she knew she didn't like and wouldn't wear. She really used men just to see how far she could get with it. When they called her, she'd say something really cruel like, 'I really didn't enjoy your company.' Then she'd hang up the phone and say, 'Fuck off and die.'"

One of the truly curious things about Andrea's relationships with men was that somehow the men always knew they were expected to offer her something, as though they sensed instinctively that the relationship couldn't progress any further until

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they had. Andrea spent an evening at Crystal T's dancing with a designer-shoe salesman from New York, and later, when they went out to his car, without a word he reached behind the seat to his boxes of expensive shoes and came up with a beautiful pair of high heels.

One evening she and her girlfriend were waiting in line to get into the Red Onion at Newport Beach. "I noticed a very, very large man in front of me. He was wearing a Minnesota Vikings jacket. I struck up a conversation with him, and later we danced for a while. He told me he was staying on his boat in the harbor and asked me if I would like to go there with him. I said, 'I don't know. I really just want to stay here and dance.' He pulled out six fifty-dollar bills and said, 'Would you come if I offered you one of these?' I reached out and took one of them." Before the night was over, she had taken all six of them.

Another time Andrea and her girlfriend were sitting at a table at the Distillery, in Solana Beach, when they were approached by a well-dressed young man, perhaps eighteen years old. "Excuse me," he said politely. "My friends and I would like to ask you to join our

table," and he pointed across the room to a table full of men ranging in age from eighteen to sixty. Andrea and her girlfriend could see they were spending their money freely. "What's in it for us?" Andrea's girlfriend asked coldly. But the young man seemed unaffected by her bluntness — he knew the game as well as the girls did. "I'm sure you won't regret it," he smiled. The girls got up, went over to the table, sat down. Without a word one of the older men reached in his wallet, pulled out several one-hundred-dollar bills, and laid them on the table. The girls looked away, trying to appear bored, but everyone knew an agreement had been reached. The men, it was soon discovered, were professional gamblers from Las Vegas. They had flown in that afternoon to party at La Costa, hit the track at Del Mar, and look for young women not quite as professional as the Vegas call girls they were used to. They wanted to scout out the farm teams of prostitution, the minor leagues, so to speak. The group danced, drank, and parted until the Distillery closed, then they adjourned to a private home in La Costa where an all-night party was in progress.

There were middle-age women in bras and girdles being chased around the house by fat old men in boxer shorts. At dawn the maid cooked breakfast for everybody who was able to eat, then the word began going around: "The plane is ready! The plane is ready!" They all drove to Palomar Airport, boarded a private Lear jet, and flew to Las Vegas, where they were met by a chauffeur in a pink Cadillac. The men took the girls shopping for clothes — they hadn't brought anything with them — and the party continued. For three days they played bacarat at the casinos, went water-skiing, drank, and took drugs. When it was finally over, the girls were given a plane ticket back to San Diego and cab fare back to the parking lot of the Distillery.

Andrea chose her sexual partners with a certain emotional distance — the thrill of money and adventure was more important than any affection involved. Still, she was occasionally surprised by how passionate her affairs could become. "I was working at Pancho's, in Del Mar, which is where a lot of the horse people come after the races. There were lots of after-hours

"I was wild. I loved to flirt. There was never any love involved."

(continued on page 22)

GRAND A DANCE

(continued from page 21)
parties, lots of drinking, lots of drugs. Tuesday the track was dark, so Monday was the night we could party. One night this very handsome jockey came in. Of course he was short — four-eleven — but he was dressed in beautiful clothes and had the nicest manners. He invited me to come out to the track in the morning and watch the time trials, and I did. In time he asked me out. He was interested in the arts. He took me to the ballet. But what surprised me most about him was that he was able to excite me. It might have been the biggest surprise of my life! He was so short — I was a foot taller than him. But he was used to handling those 2000-pound horses, and he could handle me. He made the football player seem like a wimp. With the football player I thought how fun it would be to have this big, beautiful man make love to me; but really, he was an elf compared to the

jockey." During the next few years, Andrea played the unspoken game, danced the ritual dance that goes on between a man of means and a woman of charms. It was surprising how often the game didn't have to be concluded with an act of sex. Sometimes the men behaved as though just knowing they could purchase their fantasies was more important than actually realizing them. And for Andrea, the thrill of the experience, the thrill of exercising her power over men, was more important than the money or gifts. "When I was standing in front of the mirror making myself up to go out for the night, I'd be asking myself, 'Am I making myself pretty for me, or am I doing it to see if I can attract to myself whatever craziness is out there?'" She found, too, that she didn't enjoy playing the game with all men — besides being wealthy, there had to be something exciting about them. "I must say that doctors, lawyers, and stockbrokers can be very dull. Young men who graduate from college and go directly into graduate school have had to block out any thought of

men/women relationships until they got older; then when they turn thirty-five they seem to have a need to be eighteen again. They want to have a young woman to make them feel like they didn't miss out on anything. They're inexperienced at having a good time. They want to be partners, and may even think they're some kind of party animal, but in reality it's very hard for them to cut loose and have a good time." Having a good time for Andrea, on the other hand, was as natural as dancing. "I guess that's why they wanted me around." Professional athletes, musicians, gamblers — even in the relatively affluent beach communities of North County there are only so many men capable of supporting the lifestyle Andrea was looking for. The next step was, of course, drug dealers, since there are nearly as many of them in North County as there are professional men, and they can outstep them as well. But Andrea found the competition from other women was tough when it came to drug dealers. "San Diego is full of coke whores. I know girls who

would drool over some guy just because he had a couple of grams, and they would do almost anything to get to a guy who had an endless supply of the stuff. When coke whores go to a party, they know the coke is usually in one room of the house, sitting there in a big pile. They start looking around until they find that room; if they can't find it, they start getting nervous. They'll start going through the drawers and cupboards. They'll go through the wastebaskets, putting out the papers the coke was wrapped in and start licking them. They'll cut open the straws it was snorted through. They'll tear open plastic baggies to get to the last little bit. There are a lot of guys around here who thrive on girls like that." And vice versa. The girls know the drug dealers are usually free spenders because their money is illegal — it's easier to spend it than it is to launder it, and besides, there's more where that came from. More often than not, the money goes for things the coke whores love: clothing, champagne, cars, trips to Tahoe, nightclubs, and ever more

exotic drugs. In North County, coke whores and drug dealers are like a coyote in a chicken coop, except it's impossible to tell which is the coyote and which is the chicken — they are both predators, each pursuing an illusion, and being pursued by an illusion.

"When guys do a certain amount of coke, they get sexually excited. But there are very few men who can stop at that, especially if they have access to all the coke they want. They'll usually get to the point to where they're impotent. They'll get so strung out they're disgusting. Their facial expressions change. They can't even touch a woman right because their hands are so clammy. They can get all these beautiful women, but they can't make love to them. It's sickening to be around them." As for the women, they have the cunning to maneuver themselves into their dream world of luxury and abundance, yet they are there by invitation only. After they've seen how easily drug dealers come by their money, they start fantasizing about being big-time drug dealers themselves, as Andrea did. "It was a

thrill just having the stuff on hand, making all the phone calls. 'You wanna buy this? Can you sell me that?' Some guy in a bar would come up to me and say, 'I've got a couple of runners in my trunk, you want to buy some?' It's a dangerous game, and a lot of girls get hurt playing it because the kinds of girls who hang around drug dealers are rarely smart enough to pull off their own deals. The really big-time guys wouldn't even tolerate having a girl like that around. They want a woman there for sex, and to make them dinner. They'll dress them up in pretty clothes and give them whatever they want; but they'll never allow them to get involved in buying and selling." Sometimes Andrea would help drug dealers get rid of coke whores who had become more trouble than they were worth. "This guy would pick up girls all over the country when he was out making drug deals. He'd bring them home to North County and party with them for a while, then in a couple of days he'd

put them up in Motel 6 and give them my phone number. I'd do him a favor by taking care of them for a few days, then putting them on the road. Whatever he wanted, I always went along with because I knew he'd make it worth my while." One trouble with gold digging is that a girl only has ten years or so to make a go at it, and if she hasn't struck a bonanza by then, or the lifestyle hasn't killed her, she has already passed her peak earning years. As for Andrea, she never really expected to strike it rich, or so she says. It was more like she had it in her blood and it had to come out. "I could never see myself settling down when I was younger. I couldn't understand why all my girlfriends were getting pregnant or married. I was wild. My energy level was extremely high. I loved to flirt. I loved to talk to guys. I loved men! I always wanted to see what the next guy's style would be like, how he would treat me, what he had to offer me. I played a lot of games with them. I hurt a lot of really nice guys. I was a bitch, no doubt about it. There was never any love involved. I

never really had anybody I cherished. I had a boyfriend all this time, but I can't really say I loved him. He was never willing to say, 'I don't want you with all these other guys.' All my little adventures would happen when he wasn't around, or else I'd make up little lies, tell him I was going away for the weekend. I knew he was seeing other women. It wasn't like it was one-sided. Sometimes guys think they can use women, but women can use guys just as much. "Maybe I thought I was rebelling against what women are supposed to be in this society, that I was refusing to follow the typical role of women as quiet, sweet, and unaggressive. Maybe I was throwing a monkey wrench in the whole machine. I saw my mother as being unhappy with my father, and I was afraid if I loved a man I would end up like that. I never wanted to be a slave to a man. But I can't really say that I know why I was doing what I was doing. It all got so confusing. Instead of pursuing my own life and my own goals, I was always thinking about

(continued on page 24)

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Legitimate Polyphony



Michael Collier, Crawford Young, Sterling Jones, Laurie Monahan

JONATHAN SAWILLE

The San Diego Early Music Society, an umbrella organization sponsoring concerts by visiting and local early music groups, somehow manages to survive from year to year. Its budget is small, and so are its audiences. But it provides San Diego with some of its most exciting music making. The concert of the Ensemble PAN, which was presented by the Early

Music Society at Saint Paul's Episcopal Church last week, was one of the most gratifying musical events of the current San Diego season.

PAN stands for "Project Ars Nova," a name that requires an explanation. The chief concern in the history of European music from the Twelfth through the Sixteenth centuries is the development of polyphony, music combining different vocal or instrumental lines simultaneously. Before this period, music everywhere had been monophonic: a single melodic line,

sung by a soloist or a chorus, sometimes accompanied by instruments that merely doubled the melody (though perhaps with passing embellishments). Gregorian chant is of this type; so were the songs of the troubadours; so, indeed, was all music of the ancient world. In twelfth-century France, however, first in Limoges and then in Paris, composers for the first time began experimenting with music in which two different melodies, rhythmically and melodically independent of each other, were sung or played at the same time. This is the first truly polyphonic ("many-voiced") music, and for the next several centuries composers were occupied with working out its implications.

By the year 1300, the principle had been explored in numerous ways, some of them quite complicated. There are compositions from this period in which three voices, moving independently, are singing three different texts, sometimes in different languages. Obviously, clarity of the words is of no importance in this music; nor does the expressiveness of the composition depend on an interpretation in sounds of the emotions in the text. What counts is the excitement of those separate melodies moving with each other and against each other, melodies that in spite of their independence somehow fit together in a unified composition. These same trends continue in the Fourteenth Century, where they acquire a new name.

In the first quarter of that century, the French composer and theoretician Philippe de Vitri wrote a treatise outlining what he referred to as "Ars Nova" ("The New Art"). It is a highly technical work, chiefly concerned with new and complex ways of notating rhythm. But the term "Ars Nova" eventually came to characterize fourteenth-century music in general, as opposed to the polyphony of the previous two centuries, which then came to be thought of as "Ars Antiqua." It is this "new" music that the Ensemble PAN is

dedicated to performing.

The main centers of Ars Nova polyphony in the Fourteenth Century were France and Italy. French music was dominated by the commanding figure of Guillaume de Machaut, poet and composer, who developed to astonishing extremes the earlier tendencies toward progressively greater independence of the voices and progressively more complex means of organizing their interrelationships. In Machaut's "isorhythmic" motets, the intellectualization of musical structure at the expense of comprehensibility and sensual pleasure is carried to a point that would not be equaled until the development of serialism by Arnold Schoenberg. In Italy, however, things were different. No intellectual systems have been able to interfere with the native Italian love for the lucid, the sensual, and the shapely, in art as well as in life. Italian music of the Fourteenth Century is notable not for its complexity but rather for its smooth, expressive, graceful melodies, its relatively simple rhythms, and its delight in florid vocal display, the spirit of Bellini and Donizetti is already to be found in Jacopo da Bologna, who flourished between 1340 and 1360. It was this pleasing Italian Ars Nova to which the Ensemble PAN devoted its concert at Saint Paul's.

The two composers whose work dominated the program were Jacopo da Bologna, the first major composer of the period in Italy, and Johannes Ciconia, who was one of the last. Ciconia was in fact not an Italian but a Belgian from the school of Liège, who spent only the last seven years of his long life (1335-1401) in Italy. But his music is so much in conformity with Italian taste that it was the Italians who preserved the majority of his compositions, adopting them as part of their own tradition. All the music on the program was secular; most of it was in Italian (there were a few pieces to Latin

texts); and most of it was in the form of the fourteenth-century madrigal. This form, which differs from that of the more familiar sixteenth-century madrigal, is basically a strophic song, with the same melody repeated to successive stanzas of the text, and a concluding and contrasting section called a *ritornello*.

These were all works for two or three voices, and they were performed by the Ensemble PAN — according to the usual medieval practice — with a variety of performing forces. Many of the pieces were done as vocal duets, with countertenor Michael Collier and soprano Laurie Monahan accompanied by Crawford Young, playing plucked string instruments (lute and *citira*), and Shira Kanmen, playing bowed string instruments (*vielle* and *rebec*). In some cases the instruments doubled the vocal lines, but sometimes (in three-voice pieces) one or the other of them had an independent line of its own. There were also solo performances with accompaniment, and purely instrumental performances. In principle, any of these pieces could have been performed by any combination of voices and instruments; the particular choices made by the PAN group evidently depended on a desire for variety as well as certain intentions about which the composer would best bring out the musical excellence of any given composition. At one point, Mr.

Collier played one of the principal vocal lines on the *cornetto* or *Zink*, and the peculiarly sweet, brassy quality of this archaic instrument shaped like a recorder gave the piece a sensual excitement that quite made up for the necessary absence of the words.

In performances of old music, an understanding of the original performance practices is of course essential, as well as a mastery of the techniques required for singing and playing in that particular style. There are many old-music groups these days who have both knowledge and technique; but there are far fewer who actually make listenable music. There are not many recordings available of Italian Ars Nova, but I did find a few to listen to in order to compare the performances with those of the Ensemble PAN. There is one side of this music in the collection *History of European Music* directed by Denis Stevens, with such performers as Patricia Clark, Edgar Fleet, Mark Deller, Shirley Minty, and Nigel Rogers. There are a few selections in *The Seraphim Guide to Renaissance Music*, performed by the Synagoga Musicum of Amsterdam. And there are three pieces by Ciconia on the Turnabout *Flemish Composers in Renaissance Italy*, performed by Joel Cohen's Boston Camerata.

I found almost all these performances distinctly inferior to those of the Ensem-

ble PAN in some crucial respects. Both Mr. Collier and Miss Monahan have voices of considerable sensual appeal, an element often in short supply among performers of early music, but one essential for the performance of Italian music from any period. Even more important is the fact that these musicians sing with real passion. It is a curious distinction, shared by many old-music performers and some of this music's fans, that emotional expressiveness did not enter music until after the Middle Ages. They relish performances in which the voices are "white," without vibrato, without dynamic shadings, without drama, merely a succession of accurately intoned pitches. As applied to Jacopo da Bologna and Ciconia this would be nonsense. It is not Italian, and it is not medieval. The music performed at Saint Paul's last week was the music heard by Petrarch and Boccaccio; its texts are full of emotion, and the PAN performers assumed quite correctly that the musical settings must be full of emotion too. So Mr. Collier, when singing the repeated phrase "soccornimi" ("help me") from Ciconia's exquisite setting of Giustian's poem "O Rosa Bella," used the same means of emotional expression he might have used for the same phrase in an aria by Verdi: he sounded as though he were really begging for help, with all the ardor of the anxious lover. Similarly, Miss

Monahan, in her performance of Ciconia's "Per Ocella Strada," not only negotiated the rippling, fluttering *fiortuna* with virtuosity and in a voice of rich velvet, but also made the florid embellishments devices for the expression of feeling, as they are in later Italian opera (when it is sung well). Even the instrumental players sought expressiveness, through the way they shaped phrases and in their vital, breathing deployment of loud and soft.

The result, throughout the concert, was the sense of a living music, a true human experience embodied in melody, rhythm, texture, and tone color. These musicians, based in Basel and Boston (Mr. Collier once lived in the San Diego area and is well known to aficionados of the San Diego Early Music Society), know how to bring medieval music alive, to convince us that the madrigals and *cucule* and *balade* were composed by and for people with passions like our own. One begins the study of medieval music with knowledge: the development of polyphony, the school of Notre Dame, Philippe de Vitri, isorhythmic motets, *hoquet*, *jeux bourdon*, modes, *clausulae*, canonic imitation, and so on. But if the study is to mean anything, one must end, as the Ensemble PAN ends, with something much simpler to perceive and much harder to create: music.

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SPORTS

The sport of bowling did not roll over and die. Just ask local lane lover Marv Sargent.

BY JOHN D'AGOSTINO

Once you've read this article, you may never see or hear his name again. Although he is, at least statistically, the best in San Diego at his chosen sport, you won't see him on television hawking recreation vehicles, nor are you likely to see a photo of him taken with Tony Gwynn, Dan Fouts, or Greg Louganis at one of those banquets of champions that are held every so often in this town. In fact, he feels lucky if those who cover the local sports beat mention his sport, let alone his name. But his peers know that Marv Sargent is a champion, and they accord him the deference they feel he deserves for having last August been named the Bowler of the Year (1983-84) by the San Diego Bowling Association. If that distinction has gone all but unnoticed by local sports fans—primarily because it has been largely ignored by the media from which those fans get their daily fix of sports news—such a slight only underscores the fact that bowling is regarded with indifference by many Americans, even though it is one of the most popular forms of organized athletic competition and facts one of the country's largest recreational industries.

Perhaps it is their awareness that bowling is a highly specialized yet barely publicized sport that promotes a certain fraternity among bowlers. Visit any one of nearly two dozen bowling centers in San Diego that cater to amateur league play (there are 864 such leagues in the area) and you will witness an almost intense camaraderie that is missing on amateur basketball courts, softball diamonds, and the muddy fields. That bond was in abundant evidence two Saturdays ago when the San Diego Bowling Association (SDBA) held the opening round of its annual city-wide championship tournament at Clairemont Bowl. Hundreds of bowlers and spectators crammed the center long before the journey's one o'clock starting time, and their glad-handing and loud,

friendly banter created the atmosphere of a visiting convention rather than of a sports competition. That pervasive hubbub, played against the rumbling hum of bowling balls rolling on hardwood lanes and the muffled clattering of bowling pins, was strangely soothing, almost hypnotic. It was tempting to conclude that one of bowling's strongest appeals lay in the shared, Zen-like sense of retreat from the world seemingly engendered by this continuous, rhythmic soundtrack. Literally in the middle of all this activity, Marv Sargent quietly prepared for his participation in the bowling match that traditionally inaugurates the city tournament. Sargent would be bowling for the All-Stars, a team made up of five bowlers who had finished high in the SDBA's somewhat complicated seasonal point system. Their competition for this exhibition

match would be the Hall of Fame team, which comprised veteran, mostly older bowlers who had met the even tougher criterion of having maintained a high level of competitive skills and statistics while being members of the SDBA for at least twenty years. As if to prove that bowling, unlike some sports, is not necessarily a young man's game, the greying Hall of Famers had beaten the All-Stars in last year's exhibition and looked forward to repeating the feat. Although it was never said in so many words, one sensed that Sargent was expected to be a major contributor to the unseating of the senior bowlers. But if Sargent felt any pressure, he didn't show it. Fiddling with a brace worn to protect and bolster a recently injured wrist, Sargent talked shop with other bowlers while occasionally studying the "shadow balls," or practice shots, of the Hall of Famers. His interest was not

mere idle curiosity. Much as a professional golfer will observe the roll of an opponent's putt to determine the "break" of a green, or a baseball player will watch how a ground ball bounces on a particular infield surface, Sargent was paying strict attention to the way each bowler's ball behaved as it traced its arcing path down the lane. The specifics of Sargent's observations, which he would later enumerate in some detail, were instructive of how in its long and colorful history bowling has evolved into a highly technical exercise—although it no longer affects matters of church and state as it once did.

There is evidence that a primitive form of bowling was played by the ancient Egyptians more than 7000 years ago. In that game, nine pieces of stone were arranged symmetrically and the object was to knock them all over by rolling a large, round rock, which first had to pass through an archway made of three chunks of marble. Variations on this game were played throughout the Middle East and Europe until the Third Century A.D., when the Germans originated the use of pins. The ancient Germanic peoples, who were known for their proclivity to take the fun out of things, promptly turned bowling into a religious ceremony. Parishioners of local churches would arrange their ever-present, wooden, hand-held sporting clubs, called *kegels*, at one end of the church aisle, the *kegels* representing *Heide*, or "heathens." Then, taking turns, the pious would try to knock down the *kegels* by aiming at them a large stone from the opposite end of the aisle. Those who rolled "strikes" were believed to have cleansed themselves of sin. This rather expedient method of erasing one's indiscretions became exceedingly popular with politicians and noblemen (can you name a contemporary politician who might welcome the idea of bowling his way out of trouble?), and by the Middle Ages a secularized version of bowling had become the rage in European courts, where the less ecclesiastical games were nonetheless taken seriously. In 1588, for example, news of the Spanish Armada's impending arrival was not allowed to interrupt a bowling match between Sir Francis Drake and Sir John Hawkins. William Shakespeare mentioned bowling several times in his plays, and renewed diarist Samuel Pepys made numerous appointments to meet people at the seventeenth-century equivalent of a bowling alley. Even the tactician Martin Luther, who rarely had time for games or recreation of any kind, built his family a private bowling lane.

But from the earliest times, bowling was attended by wagering, and by the time the sport had found its way across

the Atlantic to America (about 1650), it had acquired a tainted reputation as a game for louts and tavern-dwellers. In spite of the gambling onus—or perhaps because of it—bowling flourished in the United States, and was so popular by the mid-1800s that indoor lanes sprang up throughout the East and Midwest. Although the sport continued to increase in popularity, it wasn't until the American Bowling Congress (ABC) was founded in New York City in 1895 that the sport's rules and equipment were standardized, leading to a phenomenal growth period in the early part of this century. Technological advancements such as automatic pinsetters, synthetic materials (plastics and nylon), and multiple-lane alleys, known as "pin palaces," greatly affected the sport, and star players—and records—began to emerge.

Today, between 50 million and 70 million Americans bowl at least once or twice a year, and membership in the two organizations that continue to govern league play—the ABC and the Women's International Bowling Congress—is close to eight million. In San Diego alone there are more than 30,000 paid members in the ABC-sanctioned SDBA or its affiliate, the San Diego Women's Bowling Association, and the area ranks twenty-fifth in the nation in what is referred to as "playing strength," a term that describes the total participation of bowlers in league play. If you were to add to league membership figures the number of occasional bowlers in this area, San Diego would rank right there with many large, pin-happy Eastern and Midwestern cities as a hotbed of bowling activity. That's especially notable when you consider that ten-pin bowling is an indoor sport and that San Diego is a warm-weather city that has almost institutionalized outdoor recreation.

Bowling's increased popularity here and elsewhere in recent years does not surprise Doc Skelton, however. Skelton, a feisty, quick-witted, gray-haired gentleman, has made the promotion of bowling his personal crusade, and his biweekly *San Diego Bowling Beat* is one of several bowling newspapers he has published in various parts of the country in a career spanning many years. He took a break from the bustle of the city tournament to discuss what he believes is a major reason for bowling's robust health. "Bowling had to fight an image problem for a long, long time," he said in the sanctuary of the Clairemont Bowl coffee shop. "You remember years ago when mommas wouldn't allow their children to go anywhere near a bowling lane? Well, that's changed, largely due to a conscious effort on the part of bowling

professionals and enthusiasts to improve bowling's image by causing a scattering effect when it hits the pins, which usually results in more strikes, and so a moderate natural bowler is desirable. Since the oiliness of a lane's surface can greatly affect one's hook, the bowler must find out before beginning competition just how much to adjust his approach. But there are other considerations as well.

"Generally," continued Sargent, "dark woods are harder than light woods, and are more likely to cause skidding. Sometimes a bowler will notice a light, or soft spot on a lane and use it as a target, knowing that his ball will break a certain way on that spot. You also want to find out how lively the pins are. They're made of wood with a plastic covering, and after a while [they tend to] loosen. So a well-run bowling center will rotate its pins regularly. It's become an upscale sport and a family recreation at the same time. We don't have an image problem anymore."

Marv Sargent would seem to articulate the new breed of bowler. Articulate and considerate (sportsmanship played a role in his being named Bowler of the Year), the twenty-six-year-old insurance salesman has been bowling for eighteen years, and has seen firsthand the changes that have made bowling not only more respectable but more complex than ever before. Sipping on a soft drink between turns in the match with the Hall of Famers, Sargent occasionally deflected those struck on the next roll in a way that prevents adequate scattering. "Not all pertinent observations, I would learn, are made prior to a match. 'See those little arrows,' said Sargent, indicating a spot on the lane where a row of small points formed the shape of a flock of migrating geese in flight. "Most bowlers use one or another of those arrows to line up a role. But if everyone is using, say, the second and third arrows, after a number of rolls there'll be a track there, since each roll is going to pick up a little oil. 'Finding the track' is something you can do during competition."

With so many variables to consider—oil, pins, equipment, wood—it's no wonder that no two lanes, let alone bowling centers, are exactly alike. Sargent and others admitted that there are certain factors in San Diego that are "high-scoring" lanes, although no one would divulge the locations of those lanes or even their centers. Sargent himself bowls in two centers—Clairemont Bowl in Kearney Mesa and University Lanes in East San Diego. It was Sargent's turn to roll. After getting a bead on the pins some sixty-two feet away, he approached the line

of release. A hooking ball has a better chance of causing a scattering effect when it hits the pins, which usually results in more strikes, and so a moderate natural bowler is desirable. Since the oiliness of a lane's surface can greatly affect one's hook, the bowler must find out before beginning competition just how much to adjust his approach. But there are other considerations as well.

"Generally," continued Sargent, "dark woods are harder than light woods, and are more likely to cause skidding. Sometimes a bowler will notice a light, or soft spot on a lane and use it as a target, knowing that his ball will break a certain way on that spot. You also want to find out how lively the pins are. They're made of wood with a plastic covering, and after a while [they tend to] loosen. So a well-run bowling center will rotate its pins regularly. It's become an upscale sport and a family recreation at the same time. We don't have an image problem anymore."

Marv Sargent would seem to articulate the new breed of bowler. Articulate and considerate (sportsmanship played a role in his being named Bowler of the Year), the twenty-six-year-old insurance salesman has been bowling for eighteen years, and has seen firsthand the changes that have made bowling not only more respectable but more complex than ever before. Sipping on a soft drink between turns in the match with the Hall of Famers, Sargent occasionally deflected those struck on the next roll in a way that prevents adequate scattering. "Not all pertinent observations, I would learn, are made prior to a match. 'See those little arrows,' said Sargent, indicating a spot on the lane where a row of small points formed the shape of a flock of migrating geese in flight. "Most bowlers use one or another of those arrows to line up a role. But if everyone is using, say, the second and third arrows, after a number of rolls there'll be a track there, since each roll is going to pick up a little oil. 'Finding the track' is something you can do during competition."

With so many variables to consider—oil, pins, equipment, wood—it's no wonder that no two lanes, let alone bowling centers, are exactly alike. Sargent and others admitted that there are certain factors in San Diego that are "high-scoring" lanes, although no one would divulge the locations of those lanes or even their centers. Sargent himself bowls in two centers—Clairemont Bowl in Kearney Mesa and University Lanes in East San Diego. It was Sargent's turn to roll. After getting a bead on the pins some sixty-two feet away, he approached the line

and released the ball. Although Sargent claimed to have a "moderate" hook, to the untrained eye it looked pronounced, the ball landing just a few feet beyond the foul line before swinging to the very top of the gutter, or, channel, and then sharply veering back toward the middle of the lane just in time to strike between the number one and number three pins, a perfect placement for a right-hander. All ten pins went flying and Sargent walked a gauntlet of low fives all the way back to his seat. But despite occasional displays of brilliance, this was to be one of Sargent's infrequent off days. His All-Star buddies didn't fare much better, and the Hall of Famers—finishing with a flurry of strikes—swept all three matches from the younger team. High man for the Hall of Famers was seventy-seven-year-old Joe Norris, a former official with the National bowling equipment manufacturing company who had finished the day averaging a score of nearly 200 per game. [Scoring close to 200 in any one game is considered excellent. Sargent's average over seventy-two games last year was 217; the leader in the current Professional Bowlers Association National Championship in Toledo, Ohio is averaging 233.] Sargent has tremendous respect for Norris. "He's bowled in every conceivable kind of league and tournament, through all the technological changes in the game, and has carried an average of 85 for fifty-five years," said Sargent with a trace of awe in his voice. "I have a way to go before I'm that consistent. If anything, I've cut back some on my bowling the past couple of years because I haven't had much of a personal life. In 1982 I bowled in forty-two of fifty-two tournaments held in this country. That's too much."

As he removed the brace from his wrist, Sargent reflected on the current state of bowling and its place in the sports pantheon. "You know, the funny thing is, bowling is healthier right now than ever. The purses in some professional bowling tournaments already rival those in other sports, and the amateur leagues are really successful. [Miller Beer, whose sponsorship of some tournaments is an ironic counterpoint to the cleaner image of modern bowling, is this year offering one million dollars to the bowler who wins three of its tournaments.] Yet bowling still doesn't get nearly as much attention as other sports, even hockey. I have a friend at a local daily who told me that whenever space is tight in the sports pages, bowling is always the first thing to get cut." Sargent reached for his soft drink. "I guess that's one thing about bowling that hasn't changed much."

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Spalding Gray

JEFF SMITH

An actor sitting at a table, sipping water and going on for two hours about a bit part he had in a movie, does not have the ring of a must-see event. What's more, when he arrived at UCSD last week, the actor had a lethal dose of that vile thing that's roaming around San Diego and laying everyone low for three weeks of phlegm, fevers, and chicken noodle diets. But Spalding Gray, a forty-year-old funky intellectual, is more than just a bit player. And his *Swimming to Cambodia*, in spite

of Gray's obvious infirmity, is much more than merely another "E.T. Digest," an insider's look at the zany doings of Big Time Show Biz. It's Michael Herr's *Dispatches*, a host of self-effacing confessions, and a wild ride through hilarities and horrors that, Gray admits with candor, he can only dimly comprehend.

Gray played an American ambassador's aide in the movie *The Killing Fields*, a role no larger than the tiny map of Cambodia he used in his presentation. An apolitical child of the Sixties (hedonistic ward), Gray's underlying purpose is not to proselytize against the genocidal rape of Cambodia in 1975 by Pol Pot and the

Khmer Rouge, but rather to join with us in trying to fathom what he has experienced during the filming in Thailand and elsewhere. His talk ranges from detailed descriptions of atrocities, both Eastern and Western, to Bangkok brothels and their like why he dodged the draft in the Sixties ("Was I a pacifist—or a passive-aggressive coward?"), and why he hasn't had children. George Orwell once wrote that "autobiography is only to be trusted when it reveals something disgraceful," and Gray often makes himself trustworthy, in this sense, by opening up parts of his nature that aren't personally aggrandizing. Among these is the frank admission that he was never there, in Cambodia under the reign of Pol Pot, but rather at an initiation there, on location in Thailand making a movie about the holocaust of 1975.

But *Swimming to Cambodia* depicts both forms of madness vividly. En route to the center of his tale, Gray takes bizarre side trips. He shows us how problem solving, among his New York neighbors, has devolved from a simple "could you turn down your stereo?" to unrelenting war with the "art Mafia" in the apartment above his. He introduces us to Jim Beam, a man he met on a train to Philadelphia. A proud member of the "Nuclear Destruct Club," Beam is one of a handful of top-secret types whose fingers clutch the Big Button in missile silos across the country and whose fantasies hover over the notion of a good old down-home apocalypse—soon. And we learn why living in New York has a balancing effect on the psyche. To research the subject of *The Killing Fields*, Gray went to the Barnes and Noble Book Annex in Manhattan. Wanting the part desperately, Gray had resorted to a superstitious fixation: he did everything in threes, like buying every third book he could find on Cambodia. Just when he thought this compulsion might appear strange, Gray noticed an old man going down row after row and painstakingly straightening each book to a perfect 90-degree angle. "That's the joy of living in

Gray, in fact, is more often the dupe of the story than the star. He describes missing dialogue cues, in 100-degree heat, while 888 soldiers had to file past the camera—for sixteen takes of a scene. He

confesses to a dual attraction for his girlfriend René, and his growing commitment to her, and for the "pleasure prison" where the film crew stayed and sullied like saloons. He freely recalls his inaptitudes and questions his motives, like why he dodged the draft in the Sixties ("Was I a pacifist—or a passive-aggressive coward?"), and why he hasn't had children. George Orwell once wrote that "autobiography is only to be trusted when it reveals something disgraceful," and Gray often makes himself trustworthy, in this sense, by opening up parts of his nature that aren't personally aggrandizing. Among these is the frank admission that he was never there, in Cambodia under the reign of Pol Pot, but rather at an initiation there, on location in Thailand making a movie about the holocaust of 1975.

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New York," Gray says, with reference to obsessions that dwarf his mild compulsions. "It's so therapeutic."

Although he only read every third book on the subject, Gray's knowledge of what happened in Cambodia—and what could happen again—is thorough. When he describes the havoc of 1975, Gray denies himself the knee-jerk chance to recoil at the horror, like some moral Mister Kurtz. Instead, he allows us to feel it. He slowly paints a series of concrete, verbal images of the event with a cold, incantatory touch that drums along inexorably and that heaps tapestries of unthinkable deracination onto each other until Gray, the solitary voice of the teller, disappears completely and the room becomes choked with the sights, smells, and the rage of Phnom Penh and the frantic shrieks of victims running blind and the giddy fury of the Khmer Rouge unsystematically slaughtering two million souls.

To find a form that accommodates the

ness," Samuel Beckett has said, "that is the task of the artist now." Clearly against his will, Gray lives in a surrealistic world of slippery surfaces, irrational logic, and unprecedented excesses. What he has seen, he says, resembles a "demented Wallace Stevens poem with food poisoning." He can take nothing for granted, and the going gets rough when he tries to pin something down. Unlike blind Homer—who, like Gray, told of a nation's fall—Gray lacks the luxury of orderly, traditional forms for his narration. At the center and at the circumference of his experience is uncertainty.

And yet one of the most fascinating aspects of *Swimming to Cambodia* is the way Gray weaves his tale. Like Michael Herr's *Dispatches*, Gray's narrative is a series of fragments, snapshots of scenes, arranged in a nonlinear manner not for effects or for a moral, per se, but rather as probes into a blur of sensation and feeling. He will begin in a section with a goal—

wanting to talk, say, about a day in the filming—but will digress into what seem peripheral areas, at first, but which soon add unexpected layers of richness and revelation to his story. His method is indirect. And his many sidetrackings themselves become avenues to discovery, not for Gray, necessarily—since he has carefully rehearsed and reworked his script—but for us. The weavings of his tale, in effect, re-create the process of his thought in the minds of his audience. All gifted writers do this. They order their prose toward coherence. What separates Gray from the others is that he often leads us to a point, coherently, where things don't make sense.

A persistent sub-theme that runs through Gray's narration is a question, asked repeatedly, "When should I take a stand?" In a self-critical, self-effacing manner, Gray recalls those occasions in his life when a gauntlet lay at his feet and he turned and ran. Amid all the wonderful

humor, anecdotes, and tales of show-biz woe, Gray has taken a stand in his work by instilling moral outrage in his listeners over the fate of Cambodia. And given that too many members of the audience at UCSD appeared to be hearing the name Pol Pot for the first time, Gray's stand is definitely one that still must be taken.

For San Diegans, however, Gray has come and gone—to San Francisco. Fortunately, *American Theatre* magazine has printed much of the text of *Swimming to Cambodia* in its February, 1985 issue. But even if you can find the magazine in a local bookstore—and good hunting, gang—it's as rare as a first edition of the *Iliad*—you will still miss Gray's presence in a hushed room. You won't see his face, at a tragicomic crossroads between youthful spunk and Big Four-Oh dissipation, or hear his many voices and the gentle but firm cadences beneath the words. But try to find the magazine anyway. It's worth the effort.

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QUARTER NOTES

BY JONATHAN SAVILLE

RIGOLETTO

KPBS-TV will be presenting Jean-Pierre Ponnelle's production of *Rigoleto* this Friday, March 15 at 9:00 p.m. It is a show that ought not to be missed. Ponnelle has filmed Verdi's opera on location in Mantua and nearby cities, placing the action in a vivid Renaissance reality. Relying on his previous stagings (such as that in San Francisco), he has emphasized the corruption of the ducal court with scenes of grotesque roasting in an overall tonality of clashing reds and oranges. But these expressionistic elements are balanced by a high degree of realism, made possible by the real background and the acting talents of many of the singers. Luciano Pavarotti, in glorious voice, is the ideal Duke, making use of the sexual ardor and the cheerful irresponsibility that characterized his role so effectively in the otherwise abominable film *Les Georges*. Ingvar Wixell is a stunning Rigoleto, not perhaps gifted with a beautiful voice, but a grand operatic actor who makes one believe in his feelings and his experiences. Ferruccio Furlanetto, who sings the title role in the San Diego Opera's current *Oberto*, is a powerful Sparafucile, and the role of Maddalena is sensationally performed by the very beautiful and sexy Victoria Vergara, whose Carmen at the New York City Opera was so intensely dramatic. The only relatively weak point is the Gilda of Edita Gruberova, the Czech coloratura soprano, whose excellent technique is not matched by any noticeable

interpretive abilities, and who in closeup looks not like a sheltered and delicate young girl but rather like the good witch Glinda after an orgy of pizzas. It is a blemish this marvelous production easily overcomes.

TASHI

The latest Sherwood Auditorium concert in the La Jolla Chamber Music Society series was that of TASHI. This group, now twelve years old, is remarkable for the range of its repertoire as well as for the high quality of its performances, and the Sherwood Auditorium concert did not disappoint on either count. The only thoroughly familiar work was the Mozart Clarinet Quintet. Dvořák was represented by selections from the rarely performed *Cyprisses*, the composer's arrangement for string quartet of twelve of his early songs. The rest of the program was from the Twentieth Century: Stravinsky's Concertino for String Quartet, Hindemith's Quintet for Clarinet and Strings, and a piece by an American composer previously unknown to me, William Thomas McKinley's Two Nocturnes for Clarinet and Cello.

As this program suggests, the composition of TASHI is rather fluid. From the beginning, the core of the group has consisted of Ida Kavafian, violin; Fred Sherry, cello; Richard Slotzman, clarinet; and Peter Serkin, piano. It is this core group that performs on those remarkable recordings of Messiaen's *Quartet for the End of Time* (RCA ARL-1567) and Takemitsu's *Quartain* (DOG 2531 2B). But the reper-

toire for this combination of instruments is limited, so that from concert to concert and composition to composition the instrumentalists making up the group may vary. Last week's TASHI consisted of Kavafian, Sherry, and Slotzman, with chamber music concerts in San Diego. Hindemith is undergoing a renaissance: we have heard *Yo-Yo Ma* and *Immanuel*. As perform the composer's Cello Sonata; the Canin-Leonard-Ohyama Trio recently played his First String Trio, and now the Clarinet Quintet. I was not satisfied with those earlier performances, going so far in the case of the First String Trio as to suggest that the piece itself was rather tiresome. Since that concert, I have listened to a few recordings of the work, including one by the Pogner-Riddle-Pini Trio that quite changed my assessment of the music. There is, of course, an arid, academic Hindemith, the old man imitating his own formulas. But the vital creative Hindemith of the 1920s (the Trio dates from 1924 and the Quintet from the previous year) sounds dry and overly intellectual only if played that way. TASHI played the Quintet quite differently: with immense energy, passion, and wit. The composer's harmonic innovations and his artificial structural devices (the last movement, for example, is a mirror image of the first) were integrated into a full-blooded, living organism, one characterized at times by a ruminative intensity and at others by an almost demonic emotionalism. The third movement, in particular, benefited from this approach, revealing in its frenzied parodies of

Landler and waltzes and in the uninhibited squeaking of Slotzman's E-flat clarinet, its deep affinities with Mahler, whom no one has ever accused of being excessively academic. As for the McKinley Nocturnes, they were evocative, inventively scored pieces in the Bartok night-music tradition, persuasively played by Slotzman and Sherry. In addition to their musical skills, the members of TASHI (whoever they may be at a given concert) tend to a cheerful informality in their relationship with the audience, as well as to high spirits which their listeners usually find irresistible. Such was the case at Sherwood last week. The brilliant Richard Slotzman even had some complimentary remarks to say about Eric Bromberger's program notes—comments which were thoroughly to the point, for one will not find more intelligent or more provocative notes anywhere.

SAN DIEGO OPERA

Verdi's first opera, being given its American professional premiere by the San Diego Opera, is far from being a masterpiece. Julian Budden, today's foremost Verdi scholar and an enthusiastic advocate for the virtues of the early Verdi, comments, "In no circumstances could *Oberto* enter the general repertoire. . . . Had Verdi died after writing it he would not be remembered today." Still, it has some fine moments, as Budden himself recognizes, and it is of great interest to be able to hear the first major work of a master composer in a performance

that does it justice. The singing of the San Diego Opera's production is comparable in quality to what we hear on the single available recording of the work, a live performance from the Teatro Comunale di Bologna (Italy TLL 7000). The general excellence of the singing was not impaired by the last-minute replacement of tenor Antonio Savastano, who was to have sung the role of the womanizing Count Riccardo, with Carlos Montane, a Cuban singer living in Germany, who must be virtually unique among the world's singers in having this obscure role so immediately on tap. On opening night, Montane proved to have a clear, narrowly focused voice, rather strangled at the top whenever he tried to sing loudly. On those occasions where the circumstances require softer singing (as at the end of the opera, when Ric-

cardo repents of his crimes), the tenor's voice became a much more flexible and expressive instrument, with a lovely floating quality. In any case, Montane deserved the audience's gratitude for saving the show.

Susanne Marsee, as Riccardo's fiancée, Coniza, was in splendid voice, with a firm, ringing tone and some splendid coloratura singing. Leonora, whom Riccardo seduced and abandoned and who has now returned either to take revenge or to win him back, was sung by Rachel Gettler, Miss Gettler began weakly, singing without much energy and just under pitch, but by the second act she seemed transformed, and her final mad scene, after Riccardo has killed her father in a duel and gone off into voluntary exile, was compelling in its vocal and dramatic power. The other main character is Oberto

himself, Leonora's elderly, vindictive father. He is not only the central figure of the drama (as its title indicates), but Verdi composed for him some of the more interesting and advanced parts of the score, less in his arias than in his recitatives and the ensembles (trio, quartet, quintet) he takes part in. This role was sung by bass Ferruccio Furlanetto, who is surely one of the most accomplished younger singers today, with a voice rivaling in its dark richness those of Cesare Siepi and Paul Plishka. Like those basses, too, Furlanetto has a wonderfully smooth line, sensitively infected to conform with the meaning of the words and the emotions of the situation, but never allowing its resonant flow to be impeded. It is a strong, manly voice, wielded by a first-rate musician, and thrilling to listen to. Other aspects of the produc-

tion were somewhat less impressive. Conductor Kees Bakels took a lackluster approach to the score, which would have profited from more melodramatic fire; this is not, for the most part, subtle music, but rather crude stuff, which nevertheless can sound exciting and forceful if handled right. Bill Gorgens's sets updated the action from the Thirteenth Century to the Sixteenth, with designs intentionally modeled on the style of the Venetian Renaissance painter, Jacopo Bassano. What this means, principally, is classifying architectural forms and emotion-laden skies, well executed but a bit lacking in imagination. What is imaginative in these serviceable sets is the transformation of various set pieces (such as the omnipresent semicircular colonnade) through changing placements and juxtapositions, a device that gives a pleasing visual unity to the four settings. Fabrizio Melano's stage direction favors static groupings and formal arrangements, at the expense of drama, character, and atmosphere. It is quite impossible, with this kind of blocking and the singers' routine and cliché-ridden style of acting, to believe in the reality of any of the events or of the people involved in them. This may, of course, be Verdi's fault, for many of the dramatic ideas he was to develop so fruitfully later (father and daughter, revenge, sin and repentance, the love triangle) are here only in name, and it may be that no production could make this sketchy composition truly dramatic. In any case, all lovers of Verdi owe a debt of thanks to the San Diego Opera for enabling them to see this initial step in the composer's triumphant journey.

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Another Time



Once Upon a Time in America

DUNCAN SHEPHERD

No more must we take the word of Fiert and Stikel, Benson and Wilmington. The director's cut of *Once Upon a Time in America* is at the Ken through Saturday, and at last we are able to judge for ourselves, those of us who bothered to see the "short" version last spring, how much the "long" version adds to that other, I had been all too willing at the time, I recall with some slight

pain, to hypothesize that a 143-minute movie could feel longer than a 225-minute one. (Obviously "short" and "long" are to be understood here as "long" and "longer.") I was right, I still think, in the general principle: I was very nearly right in the particular case. The 143-minute version felt approximately like 220; the 225 turns out to feel very like 240.

Numerous critics, more than just the above-named, had found the situation to be a useful club with which to batter the "bosses" on behalf of the "artists" — a

popular sport among critics. And those who had somehow managed to see both versions had been free with the impression that some serious desecration had been done. All that talk about Sergio Leone's time-scramble, unscrambled again for American consumption, had raised expectations of something infinitely more intricate than the chronological studio version. And it turns out, than the nonchronological Leone version. *America, Mon Amour* it is not. And some sort of inner-regimental disciplinary action, such as having to sit through all 225 minutes every day for a month, with eyelids taped open as in *Clockwork Orange*, would not be undue punishment for critics who found the difference between "long" and "longer" to be the difference between sneezing powder and Best Picture of the Year.

Where the movie now begins is with Robert De Niro hiding out in an optium den from some anonymous vengeful gangsters. It is a bit like coming into a Thirties-style gangster movie three-quarters of the way through, and having to divine what is happening. The familiarity of the genre makes the task not too difficult. And the uninterrupted linearity of this chapter of the saga, apart from a brief explanatory flashback to show what De Niro has done to stir up so much vengeance, creates no additional difficulties. The first real time-jump, after De Niro has closed this chapter by polishing off his pursuers, is forward to his dotage, in 1968. And the movie thereafter takes on a very conventional flashback structure, with periodic returns to the 1968 home base, in which long stretches of linear narrative fill in the biographies of the principle characters — fill them in with information which in most conventional gangster movies, or anyway in gangster movies of conventional length, would go without saying. Or would have taken an other whole gangster movie to say.

This re-oriented time scheme — to say scrambled or shuffled would imply more

individual pieces than there actually are, a full deck of cards rather than a single suit minus the faces — at least has the advantage of not making us wait so long to meet Robert De Niro. We now, however, with the added childhood footage, have to wait nearly two hours to meet James Woods (not counting a brief wordless glimpse of him in that long linear stretches contain plenty of recognizably new footage, there are still gaps in the narrative. The hotly debated rape scene, for instance, about which I had been inclined to give Leone the benefit of the doubt, is set up no better now than before. Prior to the fateful night, De Niro has seen his little-long iramovata (Elizabeth McGovern) for no more than five minutes, so far as we know, since his return from prison after ten years, or in other words since they both were children.

Nor is all of the new footage uniformly indispensable. The ambush of rival mobsters, vehemently protested by De Niro, actually made more sense before, when De Niro took no part in it. (Admittedly the part he takes in it now is highly picturesque.) On the other hand, the first meeting between De Niro and Woods, as children, is surely a biographic milestone. Even more so is the tidbit about the secret affair between Woods and McGovern. But almost any amount of excision would be defensible if it would as the earlier version did get rid of the bastard offspring of this union, played embarrassingly (for us if not him) by the same child actor who played the younger Woods. None of the new revelations, taken by itself or together with all the others, will quite justify the allegation that the longer movie is a different movie. What is best about the longer was what was best about the shorter, too: the forceful and graceful violence, the evocative cityscapes, the operatic emotion. And the overdue re-release should be welcomed not so much on behalf of scholars interested in the minutiae of comparison, but rather on behalf of boycotters who deprived themselves of a

movie in which they would have found much to admire.

I have not been doing my part with the biweekly series of Russian films at the Ken, every other Sunday morning; and the *Reader* cover story last fall about his enterprising entrepreneur, Alex Gibalevich, will not clear my conscience for all eternity. The part I would want to play with the offering this coming Sunday, the 1964 production of *Hamlet*, would be no larger, however, than Horatio's. The old question of why Hamlet delays so long to take his revenge becomes more compelling. I find, the more productions one sees, especially when the production goes on for two and a half hours. The old-guard Russian director, Grigori Kozintsev, active in films from the Twenties into the Seventies, has dared to make some cuts in the text, and these are less bothersome to lose than is the English language. The Pasternak translation of the original has been translated back into Shakespeare in the subtitles; but reading is one thing, and hearing is quite another. "Slav, slav, slav" (or so it sounded) does not strike the Western ear the same as "Words, words, words," and I cannot believe that "Da" strikes even a Russian ear the same as "It may be, very like." All of which throws us back to bare plot, and we would not want to look too closely, for example, at what Hamlet thinks he is doing, he of the unparalleled sense of propriety on matters of bereavement, consenting to

a fencing-match with Laertes before Ophelia is fully covered with dirt.

The cast seemed to me quite grand, although so much so as to miss the proper emotional beat here and there (Hamlet's nonreaction, for instance, to his first sight of Ophelia's carcass, or Claudius's nonreaction to Gertrude's quaffing of poison). And then, too, Innocent Smoktunovskiy is as overripe a Hamlet as we have come to expect, if not accept, in the role. Still more grand, however, are the physical settings, in and around a 15th-century castle on the Baltic. The camera, generally giving the actors as roomy a frame as a proscenium arch, takes in as much of these settings as can fit on a widescreen; and whatever time might have been saved in textual cuts has been reapportioned as travel-time to follow the actors a good part of the way whenever they go from one place to another. Even the background music by Dmitri Shostakovich, who did much work for the movies, is far less irritating than his music tends to be when there is nothing else in the foreground. This indeed is a setting, photographed in heavy rocklike grays, in which you could stamp your foot and pound your fist. And in which you can almost get an inkling why this movie is so often mentioned among the finest screen treatments ever of Shakespeare.

There will be no informed comparisons between Volker Schlöndorff's *Swann* in

Love (currently at the Cove) and its literary source. I have Proust tentatively pencilled onto my entertainment calendar somewhere during my fifty-seventh year, or well into the next century, but that could all change depending on how many more mystery novels Ruth Rendell writes between now and then. The Schlöndorff adaptation, in any event, will not motivate any rearrangement of the schedule, although Proust's Odette comes across here as a depressingly close cousin, or possibly bordel stablemate, of Zola's Nana and Dumas' *fil's* Camille. It must be granted that some of the *bon mots* hurled around in the *haut monde* of the Second Empire provide higher quality dialogue than in most movies (less often dialogue, really, than just the isolated good line). And the last sequence, a long leap forward in time as at the end of *Truffaut's Two English Girls*, to afford a broader perspective, strikes a touchingly elegiac note — the same note (or better say plural notes) which Hans-Werner Henze, a master of the mood, has struck in the musical score all along. Until that new vantage point is set up, the scope is suffocatingly narrow: one tortured day in the life of a moon-struck Frenchman (with some possibly "Proustian" memories spliced in).

It has been well publicized that Luciano Visconti was the first filmmaker, some twenty years ago, to have been approached by producer Nicole Stéphane to adapt Proust, and though that arrangement would not be hard to imagine, it is

hard to imagine that the outcome would have been as arid as this. Thinly characterized, but thickly carpeted, upholstered, glazed, scarred, top-hatted, smoking-jacketed, mustache, etc., the movie at best, like a Visconti movie at worst, is a monument to the combined arts of the interior decorator, the haberdasher, the barber, et al. Oh, and the cosmetic surgeon: Ornella Muti, as any who have watched her take off her clothes over the years cannot fail to notice, must herewith be added to the lengthening roll of actresses who appear to have had some of their anatomical furniture restored and repadded. However that may be, she fills very nicely the dimensions of a character described as "like a Botticelli." Alain Delon, on the other hand, is an odd choice for the intellectual homosexual dandy, Baron de Charlus, as is, even more so, Jeremy Irons for the intellectual heterosexual dandy, Swann — or for any Frenchman of any description, for that matter. With actors as familiar as these it is impossible ever to forget they are acting. And no matter how gamely Jeremy Irons meets the challenge of playing a Frenchman in French, how unflatteringly he delivers his lines, how shrewdly he raises and lowers his voice, he inevitably sounds as if tethered at a level somewhere below his first language: Jeremy in iron. One can see why the challenge must have roused him. I can think of nothing so rousing since Brian Keith's portrayal of the Soviet leader in *Meister*.

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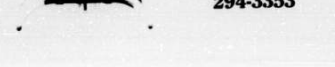


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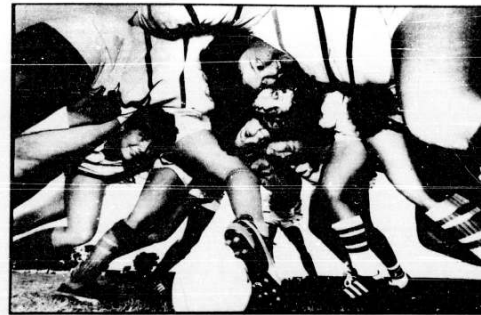
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Section 2 Events, Theater, Music, Film



The Ladies Of Rugby

Back in high school, the head football coach was a guy who had played defensive end for the Green Bay Packers until he broke his leg and had to quit. He was the most incompetent biology teacher of all time and an even worse football coach. It was obvious that he'd played too many games in a leather helmet — the only thing he ever said that made any sense was his standard, opening at the convening of each season's first practice.

"Men," he would announce with a solemn wag of the hollow bell jar of his head, "you have to be crazy to want to play football." Those of us among the assembled psychopaths who

were't too far gone to reflect upon our own condition would nod in agreement. Coach was right, football was not a sane pastime. But we played anyway, in part because the only comparable way to exorcise our adolescent sexual frustrations in a socially acceptable manner would have been to play rugby. In football at least they let us wear long pants, pads, and helmets. And they didn't expect us to drink a six-pack of Bud at half time and the rest of the game in the hour after the game before the dance. No, we might have been lovin', but we weren't hopeles.

And now we have women's rugby, a big tournament coming to San Diego this weekend. It's too much. It reminds me of watching girls fistfight back in junior high. Not that the same thing between boys was a pretty

(continued on page 7, col. 1)

Bare-Bones Bard

Those young, emerging artists. We read about them regularly, a few we follow closely — from the keyboard prodigies to new performance artists, in whose soloistic musings tell the final groans of teenage angst. Anticipation on the visual arts scene here their own series, this week, for example, "Young American Artists III" showcases the works of two promising ceramists and painters at UCSD's Mandeville Gallery. And, if "the play's the thing" for you, then as the Hamlet Project, which will be presented tomorrow, Friday, March 15 and Saturday, March 16, at the UCSD Theatre on Warren Campus.

The Hamlet Project culminates two quarters' intensive immersion into the Shakespearean text by nine UCSD graduate drama students, most of whom are hopeful of acceptance into the Old Globe or other theatrical companies. (The last local production of Hamlet was the Globe's 1977 disappointing staging for the San Diego Shakespeare Festival.) During the long tenure of their study, these students have rotated roles, for the purpose of acquiring the greatest possible intimacy with the complex text, and the audience will see, during both presentations, seven men



and two women all taking the part of Hamlet. The hope is that their uniform grasp of the material will be so profound that

a person who listens to the words and intonations will not readily notice the cast changes. (continued on page 7, col. 1)

Banner Years Of Mexico

I submit that the Mexican flag is superior to the American flag. Like most Americans, I respond emotionally to the Stars and Stripes, and I feel no warm gush of patriotism at the sight of the Mexican banner. But sentiment aside, considering the two flags' objective, qua flags, the Mexican flag has so much more intrinsic character.

First there is the motif of origin. Bare Bones' deadliness was a likeable young lady, but her mathematical formalism about it which approaches sterility. I imagine that Betsy, were she alive today, might function well on Madison Avenue, cranking out other snappy graphics for soda cans and cereal boxes. But what a different spirit animates the central image on the Mexican tricolor banner. A legend nearly a thousand years old says that this image — an eagle perched on a cactus, devouring a snake — was first conceived by the bloodthirsty and terrible Huitzilopochtli, the Aztec god of war who was incarnate as the high-flying southern sun. As punishment for some transgression, Huitzilopochtli ordered the insignificant northern tribe to leave its barren homeland and wander until it found the hungry eagle who would devour its prickly



National Emblem, c. 1840. It took the Aztecs nearly two hundred years to come upon the sight on a swampy island in the middle of the valley of Mexico. But as they settled in, worshipping Huitzilopochtli in savage, cannibalistic rites and, before long, ruling over an extensive civilization, they cherished the eagle emblem in their hearts. And that was only the beginning of the Mexican national emblem, as an exhibit currently at the Tijuana Cultural Center points out. The exhibit amply illustrates how the eagle evolved over the years, taking on political significance during colonial times. During the Mexican war of independence, it became, along with the Virgin of

(continued on page 7, col. 2)

Braxton's Risk

Never in the history of the world has contemporary serious music been so puzzling to the average music lover as now. Everything moves so fast, new styles seem to appear every year, a plethora of traditions coexist and intermingle, and creativity, in the minds of many composers in this century, means creating not only a new piece but a whole new world of artistic perceptions must be open to anything, willing to take risks.

The most imminent risk in San Diego is Arden Braxton's jazz. "Jazz" which will be presented tomorrow at the

was in fact commissioned by the UCSD music department to honor the tenth anniversary of the Mandeville Center. It is an odd and daring choice, for Braxton does not belong naturally in the company of the academically trained, modernist composers who generally dominate UCSD's concerts of new music. He is, of course, a jazz musician, a noted saxophonist, who achieved his reputation in that other kind of serious modern music, where the creative vitality is to be found not in a fixed, thoroughly annotated score but in the spontaneous improvisation of the performer.

In another age the distinction between these two approaches to composition would be readily maintained. But now, with jazz, once of modern music, in the bleeding distance

classifications, so that diverse traditions can germinate in each other's soil, producing unexpected and exotic flowers. Third-stream jazz has broken out of the mold of the pop song or

dance tune, which used to be the basis for jazz improvisation, and has absorbed all sorts of music originally alien to it, from ragas to Bach. On the other side, composers such as John Cage



and Karl Heinrich Stockhausen, both of whom have influenced Braxton's approach to composition have made impractical a functional

(continued on page 7, col. 4)

READER'S GUIDE

Contributors to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday on which the event is to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a phone number for public information to: **READER'S GUIDE EDITOR**, P.O. Box 80803, San Diego, CA 92188.

Dance

International Folk Dancing is conducted each Thursday, 7:30

1 p.m., at the Ballona Park Club and in the Rectory Hall, Ballona Park. For information on which group to join, phone: 454-5191.

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Esch Avenue, La Jolla, 454-5191.

Modern Dance, the eleven-year-old, San Francisco-based Marjorie Jenkins Dance Company will appear for one performance; the program includes *Free Figure*, *Whatever Happened to Tina Turner*, *Adventures*, and *No One but Whittington*. Friday, March 15, 8 p.m., Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 200 Prospect Street, La Jolla, 454-0267.

"Movers through Noises,"

variations of sound/music, interplay are explored in two evenings of music and choreography; works include *It's a Wonderful Life*. **Remixed, Look Mom, At the Plant**, Conversation, and *Waltz for Charles*. Live by choreographer Matta. Kacey-Juan-Allen and Patricia Sandack, and percussionist/composer Jonathan Santos. Performances take place Friday, March 15 and Saturday, March 16, 8 p.m., Teatro Theatre, Women's Gym, SDSU, 265-6821.

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

Egyptian Folkloric Dances will be taught in a four-hour workshop

sponsored by Rabamat, Sunday, March 17, 1 p.m., Folk Dance Cafe, 2927 Meade Avenue, North Park. For reservations phone 941-5770.

Dance Music from the Swing Era, jazz musicians Peanuts Hucko, Tommy Newsom, Nick Fatool, Ross Tompkins, Bob Hovens, Dick Catheart, and Ray Leatherwood form one combo; the Los Angeles Jazz Ensemble is another of the groups that will provide music for your janglebagging pleasure, sponsored by the San Diego Jazz Club, Sunday, March 17, 2 p.m., Grand Ballroom, Vacation Village Resort, 1404 West Vacation Road, Mission Beach. For reservations phone 454-8245.

Circle Dancing, co-educative "Sati

dancing" is conducted weekly, Monday, 7:15 p.m., 4070 Jackson Street, Mission Hills, 295-9677.

International Folk Dancing is held every Wednesday, 7 p.m., Ballona Park Club, Ballona Park, 581-2541.

Israeli Dancing is conducted every Wednesday evening, 8 p.m., College Area Branch Jewish Community Center, 4079 Fifth Street, East San Diego, 383-3303 x31.

Museum Films, three short films will be shown: *Galapagos: Islands for Evolutionary Discovery*. *Fossils: From Site to Museum*, and *Flamingo*, this Saturday, March 16 and Sunday, March 17, 1 and 2:30 p.m., Natural History Museum, Ballona Park, 232-3821.

Film

"The Taming of the Shrew," Franco Zeffirelli's outlandish 1967

To Local Events

film, with Richard Burton, Elizabeth Taylor, and Michael York, will be shown tonight, Thursday, March 14, 8 p.m., Salomon Lecture Hall, DeSides Hall, USD. Free. 260-4714.

"Political Film Series," the 1981 film version of E.L. Doctorow's *Ragtime*, directed by Miles Forman, will screen Friday, March 15, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4450 or 452-2016.

Special Film Reviews, as part of Rape Awareness Week, a series of film previews, covering such topics as rape prevention and the judicial process, will be shown: Tuesday, March 19, 10 a.m., Center for Women's Studies and Services, 2467 E Street, Golden Hill. Free. 231-8984.

"**Monday Night Film Series**" continues with its theme for the month of March: suspense classics from the Serra Film Center. The third film in the series is the 1939 film classic, *The Adventurer*, starring Richard Widmark, Burt Lancaster, and Nigel Bruce. Monday, March 18, 7 p.m., third floor auditorium, San Diego Public Library, 832 E Street, downtown. Free. 236-5849.

"**Evening Film Series**," the series of Mexican film classics by Spanish director Luis Bunuel continues with *Ferret Moore in El Pas*, a story of power and corruption; the film, dubbed in English, will screen next Tuesday, March 19, 7:30 p.m., Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 200 Prospect Street, La Jolla, 454-0267.

"*Eréndara*," Gabriel Garcia

Marquez wrote the remarkable tale of a young beauty, her mad grandmother, and the fantastic odyssey they undertake; the recent film version will be shown as part of the continuing "Contemporary Latin American Film Series" Tuesday, March 19, 7:30 p.m., room 130, Heger Hall, SDSU. Free. 265-6685.

Library Films, two short films, *One Nation, Many People*, about life in China, and *One Hundred Entertainments*, depicting the Shensi acrobatic troupe in rehearsal and performance, will be shown next Wednesday, March 20, 1 p.m., National City Public Library, 220 East Twelfth Street, National City. Free. 474-8211.

"*The Young One*," this 1962

Mexican film (shown in English), based on Peter Matheson's *Tasmanian Man*, will screen Wednesday, March 20, 7:30 p.m., Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 200 Prospect Street, La Jolla, 454-0267.

Music

Chamber Music, students of Bert Turetzky and Janos Negyessy will perform a program that includes works by Beethoven, Franz, Ropartz, Schubert, and others, tonight, Thursday, March 14, 8 p.m., Rectory Hall, Mandeville

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JAZZ

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Fattburger with Hollis Gentry
Ella Ruth Piggee
5 Careless Lovers
Chicago 15
Fro Brigham—
Preservation Jazz Band

FRIDAY, MARCH 22, 6 TO 11 PM
Downtown in the Gaslamp Quarter,
4th Avenue between Market & Island,
outdoors—rain or shine.
Tickets \$8.00, available at all **TELESEAT** outlets
and **TELESEAT**, or at the door. For further
information, call 233-5227.

Presented by the Gaslamp Quarter Council.
Produced by Rob Hagey and Greg Herberman.

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Featuring three outstanding comedians:
ROBERT KELTON DANIEL ROSEN EVAN SAYET
Two shows, 7:00 & 9:30 Admission: \$4.00
Special Irish dinner • Green beer

COMING IN APRIL:
THE FIRST ANNUAL SAN DIEGO LAFF-OFF
GRAND PRIZE: \$1,000
...the search is on for San Diego's funniest person!
Contestant applications now being accepted.
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"Dig for treasure" - Sandcastle demolition

Grand prize \$500 cash

A benefit for Children's Hospital and Health Center

Pan for treasure in the sands of Saturn Moonbase II!

Sea Coast Square, Saturday, March 16, 1985 • 1-3 pm
Grand prize \$500 cash
50¢ buys a bucket of sand.

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Gold tokens discovered are redeemable for PRIZES worth over \$500 provided by: Beach Cites Nauticus, Coca Cola, The Coasters, Film Express, Free Spirit Travel, Haagen Dazs, Island Snow, Mrs. Fields, Pechalo, Sea Coast Jewelry and Gifts, Seashell Tent, Upstart Crow

READER'S GUIDE

LA JOLLA CHAMBER MUSIC SOCIETY

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A superb group, with colorful oboes, mellow horns and seamlessly blended strings.
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Mozart • Haydn • J.S. Bach • Richard Strauss

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OLD GLOBE THEATRE • BALBOA PARK
TICKETS \$17.50
Call 459-1724

Remaining Old Globe Series concerts:
Monday, April 15, 1985
Joseph Kallistrat, piano; Jaime Laredo, violin;
Sharon Robinson, cello
This ad was donated by the
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the Old time CAFE

Thursday **TRADITIONAL IRISH SONGS & BALLADS** 7:30
LEN GRAHAM & FINTAN McMANUS
Lena's repertoire includes over 100 songs of the past and present of the Irish. Fintan's repertoire includes over 100 songs of the past and present of the Irish. Both are highly skilled musicians and excellent dancers. Reservations recommended.

Friday **OLD TIME SINGING** 7:00 & 9:00
JOHN HARTFORD
John is a highly skilled musician and excellent dancer. Reservations recommended.

Saturday **OLD TIME SINGING** 7:00 & 9:00
MOTHER LOGO
Mother Logo is a highly skilled musician and excellent dancer. Reservations recommended.

Sunday **ANNUAL ST. PATRICK'S DAY DANCE** 6:30 & 8:30
THE PARADISE STREET BAND
The Paradise Street Band is a highly skilled musician and excellent dancer. Reservations recommended.

Monday **OLD TIME SINGING** 7:30
OLD TIME SINGING 7:30
Old Time Singing is a highly skilled musician and excellent dancer. Reservations recommended.

Tuesday **OLD TIME SINGING** 7:30
OLD TIME SINGING 7:30
Old Time Singing is a highly skilled musician and excellent dancer. Reservations recommended.

Wednesday **OLD TIME SINGING** 7:30
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Thursday **OLD TIME SINGING** 7:30
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PERFORMANCE PARAMETERS

Margaret Jenkins Dance Company

Friday, March 15, 8 PM

La Jolla Museum of Contemporary Art
1200 La Jolla Village Drive, La Jolla, CA 92037 • 524-3521

Concert, USCSO Free 452-3229

Operatic Selections and Songs from the Musical Theater will be featured in the program, titled by the Chamber Singers, highlights include: Maria, Buscetta, and comic opera, Sweet Betsy from Pike, and A Little of Mozart's Women of Lila. That, tonight, Thursday, March 14 and tomorrow, Friday, March 15, 8 p.m., Arena Theatre, San Marcos College, 900 Via La Brea Road, Chula Vista 421-6700 \$140

Jazz, the George Ketz Jazz Ensemble will play compositions for the saxophone, bass, and guitar. Friday, March 15, 8 p.m., The Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free 255-1735

Opera, Giuseppe Verdi's early tragic opera, *Alfredo*, continues its run with two final local productions, featured are Ferruccio Furlanetto as Otello, Rachel Genter as Leonora, and Antonio Savastano as Riccardo in the San Diego Opera production, scheduled for Friday, March 15, 8 p.m., and Sunday, March 17, 2:30 p.m., Civic Theatre, 231 E. Street, downtown. Phone 283-6510, 231-1333, or on TeleCast outlet.

Chamber Concert, SDSL's Strunk String Trio, with Theodore Primmer, violin; Rebekah Campbell, viola; and Glen Campbell, cello, will perform a benefit concert for the Peace Resource Center of San Diego, the program includes Fiddle and Pique No. 1 in D Major by J.S. Bach and W.A. Mozart, Robert Maysky's String Trio, and Ernst Eichmann's Serenade. Saturday, March 16, 3 p.m., 2900 Prospect Place, La Jolla. For ticket information phone 265-0730

World Premiere, Anthony Braxton, a founding member of the Chicago Art Ensemble and current UCSD Resident Lecturer, will present his opera *Trillium*, a multimedia production involving a large number of musicians, dancers, improvisational musicians, and six principal singers, the work was commissioned in honor of the tenth anniversary of UCSD's Mandeville Center, where it will be performed on Saturday, March 16, 8 p.m., and Sunday, March 17, 3 p.m. For more information phone 452-1120

Four Hours of J.S. Bach's Organ Music, on the occasion of the musical masterpieces to make more music, local organists will participate in this marathon, which concludes the "Homage to Bach" festival, Sunday, March 17,

1 p.m., Spreckels Organ Pavilion, Balboa Park. Free 462-6442 or 461-7222

St. Patrick's Day Concerts, the San Diego Village Band presents two programs of Irish songs, ballads, waltzes, and traditional tunes, Sunday, March 17, 1 and 2 p.m., in the Glenside located in the East Plaza, San Diego Village, downtown. Free 255-6509

Vocal Concert, the USCSO Concert Choir will present a concert of traditional American songs, works of Aaron Copland and USCSO Chamber Singers will also perform five of the composer's secular cantatas, next Wednesday, March 20, 7 p.m., Christ Lutheran Church of La Mesa, 79-9 La Mesa Boulevard, La Mesa 462-5211

Chamber Orchestra, the San Diego Chamber Orchestra, under the direction of Donald Bara and guest artist Eugene Zolotarev, will present three performances next week, the program features Greg's Holiday Suite, Berlioz's Piano Concerto, and Antonio Savastano as Riccardo in the San Diego Opera production, scheduled for Friday, March 15, 8 p.m., and Sunday, March 17, 2:30 p.m., Civic Theatre, 231 E. Street, downtown. Phone 283-6510, 231-1333, or on TeleCast outlet.

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TO LOCAL EVENTS

Settlements on the British Isles," Steve and Evelyn Sander will speak on a joint presentation on Redcliffe sites on the island of Sicily, Rome, north of Scotland, sponsored by the San Diego chapter of the Archaeological Institute of America, Friday, March 15, 7:30 p.m., First Baptist Church of La Jolla, 627 Center Street, La Jolla. 583-0744

"Penguins," a four-hour seminar for adults provides a behind-the-scenes look at the nine species of penguins that are trapped behind the glass out there; the class meets Sunday, March 16, 8 a.m., at Sea World. For information and reservations, phone 222-6363 x2452

"El Salvador in Focus," Reverend Farley Wheelwright, former member of the Interfaith Task Force and minister of a "sanctuary church," will present a slide-illustrated report on the sanctuary movement and continuing human rights violations, Saturday, March 16, 7:30 p.m., First Unitarian Church, 4100 Front Street, Hillcrest. 231-4984

"Symposium in Judaism," this day-long symposium, featuring addresses by numerous area professors, includes discussion of such topics as "Judaism and Human Rights," "The U.S. and the Arab-Israeli Conflict," "Jewish Views of Jesus," "Themes of Judaism with Writings and Music," "Jewish Studies Research," and "Judaism and Women." The sessions meet at SDSL's Aztec Center, Sunday, March 17, beginning at 10 a.m.; for further information phone 298-7743

"Sixth Annual St. Patrick's Day Party," the public is invited to read Irish poetry, prose, Sunday, March 17, 7 p.m., D.G. Wills Books, 7527 La Jolla Village Drive, La Jolla. Free 456-1852

"Brown-Bag Lecture Series," Dennis McKenna's lecture, entitled "The Role of Hallucinogens in Shamanic Folk Medicine," will take place Monday, March 18, noon, Herbert Hall, San Diego Museum of Man, Balboa Park. 239-2001

As Open Forum on the Effects of Defense Spending on women, and the benefits of economic conversion, will be held Monday, March 18, 7 p.m., University Christian Church, 2000 Cleveland Avenue, North Park. Free 279-2853 or 299-5315

San Diego Museum of Art director Steve Berman will speak on his various travels through Western Europe, Monday, March 18, 7:30 p.m., Art Museum and Ann Library, 1008 Wall Street, La Jolla. 454-5872

San Diego Poetry Forum, in a program entitled "Domestic Landscapes," poet Joan Levine will read excerpts from her work; bassist Richard James is also featured in the evening's performance, Monday, March 18, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466

"Travel Lecture Series," adventurer Philip Walker will speak after the presentation of his film *Eden and the Islands of the South Sea*, Tuesday, March 19, 7:30 p.m., Carlsbad Union Church, at Harding Avenue and Pine Street, Carlsbad. 942-1152

"New Views of Women," the lecture series continues with an address by Channel 10's newscaster Bette Walker, who will discuss prejudice and discrimination against women in her field, Wednesday, March 20, 7 p.m., noon, 221 Hyperion Hall, SDSL. Free 265-6524

"Abusive Images of Women in Media and Pornography," the San Diego Chapter of NOW sponsors this slide illustrated presentation, next Wednesday, March 20, 7 p.m., Center for Women's Studies and Services, 2467 E. Street, Golden Hill. Free 233-6984

"Global Health," Jonas Salk will speak on the state of the world, Wednesday, March 20, 7 p.m., Casa Real, Aztec Center, SDSL. Free 265-5281

"Wildflowers of the West," a lecture and slide presentation by naturalist Wayne Armstrong will be held next Wednesday, March 20, 7:30 p.m., campus library, Palomar College, San Marcos. Free 744-1150 or 727-7529 x2017

More Poetry will be read by James Allen, Wednesday, March 20, 7:30 p.m., The Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free 755-3735

A lecture and slide presentation by photographer and currently on view at Palomar College's Bushnell Galleries, will present a slide-illustrated lecture, next Thursday, March 21, noon, room D10, Palomar Community College, San Marcos. Free 744-1150

Women's Rugby, the second annual Champaign Classic pits

the San Diego Symphony Orchestra presents a spectacular Tchaikovsky Festival, from April 18 through May 12

Treat yourself to four weeks of tender and tempestuous music, as you re-acquaint yourself with this classic melodist who expressed a whole range of

human emotion in such favorites as:

- Swan Lake
- The Nutcracker
- Sleeping Beauty
- Romeo and Juliet
- and more.

The festival activities include recitals, films, lectures and some very special events.

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WRITERS AND THEIR LIVES WITH ELEANOR WIDMER, Ph.D.
Popular restaurant reviewer for the Reader Saturday, March 16, 10:00am-2:30 pm \$35

FOUNDATIONS OF PARAPSYCHOLOGY WITH CHARLES TART, Ph.D.
who has been called the only worthy successor to William James
Saturday & Sunday, March 23 & 24, 9:00 am-6:00 pm \$85

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LASERIM PRESENTS LASEROCK PLATINUM

Secret, the Sockers, with the best record in the league to date, face off against Wichita, Friday, March 15, 7:35 p.m., San Diego Sports Arena, 288-0280

Tennis, a "Doubles for Dimes" mixed doubles tennis tournament to benefit the March of Dimes will be held Sunday, March 17, at the Hotel Inter-Continental, downtown. For information on court times, phone 376-1202

Spring Junior Tennis Tournament, it's the third annual tennis tourney, sponsored by the San Luis Rey Downs Tennis Club for young people ages twelve through eighteen; the three-day competition begins Saturday, March 16, with more matches scheduled for Sunday, March 17, Saturday, March 23, and Sunday, March 24, and will take place at the San Luis Rey Downs Country Club. For specific details phone 758-7782

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Also, still showing Park Play's "Dark Side of the Moon"
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Treat yourself to four weeks of tender and tempestuous music, as you re-acquaint yourself with this classic melodist who expressed a whole range of

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You and your friends are invited to our Open House
March 19-20-21
11 a.m. to 2 p.m.
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READER'S GUIDE

ten teams from California, Arizona, and Colorado against each other in two days of field competition. Matches begin at 8:30 a.m. on Sunday, March 16 and Sunday, March 17, with the championship game starting at 1 p.m. on Sunday, March 17. 9 a.m. on Sunday, field in Ocean Beach. Free. 226-9677.

"King Arthur's Day" Archery Tournament. The San Diego Archers host this St. Patrick's Day tournament, newly targets (designs and the like) are the lure for the more than 100 archers expected to enter the fray. Sunday, March 17, 9 a.m., archers field target, Balboa Park. 292-8544.

Frisbee. The International Flying Disk Association hosts weekly Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park. La Jolla. Free. 223-7440.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Delmar Drive and Redwood Street, Balboa Park. Free. 292-9922.

Special

Nature Walks in the northern Tierras Raras estuary are conducted every Saturday, 9 a.m., sponsored by the San Diego Wetlands Interpretive Association, meet at the south end of Fifth Avenue, Imperial Beach. 777-6768.

Cowles Mountain. The highest point within the city limits, is your destination; the hike is two hours long, described as "gentle," and sponsored by the National History Museum. Sunday, March 16, 10 a.m. For details phone 232-3821.

Walking Tours through the historic Gaslamp Quarter are offered each Sunday, 10 a.m. and 1 p.m. For information call the Gaslamp Quarter Chamber of Commerce at 233-5227.

Fifth Annual St. Patrick's Day Parade. This year the theme is "Unity with Our Men and Women

in the Military." (also) dwell on that possessive pronoun too long; the parade begins at 10 a.m. on Sunday, March 16, at Laurel and Sixth, and follows a two-and-one-half mile route that follows Fifth and Sixth avenues between Grape and Upas streets in Hillcrest. Of course viewing is free. Call 483-2857 for further information.

Big Walks at Famosa Slough will be conducted by Friends of the Famosa Slough every Saturday, 10 a.m., meet at the corner of Famosa Boulevard and West Point Loma Boulevard. For more information phone 272-8622 after 5 p.m.

Nature Tours through the Silverwood Wildlife Sanctuary are offered by the San Diego Audubon Society every Sunday; the sanctuary is open to the public from 9 a.m. to 4 p.m., and is located five and a half miles east of Lakeside on Wilbur Canyon Road. For details or information on group tours call 443-2988.

A Total Disk Walk along the beach in Encinitas will be offered by Scripps Aquarium, Sunday, March 17, 1 p.m.; for registration information phone 452-4578.

For Kids

Planes. Children's films will be shown Friday, March 15, 3:30 p.m., at the San Diego Public Library, 365 F Street, Chula Vista. Free. 693-5263.

"Touch of the Sea," preschoolers will learn about the beach and sounds of marine animals in this course, which meets Sunday, March 16, 8:30 a.m. See World, 1225 South Shores Road, Mission Bay. For registration information phone 224-6163 x452.

"Powder Puffles," children ages nine and older will use physical and chemical tests to discover the properties of familiar household powders; the two-hour class will be held Sunday, March 16, 9 a.m. The Children's Museum of San Diego, 8657 Villa La Jolla Drive, La Jolla. For registration

information phone 452-0767.

Puppet Show. Marie Hatchcock Moore presents *The Happy Birthday Show*. Friday, March 15, 10:30 a.m., Saturday, March 16, 10:30 a.m., Sunday, March 17, 11 a.m., and 2:30 p.m., sponsored by the San Diego Puppet Guild. Puppet Theater, Presidents Way, Balboa Park. 466-7128.

A Puppet Show on Child Abuse will be presented by Nancy Gumble (the program is for children ages five and up). Saturday, March 16, 10:30 a.m., Children's Room, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"Who's in Control?" children in the seventh, eighth, and ninth grades will work in the RASIE, language during this day-long class, some general computer knowledge is recommended for the workshop, which meets Saturday, March 16, 10 a.m., Discovery Center, Redden H. Fleet Space Theater and Science Center, Balboa Park. For registration phone 238-1233 x213.

Uncle Duke, the Magician will be on hand to perform a repertoire of magic tricks at the benefit bazaar, sponsored by Children's Corner Cooperative Nursery School, Sunday, March 17, 1 p.m., at the Stanley Park Recreation Center, located on Governor Drive at Market Street, University City. 483-4112.

"Kassio's Kids," a mime, puppets, song, and special guests entertain every Sunday, 1 p.m., near the Title Shop in Scripps Village, downtown. Free. 235-6569.

More Films. live animated films, *A Boy and a Bear*, *Mid-air Plumber*, *Perce*, *Sally's Family Tree*, and *Once upon a Mouse* will be shown next Thursday, March 21, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7392.

"Invitational Photography and Computer Graphics Exhibit," computer graphics, video slides and prints, and photographs are on view, the works of Michael Lawrence, Vibeke Stenem, Marilyn Obo, Melvin Puente, and Alice Karpow. The show continues through Tuesday, March 19, in the campus art gallery, Southwestern College, 800 Otay Lakes Road, Chula Vista. 431-1182.

Light Sculptor. MIT graduate and former artist-in-residence at San Francisco Exploratorium, Bill

five young artists from New York, California, and Colorado, whose works include sculpted pieces, paintings, and installations, are featured in an exhibit, which opens with a reception Friday, March 15, 6 p.m., Mandeville Art Gallery UCSD. 452-3120.

"Developing Time-Drawing Time," an exhibit of photographs and wax drawings by German artist Jürgen Olbrich depicts scenes of downtown San Diego; it opens with a reception for Olbrich tomorrow, Friday, March 15, 6 p.m., and continues through April 27, South Gallery, 852 Fifth Avenue, downtown. 235-8466.

An Exhibition of Contemporary Ceramics. featuring eight artists whose works emphasize color, opens Saturday, March 16, and continues through April 27, Galleries Eight, 7444 Grand Avenue, La Jolla. 454-9781.

Paintings by Gal Roberts and Andrew Spicer remain on view through today, Thursday, March 14, Mesa College Art Gallery, San Diego Mesa College, 7250 Mesa College Drive, San Diego. 230-6995.

"The Arts of Black Africa," works of twenty-seven African artists, including masks, statues, and textiles, are included in the exhibit, which continues through today, Thursday, March 14, International Gallery, 641 G Street, downtown. 235-8255.

"Nice Paintings" painted canvases and painted furniture by Diana Felton contrast this show, which continues through Saturday, March 16, ACW, 656 Ninth Avenue, downtown. 234-5124.

"Invitational Photography and Computer Graphics Exhibit," computer graphics, video slides and prints, and photographs are on view, the works of Michael Lawrence, Vibeke Stenem, Marilyn Obo, Melvin Puente, and Alice Karpow. The show continues through Tuesday, March 19, in the campus art gallery, Southwestern College, 800 Otay Lakes Road, Chula Vista. 431-1182.

Photographer Eric Blair's "The World's Work," and sculptor David Krenz's

Parker's sculpted light works, containing electronically activated lights, are on exhibit through March 21, Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2396.

New Paintings and Drawings by Astrid Preston are up through March 23, Patsy Asude Gallery, 660 North Avenue, downtown. 233-9242.

Various Media. including photographs, lithographs, oil paintings, collages, watercolors, and etchings are represented in the group show, which features Walter Anderson, Carl G. Condit, Irish Scapa, Harley Gabe, Mark Spencer, and others; the show continues through March 23, Young Galleries, 7868 12 Grand Avenue, La Jolla. 459-5199.

Ceramic and Photographic Works by Judith Nicolson are featured through March 27, Bushon Gallery, Palomar Community College, San Marcos. 744-1150 or 727-7529 x2504.

"The Dance," new works in hand-drawn paper and other materials by Susan MacGuffey continue on view through March 27, Spectrum Gallery, 729 Seventh Avenue, downtown. 237-9473.

Handmade Paper Works by David Zeit are featured in the West Gallery through March 30, in the East Gallery is a group show by the gallery members, with the same closing date as above, Maple Gallery, 2400 Ketter Boulevard, downtown. 234-2125.

Photographs by Harold Grey and paintings by Mary are on view through March 30, Multicultural Arts Center, 425 Market Street, downtown. 235-8292.

"Palms," dirty artists including Ernest Silver, Alberto Lau, David Zapf, and Judy Fiskin are featured in this exhibit, the theme of which is, obviously, the palm tree; the exhibit continues through March 31, Main Gallery, National History Museum, Balboa Park. 232-3821.

Photographer Eric Blair's "The World's Work," and sculptor David Krenz's

Light Sculptor, MIT graduate and former artist-in-residence at San Francisco Exploratorium, Bill

TO LOCAL EVENTS

CONSTRUCTIONS, entitled "Contemporary Issues," remain on view through March 31, San Diego Art Institute Institute, Balboa Park. 744-5346.

Artist Guild Open Juries Exhibition, works by thirty-three area artists, including Stela House, Christine Orman, Martha Chouinard, Michael Philip Edwards, and Charles and Polina Laertes, and Ophelia. Horatio and the ghost of Hamlet's father remain intact, but Rosencrantz and Guildenstern are on a low boat somewhere in the Channel. The players are still off in the city, and the winds of political vicissitude won't stir.

This bare-bones production (without sets or costumes as well) is an exercise in character study, with no interpretive divergences from what is perceived to be Shakespeare's dramatic intent. After each performance the actors and director will invite discussion and comment from the audience.

The two presentations of almost-Hamlet will be offered, with no admission charge, Friday, March 15 and Saturday, March 16, 7:30 p.m. No permits are required for evening parking on Warren Campus. For further information and directions phone 452-4574.

The Ladies (continued from page 1) sight, but men resign themselves early on to the fact that they're animals, and they're not surprised when they act that way. There was a time when, for salvation, they looked to women, who were expected to offer by example the hope of the human race when it came to nonviolent problem-solving.

But times have changed and, in 1985, certain women think it important to join together in the mud and the blood for no better reason than the great thrust it leaves them with when they're done — which, combined with the inevitable post-rugby need for quick pain relief — provides every excuse to belly up to the bar and drink beer like Billy Carter used to. Or Where is Scarlett O'Hara when you need her? Can you imagine her trying to play a scrum?

Actually, the second annual Champagne Classic will have, as its name suggests, more on its collective mind than beer this Saturday and Sunday, when ten women's rugby teams will gather at Robb Field in Ocean Beach to play for bubbly and glory. Eight of the teams represent California, including the defending champs from the Peninsula Valley and the two San Diego clubs, Spirit and Surfers. One Arizona team will make the trip, as will another from Colorado, to round out the field. Play begins Saturday morning, March 16, at 8:30 a.m., and continues through late afternoon. Action resumes at 8:30 a.m., Sunday, March 17, and the championship game will begin at 1:30 p.m. Look for the Belmont Shores club from Long Beach to win it all.

Admission to the Champagne Classic is free and more information is available at 226-0677.

Bare-Bones (continued from page 1) However, for the depth of their familiarity, don't assume a similar breadth. This production won't follow the original,

instead, the director has deleted the "more worldly subplot," in favor of concentrating on the families — Hamlet, Gertrude, and Claudius, and Polonio, Laertes, and Ophelia. Horatio and the ghost of Hamlet's father remain intact, but Rosencrantz and Guildenstern are on a low boat somewhere in the Channel. The players are still off in the city, and the winds of political vicissitude won't stir.

This bare-bones production (without sets or costumes as well) is an exercise in character study, with no interpretive divergences from what is perceived to be Shakespeare's dramatic intent. After each performance the actors and director will invite discussion and comment from the audience.

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But times have changed and, in 1985, certain women think it important to join together in the mud and the blood for no better reason than the great thrust it leaves them with when they're done — which, combined with the inevitable post-rugby need for quick pain relief — provides every excuse to belly up to the bar and drink beer like Billy Carter used to. Or Where is Scarlett O'Hara when you need her? Can you imagine her trying to play a scrum?

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and other objects illustrating the organic evolution of the design from the pre-Columbian period through the present. Most of the objects come from the National Museum of History in Mexico City; the exhibit was put together under the patronage of the National Institute of Anthropology and History. Unfortunately, the exhibit contains no English-language translations of the excellent Spanish notes accompanying the objects; however, English-speaking guides are available at the museum.

The exhibit will run at the Tijuna Cultural Center through March 24. Center hours are from 11:00 a.m. to 7:00 p.m. weekdays, and from 11:00 a.m. to

8:00 p.m. on weekends. The center is located on Avenida Paseo de los Heros in the river area; signs which show the objects come from the National Museum of History in Mexico City; the exhibit was put together under the patronage of the National Institute of Anthropology and History. Unfortunately, the exhibit contains no English-language translations of the excellent Spanish notes accompanying the objects; however, English-speaking guides are available at the museum.

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READER'S GUIDE TO LOCAL EVENTS

(continued from page 1)
three scenes, and it will be preceded by a five-minute piece for solo saxophone, played by Baxter himself, titled "Empire in 115." This is already a theater piece, for another of the barriers broken down in modern music is that between concert music and theatrical music. Between music performance and the dramatic qualities of theater. The closest places to different musical

motives in different parts of the orchestra, and in different positions such as on his knees, and the performance is accompanied by projected slides. The number six provides a connection with the opera and its characters, each of whom represents a distinct philosophical point of view. Composers are notoriously unreliable when asked what their compositions mean, and it cannot be said that Braxton's

comments on the meaning of Trillium are helpful to an audience's understanding of the work (although they may prove illuminating, of course). The composer's use of his opera is about living in two worlds, "one practical and the other entangled with nothing." He also defines the structural principle of Trillium as "an episodic allegory of perceptions and conversations about ideas and

concepts, the motivation of the libretto is to explore linguistic understandings of language and gesture." Make of that what you may, the proof of the musical pudding, as always, is in the eating, in what the music sounds like rather than in the composer's theories. It is also perhaps useful — at least — to know that Trillium is thought of as merely one of thirty six interconnected operas, the other thirty-five of which remain to be

written. That does sound like a risk. But risk-taking is what modern music is about. Anthony Braxton's philosophical opera Trillium will be performed by orchestra, chorus, and soloists this weekend at UCSD's Mandeville Auditorium. The dates and times are Saturday, March 16 at 8:30 p.m., and Sunday, March 17 at 3:30 p.m. For further information phone 452-3120. — Thomas Arne



YELLOWJACKETS
SUNDAY, MARCH 31, 7:30 & 10:00 PM
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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to the Information is accurate according to the best of his knowledge. It is advisable 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.

ABSENT FRIENDS
The Gaslamp Quarter Theatre's production of this Alan Ayckbourn comedy uses all of its usually high standards. Will Simpson's direction is thoughtful, the attempts to make the play a comedy of manners about people who lack them, his cast turns in some fine performances (as long as the script doesn't require them to exaggerate the limits of their characters beyond belief) and Robert Earl's set ranks among his finest. Well coordinated with Joseph Dana's stylized costumes, Matthew Cullen's lighting, and John Hauer's sound design, the set is a contemporary living room, done in autumnal shades so elegantly it could qualify for a photo spread in a magazine. The only thing that falls short of the mark at Gaslamp is the play itself. Absent Friends doesn't hold its own. Its ambivalence about its many characters, and the way he usually, referred to as "the boy," as soon as one learns to anticipate the opposite of the norm — which happens early on — the play becomes predictable and tedious. Overall, the comedy has the feel of some ratty impulse that got lost on their way to the typewriter. The stimulus for the play is interesting: assemble a group of ultimately better people to care for a hurt soul, turn the tables, and have him sermonize on the beauties of existence. But Ayckbourn has

spread out the idea too thin, and one he has tipped his hand, with the hurt soul's cold heart of glass, the play has little to do but unravel the consequences of the idea. Absent Friends is a one-act play in two acts. The unlikely characters — though often played well by Susan Hendler, Paul Nolan, and Patti van Rocco at the Gaslamp — are little more than vehicles for the playwright's heavy irony. Even their angst is hollow, which may be Ayckbourn's point. If so, he has made it much more convincingly elsewhere. (5m)
Gaslamp Quarter Theatre, through April 13, Wednesday through Saturday at 8:00 p.m., Sunday at 3:00 p.m.

AIN'T MISBEHAVIN'
The Educational Cultural Complex is hosting the regular Broadway musical that pays tribute to the works of Thomas "Fats" Waller. From Walter's "Ain't Misbehavin'" in his special style with Hoagy Carmichael and Jack Lescarot's "Two Sleepy People," and with Billy Mays' "It's a Sin to Tell a Lie," the musical's lively selection of songs from the 1920s in American music, Floyd Gaffney — whose direction of Purple and Copper and his production of the Educational Cultural Complex were both outstanding — directs the production. (5m)
Educational Cultural Complex, Friday, March 15 through April 7, Friday and Saturday at 8:00 p.m., Saturday at 2:30 p.m., Matinee, Saturdays at 2:30 p.m. For information call 230-2827.

BEST FOOT FORWARD
The San Diego Junior Theatre is staging the musical — music and lyrics by Hugh Martin and Ralph Blane. Book by John Cecil Holm — about Wendell, a prep school in Pennsylvania, where all kinds of complications result when mouse-size Gabe, who, as a public gymnasium, shows up at the prep. Or, originally, about Young Man's Farm, and first produced in 1941, the musical's score includes "That's How I Love the Blues," "Steady Lady Bird," "My First Promise," and "Just a Little Joint with a Jukebox." The Killebrew

directs the production. (5m)
Casa del Prado Theatre, Balboa Park, through March 24, Friday at 8:30 p.m., Saturday and Sunday at 2:00 p.m.

FATHER'S DAY
Other Father's Day comedy was first produced in 1971, before the Seventies hit its stride. And like Joseph Heller's novel, *Something Happened* (1974), the play was actually about its time, anticipating many of the concerns of the decade. But seen from our current vantage point, the play is, at best, a well-worn tale that has lost most of its thematic punch. Haley was on to something — he was attuned to the first stirrings of feminism, in fact — but rather than follow his instinct, he kept the play on the light side. The play is about three divorcees and a reunion they have with their exes on Father's Day. All six characters have their share of wit and one-liners, but these usually come the moment a scene verges on anticlimax. In the process, the play's subjects — the aftermath of watching a permanent commitment shattered by a divorce and the blind terror of having to begin again — are treated glibly as well. It would be a shame to have "every day is Father's Day," a made-for-television scene, in the next scene, the female characters so weak that they are little more than stereotypes. In the Broadway Theatre's production

of the play, director Ram McCallum has attempted to open the play edges and dimensions missing in the script. But even though McCallum and actresses Deborah Greif, Garry Lynn Safford, and Barbara Kozma have tried to push them into believably, the female characters remain more mannequin than people. The actors, by contrast, are free to roam, and Neil Patrick Hughes, Douglas Roberts, and Mark Anthony turn in more comic moments. Father's Day is a very funny play, and the Broadway's production has added to the play's humor with many inventive stagings. But all too often the playwright would rather crack wise than offer wisdom. And he uses his female characters as writers so thinly, the production overall suffers from an anticlimax of wit. Though it may reflect the times, makes for a less than ideal play. (5m)
Brooklyn Theatre, through March 24, Thursday through Saturday at 8:00 p.m., Sunday at 2:00 p.m.

FRODO IN ASSETS
There are several reasons for seeing the UCSD drama department's production of this comedy farce, by Barrie Keeble. But the script is not one of them. Unlike Keeble's *A Mad World, My Masters*, which is a play about a woman's scene in the next scene, the female characters so weak that they are little more than stereotypes. In the Broadway Theatre's production

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READER'S GUIDE TO THE THEATER

for Project Awe's necessary, but for their efforts in *Reveries of Light, Our Light: A Lesson from Awe*, and so many others. (Sm.)

THE GOOD DOCTOR
The San Diego City College Theatre Wing is staging "Neil Simon's tense adaptation of the stories of Anton Chekhov. Lyman Saville directs the production. Cast

members include Richard Redin, Ellen McConnell, Karl Malone, Kent Keith, Kerry Nage, Dalia McGowan, Pat Shellen, Lawrence Panch, Philip Cohen, and Peter Clarke. Linda Gilbreath is the scenic designer. Anne Arnold, the costume designer, and Robert Norberg the lighting designer. (Sm.)

THE HAMLET PROJECT
The department of drama at UCSD

is offering a studio presentation of acting techniques based on Shakespeare's *Hamlet*. Renowned actor, director and professor of drama at UCSD, Eric Chiverson leads his graduate actors through exercises in acting that represent the culmination of their training under Christmas's holiday this year. Admission is free. (Sm.)

HOLD ME
The Marquis Public Theatre is staging the comedy based on the cartoons of Jules Feiffer. Menus Marquis directs the production. Members of the cast are Christopher Bove, Correll Hollow, Xavier Gallagher, and Randy Greene. Graduate Feiffer is the scenic designer, and Gene Gillette is the costume designer. (Sm.)

THE IMPORTANCE OF BEING EARNEST
The South Coast Repertory Theatre presents the classic comedy by Oscar Wilde. David Emmes directs the production. Cast members include Wayne Alexander as Jack Worthing, Sally Smythe as Gwendolyn, Jennifer Parsons as Cecily, Howard Shengue. (Sm.)

THE SOUTH COAST REPERTORY THEATRE
The South Coast Repertory Theatre, through March 31, Tuesday through Saturday at 8:00 p.m. Sunday at 2:30 p.m.

THE MOON IS BLUE
The North County Community Theatre is staging the Fifties comedy by Hugh Herbert, about a love triangle in which both the male protagonists are friends. John Naron directs the production. Cast members are Laurie Ann Holbrook, Rob Paschke, Ted Canine, and Doug Michaels. Production staff members are Laura York, Carolyn Downing, Marion Schmidt, Maryanna Norton, and Lynn Larsen. (Sm.)

LADIES AT THE ALAMO
The North Coast Repertory Theatre presents Paul Zindel's behind-the-scenes look at the power struggles of a famous regional theatre. Robert Joyce directs the production. Members of the cast are Joan Kocans, Lissete Lewis, Katherine Charles, Flora Richards, and Susan Stranick. Robert Joyce is the scenic designer. Kathryn Gould is the costume designer, and Mike Shapiro is the sound designer. (Sm.)

THE NORTH COAST REPERTORY THEATRE
The North Coast Repertory Theatre, through April 7, Thursday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

THE SOUTHERN COMMUNITY THEATRE
The Southern Community Theatre is staging Jean Yuen's comedy about the spouses of two people having an affair. They too decide to have one. But their act of retaliation leads to unexpected complications. Marty Nichols directs the production. Members of the cast are Stephen McCall as Oliver DeWick, Kimberly Garland as Nora DeWick, Prospero Calais as Carter Sachs, P. Scott Cervantes as Peter Sachs, and Douglas Seagraves as Leo Simpson. (Sm.)

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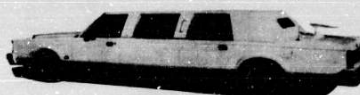
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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D. Agostino. Please send concert information and photographs to Reader's Music Scene, P.O. Box 80803, San Diego 92118.

I've been waiting for seven months for the chance to write about Eurogliders, and perhaps it's been a blessing in disguise that the band from Perth, Australia took so long to come calling. When I first received an advance cassette of their first album for Columbia Records, *This Island*, I was slipping into a blue funk over the start of what looked to be another long season for the Chargers. *This Island* sounded so good to me at that time that initially I didn't trust my instincts. Were Eurogliders really as good as they sounded, or was I in my enthusiasm merely grasping at anything that seemed a potential antidote to my football malaise? Repeated listenings to *This Island* confirmed the good news that the band wasn't an aerial illusion, and I began calling their L.A.-based publicist — in an ironic reversal of the usual procedure — to find out when Eurogliders would be visiting San Diego. A series of delays postponed Eurogliders' debut here, and when at last I heard that the group had been signed to appear at San Diego State in March, it was a good excuse to give *This Island* a few more spins. Now there can be no mistaking it: I have pretty much



EUROGLIDERS

gotten over my Chargers sickness thanks in large part to the approach of the Padres' season opener and Eurogliders sounds even better than I remembered. That ruffling sound you hear is me undoing my shirt so I can more easily stick my neck out to see that a musical ear can learn to play an instrument, and those with the perseverance can become damn good at it. But regardless of what certain of those charlatans who make money by holding

past few years, you already know that I place a high priority on songwriting. Musicianship, cleverness, energy, production savvy, visual presentability — all these are fine and have their place, but without good songs a band is just selling throwaway entertainment. Anyone with a musical ear can learn to play an instrument, and those with the perseverance can become damn good at it. But regardless of what certain of those charlatans who make money by holding

songwriting "workshops" may tell you, a person cannot learn to write good, original songs. He or she can learn to arrange choruses in a manner that is pleasing to the ear, and by borrowing ideas that have worked in other writers' songs can even assemble a tune that sounds downright impressive. But truly talented songwriters are distinguished from those who merely write songs by an innate sense of structure, by a gift for melodies that engage not

only the ear but the imagination as well. By an a priori knowledge of the almost geometric relationship that exists between melody and harmony, a good songwriter doesn't just hear sounds, he sees musical shapes, dimensions, and colors. He is as different from a mere assembler of song parts or a competent instrumentalist as an architect is from a general contractor or lather-and-plaster man. Eurogliders' Bernie Lanch is a talented songwriter.

After the initial shock of discovering that a promotional tape actually had good music on it, my second surprise in listening to *This Island* came when I realized that a single person, Lanch, had written all twelve of the album's songs. It wasn't merely the quality of the songs but their variety of tone and style that made it unlikely for them all to have come from one head. But they did, and that alone is sufficient to push Lanch to the head of the class of '85. If I refer to other artists in describing Lanch's tunes, it's only to give you some idea of what they sound like and how disparate are their stylistic sources. "Heaven" (the band's first single) has a Rosy Music-ish elegance in its stately melody and left-field textures. "Someone" mixes assaultive techno-pop electronics with the sort of gritty raw-up sound that Kenny Loggins has been attempting to capture (with less appealing results) in his recent

(continued on page 14)

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Arden

...of movie songs. "No Acute" collects jagged guitar synthesizer parts to build a bridge to a catchy black chanted chorus. "Maybe Only I Dream" is one of those Anglicized rhythm and blues workouts in which artists such as Phil Collins have lately indulged, but Larch ensured that this horn-saturated track was an infectious song before adding the ingredients that give it a funk, dance-floor certification: the overcast, reflective groove of "Cold Comfort" may remind some of a collaboration between Earthtones and the Motels on "Another Day in the Big World"; an instantly hummable refrain latches a ride with a big-drum root, steel drum effects, and horns to arrive at a high-stepping, vaguely Caribbean romp that would make a great Monday morning wake-up anthem. "Baby's World" uses a strong rhythm track and an

angular melody to counteract the potentially morose depiction of a reclusive, self-reliant intro solitude. And so on. There isn't a lower cut on the entire album, which despite its eclecticism and Larch's apparent directorial dominance exhibits a unified vision and a strong group aesthetic.

On an album as good as *This Island*, creative musicianship and skilled execution seem like added bonuses, but the playing of keyboardist Amanda Vincent (with whom Larch formed the nucleus of Earthtones in 1980) guitarist Crispin Akerman, drummer/percussionist John Bennett, and bassist Ron Francisco is collectively so outstanding that it nearly steals the show from the songs themselves. Larch and singer/saxophonist Grace Knight share the lead vocals, but Knight especially deserves plaudits for her ability to shape her phrasing and tone to the

intimidating variety of vocal interpretations called for on *This Island*. Knight's elegant, well-equipped to cover all the necessary bases, from an Annie Lennox-like moody coo to a Christine McVie-like sanguine carthiness to Martha Davis's suppressed anguish to Grace Jones's assertiveness to a Tina Turner-like, raspy sass. Knight never fails to deliver the requisite amount of emotion and personality without attracting undue attention to herself, and that's a sign of a terrific singer. Undoubtedly, producer Nigel Gray should get some credit for giving *This Island* its contemporary sheen and kaleidoscopic colorations, but without the raw materials to begin with, even a well-produced album is little more than a sound-effects record. Gray must have been bowled over when he first heard Eurogliders' songs, musicianship, and singing. I

know that I was seven months ago, and I still am. Eurogliders will be at SDSU's Backdoor Wednesday night. In other concerts this week, Len Graham, the singer who appeared with the Boys of the Lough at the La Paloma Theatre last year, will be at the Old Time Cafe tonight. Thursday, accompanied by guitarist Flintan McNamara, an unusually busy Thursday night continues with a funkation at the Sports Arena featuring "Midnight Star" (Franko-oid), "Operator", Shalamar ("Take That to the Bank"), "Dancing in the Streets", and Klymaxx ("The Men All Praise"). A reggae revue featuring Freddie McGregor, the DJ rap duo Papa Michigan and General Smiley, the Studio One Band, Jamaica's top female vocalist June Lodge, Peter Broggs, and Kushite Raiders at the Rock Palace. Jack Mack and the Heart Attack and the Joey

Harris-led Electric Sons at the Belly Up Tavern; and Aztec Camera at SDSU's Backdoor. In the late-Sixties harmony player John Hartford could do no wrong. He was a featured player on the Byrds' *Sweetheart of the Delta* album, guested regularly on the then-hip *Mother's Brother's Comedy Hour* and later on the Glen Campbell Show, wrote Campbell's Grammy Award-winning hit, "Gentle on My Mind," did lots of session work as a banjoist, fiddler, and guitarist, and ended up with his own syndicated show in the early Seventies. I have no idea what he's been doing since then, but I'm sure he'll be inclined to divulge that information when he performs two shows Friday night at the Old Time Cafe. Also on Friday, San Francisco's Defectors will be joined by Army of Love, Dogs with Masks, and Crawl Away (continued on page 16)

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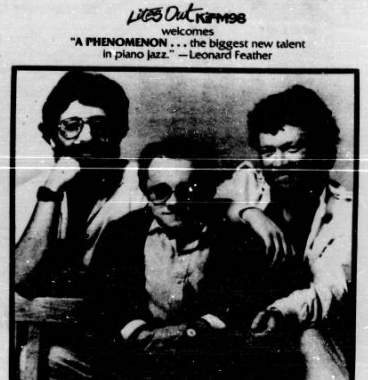
Thursday, March 14

Rock Palace

3465 El Cajon Blvd., San Diego
Doors open at 8 pm

*Advance tickets available through: Telecast, Lou's Records, Shredz, All Location Pizza Outlets, Off The Record, Avenue Music, Silverman & Carter, Ben's, Mosaic, Vinyl U.S.A., The Bamboo International, Workers Records, 32nd Street T-shirt Station, and the SDSU Box Office

FOR INFO, CALL 619/234-8462 OR 619/239-9236



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7:30 & 10:00 PM

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Machine at the Spirit
Angelic Upstarts, M.I.A.,
and Plain Wrap will be at
 Fairmount Hall on Saturday
 night; while the **Dynatoners** are
 opening a two-night stand at the
 Belly Up Tavern. Monday night
 will see an invasion of Olivia
 Records stars as **Cris**
Williamson and Tret Fure and
Teresa Trull and Barbara
Higbie and Company team for
 an evening of women's music at
 Cafe del Rey Moro in Balboa
 Park.

Len Graham: Old Time Café, tonight, Thursday, 7:30 p.m., 1464 North Highway 101, Leucadia. 436-4030.

Len Graham: Old Time Café, tonight, Thursday, 7:30 p.m., 1464 North Highway 101, Leucadia. 436-4030.

Midnight Star, Shalamar, and Klymaxx: Sports Arena, tonight, Thursday, 7:30 p.m. 224-4171.

Spring All-Star Reggae Revue '85
featuring **Freddie McGregor**, the
Studio One Band, **Papa Michigan**
and **General Smiley**, **June Lodge**,
Peter Broggs, and **Kushite**
Raiders: Rock Palace, tonight.
Thursday, 8 p.m., 3465 El Cajon

Jack Mack and the Heart Attack and Electric Sons: Lively Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022

Aztec Camera: SDSU's Backdoor, Thursday, March 14, 9 p.m., Aztec Center, San Diego State University campus, 265-6562 or 483-6339.

Freddie McGregor, J.C. Lodge, Michigan and Smiley, and Peter Broogs: The Rock Palace.
Thursday, March 14, 8:30 p.m.,
3456 El Cajon Boulevard. 234-
8426 or 239-9236.

John Hartford: Old Time Café,
Friday, March 15, 7 and 9 p.m.,
1464 North Highway 101, Leucadia.
463-4030.

Defectors, Army of Love, Dogs with Masks, and Crawl Away Machine: Spirit, Friday, March 15, 9 p.m., 1130 Buena Vista, 276-3993.

Angelic Upstarts, M.I.A., and Plain Wrap: Fairmount Hall, Saturday, March 16, 8 p.m., 3760 Fairmount Avenue, 565-9947.

The Dynatones: Belly Up Tavern, Saturday and Sunday, March 16 and 17, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Coasters and the Belair Boys:
Veterans of Foreign Wars Hall,
Saturday, March 16, call for time,
1120 East Taylor Street, Vienna, 774
7041

St. Patrick's Blues Bash with King Biscuit Blues, the Blonde Bruce Band, the Five Careless Lovers, Everett King's Modern Rhythm Review, and Rick Gazlay and His Blue Zoo Review: Samuel's, Sunday, March 17, 2-11 p.m., 581 Westlake Street, Encinitas. 942-0190

Cris Williamson and Tret Fure and Teresa Trull and Barbara Higbie and Company: Cafe del Rey Moro, Monday, March 18.

7:30 p.m., Balboa Park. 239-1511
or 280-4029.

Christian Death: Roxy West.
Wednesday, March 20, 9 p.m., 226
El Cajon Boulevard. 298-1722.

Eurogliders: SDSU's Backdoor, Wednesday, March 20, 9 p.m., Aztec Center, San Diego State University campus, 265-6562 or 483-6339.

Room Full Of Blues and Hammer
Smith: Belly Up Tavern, Thursday
March 21, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

The Best of San Diego Jazz

featuring **Hollis Gentry and Fattburger**, Chicago 15, Fro Brigham, Ella Ruth Piggee, and **Five Careless Lovers**: Gaslamp Quarter, Friday, March 22, 6 p.m., Fourth and Island avenues, downtown. 459-1404.

Wally George: SDSU's Montezuma Hall, Friday, March 22, 8 p.m., Aztec Center, San Diego State University campus, 365 6047.

Steve Gillette: Old Time Café,
Saturday, March 22, 7 and 9 p.m.,
1464 North Highway 101, Leucadia;
436-4030

The James Harman Band: Belly Up Tyern, Friday and Saturday

March 22 and 23, 9 p.m., 143
South Cedros Avenue, Solana
Beach, 481-9022.

Iron Maiden and Twisted Sister:
Sports Arena, Saturday, March 22,
7:30 p.m., 224-4176.

The Michel Petrucciani Trio: La Paloma Theater, Saturday, March 23, 7:30 and 10 p.m., First and Detroit, Egoities, 756-5888.

Tania Maria: Belly Up Tavern, Sunday, March 24, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022

Michael W. Smith, Kathy Troccoli, Friends, the Tams, and

the **Medley**: SDSU's Montezuma
Hill Monday, March 25, 7:30 p.m.
Aztec Center, San Diego State
University campus, 483-6339

Johnny Winter: Bacchanal, Tuesday, March 26, 8 p.m., 8022 Clairemont Mesa Boulevard, 183-6720.

Billy Swann and the Buddy Hollywoods: Belly Up Tavern, Thursday, March 28, 9 p.m., 143 South College Avenue, Salem

The Bell Canto Singers (Herman Salerno, Charles Curtis, Joseph Carson, Anna Bjarnson-Carson, Nancy Jones, and Don

Copenhaver featuring highlights from *South Pacific*, *Nipponese*, and *Showboat*; Sherwood Hall Auditorium, La Jolla Museum of Contemporary Art, Saturday and Sunday, March 30 and 31, 8 p.m., 700 Prospect Street, La Jolla. Reservations suggested. 456-2061

Dave Van Ronk: Old Time Café,
Sunday, March 31, 7 and 9 p.m.,
1464 North Highway 101, Leucad
436-4030

The Yellowjackets; Sherwood Auditorium, Sunday, March 31, 7:30 and 10:30 p.m., La Jolla Museum of Contemporary Art, 700

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No Bottles, Cans, Coolers, Small Lava Candles OK

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<p>Thursday-Saturday March 14-16</p> <p>DIRK DEBONAIRE</p>	<p>Sunday & Monday March 17 & 18</p> <p>RPM</p>	<p>Tuesday-Saturday March 19-23</p> <p>AUTOMATICS</p>
<p>Sunday, March 17</p> <p>WILD ST. PADDY'S DAY PARTY!</p> <p>FREE green carnations for the ladies 50¢ green beer, Irish drink specials Door opens</p>	<p>Tuesday, March 14 103 Crazy Dave Otto's</p> <p>LADIES' CHAMPAGNE & ROSES NIGHT</p> <p>50¢ champagne, FREE roses for the first 100 ladies.</p>	
<p>91X Wednesday is HAPPY HOUR with Joan & Jores 25¢ draft beer</p>	<p>Thursday is FANTASY FASHION AUCTION NIGHT</p>	
<p>Friday is KICK IN with Pat Martin - Drink specials & surprises</p>		

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Happy Hours Monday-Saturday, 4:00-8:00 pm
Sunday 4:00-6:00 pm. Hot & cold hors d'oeuvres

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Eurogliders

WEDNESDAY, MARCH 20 • 9 PM
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WALLY GEORGE
"Hot Seat"
FRIDAY, MARCH 22 • 8 PM
Montezuma Hall - SDSU

BUS BOYS

SATURDAY, MARCH 23 • 8 & 10:30 PM
Backdoor - SDSU

9IX LLOYD COLE & THE COMMOTIONS
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Backdoor - SDSU

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Prophet Productions presents from Jamaica
FREDDIE MCGREGOR
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STUDIO ONE BAND and **PETER BROGGS** and
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Friday, Mar. 15
CHAOS PRODUCTIONS PRESENTS
A new dance dimension — Dance to the
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Free 12" import giveaways

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Dance to the hip hop beat with **KOOL T.**

Tuesday, Mar. 19 • Cox Cable's
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All ladies admitted FREE all night long with d.j. Michael Cohen
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April 20 **AGENT ORANGE**
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Prophet Productions
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The Neville Brothers: Belly Up
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113 South Cedros Avenue, Solana
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Depeche Mode: Sports Arena,
Monday, April 1, 8 p.m., 224-4176
or 481-6339.

Edgar Winter: Hecchonal,
Tuesday, April 2, 8 p.m., 8022
Claremont Mesa Boulevard,
481-6339.

Petra and Randy Stonehill:
Golden Hall, Wednesday, April 3,
8 p.m., Community Concourse,
Jönköping, 481-6339.

CLUBS

Club listings are compiled by Ron
Kerning. If you wish to be
included, please call 263-9282.
Thursday afternoon or Friday
evening 5:00 p.m. The listings
are free.

North County

Barr-X Ranch House, 110 East
Broadway, Vista, 724-0510: Duane
Wall and Bobby Allen, country and
country rock, Friday and Saturday.

Belly Up Tavern, 143 South
Cedros Avenue, Solana Beach, 481-
9922: Jack Mack and the Heart
Attack, rock and rhythm and blues,
and Rollo Smith, rock, Thursday;
Five Lines Up, rock, Friday; the
Devotions, rhythm and blues,
Saturday and Sunday; the Mar Del,
vintage rock, Monday; the
International Reggae, All-Stars,
reggae, Tuesday; Private Domain,
rock, Wednesday; Afternoon
Concerts, the Chicago Six,
Disco/land jazz, Friday; Big Red and
the Red Hots, blues and rhythm
and blues, Sunday; Harvey and the
52nd Street Jive, jazz, Wednesday.

Booby's, 435 First Street,
Encinitas, 436-7397: The
Procrastinators, rock, Thursday
through Sunday.

Booveworks/Panaflex
Coffehouse, Pioneer Hill Center,
2670 Via de la Valle, Del Mar, 755-
3735: The George Keras Jazz
Ensemble, jazz, 8 p.m., Friday.

Borelli's Back Room, 2677 Vista
Way, Oceanside, 721-5400:
Midnight Delight, contemporary,
Tuesday through Saturday; jam
session, Sunday.

The Bridge, 1103 North Hill Street,
Oceanside, 722-1984: Don
Tension, country and country
contemporary, Monday, Tuesday,
Wednesday and Sunday; and with
Cindy, Thursday through Saturday.

The Country Side Restaurant and
Lounge, 430 Douglas Drive,
Oceanside, 757-0800: New Country,
country, Wednesday through
Sunday; Lone Star Country,
country, Monday and Tuesday.

Distillery Nightclub, 140 South
Sierra Boulevard, Solana Beach,
755-6733: The Reflectors, rock,
Thursday through Sunday; the Beat
Club, rock, Tuesday and
Wednesday.

El Conal, 12845 Poway Road,
Poway, 486-1010: Rick Reas,
contemporary, Friday happy hour;
Anthon, contemporary,
Wednesday through Saturday.

Fanny's, Tamarcid and 15,
Carlsbad, 729-4996: Broken
English, rock, Thursday; Outta
Control, rock, Friday and
Saturday; Jack and the Rippers,
rock, Sunday.

Firebird Lounge, 439 West
Washington, Escondido, 745-1931:
Circles, rock, Thursday through
Saturday; Robyn Bann, rock,
Wednesday.

Fish House West, 2633 South
Highway 101, Cardiff, 753-6438:

HALCYON

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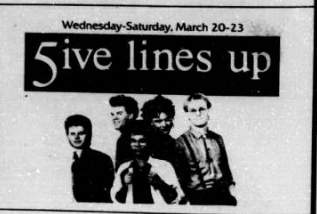
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ST. PATRICK'S DAY
ALL ORIGINAL MUSIC
DANCE CONCERT
St. Patrick's Day happy hour from 7 to 9
50¢ green beer, \$1.00 Irish coffees,
shots of Irish whiskey or Irish cream
Then — starting at 9:00 pm
three great local bands play all original music
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Come early for our St. Patrick's Day special dinner
Only \$3.95

THE LONDON



Tuesday, March 19 & every Tuesday night
9/1X FM & THE HALCYON
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ORIGINAL MUSIC
SHOWCASE NIGHT
This week
In a dance concert starting at 9 pm
THE MONROES & Five lines up
But come early for the
9/1X HAPPY HOUR FROM 6-9 PM
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Hors d'oeuvres
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TRIVA CONTEST conducted by Bryan Jones for prizes,
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Five lines up



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Monday-Thursday, 5-7 pm
Choice of:
Fresh Red Snapper, Teriyaki or Hawaiian Chicken
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Live Music Is Alive at Lehr's
We feature San Diego's hottest bands. Between
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Thursday, March 14
KGB-FM 101
ST. PATRICK'S PARTY
with guest VJ Mike Berger • Drink specials
and surprises • \$1.00 green Midori Margaritas
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KGB card or a "bit o' green"
St. Patrick's Weekend
Lehr's Greenhouse welcomes the
THURSDAY NIGHT CLUB
5:00 to 8:30 pm • Hors d'oeuvres • Dancing
ROCK'N' WEEKEND
Friday & Saturday, March 15 & 16
St. Patrick's Weekend
Two bands
Two dance floors
Three bars
Three video big screens
with music videos mixed by Lehr's VJs
\$3
SUNDAY
Sunday, March 17
ST. PATRICK'S DAY PARTY
91¢ green beer 4-6 pm • \$1.25 green Midori Margaritas
\$1.91 potato skins • 1/2 price admission with a "bit o' green"



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beat club
TUESDAY
Tuesday, March 18
WEDNESDAY
Wednesday, March 19
FANTASY FASHION AUCTION NIGHT
Dress code & picture I.D. strictly enforced
FABARET DRINK SPECIALS
Thursdays — \$1.01 green Midori Margaritas & green beer
Sundays — \$1.00 green beer 10-10 pm
\$1.25 green Midori Margaritas all night
Mondays — Closed
Tuesdays — 60 minutes
Wednesdays — Drafts 75¢ during shows

Jannah Williams, contemporary,
Thursday through Saturday.

Gilbey's Cocktail Lounge, 945
West Valley Parkway, Escondido,
480-0420: Friendship,
contemporary, Tuesday through
Saturday; Gil Paley and Linda
Papa, contemporary, Friday
through Monday.

Henry's, 264 Elm Street, Carlsbad,
729-9244: Tony Soraci and Co. with
Judy Ames, contemporary, Tuesday
through Saturday; the Road
Runners, Fifties and Sixties rock,
Sunday and Monday.

Hotel Escondido, 2500 South
Escondido Boulevard, Escondido,
747-5008: Terrie and Kristina
Clark, contemporary, Tuesday
through Saturday; Jim Moore,
contemporary, Sunday and Monday;
Piano bar: M.J.B., Monday through
Friday happy hours.

Hungry Hunter/Oceanside, 1221
Vista Way, Oceanside, 433-2633:
Steve Reynolds, comedy and music,
Wednesday through Sunday.

Hungry Hunter/Rancho
Bernardo, 11940 Bernardo Plaza
Drive, Rancho Bernardo, 566-2100:
Tony Irwin, contemporary, country,
and oldies, Thursday and
Wednesday; live Rondeaux
Brothers, contemporary, Friday and
Saturday.

Ireland's Own, 656 First Street,
Encinitas, 944-0233: Sean
McVicker, Irish and contemporary,
Thursday through Saturday; with
Paul Dunn, Friday and Saturday.

Jerard's, 815 North Hill Street,
Oceanside, 722-7668: Doc Jaues
and Mr. C and Company, jazz and
contemporary, Tuesday through
Sunday.

Jolly Roger/Oceanside, 1000
North Harbor Drive, Oceanside,
722-1831: Chuck Shwalter,
contemporary, Wednesday through
Saturday.

Jolly Roger/Solana Beach, 937
Lomas Santa Fe Drive, Solana
Beach, 755-0117: Mike Stone, adult
rock, Wednesday through Saturday.

La Tapatia, 340 West Grand,
Escondido, 747-8282: Latin Soul,
Top 40 dance music and Latin
music, Friday and Saturday; live
music, Sunday; call club for
information.

Lee's Little Bit of Country, 680
West San Marcos Boulevard, San
Marcos, 744-4120: Stampede,
country, Wednesday through
Sunday.

Luck, 1963 East Valley Parkway,
Escondido, 746-7108: Alaska,
country, Wednesday through
Sunday; Ron Bell, contemporary
and country, Monday and Tuesday.

McCabe's, 1145 South Tremont,
Oceanside, 439-6646: The Road
Runners, Fifties and Sixties rock,
Wednesday and Thursday; Back
Beat, Top 40 dance music, Friday
through Sunday.

Millie Fleur's, 6009 Paseo Delicias,
Rancho Santa Fe, 756-3085: Joel
Nash, piano show tunes,
Wednesday through Saturday.

Monterey Bay Cannery, 1325
Harbor Drive, Oceanside, 722-
3474: Barker and Orr, comedy and
music, Wednesday through
Saturday.

Mohoney's, 340 East Grand
Avenue, Escondido, 741-0935:
Scarlett, rock, Thursday through
Sunday; the Heaters, rock,
Wednesday.

Normandy Cocktail Lounge, 215
North Hill Street, Oceanside, 722-
4771: Sudonna, rock, Wednesday
through Saturday; Outta Control,
rock, Monday and Tuesday.

Oakvale Lodge, 14900 Oakvale
Road, Escondido, 749-3103: Dusty
West, country, Friday through
Sunday.

Old Del Mar Cafe, 2730 Via de la
Pala, Del Mar, 794-0111: The
Honeybees, rock, 11 p.m. to 1 a.m.

Belly Up

TRADITION PRESENTS
TONIGHT, Thursday, March 14 9 pm
Tickets available at Belly Up & Ticketmaster
JACK MACK & THE HEART ATTACK
THE ELECTRIC BOYS
featuring Joey Harris

Friday, March 15
5:30 pm — Disband, Jazzy Harry Hour (Free admission to 8 pm)
CHICAGO SIX
9 pm Rock & Roll with
Five lines up

Saturday & Sunday, March 16 & 17 9 pm
San Francisco Rhythm & Blues
THE DYNATONES
(Free St. Patrick's Day
buttons to all)
Sunday, March 17 5:30 pm • Country Blues & Swing
(Free admission to 8 pm)
BIG RED & THE RED HOTS

Monday, March 18 9:15 pm
Noatige Rock & Roll
THE MAR DELS
Tuesday, March 19 9:30 pm
INTERNATIONAL REGGAE ALL-STAR

Wednesday, March 20
6-8 pm — **HARVEY & THE 52ND ST. JIVE BAND**
9 pm — Rock & Roll with
PRIVATE DOMAIN

Coming Thursday, March 21 9 pm
Tickets available at Belly Up and Ticketmaster
They're finally back
the finest REGGAE band
in the world
Reunited as Us

Coming
Friday & Saturday, March 22 & 23 — Live album recording session
with **THE JAMES HARMAN BAND**
Saturday, March 24 — **YIPPER HALL**
Thursday, March 26 — **BELLY UP**
Friday, March 27 — **THE BEATERS**
Saturday, March 28 — **CHICAGO 15 BIG BAND**
Sunday, March 29 — **REVELLE BROS.**

Get on the
BELLY UP MAILING LIST
Call 481-0140, or send us your name and address.
Ask about the Belly Up Discount Card

THE BELLY UP CAFE
MONDAY NIGHT CAFE SPECIAL 6-8 PM
ALL THE SPAGHETTI YA ALL CAN EAT \$1.99
Includes salad and garlic bread.
FOR INFORMATION CALL 481-9022
145 SOUTH PLYMOUTH AVE., SOLANA BEACH, CA 92075

Saturday: the Five Careless Lovers, blues and rhythm and blues. Sunday: Farhang, jazz and blues. Monday and Tuesday: Notice to Arrivar, rock. Wednesday:

Old Time Cafe, 1464 North Highway 101, Leonada, 436-4010: Len Graham and Fintan McManus, traditional Irish music and ballads, 7:30 p.m., Thursday; John Hartford, singer, fiddle, banjo, guitar, 7 and 9 p.m., Friday; Mother Logic, old time string music, 7 and 9 p.m., Saturday; the Paradise Street Band, Irish music, 6:30 and 8:30 p.m., Sunday; Old Time Flood Night, Tuesday; Melissa Morgan, harp

music, 7:30 p.m., Wednesday, and Sunday brunch.

Pacific Expresso, 235 North El Camino Real, Encinitas, 436-1248: Live music, Friday and Saturday; and Sunday brunch, call club for information.

Pea Soup Anderson's, 891 Palomar Airport Road, Carlsbad, 438-0880: Live music, Thursday through Saturday, call club for information.

P.J.'s Cocktail Lounge, 1078 East Vista Way, Vista, 941-8943: Rhythm, Method, rock, rhythm and blues, and reggae, Friday and Saturday;

Pomerada Club, 12237 Pomerada Road, Poway, 748-1135: The Savory Brothers, country, Wednesday through Saturday.

Quincy's, La Fiecha at La Cenada, Rancho Santa Fe, 756-2855: Live music, Thursday through Saturday, call club for information.

Ralph and Eddie's, 380 Grand Avenue, Carlsbad, 729-2989: Live music, Thursday through Sunday.

Rancho Bernardo Inn, 17350 Bernardo Oaks Drive, Rancho Bernardo, 277-2106: Jim Gates and Sound Investment, contemporary; Tuesday through Saturday; David

Watson and the Gathering, contemporary, Sunday and Monday;

The Red Coach Inn, 135 North Pine, Escondido, 743-9790: Dick Tanner and the Skillet Lickers, country and rock, Tuesday through Saturday; Chaser vintage rock, country rock, and country, Sunday and Monday.

Reuben's, 2555 El Camino Real, Carlsbad, 434-1766: Live music, Tuesday through Saturday, call club for information.

Rogue Stills, 5850 Carmel Mt. Road, Petaluma, 578-2144: Carmen and Carmen featuring Nick Benedict, Top 40 dance music,

Tuesday through Saturday;

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 485-9556: Live music, Friday and Saturday, call club for information.

Samuel's, 381 Westlake Street, Encinitas, 942-9498: The Blonde Bruce Band, blues and rhythm and blues, Everett King's Modern Rhythm, blues and rhythm and blues, the Five Careless Lovers, blues and rhythm and blues, King Biscuit Blues, blues and rhythm and blues, and Rick Gaffey and His Blue Zoo Review, blues and rhythm and blues, 2-11 p.m., Sunday;

Syllis, West of I-5 on Via de la Valle, Del Mar, 755-7955: The Coalition Orchestra, jazz and Top 40 variety, Thursday through Saturday and 9-7 p.m., Sunday.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757: Clement Forrest, rock, Thursday through Saturday; Metal Arsenal, rock, Sunday; X-Cert, rock, Wednesday.

That Pizza Place, 2822 El Camino Real, Carlsbad, 434-3171: Brass Tax, jazz, Friday; Bluegrass Etc., new and traditional bluegrass, Saturday.

Them Bones, 221 East Grand, Escondido, 741-9445: Dakota, country rock, Wednesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1469: Red Lane and Rumbler, Fever, country, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1998: The Belair Boys, vintage rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-3032: Jockey Club, graphic, rock,

Thursday through Sunday; In Colour, rock, Wednesday, Turf Room, live music, Friday and Saturday, call club for information. Usher Room, recorded music, Friday, Saturday, and Wednesday.

Whiskey Creek, 14240 Poway Road, Poway, 749-7531: Cowie, country, Wednesday through Sunday; live country music, Monday and Tuesday, call club for information.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Planet, rock, Thursday through Saturday; Transaction, rock, Sunday and Monday; the Heroes, rock, Tuesday and Wednesday.

Beaches

Aimee's, Hotel La Jolla, 7796 Fay Avenue, La Jolla, 454-3001: Mike Lamy, contemporary, Tuesday through Saturday.

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888: Darcy Daniels and NiteLine, contemporary, Tuesday through Saturday.

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mark

Meadows, jazz, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; Piano bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6222: The U's Band, rock, Thursday; Red Alert, rock, Friday and Saturday; Scarlet, rock, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: The Tonettes, rock, Wednesday through Saturday; the Starmakers, recorded music and video audience participation presentation, Sunday through Tuesday.

LIVE ENTERTAINMENT FOR MARCH AT

TIO LEO'S

IN MIRA MESA



Wednesday night \$1.00 Margaritas
Thursday night \$2.00 Long Island
Iced Teas

Thursday through Saturday

LA

"Baby boomer rock"

Monday through Wednesday

JEFF WILLIAMS

Contemporary guitar & vocals

Sunday

KEVIN GREEN

Contemporary keyboards & guitar



10787 CAMINO RUIZ, MIRA MESA 695-1451

MONK'S

10475 San Diego Mission Rd. • 563-0000 (1 block east of the stadium)



FORWARD MOTION

Thursday through Sunday



YOUNGER HALF

Starts Wednesday, March 20

RAPTURE—Monday & Tuesday, March 18 & 19

ST. PATRICK'S DAY PARTY

Sunday, March 17
Entertainment by FORWARD MOTION
Drink specials • Mulligan stew
Prizes & Fun

St. Patrick's Special
March 16-17 only
Irish Coffee • Ribbon Race \$1.00



CALIFORNIA TRANSFER


Great dance band • Through April 6

Anthony's Harborside

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A NIGHT OF EXCITEMENT AT THE EAST COAST

6205 EL CAJON BLVD. • 287-7332 (1 1/2 BLOCKS EAST OF COLLEGE)



TOP 40'S DANCING & LIVE JAZZ • 2 CLUBS 2 ROOMS

If you're not at O'Crystal's on St. Patrick's Day, you'll be green with envy!

O'FUN O'FROLIC O'CRYSTAL T'S

A GRAND CELEBRATION MARCH 17...



IRISH BEER \$1.00 • IRISH WHISKEY \$1.25
HORS D'OEUVRES • IRISH COCKTAILS

HAPPY HOUR 4 'til 8 pm
Then continue the fun 'til 77

Get the "MELONBALL GLOW" ... with each St. Patty's Day Melonball, receive a glowing neon suzette-light.

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At the Town & Country Hotel in Mission Valley
500 Hotel Circle North • 294-9010

You Don't Have to Be Mexican to Celebrate St. Patrick's Day at DIEGO'S

Green Margaritas \$1.00
Harp Beer (Ireland's Favorite) \$1.25
Only \$1.00 Club Admission

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860 Garnet Avenue, Pacific Beach

Appetizing through March 16

RPM

Open to All

FORWARD MOTION

SUNDAY BUFFET BRUNCH

Omelettes, egg dishes prepared to order

WEDNESDAY JAZZ
8:00-11:00 PM
David Diggs

Catamaran

8:00-11:00 PM
Sally & the Salsas



THE GREAT AMERICAN LIP-SYNC CONTEST

Go public... flaunt that hidden talent... you know you're the personification of Bruce Springsteen or Madonna. Every Thursday, until March 28th, cash prizes of \$175 will be awarded to Lip Sync contest winners. On April 4th, all weekly winners will be eligible for the Grand Finale and a \$750 cash prize. Bring your own music (cassettes are fine) or choose from our music library. Original costumes are encouraged. Sign up by 9:00 p.m. each Thursday. Show begins at 11:00 p.m.

294-9010
500 Hotel Circle North, Mission Valley

Crystal T's Emporium

Now appearing
Tues-Sat
8-30 pm
ARIA
Sun-Mon
LA.



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J.J. Frank
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Coalition Orchestra
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Wednesday-Saturday
Sunday Afternoon
Jazz
This we like. This could be rhyme.
-Del Mar Supperclub
755-7955 • Just west of I-5
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WAS VOTED #1
17 and up

**AFTER DARK
NIGHTCLUB**

Every Friday & Saturday night we
**NEW! OUR BIG
HAPPENING NIGHTS!**
At 10pm and 10pm 10pm of people from all over Southern California, come
party with us, as **TV Alexander** plays the best dance music in the country.
Plus you receive a special pass to come Sunday for just \$1.00.

Every Wednesday night—by far San Diego's Biggest Happening!
★ **LADIES' NIGHT** ★
★ **GENTLEMEN'S NIGHT** ★
All guys get in FREE every Thursday night. Ladies come see all the guys.

General Admission: 4-5 Dollars (Includes 1 drink and 10-15
OPEN 10-11 PM DANCE 11-1 AM 11-1 AM 11-1 AM 11-1 AM

Catamaran Hotel, 3609 Mission
Boulevard, Mission Beach, 488-
1891: RPN rock, Thursday
through Saturday; Forward Motion,
Top 40 dance music, Tuesday and
Wednesday.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-
3425: West Valley Blues, jazz,
Wednesdays through Saturdays.

Elario's, 2655 La Jolla Shores
Drive, La Jolla, 459-0541: Eddie
Harris, jazz, Tuesday through
Saturday; Bob Long, jazz piano,
Sunday and Monday.

Halcyon, 4258 West Point Loma
Boulevard, Loma Portal, 225-9559:
Top rock, Thursday through
Saturday; Five Lines Up, rock, the
Londoners, rock, Sunday and
Monday; with Automatics, rock,
Monday; the Smoothies, rock, and
Five Lines Up, rock, Tuesday; Five
Lines Up, rock, Wednesday.

Hilton Hotel, Cargo Bar, 1775
East Mission Bay Drive, Miramar,
Bay, 278-4010: The People Movers,
contemporary, Wednesday through
Saturday; Triple Play,
contemporary, Sunday through
Tuesday.

Jose Murphy's, 4302 Mission
Boulevard, Pacific Beach, 270-
2220: Jose Facho, rock, Tuesday
through Saturday.

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

Le Chalet, 5046 Newport Avenue,
Ocean Beach, 222-5300: The
Source, rock, Thursday through
Saturday; Brent Crosswell, many of
the greatest rock, Sunday and
Monday; the Smith Brothers Band,
contemporary and rhythm and
blues, Tuesday and Wednesday.

**Loma Portal (formerly Redway
Inn)**, 2610 Nimble Boulevard, Loma
Portal, 224-3655: The Rockaways,
Thursday through Saturday; Edson
Riggs, solo acoustic rock, Tuesday
and Wednesday.

McP's, 1107 Orange Avenue,
Coronado, 435-5280: Soho,
contemporary, Thursday; Double
Take, contemporary, Friday;
Saturday and Wednesday evening,
with the Regals, contemporary, 2-6
p.m., Saturday; Soho,
contemporary, 2-6 p.m., and Thank
You White Face, contemporary, 9
p.m., Sunday; Double Take,
contemporary, Wednesday.

Mexican Village, 120-Orange
Avenue, Coronado, 435-5280: True
Spirit, contemporary, Friday and
Saturday; Piano bar: Joey Chess,
Sunday through Thursday.

Miguel's Cocina, 1351 Orange
Avenue, Coronado, 437-4237:
Philip Beecher, classical guitar,
Thursday through Saturday.

Money Money's, 3595 Sports Arena
Boulevard, Loma Portal, 223-5596:
Dik Debonaire, rock, Thursday
through Saturday; RPN, rock,
Sunday and Monday; Automatics,
rock, Tuesday and Wednesday.

Muhane's, 1031 Orange Avenue,
Coronado, 435-4690: Steve
Reynolds, comedy and music,
Friday and Saturday; talent night
with Kitty Kieffer, Sunday.

Muhane's, 4230 Mission
Boulevard, Pacific Beach, 483-
7383: John Ingram, guitar, vocals,
and originals, Thursday through
Saturday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach,
270-7522: Ella Ruth Piggie, jazz
and blues, Thursday through
Saturday; Faithway, jazz, Sunday;
the Heaters, rock, Monday and
Tuesday; the Five Card Draw,
blues and rhythm and blues,
Wednesday.

San Diego North

The Adeline Country Station

San Diego's Nightclub
For The Alternative
Cable

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Cocktails • New Friends • Club I-D
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**OFF THE RECORD WEST
IS NOW OPEN!!!**
Come in and check out the new store
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Huge selection of out-of-print and used records
New releases—domestic & import
Great odds selection • T-shirts • video • buttons • singles •
magazines • books • posters • cassette • reggae

Now in stock: Ray Marston/Danny Page 8.99;
Tears for Fears 8.99; Alison Moyet 7.99; Account (new) 5.99

CASH PAID FOR ALBUMS & SINGLES

Bolton & Dallas

Wednesday-Saturday
9 pm-1 am thru March

Monday-Tuesday
8 pm-12 midnight

2040 Harbor Island Dr.
San Diego

Town and Country Hotel, 500 Hotel
Circle North, Mission Valley, 297-
7131: Jesse Daniels and Bandera,
country, Tuesday through Saturday;
country dance lessons, Tuesday
through Thursday.

The Alamo, 3093 Clairemont
Drive, Clairemont, 276-2240:
Prophet, rock, Tuesday through
Saturday.

Bacchanal, 8022 Clairemont Mesa
Boulevard, Kearny Mesa, 560-8022:
The Beat Farmers, rock, rockabilly,
and country rock, Friday, Saturday,
and Wednesday; with the Electric
Sons, rock, Saturday; and Everett

King's Modern Rhythm, blues and
rhythm and blues, Wednesday; the
Brother Young Band, rock, and the
Bliss Brothers, rock, Sunday; Rick
Gardner's Blue Zou Review, blues and
rhythm and blues, and King's Bluff
Blues, blues and rhythm and blues,
Tuesday.

Harney Stone Pub, 5617 Balboa
Avenue, Clairemont, 276-2033: Jim
and Theresa Hinton, Irish music,
Wednesday through Saturday.

The Blue Bayou Lounge, 2537
Clairemont Drive, Clairemont, 276-
0863: Jimmy Nixon and
Downhome, country, Friday and

Saturday; get your rock off with
Jarrett, Thursday and Sunday.

Bogety's, 5353 Mission Valley
Center Road, Mission Valley, 297-
8361: Ella Ruth Piggie, jazz and
blues, Sunday.

Bunbury's, 9006 Mira Mesa
Boulevard, Mira Mesa, 578-8000:
California Aero Drive, rock,
Thursday through Saturday.

Cafe in the Valley Restaurant, 911
Camino del Rio South, Mission
Valley, 296-6329: Zaza, jazz,
Thursday through Saturday; Eric
Foster, classical guitar, early
evening, Thursday and Saturday
through Tuesday; John Lewis,
classical guitar, early evening Friday
and Wednesday; Mike Zou, jazz
classical guitar, Friday lunch; Don
Finckel, jazz, Tuesday and
Wednesday.

Carriage House, 7945 Balboa
Avenue, Clairemont, 278-2597:
Peter Jay, contemporary,
Wednesday through Saturday.

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley, 297-7131:
Piano bar: Sharon Skidgel,
Thursday, Sunday, Monday, and
Wednesday; Kevin Melton, Friday,
Saturday, and Tuesday.

Haji Baba, 104 Mission Valley
Center West, Mission Valley, 298-
2010: Live Arabic music and
entertainment, Wednesday through
Sunday.

Hollay Inn/Mission Valley,
Crocket's, 305 Hotel Circle South,
Mission Valley, 297-5720: Adele
Blue and Justice, Top 40 dance
music, Tuesday through Saturday.

Islands Lounge, Hanaui Hotel,

2270 Hotel Circle North, Mission
Valley, 297-1101: Ara,
contemporary, Tuesday through
Saturday; L.A., rock, Sunday and
Monday.

La Hacienda Cantina, Mission
Valley Inn, 878 Hotel Circle South,
Mission Valley, 298-8281: Jesse
Davis, contemporary, Tuesday
through Saturday; Old Ridge,
comedy and music, Sunday and
Monday.

Lehr's Greenhouse, 2828 Camino
del Rio South, Mission Valley, 299-
2828: The Sons Brothers, rock,
Tuesday through Saturday; with
Automatics, rock, Friday and
Saturday.

The Magic Lamp, 9522 Miramar
Road, Mira Mesa, 771-6796:
Reverend music with Mr. Goodwin,
Wednesday through Sunday; live
music, Saturday through Monday;
call club for information.

Le Chalet
Entertainment by the Sea

**DANCING
LIVE ENTERTAINMENT
7 NIGHTS A WEEK**

**HAPPY HOUR
MONDAY-SATURDAY 5-7 PM**

3 great nights with
THE SOURCE
Rock & Roll • No cover
Thursday, Friday & Saturday
March 14, 15 & 16

St. Patrick's Day Celebration
Comed beef & drink specials

2 nights only
Born Cross-Eyed
Sunday & Monday • March 17 & 18
Performing the music of the Grateful Dead

**SMITH
BROS. BAND**
Rhythm & Blues • No cover
Tuesday & Wednesday • March 19 & 20

T-BONES TEXAS BARBECUE
Serving lunch & dinner

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All major league sports on satellite dish

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IMMY PAGE **PAUL PRODIGERS**
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AMPHITHEATRE**
Orange County Fairgrounds in Costa Mesa

**March 16 - 7:30PM
This Saturday**

Reserved \$10.00/seat \$11.00
General Admission \$8.00 • \$9.00 • \$10.00 • \$11.00 • \$12.00 • \$13.00 • \$14.00 • \$15.00 • \$16.00 • \$17.00 • \$18.00 • \$19.00 • \$20.00 • \$21.00 • \$22.00 • \$23.00 • \$24.00 • \$25.00 • \$26.00 • \$27.00 • \$28.00 • \$29.00 • \$30.00 • \$31.00 • \$32.00 • \$33.00 • \$34.00 • \$35.00 • \$36.00 • \$37.00 • \$38.00 • \$39.00 • \$40.00 • \$41.00 • \$42.00 • \$43.00 • \$44.00 • \$45.00 • \$46.00 • \$47.00 • \$48.00 • \$49.00 • \$50.00 • \$51.00 • \$52.00 • \$53.00 • \$54.00 • \$55.00 • \$56.00 • \$57.00 • \$58.00 • \$59.00 • \$60.00 • \$61.00 • \$62.00 • \$63.00 • \$64.00 • \$65.00 • \$66.00 • \$67.00 • \$68.00 • \$69.00 • \$70.00 • \$71.00 • \$72.00 • \$73.00 • \$74.00 • \$75.00 • \$76.00 • \$77.00 • \$78.00 • \$79.00 • \$80.00 • \$81.00 • \$82.00 • \$83.00 • \$84.00 • \$85.00 • \$86.00 • \$87.00 • \$88.00 • \$89.00 • \$90.00 • \$91.00 • \$92.00 • \$93.00 • \$94.00 • \$95.00 • \$96.00 • \$97.00 • \$98.00 • \$99.00 • \$100.00

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NIGHTCLUB**
140 S. Sierra Ave. • Solana Beach • 755-6733

Thursday-Sunday, March 14-17

REFLECTORS

Thursday is dollar night—\$1.00 draft, wine, & wells all night
Friday & Saturday \$5.00 beer, wine, & wells 7-9 pm

Sunday, March 17
St. Patrick's Day Party with
Reflectors
\$1.50 Irish Coffee, 75¢ Leprechauns
to all wearing green

Happy Hour 8-9 pm 50¢ beer, wine & wells
\$1.50 iced teas all night 9-10 pm \$1.25 beer, wine, & wells

Tuesday & Wednesday
Beat Club

Tuesday Happy Hour 8-9 pm 50¢ beer, wine, & wells
\$1.50 iced teas all night 9-10 pm \$1.25 beer, wine, & wells
Wednesday Ladies Night—all ladies admitted free
75¢ kais all night 8-9 pm 50¢ beer, wine & wells

NO COVER TIL 9 P.M.

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the
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clothing
• T-shirts
• sweaters
• jeans
• hats
• shoes
• and much
more

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We buy record & tape
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We've got everything in
• Rock-N-Roll
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• Hats
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• and much
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NEW**
Posters
T-shirts
Hats
• and
much
more

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4279 Genesee 542 S. Broadway
(at Balboa) (by H Street)
268-8444 426-6138

EL CAJON
427 Fletcher Parkway
(across from Parkway Plaza)
447-5025

Monk's, 10475 San Diego Mission Road, Mission Valley, 262-0060. Forward Motion, contemporary, Thursday through Sunday. Rapture, contemporary, Monday and Tuesday. The Younger Hall, contemporary, Wednesday.

Camino del Rio South, Mission Valley, 291-0638. Steve Hudson, comedy and music, Wednesday through Saturday. The Belvedere, Drake Review, variety music and stage show, Monday. Sally Saxton, contemporary, Wednesday.

The Moonlight, 8035 Claremont Drive, Claremont, 273-1022-440.

Montecito Whaling Company, 887

Le Pavillon Lounge presents



Tonya Mantooth
with Trade Secret
Tuesday through Saturday
beginning at 8:30
Champagne Happy Hour
begins at 5:30
Free parking

Pavillon Lounge
Located atop the east highrise
Town and Country Hotel, Mission Valley
291-7131

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Best seats—lowest prices
SOCKERS • PADRES '85"
"Great Seats at 1/2 Price" • Opened March 17 • At home games

THE FIRM
Public Amphitheatre March 13, 14, 15 • Harbor March 15
MIDNIGHT STAR
March 13



TWISTED SISTER

CHAMPIONSHIP BOXING: HEARNS VS. HAGLER

March 16

DEPECHE MODE • LUCIANO PAVAROTTI

April 1

SPEED WAGON

April 2

TRIP WEST TICKETS • YOUR ONE STOP SHOP
Music, travel and more. A one-stop shop for your music needs.
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We are accepting \$5.00 refundable deposit on
UPCOMING SHOWS
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Mon-Fri: 9 am-8 pm Sat & Sun: 10 am-6 pm
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Hermeto Paa, Richard Colapinto,
Brian Rameck, and Chris
Matthews. Top 10 dance music,
Tuesday through Saturday. Jimmy
Nixon and Iowahome, country,
Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San
Carlos, 465-1740. Queso, rock,
Tuesday through Saturday. Red
Alert, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road,
Alfred Gardens, 286-7873. Pro
Bingham Preservation Band,
Brazilian jazz, swing, and oldies,
Friday and Saturday.

Pavillon Lounge, Town and
Country Hotel, 500 Hotel Circle
North, 291-7131. Trade Secret,
contemporary, Tuesday through
Saturday.

Peter D's, 5149 Claremont Mesa
Boulevard, 277-5212. The Bossie
Tris, contemporary music and
variety stage show, Thursday
through Saturday. The Jammy
Consorto Trio, jazz, Monday.

Seven Seas Lodge, 411 Hotel Circle
South, Mission Valley, 291-1300.
Darryl Lopez, contemporary,
beginning early evening, Tuesday
through Saturday.

Smuggler's Inn, 402 Fashion
Valley, Fashion Valley East, 291-
7170. Alan Curtis, contemporary,
Friday and Saturday.

Spirit, 1130 Huenos Avenue, Bay
Park, 276-3903. Playground Slap,
rock, Opal, rock, and the Carbs,
rock, Thursday; the Defectors,
rock, Army of Love, rock, Dogs with
Masks, rock, and Crawl Away
Machine, rock, Friday; Defiant,
rock, Little Black, rock, Jackal,
rock, and Aweant rock, Saturday;
the Accessories, rock, Beachy
Substance, rock, and the Surface,
rock, Tuesday; Born Crossed,
music of the Grateful Dead,
Wednesday.

Tio Leo's/Mira Mesa, 10787
Camino Ruiz, Mira Mesa, 695-1461;
L.A. rock, Thursday through
Saturday. Kevin Green,
contemporary, Sunday; Jeff
Williams, contemporary, Monday
through Wednesday.

Tio Leo's/Mission Gorge, 6333
Mission Gorge Road, Mission
Gorge, 280-9944. Costa V,
contemporary, Wednesday through
Saturday. Frank Dexter,
contemporary, Sunday through
Tuesday.

The Wellhouse, 10789 Tierrasanta
Boulevard, Tierrasanta, 560-6677.
Rex and Laine Cornea with Bert
Miller on drums, swing, pop,
nostalgia, and contemporary dance
music, Thursday through Saturday.

Wrinkler's Boat, 6608 Mission
Gorge Road, Mission Gorge, 280-
6263. Sheer Crazy, country, Tuesday
through Saturday; Saturday;
Cinnamon, country, Sunday and
Monday.

San Diego South

Anthony's Harborview, 1355 North
Harbor Drive, downtown, 232-
6358. The California Transfers,
contemporary, Tuesday through
Saturday.

Artex Bowl, Turquoise Room,
4356 Thirtieth Street, North Park,
283-3155. Encore, contemporary,
Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor
Island Drive, Harbor Island, 297-
1673. Defense, contemporary, Friday
and Saturday.

Rig Dick's, 3315 Fairmount
Avenue, 280-0209. Echochord, blues
and rock, Sunday.

The Boat House, 2040 Harbor
Island Drive, Harbor Island, 291-
8011. New Men (Ron Bolton and
Bruce Dallas), rock, Wednesday
through Saturday. M. Stone, adult
rock, Sunday through Tuesday.

Rodriguez, 6149 University Avenue.

East San Diego, 583-5700. The
Wanderers, rhythm and blues and
rock, Thursday; N.E.I., rock, and
Luna, rock, Friday; the Electric
Sons, rock, 4 horns of Fame, rock,
and Cindy Lee Berryhill, folk and
country songwriters, Saturday. Cow
Jazz, country (swing, 5:30 p.m.),
rock, Sunday. Everett King's
Modern Rhythm Revue, blues and
rhythm and blues, Monday; the
Forbidden Pigs, rock, Tuesday;
Ottis Controll, rock, Wednesday.

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

and Sunday afternoon.

Cafe Vienna, 1619 College Avenue,
265-1446. Roland Rötter, other
jazz and German music, sing-
along, 6-10 p.m., Friday and
Saturday.

The Chocolate Affaire Gourmet
Restaurant, 305 West Washington
Mission Hills, 290-1311. Minetto,
Celtic harpist, folk singer and
guitarist, Friday and Saturday; Latin
Hall, Latin harp, Sunday; Novel,
traditional harpist, Wednesday.

The Co-Co Club, 4381
University Avenue, 284-8213. Ken
Wilkins, contemporary, Friday
through Sunday.

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Food, cocktails, dancing, air-conditioned — 21 on up

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DOGS WITH MASKS

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SATURDAY, MARCH 16

DEFIANT

and

JACKAL — AIRCRAFT

THURSDAY, MARCH 15

ACCESSORIES

WEDNESDAY, MARCH 20

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He didn't claim to be Sylvester
Stallone, he didn't say he was crazy,
he didn't escape from the zoo. He
didn't try to bribe you with a new car.
All he did was play more of your
favorite hits while you were on your
way to work. For that we will
never apologize.

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Doe Masters, 2051 Shelter Island Drive, Shelter Island, 231-2572. The Spud Brothers, rock and comedy, Tuesday through Saturday. Bill Brackett, comedy and music. Sunday and Monday. Dining room piano bar. Ryan Melton, Thursday and Wednesday. Steve Dunn, Friday through Sunday. Sunday and Tuesday.

Dookies, 4225 El Cajon Boulevard, East San Diego, 283-6581. Piano bar. Paul Gregg, Tuesday through Saturday. Patti Olsen, Sunday and Monday.

Drowsey Maggie's, Thirtieth-first and University, North Park, 298-8584. Agatha Whims, traditional folk, and Stan Jones, country blues and folk. Thursday. Peggy Watson, topical folk, and Deborah Lee Johnson, original songwriting. Friday. Tom and Judy Carlstrom, Irish music. Saturday and Sunday.

Old Time Host Night, Monday. Kevin Kelly and Friends, jazz. Tuesday. Cathy Curtis, folk. Wednesday.

Holly's Inn, 1246 University Avenue, 280-5834. Gary Shewwood, contemporary. Friday and Saturday. Sax and piano sing-along. Sunday and Tuesday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221. Harry R. Har, John Engen, contemporary. Thursday through Saturday. Joe Azaroff and Poems, jazz. Sunday. Joe Carabio, contemporary. Monday through Wednesday. Joe Azaroff, jazz. Monday through Friday. Jazz, happy hours.

Imperial House, 305 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525. Wayne, jazz, Tuesday. Joe Johnson, original songwriting. Friday. Tom and Judy Carlstrom, Irish music. Saturday and Sunday.

Friday and Saturday. Benji Gail, piano and vocals. Friday. Happy hour.

The Invader, at the dock, 1800 North Harbor Drive, downtown, 298-8066. The Invaders, contemporary music for dancing. Tuesday through Sunday.

Le Malcom, 3681 Fifth Avenue, Hillcrest, 298-0119. Leon Hall, Latin American harp. Friday. Miles Moyner, classical guitar. Saturday.

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

Mona Lisa Restaurant and Cocktails, 2001 India Street, downtown, 234-8893. Guy and

Jacksie and guests, Italian songs, pop standards, and opera. Saturday.

Our Place at Mikissa's, 2421 Fifth Avenue, Hillcrest, 232-1773. The Joe Marino Quartet, jazz. Friday and Saturday evening with the Bobby Gordon Trio. Tuesday, jazz, 11 p.m. Saturday. Ron Salsobell, jazz, 5:30 p.m. Sunday.

Patrick's II, 128 F Street, downtown, 232-3077. Pro Brighams Preservation Band, Duaneand jazz, early evening. Thursday. Pro Brighams Preservation Band, Duaneand jazz, 2:7 p.m. and Ray and Company, light rock and oldies, 8 p.m. 1 a.m. Friday. Ray and Company, 2:7 p.m. and P.M. Top 40 dance music, 8 p.m. 1 a.m. Saturday. Pro Brighams Jazz Line No. 2, jazz, 2:7 p.m. and Rockola, Beatles music and oldies, 8 p.m. 1 a.m. Sunday.

Sherraton Harbor Island West, 1900 Harbor Island Drive, Harbor Island, 291-6409. Michael Prychard, classical piano. Sunday through Wednesday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870. Fortune, Top 40 dance music. Thursday through Saturday.

The Rock Palace, 2465 El Cajon Boulevard, 563-1066. All-reggae show with Michigan and Smiley. Peter Briggs, Freddie McGregor, and J.C. Lodge, Thursday. Hair Theatre, rock, the Wallflowers, rock, and the R.E.B. Hearts, rock. Satur. Animal Cafe, rock, the Wallflowers, rock, and the Wallflowers, rock, Tuesday.

Sherraton Harbor Island East, 1900 Harbor Island Drive, Harbor Island, 291-6409. Michael Prychard, classical piano. Sunday through Wednesday.

Trion, 6011 El Cajon Boulevard, East San Diego, 583-2240. Fathburger, jazz. Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-8070.

Words and Music Bookstore, Fourth and Robinson, Hillcrest, 298-4011. Alex Silverberg and special guest, flute duo, 8 p.m. Friday. George Svedora, classical guitar and Czech folk songs, with Peter Gach, piano, 8 p.m. Saturday.

Yukon, 3728 University Avenue, East San Diego, 584-0100. Live music. Thursday through Saturday. call club for information.

The Bliz Brothers, rock. Thursday through Saturday. The U.S. Band, rock. Sunday through Tuesday. Fastlane, rock. Wednesday.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700. Piano Bar. Bob Corwin, Tuesday through Saturday.

Words and Music Bookstore, Fourth and Robinson, Hillcrest, 298-4011. Alex Silverberg and special guest, flute duo, 8 p.m. Friday. George Svedora, classical guitar and Czech folk songs, with Peter Gach, piano, 8 p.m. Saturday.

Yukon, 3728 University Avenue, East San Diego, 584-0100. Live music. Thursday through Saturday. call club for information.

East County

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

Barney Stone, 7159 El Cajon Boulevard, College area, 463-2263. Brian Connolly, Irish music. Tuesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3668. Randy Beecher, contemporary. Thursday through Saturday. Bruce Robbins, contemporary. Sunday and Monday. Jim Moore, contemporary. Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 443-2900. Dale Pearson, piano variety. Friday and Saturday.

Calyso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526. Ron Mann, contemporary. Friday and Saturday.

Carlton Oaks Country Club, 9280 Inwood Drive, SanDiego, 448-4242. Darrell Ray, piano variety. Friday and Saturday.

Casa Don Diego, 8547 Camanaca, SanDiego, 448-7526. Gary Roman, Top 40, blues and country. Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country. Casanova, country. Tuesday through Saturday. Jerry Ray and a Touch of Country, country. Sunday. clapping lessons. Monday and Tuesday.

Coco's Nest, 17947 Woodchuck Avenue, Lakeside, 443-2900. Dale Pearson, piano variety. Friday and Saturday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258. Jerry Ray and a Touch of Country, country. Sunday through Wednesday.

Dunk, 13321 Business Highway, El Cajon, 442-0258. Jerry Ray and a Touch of Country, country. Sunday through Wednesday.

Dunk's West, 5296 Holliston Drive, La Mesa, 462-0533. Southern Comfort, country. Tuesday through Saturday. Country Breeze, country. Sunday and Monday.

El Amigo Plaza, 1340 Broadway, El Cajon, 442-0537. Linda Ray and the Grand Canyon Band, country. Sunday through Wednesday.

Finn Springs Inn, 15000 Highway 94, El Cajon, 444-2466. Larcio, country. Wednesday.

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LIVE Irish Pub Entertainment with Jim Fleming & the drinking, fighting and rebel songs of Ireland.
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SATURDAY, March 16—ELECTRIC SONS
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TUESDAY, March 14
LADIES' HAPPY HOUR
from 5:15 pm and every MONDAY from 6-12 midnight with the 11 greatest "My Good Body" in Southern California! LADIES, BRING YOUR...
office party, birthday party, divorce party, going away party, or bachelorette party!
For reservations call 560-8099
FRIDAY, March 15 from 5-9 pm
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UPCOMING CONCERTS...
March 26
JOHNNY WINTER
April 2
JEFF LORBER
SATURDAY, March 17 No cover / 2 bands
BROTHER YOUNG BAND
plus
TUESDAY, March 19
TUESDAY BLUES CIRCUS
Hosted by RICK GADZAR & HIS BLUES 2000 REVIEW. Featuring JOHN VIALI & PAUL CORRIE of KING BISCUIT BLUES
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Beginning at 8:30
OH! RIDGE
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LA HACIENDA
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STEAMBOAT WILLIE
Mission Valley Inn
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Atlantis Lounge
Tuesday through Saturday
featuring
Darci Daniels & Niteline
through March 23
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March 26 through April 20
on Mission Bay next to Sea World.
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Animal Cafe: *Black Palace*
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Greenhouse: *Money Money's*
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The Beat Farmers: *Bacchanal*
The Blair Boys: *Valley Fort*
Restaurant
Bible Black: *Spirit*

The Blitz Brothers: *Blackmail*
Progen Horse
 Burn Crossed: *Spirit, I.C. Chet*
 Broken English: *Faring's*
 Brother Young Band: *Blackmail*
 California Aero Drives: *Hambury's*
 Chords of Famer: *Bodies*
 Circles: *Park Place Firecode*
Lounge
 Clement Forrest: *Taxilla Flats*
 Crawl Away Machine: *Spirit*
 The Curbs: *Spirit*
 Dirk Debonaire: *Money, Money*
 The Defectors: *Spirit*
 Defiant: *Spirit*
 Detour: *Faring's*
 Dogs With Masks: *Spirit, Bodies*
 The Duckland Revue: *Shardun*
Harbor Island, Country

Hollywood
Electric Sons: *Electric Sons*
The Features: *Dance Machine*
Five Lines Up: *Billy Up River*
Blackout
Flywell: *Magnolia*
Forbidden Pigs: *Pigs*
France: *Dance Machine*
Graphic: *Vista Entertainment*
Center
Hair Theatre: *Abel*
The Heaters: *Old Pacific Beach*
Cafe, Old Del Mar Cafe
Mulvaney's Escondido
The Heroes: *Whiskey Flats*
In Colour: *Park Place, Vista*
Entertainment Center
Joso Facto: *Jose Murphy's*
Ipp and the Rippers: *Flamingo's*

Lucifer: *Spirit*
Luna: *The Lovers, Mira Mesa, Islands*
Country
The Londoners: *Hollywood*
Luna: *Bodies*
Jack Macke and the Heart Attack
Belly Up Tavern
Mar Del: *Sharon Harbor Islands*
Belly Up Tavern
Metal Arsenal: *Tijuana Flats*
Monroes: *Hollywood*
Moroelcos: *Rock Palace*
N-E-I: *Bodies*
Neon Vanilla: *Wanamore, Park &*
Place
Network: *Turquoise Lounge*
New Men (Ron Bolton and Bruce
Dallas): *Carlos Murphy's*
Notice to Appear: *Old Del Mar*

Critic
Opal: *Spirit*
Outta Control: *Normality*
Cocktail Lounge: *Bodices, Fanny*
Planet: *Whiskey Flats*
Playground Slap: *Spirit*
Private Domain: *Kelly Jay Racers*
The Precrators: *Rabby G's*
Prophet: *Alarm*
Quest: *Vorago Inn*
Red Alert: *Norajo Inn, Beach Club*
The Reflectors:
Mulcaugy's/Escondido, Windrose
Rhythm Method: *123 Cocktail*
Lounge
Edison Riggs: *Loma Portal*
The Risk: *Distillery Nightclub*
The Road Runners: *McCabe's*
Henry's

Back Beat: McCabe's
Baja Strings: *Sixth East*
Barker and Orr: *Monterey Bay*
Carmex
Randy Beecher: *Fromlocks*
Restaurant
Adele Blue and Justice: *Holding*
San Mission Valley
Jerry Burchard: *Dock's Landing*
California Transfer: *Anthony's*
Harborside
Jose Carabas: *Hotel San Diego*
Carmen and Ca: *men featuring*
Nick Benedict: Vogue Stitts
Gary Cessa and Frankie Perlman
Victor's
Chain Reaction: *Roll and Bear*
Joey Chess: *Mexican Village*
Danny and Kristina Clark: *Hotel*
Escondido

Greg Glover: *Gavin's Joe's
Restaurant, The Escapes Lounge*
Kevin Green: *The Laidback Motel*
Patsy Hanson and Prime Time:
Marlowe Manor
Lonnie Hutson and Dusty Best:
Antonio's Hacienda
John Ingram: *Mulhenny's Pacific
Beach*
The Invaders: *"The Invaders"*
Iony Irvine: *Hungry*
Hunter/Rancho Bernardo
Doc James: *Mr. C. and Company,
Jewell's*
Jarrett: *Blue Bayou Lounge, Mr.
Bill's Backroom Saloon*
Peter Jay: *Carrage House*
J.C. and Company: *Joey's*
Kitty Kieffer: *Mulhenny's/Cormado*

Mike Lame: *Amos's*
Live Oak: *Thangus Thunders*
Roxon
Louie and Loose Change: *Josy's*
Main Street: *"Bahia Bells"*
Midnight Delight: *Horrell's Book*
Roxon
Jim Moon: *Roundbush Restaurant*
Hotel Esccondido
Musical: *Marisol*
Gil Palacios and Linda Parra:
Gilby's Cocktail Lounge
People Movers: *Hilton Hotel*
Pitch 'N' Woo with Gerrie Woo:
Laurenzo's
P.M.: *Patrick's II*
Rapture: *Mont's*
Ray and Company: *Patrick's II*
Gary Raynor: *Casa Don Diego's*

Rick Hoviss: *El Comal*
 Peter Robbierich: *Islandia Hotel*
 Bruce Robbins: *Hammonds*
 Restaurant, La Mesa
 Juan Robles: *China Fire*
 Restaurant
 The Rockaways: *Loma Portal*
 M.P.'s
 The Rogues: *M.P.'s*
 The Roudaveau Brothers: *Hemlock*
 Hunter/Rancho Bernardo
 The Rosie Trio: *Pier D's*
 The Sacramento Trio:
Sternheim's Sherboourt
 Sally Saxton: *The Salmon House*
 Monterey Whaling Company
 Shine II On: *Vacation Village Hotel*
 Chuck Showalter: *Jolly*
Bobcat's Revenge

Solhos: M.P.'s
Tomy Sorcel and Company;
Thurs.
Bob Sortillon and Key Largo; *Fr.*
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Laura Springer; *Vacation Village*
Thurs.
Stevens and Lee; *Rainbow*
Joe Stewart; *Midway's Command*
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"Beyond the Isles of March" with
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ELECTRIC SONS and
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Sunday, March 17
COWJAZZ at 5:30 pm and "St. Patrick's Day Party" featuring
DOGS WITH MASKS at 9 pm
FREE BUFFET 6-8 pm

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EPISODE X "Bruce Turns Green with Envy"
EVERETT KING'S MODERN RHYTHM
SINCE student jammers & barbershop quartets welcome all week

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Tex-Mex & Rockabilly with
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OUTTA CONTROLL

DRINK SPECIALS 8-10 PM, \$1.00 WELL & BOTTLE BEER

COMING UP:
March 21—**COTTONWOOD** and **COWJAZZ**
March 21—**STORM**
March 26—**DEPENDENTS**
March 30—**THUNDERBOLT THE WONDERCOLT**,
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The Coalition Orchestra: *Sylk's*
Jimmy Corsaro Trio: *The*

Bob Corwin: *I'm Not a Fly*
Cottonmouth: *Arms and the*
Norris: *The Vipers' Escaping Chris*
Cow Jack: *Longing*
Judy Dopke and Deborah Rider:
Judy Dopke and the Walkin' After
Midnight Trio: *Mandel's Wind*
Ed Ellis and Tapestry: *Sandtrap*
Fatburger: *Old Pacific Beach*
Don Finnel: *Cafe in the Valley*
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II
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Zzajj: *Cafe on the Valley Restaurant*

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Alton and the Ox Bow Country
Lads: *Ox Bow Inn*
Jerry Baze and a Touch of
Country: *The Posada del Sol/La
Mesa, Circle D Corral*
Best Farmers: *Bachman's*
Ron Bell: *Lux*
Cindy Lee Berryhill: *Bodies*
Boulevard Express: *Cassidy Bar*
Boss: *Red Cow/Free Escorcinho*
Cimmaron: *Wampler's Room*
Don Connor Band: *Silver Fox*

Lounisa
 Cottowood; *Lily Oak Springs*
 Country Breeze; *Doris, Doris West*
 Country Casanova; *Circle D*
 Cornall
 County Lane; *The Outpost*
 Cow Jazz; *Bodics*
 Crossfire; *Ian Winkie's*
 Dakota; *Thorn Bones*
 Jesse Daniels and Bandera;
 Abilene Country Saloon
 Dusty West; *Oakvale Lodge*
 Firecreek; *Stage Coach Inn*
 Four Star Country; *Landmark*
 Cocktail Lounge
 Grand Central Station; *Hatch's*
 Stagecoach; *Drinking Managie's*
 Rocky Kreutzler and the Big Oak
 Ranch Band; *Mama's Junk*
 Red Lane and Ramblin' Fever;
 Valley Center Inn Saloon
 Laredo; *Film Springs Inn*
 Gail Lee and Go for Broke;

Bluegrass Etc.: *That Pizza Place*
Tom and Judy Carlstrom: *Drouse*
Maggie's
Brian Connolly: *Hurley Stone*
100
Cathy Curtis: *Drouse* Maggie's
Lee Graham and Finton
McManus: *Old Time Cafe*
Jim and Theresa Hinton: *Hurley*
Stone Pub
Roland Klout: *Cafe Vienna*
Latni Sola: *La Tapatia*
Los Lupes: *Harised*
Louie and Louise Chang: *Joc's*
Sean McVickers: *Ireland's Own*
Mimette: *Chocolate Affaire*
Gourmet Restaurant
The Paradise Street Band: *Old*
Time Cafe
Peggy Watson: *Drouse* Maggie's
Agatha Whimsy: *Drouse* Maggie's

Lounge
The Five Careless Lovers: *Old Pacific Beach Cafe, Old Del Mar Cafe, Sammie's*
Full Circle: *Mandolin Wind*
Rick Gazlay and His Blue Zoo
Review: Bacchanal, Sammie's
The International Reggae Alliance: *Rocky Up Tavern*
King Riscio Blues: *Mandolin*
King Riscio Blues, Sammie's
Everett King's Modern Rhythm: *Bodies, Bacchanal, Sammie's*
J.C. Lodge: *Rock Palace*
Jack Mack and the Heart Attack: *Rocky Up Tavern*
Freddie McGregor: *Rock Palace*
Michigan and Smiley: *Rock Palace*
Ella Ruth Piggee: *Old Pacific Beach Cafe, Boogie's*
Rhythm Method: *PJ's Cocktail Lounge*

Rock, Texas Twists!
Bill Drake: comedy and music,
Dave Masters
Ray and Laine Correa with Bert Miller: swing, pop, nostalgia,
and contemporary dance music,
the Wellhouse
The Rebecca Drake Review:
variety stage shows with music,
Healing Cottage
Gary Dore: blues and guitar,
Place Restaurant/Old River
Dusty and Gary: country and
oldies, *Mc Bill's Backroom*
Saloon
Ed Ellis and Tapestry: jazz,
nostalgic blues, and
contemporary, *Sundrip Lounge*
Eric Foster: classic guitar, *Cafe in*
the Valley Restaurant
The Four of Us: swing and group
vocals, *Stardust Hotel*

John Hartford: singer, fiddler, banjo player, and guitarist, *Old Time Cafe*
Steve Hudson: comedy and music, *Monterey Whaling Company*
Deborah Liv Johnson: original songwriter *Drowsy Magpie's*
The King's Men: big band ballroom dance music, *Little Las Vegas*
Red Kline: country music, *Cafe*
Lee and Jack: children and oldies, *Mr. Bill's Buckaroo Saloon*
The Dick Lopez Trio: siting, contemporary, and vocals, *Stanford Hotel*
Rob MacLeod: piano and vocal variety, *Bahia Hotel, La Valencia Hotel*
Kevin Melton: piano variety, *Gold Coast Lounge, Doc Masters*
Mimette: Celtic harp, folk, and

José Nache: *piano solo, tango, jazz*
Fleures

Norel: *traditional harpist, the*
Chocolate Affair: Gourmet
Restaurant

Oh! Ridge: *comedy and music, La*
Huenda Cántina

Dale Pearson: *piano variety, Co-*
costa Rica

Steve Reynolds: *comedy and music,*
Hungry Hunter/Kooside

David and Francesca Savage: *light*
classical music, 1st/2nd Cruise
and Co./Pacific Beach

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The Starmakers: *video and music*
audience participation
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Band: El Amigo Plaza
John Ross: The Outpost
The Saxony Brothers: Pismoville

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Southern Comfort: Santa's West
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Lionel Hampton, Mar. 15
Iron Pudding, Mar. 23
Desperate House, Mar. 23
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REO Speedwagon, 7p

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Padres appear, April 15
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HEATERS



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MARCH 14, 1985 21



Paul Tufte
Engineer
in Carlos
"Ja, Vi Elsker Dette Lande"
(Yes, We Love This Land).
When you read the English

to it, it's sort of tearing. I'm president of Northfield, Minnesota's Sons of Norway. We're Nordmarka. It's an international group that promotes Norwegian heritage, but you don't have to be Norwegian. About fifty or sixty of us get together in my home — Norwegians, friends of Norwegians, neighbors of Norwegians, spouses. At some point we sing the Norwegian

men. The words mean something like this: Even though we've gone through hard times in the past, we love our native land and we're here to thank our Lord for pulling us through; and now through thick and thin we're still ready to defend our country. That's a condensed version. It always brings on a little bit of nostalgia.

— Lin Jakary



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Paul Tufte
Engineer

San Carlos
"Ja, Vi Elsker Dette Land"
(Yes, We Love This Land).
When you read the English
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ful-looking. I'm president of
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of Norway. We're Nordmaka
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that promotes Norwegian
heritage, but you don't have to
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Norwegians, spouses. At some
point we sing the Norwegian
anthem. The words mean
something like this: Even
though we've gone through
hard times in the past, we love
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MY RUT!



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