

Comedy!  
See page 28, section 1

# READER

VOLUME 14, NO. 11, MAR. 21, 1985  
SAN DIEGO'S WEEKLY

## Lettuce, Tomato,



Tomatoes from the Steinhardt farm

## and Controversy

Serena Wyatt crouches among long, neat rows of vegetables. With hands sheathed in blue rubber gloves she scoops out a small cavity in the soft soil. In it she places a tiny red cabbage plant, its six-week-old leaves only a few inches long. Carefully Wyatt covers the plant, patting the soil down gently on all sides; then, without pausing, she stands up and moves a few feet down the row to plant another young cabbage.

In three months these cabbages will grow almost to the size of volleyballs, their broad purple leaves unscurled by insects or disease. And they will grow that way without having been subjected to synthetic fertilizers, pesticides, herbicides, or fungicides, because Wyatt, along with a handful of other hard-working small farmers in San Diego County, believes in using organic methods to grow produce in commercial quantities.

As she continues to plant cabbages, Wyatt tells of an incident that happened to her eleven years ago. She and her husband, who together ran a landscape-architecture firm, (continued on page 8)

And you thought organically grown produce went the way of the hippie?

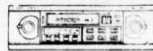
By Gordon Smith  
Photographs by Craig Corbett

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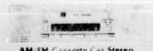
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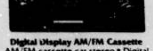
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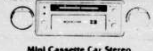
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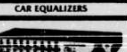
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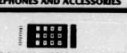
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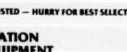
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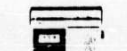


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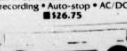
### PORTABLES



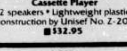
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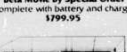
**Portable AM/FM Stereo**  
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construction by Unisel No. 2-200  
\$132.95



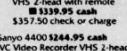
**Portable AM/FM Stereo**  
Cassette Player  
2 speakers • Lightweight plastic  
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\$132.95



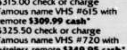
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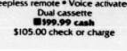
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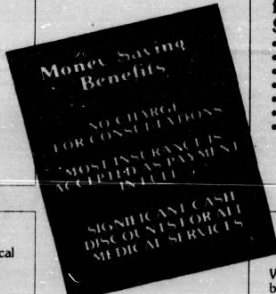
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### Economic Discrimination?

Whether the issue is benches or public toilets, "My Bench or Yours?" March 14 edition of the Reader ("City Lights"), raises again the basic issue of human rights for all San Diegoans. San Diego is undergoing gentrification, pushing the poor out of the center of the city in favor of the affluent. Therefore it is vital to understand what the Center City Development Corporation and the city council are undertaking with federal funding that should have been used for affordable housing.

### LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, P.O. Box 80803, San Diego, 92118. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Instead they are examining the use of imported French coin-operated musical throne rooms (rest rooms) at a cost of \$30,000 per year plus \$3,000 for installation.

This brings to the fore the question of whether our public benches and public rest rooms are going to be democratized or elitist in nature and in use by all the people all the time. Because when a person has a call from nature, with the present planning of coin-operated toilets, he or she had better have the needed coins to enter a public toilet, or otherwise he or she will be out of luck.

Once a New York woman state senator had a call from nature in a restaurant and attempted to go to the rest rooms, only to find that they were all coin-operated and she was without the necessary coins for her to gain admittance for her to address the personal call of nature. Her plight of that time was brought forth in a bill before the New York Senate and within a month, with the passage of her bill, all coin-operated toilets were dismantled in New York State once and for all.

I take strong exception to the labeling of the homeless as transients instead of seeing them as involuntary homeless, as is the reality. Moreover, the removal of public benches from the streets of downtown is another example of economic discrimination, the same as in the days before civil rights in the South, when it was a crime for a minority to sit on a public bench for "whites only." Both in the issue of the public toilets and public benches the reflective thinking and actions of the public-minded CCDC is that there is a dichotomy in San Diego society: those who are more equal and less equal.

Where is the champion of all the people? It should be the city council and Jolly Roger (Hedgecock). Lo and behold! They are the servants of Ernie Hahn and the banks and developers, instead of the keepers of the public good.

Ar Salcedo  
San Diego

### On Our Aspirations

Having just read the article on Mormon missionaries ("In the Eyes of the Elders," March 7), I feel compelled to inform you of my opinion on it.

It appears to me that the person who wrote this article has a deep personal problem that affected the content of the article to the point where it became obvious the interview with these young men was merely an excuse to publicly ventilate and rationalize his inconsistent and illogical view of this religion.

The nature of journalism, as I understand it, is to present the facts, not psychological flights of fancy, to the public. Granted, it

was an interesting piece to read, but when did editorials become feature articles?

In my opinion, articles like this can only hurt us as aspirations the Reader may have of becoming a serious influence in the community.

H. Scott White  
San Diego

### Piece Was Sweetheart

The cover story on the battle of San Pasqual ("The Bloody Battle of San Pasqual," March 7) was outstanding! As a history buff who has walked the beaches of Normandy, the battlefields of Fort Ticonderoga, and the grasses of Gettysburg, this piece by Glenn Wallace was a sweetheart! It was also great because it is just up the road and that is just where I plan to go with a copy of your paper in hand.

One question that I think a reader often has when such a thorough article is published is, who is the author, i.e., what are his "credentials?" It might be in order to give a one- or two-sentence background on the author, much like those given in many journals that provide articles on scientific, historical, or other authoritative subjects. I realize that it is not your intent to compete with Smithsonian magazine but, on the other hand, when you do with such fine journalism, a small bio might please the reader and the author.

Bob Klee  
San Diego

Glenn Wallace is a local freelance journalist who has a special interest in San Diego history. —Ed.

### On Those Truly Lost

In response to Michael Costello's letter (March 7) regarding "When Friends Say Good-bye" (February 21) and the Church of Scientology, I think I can explain the author's dismay over the loss of her friend.

People do take separate paths, and everyone wants their friends to prosper. Some organizations espouse high ideals and a sense of human fellowship. The problem with Scientology and other philosophical immersion groups is that the emotions and commitments involved come from the group, not the individual. People are encouraged to associate with others in the group, whether they like them or not, because they're in it together. A person in this situation exercises his will by subjugating it to the group's purpose, seeking their destiny with a narrow field of vision. Instead of finding their own truths, the members of the group accept its tenets, usually without question. To do otherwise is to risk the disapproval of the group.

This, of course, can be said of the old friends that are left behind. And you can lose friends to a marriage as well as a religion. But it's been my experience that the sense of loss is greatest when I see a friend following someone else's path rather than choosing his or her own. These are the friends that are truly lost.

Nancy Hall  
San Diego

### Jail Sentence Punctuated

Regarding the Rick Layton letter in the March 7 issue regarding Duncan Shepherd's movie reviews, which Rick Layton hates, Layton is right about one thing. Shepherd is too intelligent to be a movie reviewer, but how Shepherd makes a living and why he makes

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# City Lights

## On Bed And Water In San Onofre

What is believed to be the most expensive and widest-ranging oceanographic research project ever attempted on the West Coast is entering its final stages in the waters off the San Onofre nuclear power plant. And although the ten-year, \$40-million study has yielded some important biological discoveries, its main contribution will probably be the clear establishment of a real danger to the San Onofre kelp bed, attributable to the power plant.

In 1974 the California Coastal Commission issued a permit for construction of Units II and III at San Onofre on the condition that a monitoring study be established to determine what effects the power plant's use of sea water as a coolant would



Diver analyzing kelp

have on the local sea life. A trust fund was set up to pay for the study, and money was contributed by the owners of the plant (Southern California Edison contributes seventy-five percent; San Diego Gas & Electric, twenty percent; the

cities of Anaheim and Riverside, five percent). In some ways, the research project that resulted is a scientist's dream: Over a span of ten years, the job entailed first establishing what effects Unit I (completed in 1968) had on the local marine ecology; then making predictions as to how Units II and III would affect the same area of ocean; and then monitoring the operation of the plants to see if the actual effects matched the predictions. This monitoring phase was entered last year and is expected to continue for two more years.

Sea water is sucked into intake pipes for all three units less than a mile offshore in about thirty feet of water. After circulating through the power plants, the water is discharged back into the ocean. Unit I's discharge of water (at nineteen degrees Fahrenheit above intake temperature) is from a single pipe; due to concerns

from San Onofre's "interveners" (the groups that were officially opposed to the plant on environmental grounds) and the California Coastal Commission, the discharge pipes for units II and III were altered so that the warm water was diffused from sixty-three ports along pipes extending almost three miles from shore. In the early 1970s it was assumed that any adverse impacts on sea life would be due to the warmer water exiting the discharge pipes. The study has shown, however, that the real source of trouble isn't the warmer water, it is the increased turbidity of the water pumped out of the diffusers. When units II and III are operating, a plume of murky water can be seen drifting with the current near the kelp bed off the power plant.

This kelp bed (which is used heavily by sport fishermen) has been the focus of the research.

Photograph by Ron McPherson

Teams of scientists are doing field work on kelp, fish, invertebrates, and various small shrimps, larvae, plankton, and nutrients. Approximately 4000 dives a year are being made on the San Onofre kelp bed, as well as other "control" beds to the north and south, making this the biggest current diving project on the West Coast. All of this work seems to be bearing out the scientists' earlier predictions. These included the loss of several tons of fish whose bodies or larvae are siphoned into the intakes, as well as possible damage to the kelp bed from the loss of light in the murky water produced by the nuclear plant. Important studies of light requirements for kelp propagation are ongoing, but as early as 1979 the Marine Review Committee, a group of scientists that oversees the research project, suggested that the discharge pipes might have to be redesigned to eliminate the plume of turbid water over the kelp bed. The alternative to changing the outfalls lies in "mitigating" the potential loss of the kelp bed by transplanting kelp, three miles south of San Onofre, but so far transplanting efforts have failed. Meanwhile, some work on the research project has been slowed because units II and III have operated so erratically. Unit II has been shut down for refueling since last October; Unit III has had various mechanical problems, and hasn't operated since late January.

— N.M.

## How Far To The Next Sign?

Travelers to the north and east, be warned: don't place too much stock in the distance signs erected on the sides of the freeways by the state Department of Transportation (Caltrans), telling you how far it is to San Diego. Take the sign just west of El Centro near the intersection of Interstate 8 and State Highway 98, for example. According to the sign, the downtown post office on E Street between Eighth and Ninth avenues — the common point from which Caltrans measures distances to and from San Diego — is ninety-three miles away; the actual distance, though, is ninety-seven and a half miles. The next sign down Interstate 8 makes watchful motorists wonder what is wrong with their car odometers; the sign alleges the old post office is now ninety miles away, although the actual distance traveled is more than nine miles. And so it goes with the eight other mileage signs along the westbound freeway: all are off by at least two miles. Southbound travelers driving on Interstate 5 are in for a similar series of "surprises." The eight distance signs between Los Angeles and San Diego are each inaccurate by

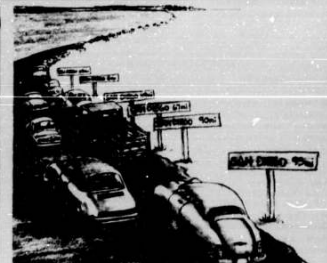


Illustration by Tom Voss

between one and four miles, and two signs along the San Diego-Orange County line are even contradictory. One claims San Diego is fifty-seven miles away; the next, less than two miles down the road, alleges the distance to be fifty-three miles.

Caltrans spokesman Jim Larsen says he is well aware of the discrepancies, and reports a number of motorist complaints have been received by his office over the last few years, particularly in regard to the two signs on Interstate 5 near the county line. One reason for the inaccuracies, he says, is that the signs were not erected all at once, but at scattered intervals over the last twenty years as each section of the freeway was

completed. "As each new section was built," he says, "what they were doing was adjusting the new measurements to the old signs, so any initial inaccuracies were compounded with the creation of each new sign. So I guess what I am saying is, yes, there is a little bit of a slip in there." Larsen adds that Caltrans plans on correcting the signs sometime in the near future, although he could not be more specific. In the meantime, he asked for a copy of the Reader findings to assist in the correction process, "because we'd really like to straighten it up and get it right."

— T.K.A.

## Clairemont Root Bind

Twenty-six years ago, Sandra Whitlock suspected there might eventually be a problem with the newly built house she had just purchased on Mount Bigelow Way in a section of Clairemont. The sprawling mesa just east of Tecolote Canyon and south of Balboa Avenue, called the "Mount" area because all the street names begin with "Mount," was the latest phase of the Clairemont subdivision begun several years earlier, and Whitlock, at the time a professional landscaper

garden, was worried over the Shamal ash trees planted by the developer along the sidewalks in front of each new home. "I told the developer that the roots of that type of tree were not good; they would grow too near the surface and spread everywhere, destroying the sidewalks, the driveways, and the streets," Whitlock recalls. "But he said the city told them that's what they should plant, and that's what they were going to put in."

About ten years later, Whitlock's fears came true: throughout the neighborhood of about 200 homes, the Shamal ash trees had matured to the point where their roots were, in fact, tearing up driveways, lifting sidewalks, and even causing cracks and bulges in the asphalt streets. But her joy in being able to tell

(continued on page 35)

# City Lights

## Take Two Of These And Call My Attorney In The Morning

If upon your next visit to your favorite health food store the clerk seems a tad evasive or fidgety, do not be disheartened. If your query for a vitamin or herb to help alleviate your mildly grim case of the vapors is met with a vague wave of the hand and a mumbled reply of, "Gee, well, there might be something in here to help you, uh, I really wouldn't know" — there is a simple reason why. Fear. Fear and suspicion. Two weeks ago on Thursday, March 7, two San Diego health food stores were cited for violating a section of the California Health and Safety Code that prohibits laymen from advertising or selling any product which claims to affect in any way any one of a list of thirty-seven diseases (including encephalitis, meningitis,

alcoholism, or whooping cough). It was sometime toward the end of the lunchtime rush that Bill Burger, owner of Shelter Island Nutrition, noticed the heaviest man and his female companion wandering around his store. "He looked like he had high blood pressure, and I'm sure he was a smoker. He had that smell about him," says Burger in retrospect. Burger's wife Cathy went back to help the couple, and the man told her that he had high blood pressure. She directed the couple back to a display of stress vitamins, where the couple engaged her in conversation about the products. After a while the big man turned to his pal and asked enigmatically, "Have you got enough?" The woman smiled knowingly and the two announced to Mrs. Burger that they were detectives from the food and drug branch of "the California Department of Health Services and that they were going to cite her for

violating the above-named health and safety code (which can carry a fine as high as \$1000 or six months in the county jail, or both).

Hillcrest Health Foods on Washington Street did not fare much better. Apparently the same couple, a heavy-set man and a woman partner, visited the store while on their way to Point Loma; clerks there are so jumpy, however, that no one wishes to discuss the incident in detail. After the pair of agents ran through a routine similar to the one played out at Shelter Island Nutrition, they proceeded to confiscate the store's supply of parrot talms and its literature on wheatgrass juice. "It's insane," fumes one of the store's employees. "You want to know where your tax dollars go? They go to send detectives to health food stores. We all know what we can and cannot say to customers. This was an obvious case of extortion."

The issue at hand involves (continued on page 35)

## The Disappearance Of The Clapper Rail

This is the courtship and breeding season for the light-footed clapper rail, a bird that inhabits coastal marshes and whose numbers in California have steadily declined as wetlands have given way to condominiums. But so far this year, the few remaining birds in San Diego County haven't shown themselves eager to mate; in fact, few of the birds have shown themselves at all. A formal census is under way now, but with most of the clapper rail's nesting areas already examined, only twenty-five pairs have been counted. In those same ten marshes (mostly in the South Bay) last year, ornithologists and volunteers counted ninety-one pairs. "This looks like a real catastrophic year," remarked Barb Massey, an ornithologist who has been keeping tabs on the light-footed clapper rail since 1979. "I think we'll find that the birds are in serious trouble now."

Massey was saying this last Friday evening as she stood on the edge of the Tijuana River estuary in Imperial Beach. This 2533-acre preserve has been one of two favorite nesting spots for the endangered bird, along with upper Newport Bay in Orange County. Last year there were thirty-eight pairs counted in the Tijuana River

marsh; Friday night Massey and a group of volunteers couldn't find even one individual. Though the counting will continue moving northward for the next few weeks, last year's statewide census total of 277 pairs of birds will almost certainly dwarf this year's tally.

Coincidentally, federal money for the preservation of the light-footed clapper rail also dried up this year. Massey and her colleagues last year had \$24,000 in federal money to do research, radio telemetry, etc., tracking of the birds, but this year no clapper rail money was allotted, and the federal money for the similarly endangered least tern was cut in half.

As for the disappearance of the clapper rail from the Tijuana River estuary, ornithologist Massey and other interested birders believe that the closure of the river mouth last year forced the birds to leave. The Tijuana River closed itself off naturally in early April, and it wasn't bulldozed open again until last December. In the interim, much of the bird's food supply was killed off in the brackish waters. "I don't know where [the rail] went, north, south, or wherever," said Paul Jorgensen, state manager of the Tijuana River sanctuary. "But the whole population, statewide, appears to be down. It's disquieting not to have a theory on what's happening. And now there's no money to help try and figure it out."

— N.M.

## Money After Madness

In the nine months since gunman James Huberty's deadly rampage inside a San Ysidro McDonald's restaurant, a community fund has spent \$300,000 to assist eighty families touched by the tragedy. Monies from the San Ysidro Family Survivors Fund have helped bury the dead, pay medical bills and lost wages for the injured, and repair damaged automobiles and other property. But not all the border community's residents are satisfied with the fund's administrators and the way they have handled the money.

The fund was established in the weeks following the July 18 massacre, fueled with a \$100,000 donation from Joan Krue and a one-million-dollar gift from the McDonald's corporation. Sympathetic citizens and corporations also chipped in, quickly raising the fund balance to \$1,415,191. A ten-member advisory committee helped oversee the fund, but several members say that committee was dissolved last November by the fund's directors. "They just dropped us," says Doug Perry, one of the fund's directors. Perry and other advisory committee members also claim they were denied vital information about the fund's workings. "I don't think anybody knows exactly how much was raised, or how it's being spent," says Perry. "I



San Ysidro McDonald's after incident

Photograph by Robert Bernier

asked for a [financial] report and didn't get one, and since we couldn't advise without one, I just dropped it."

Jim Lanus, a San Ysidro banker and fund administrator, says the advisory committee was never dissolved and might be convened in the near future to discuss the fund's performance. Lanus says committee members never asked to see the books, though he won't release printed copies of the fund's balance sheets or disbursements. "I don't know how the \$300,000 was distributed. Some San Ysidro families continue to receive monthly checks to pay for psychological counseling and medical care, though Lanus argues that the names of the recipients and amounts they receive are a private matter between the fund and the recipients."

(Heriberto Peña, whose daughter Aurora was injured by gunfire, has been receiving about \$400 monthly from the fund.) According to Lanus, \$600,000 of the fund's \$1.1 million balance is kept in local insured bank accounts yielding about eight percent interest and the remainder was used to purchase U.S. savings bonds yielding seven and one-half percent interest. The fund draws about \$6000 in monthly interest.

How and when that remaining million dollars will be spent is a hot subject among community leaders in San Ysidro, where rumors erupt up like storefront currency exchanges. Fund administrators may make lump-sum payments to survivors, injured victims, and those trapped inside the restaurant during Huberty's

(continued on page 35)

## STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:

Can you tell me what is considered "quiet" when it comes to hanging a new roll of toilet paper? Should the flap hang over the top, or down and behind the roll?

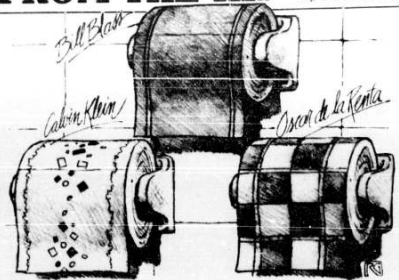
Box Bigger

Ocean Beach

I'm flattered (I think) that you consulted me on this important question. Of course I don't presume to be the final word on all the social graces, so I first turned to a couple of the shall we say, more mainstream watchdogs of good manners. Amy Vanderbilt does mention toilet paper, but only in a list of supplies that should be replaced by the last person to use them in the bathroom. And Emily Post, bless her tidy little heart, tells us a great deal about how to conduct our lives gracefully — we are told what kind of napkin to use at a barbecue, how to cut olives ("don't nibble too avidly around the stone"), and how to behave at a rodeo — but not a word does she write about toilet paper.

So the final word must come from my humble pen. Lest my personal idiosyncracies interfere with a credible device, I undertook an informal survey among my colleagues and friends. The results are overwhelmingly in favor of the over-the-top school. This method was endorsed by a better than two-to-one margin, the ratio held true for either sex, as well as for left-handers and right-handers.

The way one unrolls one's toilet paper reveals much about one's personality. The decision is certainly not a matter of logic, since proponents of both methods say theirs is easier and more efficient. Few descend into fanaticism on the subject, but there are those with some very strong opinions. One topsider admitted that she will occasionally reverse a backwards (to her) roll; her actions are offset by the admission of one in the opposing camp who



says he will always flip a roll over, even in a public restroom, if he finds it flap-side over. A woman told me of her ex-roommate, a rather meticulous soul who went so far as to label all the cupboards ("canned fruit," "spices," "sugar"); this compulsive fruitcake was an advocate of the over-the-top method. Then there is an acquaintance who is more than a little on the sloppy side — or perhaps he's just too cerebral for such mundane affairs. He'll just place the roll, end-up, on the bathroom floor.

Despite the eccentricities, sobs, and mule-headed boobs, there is a correct way to hang a roll of toilet paper. And that way, as most of us already know, is with the end coming over the top. Just visit any of the world's posher hotels. The Ritz and Helmsley Palace in New York do it this way; even in San Diego, the Hotel del Coronado and the Hotel Inter-Continental bring the end over the top. What's more, these hotels will fold the end to a point, facilitating your expedient use of the roll.

(I've heard that hotels do this so that women with long fingernails don't nick the wallpaper.) More incontestable evidence is the designer toilet paper that's becoming ever more popular; the fancy patterns are visible only if the roll is loaded loose end over the top. If that's not enough, there are even literary rolls available (again, to be hung with flap end up-fermost), though the reading material — *People's Almanac*, *Dieter's Guide to Height Loss During Sex*, and the like — is not exactly brain food. Finally, what really matters is that the over-the-top approach has the Matthew Alice Personal Seal of Approval. In my opinion, the only creature worse than the one who knows a roll of toilet paper with the loose flap underneath is a person who leaves the cap off the toothpaste. A pox on them all.

Dear Matthew Alice:

Last week you said that virgin wool is wool that's never been used before. Okay,

Mr. Know-It-All, then what's extra-virgin olive oil? It can't be oil that's never been squeezed, because I have a bottle of it.

Joe Terrehomme

University Heights

Despite your obtuse smarminess, Joe, you're closer to the truth than you deserve to be. Extra-virgin olive oil is ostensibly the product of the first cold pressing of the olives, which results in the lightest, most delicate, and most flavorful grade of oil. The cold-pressing method subjects the olives to 300 to 400 tons of pressure; the amount of oil released in this first pressing is relatively small. Subsequent pressings produce more oil, but of an inferior quality. Producers of olive oil don't stop there, however; they subject the olive pulp to further processing, using centrifugal presses and chemicals (such as lye) to obtain even more oil.

Just because you buy oil that's labeled extra-virgin doesn't mean you're getting that first sublime liquid, however. The grading of imported olive oil is done by measuring the acidity of the oil, and not according to how the oil was obtained. Under this nomenclature, extra-virgin oil contains less than one percent acid; superfine oil is one to one-and-a-half percent acid; virgin is three to four percent, and so on. Many foreign producers can, and do, take inferior oil that's been chemically refined to reduce acidity, mix in a little extra-virgin, and end up with a low-acid oil they can legally label virgin or even extra-virgin. Unless the label specifically says extra-virgin, cold-pressed, you could be getting much less than you paid for.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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# Organic

(continued from page 8)

it on my tomatoes last year and got a better kill than I did using soaps." Occasionally Wyatt also buys beneficial insects from one of several suppliers in Southern California who specialize in them. These mites, green lacewings, ladybugs, and parasitic wasps and flies all consume copious amounts of specific pests without otherwise affecting crops. Wyatt said she uses such biological controls sparingly — after all, 40,000 green lacewings, enough to treat a badly infested acre of zucchini for a year, cost about \$120. But Al Steindorff is one local organic farmer who uses beneficial insects extensively, bringing them on at certain times of the year and for certain pests almost the way a basketball coach makes substitutions during a close game.

Steindorff, fifty years old, has been farming fifteen acres near Carlsbad for the last five years (he is buying five acres and leasing the other ten). Currently he has two acres in strawberries, two and one-half in zucchini, a little less than an acre of cauliflower, and one and one-half acres of greenhouses full of tomatoes and cucumbers. The size and appearance of his place, down to the ten Spanish-speaking laborers who work for him, suggest an average small farm in California. And it is — except that Steindorff refuses to use what he sometimes calls "poisons" to fertilize and protect his crop. "That's why I got into farming, so I could grow organically," he says. "At first it was mainly a challenge, to see if I could grow a



Picking cucumbers at the Steindorff farm

crop without using all those poisons. But after a while it became economically advantageous."

Unlike Wyatt, Steindorff does not plant garlic and onions among his vegetables to help repel insects. He said it would make his planting and harvesting more difficult, and that in wet weather a "jungle" of mixed plants can aid the spread of fungus. Instead, Steindorff has a consultant place bug traps at strategic points in his fields. The traps — small cardboard cartons coated inside with a sticky substance — attract insects by means of a hormone scent. "Here, look at this," says Steindorff, pointing to a bug trap hanging among his greenhouse tomato plants. "The scent in here attracts pinworm moths. But there are hardly any in here — eight, in fact, and it's been hanging here for a month." If his insect consultant were to discover eight or ten more moths in the trap overnight, Steindorff explains, it would be evidence of

a growing infestation, and an order for trichogramma would be placed with a wholesale insect supplier. The trichogramma, tiny parasitic wasps that cost about twelve dollars for a minimum order of 40,000, come in egg form and are placed in or around plants that have been infested with the pinworms. The trichogramma soon hatch and lay their eggs inside "host" eggs of the pinworm moths, halting development of the pinworm larvae. Later, the emerging wasps eat the larvae. Each successive generation of wasps paralyzes pinworm eggs in this way, effectively controlling the pinworm population.

Steindorff also buys adult predatory mites to eat the red spider mites that sometimes afflict his strawberries, and green lacewings (shipped in egg form) for the aphids that live on his zucchini. "You're trying for a balance rather than an eradication of pests," he points out. "You lose a certain amount of your crop to the pest in-

sects, but it's less than ten percent."

Steindorff figures that the cost of losing part of his crop and buying beneficial insects is similar to the expense a commercial grower would have for chemical pesticides. The fertilizer he buys from local suppliers, two tons of composted chicken manure and fifty tons of sawdust and horse manure for every acre, costs him about \$6000 a year — only about one-third more than a synthetic nitrogen-rich fertilizer would cost him, and not an extraordinary expense. "The only real extra expense I have that a commercial farmer doesn't have is weeding," Steindorff says. "I pull 'em by hand, whereas the other guy would use herbicide to kill them. That's an increase in labor costs for me — it takes seven guys about a day to weed an acre by hand — but you make up for that by getting a higher price for your produce."

Steindorff is currently getting fourteen dollars for a ten-pound flat of his strawberries — twelve small baskets — while the wholesale price for commercial strawberries is fluctuating between ten and twelve dollars a flat. As more and more strawberries come on the market in the spring, the commercial price will drop to as low as six dollars a flat, but Steindorff estimates he will still be able to command nine dollars a flat. Organic farmers generally get twenty-five to thirty percent more for their produce than commercial farmers, but one crop Steindorff grows, greenhouse tomatoes, exceeds that guideline rather spectacularly. Steindorff says that when his tomatoes begin to mature in late March he is virtually the only farmer in Southern California, and perhaps in the United States, able to supply organic toma-

(continued on page 12)

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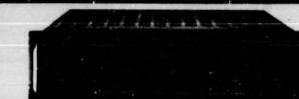


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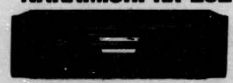
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## How Do You Know It's Organic?

Controversy has revolved around the term "organic" ever since it became a buzz word for people who want to eat food grown or processed without various synthetic fertilizers, herbicides, pesticides, fungicides, colorings, and preservatives. In the past, consumers often assumed that products labeled "organic" had been produced without the aid of synthetic chemicals. But there was no law that defined "organic," and products were often simply labeled as such in order to fetch a higher price, regardless of the growing or processing methods that had been used.

In 1970 the California legislature passed the Organic Food Bill, which for the first time spelled out what can and cannot not be labeled "organic" or "organically grown." Boxes of organic produce sold in California must now be labeled, "Grown in accordance with section 26569.11 of the California Health and Safety Code." But there is virtually no administrative machinery to enforce the new law, so consumers are almost as vulnerable as before. As Trent Weston, produce buyer for People's Food store in Ocean Beach, points out, "With commercial produce, the question is, 'What are all those chemicals doing to me?' With organic produce, the question is, 'Is it really organic?'"

A statewide organization called California Certified Organic Farmers (CCOF) has been attempting to plug this loophole for the last twelve years. The organization lobbied heavily for passage of the organic food bill and has embarked on a rigorous certification program for members that could eventually transform the nature of the organic industry, traditionally a rather loose collection of farmers, distributors, and retailers whose relations with each other are governed by reputation and trust. A San Diego County chapter of the CCOF was formed about a year ago and is in the process of certifying local farmers according to the organization's strict requirements.

Jimbo Someck of Jimbo's, a natural food store in North Park, explains, "There's no foolproof way to determine what's organic and what isn't. In the same way that a distributor has to trust a grower that his produce was really grown with organic methods, I have to trust my distributor and my customer: I have to trust me. But the way the situation stands, there are a lot of possibilities for people to be taken advantage of. All I can do is try to stay on top of it."

In recent years there have been attempts to eliminate such possibilities by requiring growers to sign affidavits listing the processes and materials they have used to grow their produce. For instance, one local distributor who goes by the name Natch says he has obtained signed affidavits from eighty-five to ninety percent of the growers he buys produce from, even though he visits the farms regularly and presumably could spot any machinery or bags of material needed to carry out chemical treatments. "I've dropped some growers who won't sign affidavits, so even now, what you see in the stores is not just pie-in-the-sky organic produce," he points out. Someck says he keeps such affidavits on file at his store (as does People's Food), but

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Al Steindorff

## Organic

(continued from page 12)

months at least three regional distributors have gone bankrupt, not due to a lack of demand for organic produce — which has, if anything, increased slowly for the last several years — but because of undercapitalization and an apparent lack of business acumen.

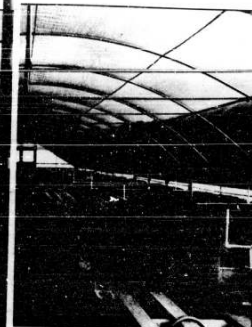
The demise of organic produce distributors "seems to be an annual affair," Steindorff joked grimly. "It hurts me every time one of these guys



Greenhouse at Effie May's farm

goes out of business. The last three all went down owing me several thousand dollars each, to put it mildly." Such problems have led a number of organic farmers to demand cash when they sell to distributors, and even those who, like Steindorff, continue to offer terms to distributors point out that they have to figure any losses into the future price of their produce — one more reason consumers end up paying such high prices for the stuff.

Steindorff said most of the distributors he sells to agree to pay him within thirty days. "Hopefully, they do pay. Hopefully. But even if a guy is shy and isn't paying you, what alternative



Effie May

do you have? You have to keep supplying him and hoping that he'll get his act together. It isn't as if you've got another customer willing to pay the same price when you make these kinds of decisions." The choice is usually between selling produce to an unreliable distributor, Steindorff pointed out, or simply throwing it away.

Faustino Muñoz notes that "marketing is the most important area of agriculture, and the limitation [with organic farming] is that it is not in full gear. There's no established market system to justify a high volume of production.

"Meanwhile, from a production standpoint, there are a lot of questions as to what works. The established institutions have not endorsed research on organic farming; people have had to do that on their own. So you don't really know how you're going to control certain pests or diseases, or how you're going to monitor or deal with them when the time comes. We don't know all the soil amendments [such as compost] that are available, how effective they are. . . . There hasn't been enough work done on what can be recommended and what cannot, and under what circumstances. And

(continued on page 10)

## A Case Study in Controversy

Effie May is a local produce grower who has become embroiled in an ongoing controversy over whether her produce is truly organic, and one that emphasizes the significance of maintaining a spotless reputation in personal contacts, word of mouth, and trust. Her seventy acres near Alpine chard, cabbage, and zucchini, and she also leases 140 acres in the Imperial Valley where she raises carrots and broccoli. The combined total of more than 200 acres under cultivation makes her by far the largest organic grower in the San Diego area.

May insists she raises all her produce without the aid of synthetic fertilizers or pesticides. Yet People's Food and Jimbo's, the two largest San Diego, will not buy from her. Neither will the two largest distributors of organic produce in the county. The produce buyer for People's Food, Trent Weston, explains why People's doesn't carry May's produce. "There's a certain resistance to her — some from our customers and some from our workers. Some people feel that in the past she has tried to supply us commercial produce [under the guise] of organic."

Jimbo Someck confirms that he likewise "won't carry her stuff." There's resistance to her on the part of my customers, and I have a resistance to her personally. I don't say that her produce is not organic, and yet at the same time I don't feel good about it." Someck, who worked in the produce department at People's before starting his own store, says a shipment of May's peaches arrived at People's the commercial grown peaches available through wholesale produce distributors downtown. "We ripped off her label on one box, and underneath it was the commercial label," says Someck.

Natch, a principal distributor in the county who was the produce buyer for People's from 1978 to 1981, says, "Effie May used to tell us she had organic mangoes" from Mexico. But, he points out, it is impossible to get organic mangoes from Mexico because the U.S. Department of Agriculture has a strict requirement for a fumigation certificate for any mangoes imported from that country. (The department requires fumigation in order to prevent the spread of fruit flies into this country.)

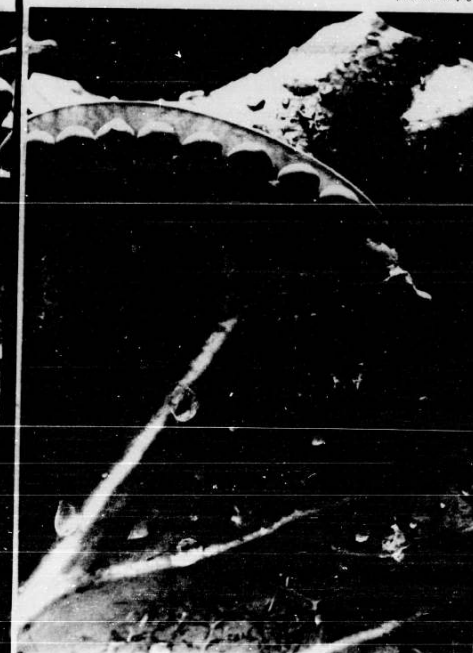
When asked about these charges, May replies, "If [Natch] mentioned handied mangoes, I've never even never been passed off as organic; we all know that." She also angrily denies having ever tried to sell commercial produce as organic. That charge "is totally untrue. I have a lot more to lose than to win by doing that," she says, gesturing at her Alpine property. "It's unfortunate that people go spreading rumors like this because . . . it discredits the organic movement."

One thing local buyers were wary of when dealing with May in the past was her practice of selling produce she had not grown herself. Often, May would not reveal whom she had bought the produce from, creating further suspicion. But May insists that the reason she would not reveal her

(continued on page 12)



Photo from the Scott farm







Wyatt lettuce

## Organic

(continued from page 13)

you can't really decide what to grow during what time of the year, and what pays... without a clear understanding of the marketing and production [variables].

"Still, I think there are a lot of positive aspects to organic farming that we should attempt to support," Mukor cited the compatibility of organic farms and housing development in increasingly populous areas, as well as mounting consumer interest in eating health foods, particularly in San Diego.

Just how rapidly that interest is mounting, however, and how importantly organic produce even figures in the health movement, are both issues that are hard to resolve. Proponents of organic produce often claim it is tastier and nutritionally superior to commercial produce, and some scientific evidence lends credence to these claims. Because growing any crop depletes the soil of its nutrients, commercial farmers customarily add synthetic fertilizers rich in nitrogen, potassium, and phosphorus to their soil each year. But organic farmers add manure and other materials that are rich not only in these three basic plant nutrients but also in trace elements, including selenium and zinc. Such trace elements are used by plants (and needed by humans) in minute

quantities, and research done in England and by the U.S. Plant, Soil, and Nutrition Laboratory in Ithaca, New York has confirmed that the amount of trace elements can vary from plant to plant — even if the plants are all watermelons, for instance, or cucumbers — depending on the quality of the soil and the fertilizers used. In other words, soil rich in organic material can produce plants that have higher amounts of trace elements than plants produced in commercially farmed soil, which could in turn result in better taste and somewhat higher nutritional value. But even a farmer who uses pesticides and herbicides could enrich his soil with material that will replace trace elements, presumably improving the taste and nutritional value of his produce.

Another claim made for organic produce is that it is free of the residues of toxic herbicides, pesticides, and fungicides widely used on commercial farms. But in the first place, California's Organic Food Bill of 1979 includes a provision for allowing pesticide residues on organic produce up to ten percent of the safe level determined by the Environmental Protection Agency, since chemicals and herbicides sprayed on a commercial farm can drift and fall on an organic farm located nearby. In the second place, more than ninety-two percent of all the produce tested by the California Department of Food and Drug in 1983 (the most recent year for which figures are available) had no detectable pesticide residue. An additional 5.25 percent had less than ten percent of the tolerances set by the EPA. The vast majority of the 7695 samples tested that year were from commercial farms, raising the question of how much safer organic produce really is. Common sense indicates it is somewhat safer, but while

recent research has shown that a diet high in fresh vegetables and other produce can result in a reduced risk of many types of cancers, there is no scientific evidence that produce which is specifically organic will decrease the odds even further.

Nevertheless, many consumers persist in eating organic produce, even though it nearly always costs from ten to one hundred percent more than commercial produce. Distributors Mike Maloney and Natch both say they could sell more organic produce than they do, but not of all types. "It seems that there's always something we can't get," Natch complained. "It used to be organic potatoes and onions. Right now it's tomatoes. People want them, they're willing to buy them, but we can't get them. And it's almost impossible to ever get more than one variety of organic apples — red delicious."

Jimbo Someck said that since he opened his North Park store in July last year, sales of organic produce have climbed steadily. Currently he sells more than \$15,000 worth of organic and "unsprayed" produce (produce grown without pesticides or herbicides but with the aid of synthetic fertilizers) every month. "A lot of things, I could sell more of," said Someck. "For the last two months I haven't been able to get any organic bell peppers. On the other hand, I can get as many organic oranges as I want, but I couldn't sell any more than I do."

Trent Weston, produce buyer for People's Food, agreed "that with some types of organic produce, demand exceeds supply. At this store we often can't get any organic broccoli. If we had it, we could sell it. But we can get as many organic avocados as we want, and the same goes for lemons. In fact, with those two items we sometimes get too many 'ripest' in the store, and we have to put them in the free box for people to take away." For the last year sales of organic and unsprayed produce at People's have held firm at about \$6,000 a week, a figure that, when coupled with the opening of Jimbo's and the increase in sales of organic produce at that store, seems to indicate a small but steadily increasing demand for organic produce in San Diego.

Steindorff is one organic farmer who believes the demand for organic produce is not far ahead of the supply. "By mid-April I'll saturate the market with 1500 to 2000 ten-pound boxes of tomatoes a week," he points out. "Even today, the reason I grow so many different things is because the market isn't there for one thing. And by the end of July I quit producing altogether. By then people have their own gardens going, plus farmers in other parts of the country are growing all of the things I can. There's little market for organic produce in the middle of the summer, as far as I'm concerned."

Wyatt, however, is more optimistic. "The price you get is a supply and demand thing, but I've not had any problems selling what I've grown. Hopefully, this year I'll make money by having increased sales volume."

"People who aren't used to organic produce go into a store and see apples at ninety-nine cents a pound, or lettuce at ninety-nine cents a head, and think, 'Wow, what a rip-off!' she went on. "But then you taste it, and it's fresh, it's delicious. And you know that if it hasn't been sprayed and doesn't have chemicals in it, it's better for you. Ninety-nine cents is a lot to spend for a pound of organic apples, but if it makes you happy to eat them, why not spend your money on that?"

## A Case Study in Controversy

(continued from page 13)

sources was so that local distributors and retailers would not circumvent her and begin dealing with the growers directly.

May concedes that at one time produce from other growers constituted roughly twenty percent of her total sales. She adds that now only a small fraction of the produce she sells is purchased from other growers, all of it for Tijuana care facilities, including the Gerson Therapy Center, that require a wide variety of organic fruits and vegetables for the diets they promote. She also points out that she has always asked all growers she buys from to sign a form stating what they grow and the methods they have used. But to many in the local organic industry these forms are simply not a strong enough guarantee.

However, Pat Leonard, a buying agent for Maryland's Organic Farms and owner of a health food store in Eugene, Oregon, says he has personally inspected May's farms in Alpine and Imperial County countless times over the last four years and has never seen her or her workers using methods that are not organic. "When I first came down here, I heard that Effie had a streak of larceny in her,"

says Leonard, who lives part of the year in La Jolla. "But I haven't found any irregularities. I can't tell you what she's done or hasn't done with other customers... but I've seen every stage of production on her farm, from tilling to how she handles her weeds, and I can't find any holes in her system." Leonard points out that Oregon's department of agriculture has conducted tests on May's produce as part of a program to verify that organic produce truly is organic, and "it has always come up clean. Those records are on file." He also says that May, along with Al Steindorff, is one of the brightest and most innovative organic farmers in the county, and that rumors about her may have been started by people envious of the fact "that she's been able to make a living selling organic food."

Someck insists that "for Effie May to sell stuff in my store, she'll have to prove to me that everything is organic. If she'll tell me where she gets all the stuff she doesn't grow on her own land, or submit her produce to lab tests," he'll be satisfied, he says. May responds, "A lot of the people who are putting me down are the ones who are going broke. If they're skeptics, ask them if they've come to this farm. Jimbo doesn't even know where this place is. I would encourage anybody with questions... to visit [this] farm."

## How Do You Know It's Organic?

(continued from page 14)

adds, "I'm sure that can be gotten around, too. There's probably stuff that's shipped through here that isn't organic."

Oscar Jaitt, president of the local chapter of CCOF, says his organization aims to plug the remaining loopholes. "The goal is to assure the consumer that the product is of the quality that is pretended, and that the higher price for it is justified," he says. Farmers who fork over the twenty-five-dollar membership fee must sign a notarized affidavit stating that they are using organic methods to grow their crops. They must also provide receipts and other records to back up their statements. Then a random soil sample is taken from their farm by the CCOF's local certification committee. The sample is analyzed for mineral deficiencies and excesses, and the certification committee discusses with the farmer what methods can be employed to improve it. After a year the soil is randomly sampled again, and if it has been improved, the certification committee votes on whether or not to certify the farm and the farmer. Those who have been certified are authorized to use a stamp that reads "Certified by C.C.O.F." on all their produce boxes.

Still, as Someck points out, "once a farmer is certified, there's nothing to stop him from putting commercial produce in a box labeled organic." And Natch echoes that "it's hard to do anything about the grower who lies. There are endless complications in trying to verify that stuff is indeed organic." Jaitt replies that "in any system it's always possible to cheat. But it will be harder to cheat within the system than it is without the system." He adds that CCOF members must agree to surprise visits by experts from the organization, and that "if there's any question, they can be suspended. And any grower that doesn't want to be certified is open to suspicion."

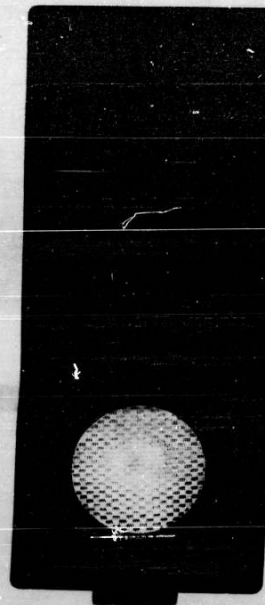
Natch says he has mixed feelings about CCOF, partly because "I deal with some people who don't like to be in unions... and that's basically what CCOF is, a union of organic farmers. You know how it is — some people just don't like to join organizations." Jaitt counters that CCOF members will command higher prices for their produce than other organic growers, pressuring those who are not members to join.

"The pocketbook is sometimes a stronger influence than anything else," Jaitt also claims that retailers "will trust the CCOF stamp and will be more likely to buy produce from the organization's members." Neither People's Food nor Someck has promised to buy produce only from CCOF members, but Trent Weston of People's says, "I think there's an unconscious trend to get the most certified organic produce possible.... We want to support CCOF." However, Someck says that CCOF certification "won't be the only standard I use to carry something that's organic. If the farmers agree about it, it will be a good standard."

Al Steindorff, an organic farmer who currently raises a variety of crops on fifteen acres near Carlsbad, joined CCOF last fall but so far hasn't taken an active role in the organization. "Certification will primarily help farmers who don't have an established reputation," he says, and since he has been growing organic produce for more than twenty years, he figures his reputation is already established with or without CCOF. And even though he has joined, like many farmers he is concerned that members of the organization could certify themselves but deny him certification out of jealousy or simply to eliminate some of their competition.

These reservations notwithstanding, Steindorff says that certification should help the organic industry "clean up its act. I think there should be some way to verify that the stuff in stores is [in fact] organically grown. I think it would enhance the reputation of the whole industry."

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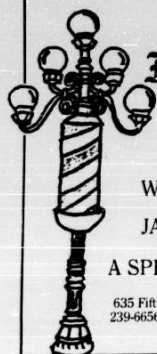
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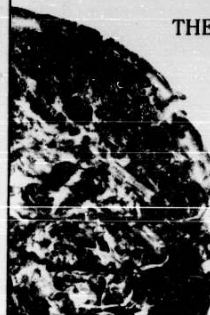


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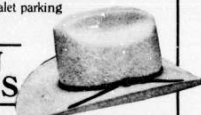
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# Thinking of San Ysidro

A contemplation of the good, the bad, and the tragic.

GEORGE BERGMEISTER

**T**he wonder of radio came to our home on June 21, 1932, the night of the Schmeling-Sharkey heavyweight championship fight. My dad spent about half his weekly salary to buy a Sears Roebuck Silverstone console radio and I can still see him erecting the aerial on our front porch that night right after he came home from his work as a printer. A little later came the magic moment when we were all gathered together in the living room and the set was turned on and we shared in the excitement of the fight broadcast from New York as it filtered through the speaker of our Silverstone. To be sure, heavyweight championship bouts were serious matters in those days (I can still remember the consternation in one of our local tobacco shops over the result of the Braddock-Baer fight), but for us the big event was the radio itself. Entertainment-wise, everything has gone downhill since then. It may be that the marvels of the century became commonplace and we all became spoiled: airplanes, horseless carriages, movies, radio, television, A bombs, computers, space trips to the moon. What is left to amaze a nation of slickers who only a few generations ago were mostly rural rubes? The word "sodbuster" was still in my mother's working vocabulary. She was from Iowa, which, as we all know, is a state of many established cultural charms, and as I remember some of her lectures, the sodbusters were mostly from Nebraska. Memories are about all we really wind up with, and the older you get, the more it begins to seem that your memories were part of another life, the fabric of another existence. As Proust wrote: "The past is hidden somewhere outside the realm."

I was taken back, Proustian fashion, to a past era not long ago on

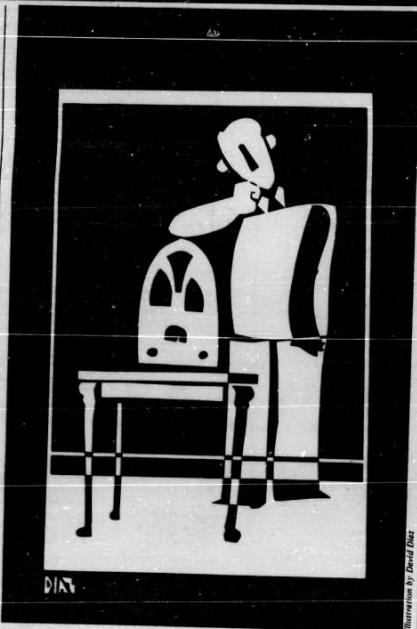


Illustration by David Diaz

my first visit to San Ysidro Boulevard, specifically that part of the boulevard where the money houses flourish. These money houses display a row of large numbers horizontally on the exterior of their businesses, numbers which signify the current exchange value of the peso. I knew that. But when I looked at those numbers the first

time, I thought something was missing. There are not enough numbers up there! It was a puzzle, until suddenly I recalled the answer. Those peso numbers had reminded me of the inning-by-inning World Series scores which some businesses used to post on their front windows to keep the public abreast of that day's

game. They were usually new car dealers because new car dealers had big show rooms with big windows, all located right in the middle of downtown. I was transported back in time to a Sunday walk with my parents, before we had a radio, as we headed for the Ford dealership to see how the World Series game had gone that day. It was a good gimmick for a car dealership, but, of course, as more people bought radios, fewer people were dependent on these scores posted on dealership windows, and so that wonderful system fell into disuse. The past used to die harder then, harder than it does today, as evidenced by the fact that some dealers kept posting World Series box scores well into the early days of radio.

San Ysidro Boulevard itself is a rerun, a throwback to the era before Interstate 5 opened in the early Sixties and you had to drive through the maze of South Bay cities in search of Tijuana. You get the feeling you are watching an old *Twilight Zone* episode as you drive the boulevard. The designation "boulevard" is certainly a misnomer, for the street is narrow and congested and a car making a left turn in that final mile or so near the border can immediately back up traffic two or three blocks. That portion of the street between the I-805 overpass and the border is a kaleidoscope of intense activity, like an atom waiting to be split and exploded. It has the charged, expectant, somewhat disorganized atmosphere of a frontier mining town, or any small town in lost, bygone America on a hot summer day when the circus has pulled in for a one-night stand. Only there is no circus coming to town in San Ysidro. It has the mesmerizing air of a honky-tonk area. It could develop into a sort of Tijuana North, except that it is already so congested there is no more room for anything else. My wife always asks me why there are so many people standing around outside the San Ysidro Longs drugstore and I always answer

wisely, "I don't know. Maybe they don't have anywhere else to stand around. Or maybe Longs is the only place that doesn't shoot them away." Sometimes, after there is a heavy rain, parts of the area become a sea of mud, and if you are wearing a decent pair of shoes, you have to be wary where you walk. My old home town in Wisconsin boasted a couple of spas which featured mud baths that drew respectable clientele of the likes of Barney Ross, but I fear the prospect of free mud baths in San Ysidro only draws flies and mosquitoes. And no one seems to do anything about it, mostly, I suppose, because no one smells any money there. San Ysidro is a sort of neglected, abandoned place, and when I am on the street there, I am sometimes reminded of the words of St. John of the Cross: "I remained, lost in oblivion."

Occasionally my wife and I visit San Ysidro to eat at the New Oriental Cafe, one of the more sparkling establishments in the area (when I was a boy, I was afraid even to walk in front of the Chinese

restaurant in downtown Milwaukee because of the indoctrination I received from the Fu Manchu [many men smoke, but Fu Manchu] radio shows, not to mention the dragon lady in *Terry and the Pirates*). On a six-dollar dinner for two, we get so much food we have to take almost half of it home. Sometimes I get the impression they speak only three languages there, Chinese, Spanish, and menu. If you get there at the right time, you can observe the whole cooking staff yammering and eating together in the dining room. They have a Buddha or some other rotund deity located near the cash register and, on one Sunday while we were there, they pushed a table in front of the statue, placed food on the table, and then started a fire in a pail on the floor beneath the table. We could hardly believe what we were witnessing from our booth, it was so unreal. They were lighting pieces of paper and dropping them in the pail and the fire raged at least a foot above the pail. Smoke and ashes were floating about the restaurant. I tried to find out from

our waitress, a young Mexican-American girl, what was happening, but she was no help. I was glad we were only one booth away from the exit. Finally, when the conflagration was ended, a Chinese-American fellow in the next booth told us that this little episode had to do with the Chinese New Year, and that they were symbolically burning money as an offering for the welfare of their ancestors. He said the Chinese were very close to their dead. My reaction was that such a ritual made us all close to the dead.

San Ysidro, of course, knows about rituals of death. We all knew that death was not Fredric March prancing in that pretentious, starchy uniform as that strange, old Hollywood movie, *Death Takes a Holiday*, would have us believe. But who expected death to be your neighbor as a rapacious virus mingling with the innocent in the fast-food line? It is a memory that surpasses reason and comfort, and the kernel of its terror is the knowledge that a personal torment

or devil that infects one may brutally affect all. It is a lesson as old as the Bible and as new as yesterday. We were not far from the massacre ourselves, having parked in a motel parking lot on San Ysidro Boulevard that day for two dollars as we escorted out-of-state visitors to and from Tijuana. Returning from Tijuana that afternoon, we drove out to view the Otay Lakes. And then, arriving home on the eastern edge of Chula Vista, we turned on the TV to find the massacre in progress. Since then, the Otay Lakes have reminded me of the event. Others have other memories.

Memories, of course, are a big part of our lives, for all you have is the past, the present, and the future, and a bad memory can ruin all three. It would be nice to be blessed with nothing but the pleasant dreams that Bernheim wished everyone as he sang "Au Revoir" through the speakers of the old radio, but every game has its rules and every inning has its outs, as we know from viewing the big box score on the big window.

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# The Realm Of Myth



Kerry Cederberg, Deborah Gilmour Smyth

JEFF SMITH

Local playwright David McFadden's *Waking Dreams* is the fourteenth world premiere produced by the Lamb's Players Theatre — a sign, if not a San Diego record, of that company's admirable willingness to present new, untitled scripts. *Waking Dreams* is also one of the most conceptually intriguing of the new plays Lamb's has attempted. Its genre is myth, which artistic director Robert Smyth defines in his program notes as the "visual-verbal representation of spiritual truth."

Myths offer mortals the solace of explanations for the ineffable, and the production is strongest when it leaves the particulars of McFadden's story and rises toward that lofty, windswept plane where archetypes shoot beams of clarity down into the shadows below. These moments in the production are few, however. Too often the play's ascension into the realm of myth is thwarted by the playwright's fidelity to the demands of realistic drama. His concern with realism's urge to show "how" things are consistently intrudes upon the urge of myth to explain "why" they are that way.

The play is set in Poland, during the spring of 1649, where an intricate struggle has broken out between Poland and Russia, with both Christian countries claiming their aggressions are morally justified in the eyes of their Lord. Like parasitic remora fish, a ragtag family of Gypsies has followed a band of Ukrainian Cossacks from front to front, providing for the physical and spiritual needs of the soldiers. Valia, a superstitious prostitute, works by night, and Bidshika, a woman calloused deeply by life, by day. She absolves (translates) survivors off of the guilt of the soldiers by performing the Passion Play with her mute son Zurka, and by selling allegedly religious relics to the faithful. Bidshika also reads the "bones of Peter." These she casts on the ground and tells the troops whether they will live or die in battle — usually the former if the price, paid by a military leader, is right. But although her religious ruses are governed by the profit motive, Bidshika also has visions. She hears the voice of her son, witnesses scenes of mystical havoc, and appears to understand, though dimly, the nature of the strange man who has come to their camp.

His name is Joseph, a mysterious Cossack who may be a deserter, the enemy, or even a protective figure. His presence at the campsite acts as a catalyst for the others, drawing them into often lengthy discussions of their world views. These range from Bidshika's Job-like questioning of the "sins of the Lord" whose ways are inscrutable and who does nothing but "sit on his hill," to the alternative possibility that mankind is actually the Creator's great "nightmare." Until the end, Joseph's own views are less clear. Then he willingly becomes a self-sacrificing victim for the Gypsies by performing a version of the Passion Play in miniature.

What McFadden's script has captured effectively is the way his different characters regard the world. How they see, in effect, defines them sharply. For each the world is extreme, with no safe middle ground between the horrors of the war

and the fitful aspirations of the spirit. Destruction rules, a fact typified by Stephan, the captain of the Tartars who has license to take life at will. But in the eyes of Valia and Bidshika, the landscape is also peopled with unseen life. Demons inhabit every leaf, stones can speak waking dreams, and an old woodcutter's wagon can bleed answers for these phenomena: the wagon bleeds because the woodcutter's body lies there; the women project their own fears onto things, applying symbolic (and even commercial) value onto raw data. To his credit, McFadden encourages us to suspend judgment on these matters by providing other answers as well. Thus while the war itself demystifies, and while rational explanations abound for the strange phenomena, *Waking Dreams* leaves open the possibility that the world of its characters is actually animistic, governed by mysterious forces and invisible justice. The characters do see most clearly when they abandon the perceiving habits of waking life. And in this sense, the script has created the potential for a mythical dimension.

The Lamb's production is also at its best during these moments. At one point, young Zurka's barely audible voice floats through the theater while the character, a pathetic child played well by David Carmino, stands silent. In another scene, Bidshika dreams of a stranger, dressed in a red cape, coming toward her. She fires a pistol at him. His cape turns white, and he renews his attack on her. In these and other sequences, the production hushes our disbelief, and we begin to sense that in the world of the play — and maybe in the world outside the theater — a readiness to gaze on the unaccountable is also necessary for it to reveal itself.

But all too often the script, and the production, undercuts these moments with excessive inaction and with speeches that go on and on. Most of *Waking Dreams* is static. Except for the occasional glimpse into higher realities, the play is largely concerned with the life histories of its

characters. Each has a tale of woe to tell — and does so, at great length. Some of these are full of conflict and harrowing descriptions of inhuman acts. But while the characters go back into their pasts — especially in act two, when the play should be flying forward — the present action on stage ceases, like a time-out, and momentum is lost. McFadden takes too much time to develop his characters, which creates two problems for the play. First, with Bidshika and Valia in particular, details are unnecessary. We can tell just by looking at them that they have been places we would take great pains to

avoid. The second problem — which comes out of the first — is that the play remains too long on a local level.

The characters in a myth are rarely well drawn, and with good reason. They are emblems — only people incidentally — and the less we know about them the more we can plug into the symbolic significance of their deeds. It's what Tiresias saw that matters, for example, not how he became blind in the first place, or what he had for breakfast in 184 B.C. Mythmakers know better than to focus the microscope too close to their creations, and *Waking Dreams* could benefit from a similar approach by paring away at the speeches that lock its characters into a specific time, place, and biographical development. The play is off to a good start with the didactic way it treats myths like the wagon, but it is far less adept with the characters, all of whose personal lives should be subordinated, whenever possible, to the thrust of the action toward the concluding scene.

That finale, an arresting tableau, is quite moving, as are other portions of the evening. Directed by Robert Smyth, and performed by members of the resident company at Lamb's — Carmino, Smyth, Kerry Cederberg, Deborah Gilmour Smyth, and David Heath — the production also boasts nifty set and sound designs, by David Thayer, costumes by Margaret Sealoff, and appropriately eerie lighting by Mike Buckley. And although the weaknesses of the script remain clearly apparent, the overall quality of the production itself is quite good, enough to make one forget that the play has never been staged, or even tested, before. For most companies the prospect of venturing into uncharted theatrical terrain is prohibitive. At the Lamb's Players Theatre, it's the norm.



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## QUARTER NOTES

BY JONATHAN SAVILLE



### TEL AVIV CHAMBER PLAYERS

The Jewish Community Center Music Committee presented a Mozart program by the Tel Aviv Chamber Players last Sunday at Congregation Beth El in La Jolla. The musicians are all members of the Israel Philharmonic Orchestra. But where did they learn to play in the manner demonstrated by their performances of the G Minor String Quintet and the Clarinet Quintet? Certainly not from such conductors of the Philharmonic as Leonard Bernstein or Zubin Mehta. Those are "hot" conductors, avid for drama, emphasizing contrasts, heightening emotions. The Tel Aviv Players, in contrast, are polite, subdued, gentlemanly, even dull.

There was, of course, no lack of professional skill in this playing — that was not the problem at all. The problem

was in interpretation, in the process by which musicians turn the printed score into a living musical experience. One of the principal methods of shaping music and giving it life is phrasing, and the chief type of phrasing demanded by Classical and Romantic music is the arch. Through articulation and changes in dynamics, the music of an arch phrase springs from an initiation, rises to an apex, and descends to a conclusion. (Sometimes, of course, only part of the arch appears, and occasionally there will be phrases whose intentional lack of an arch shape makes a structural and emotional point by this very absence.) The Tel Aviv string players do indeed arch their phrases — how could they, with their training in this repertoire, do anything else? — but the high point of the arch is, in their playing, often so modest in emphasis that it takes very acute hearing to distinguish it from the phrase's beginning and end.

One might refer to this as

Minor Quintet) that even Mozart himself rarely equaled. Very little of the real nature of these wonderful works was apparent in the Tel Aviv performances, where a gentle amiability and a penchant for hushed homogenization of contrasts took the place of tension and drive. Things were a bit better in the Clarinet Quintet, chiefly because of the more vigorous playing of clarinetist Eli Elson. Yet even here he tended to pull a veil over emotions, though not so radically as the string players, and his cool tone blended poorly with the first violinist's overwrought throbbing. It would have been hard to imagine a greater contrast in Mozart interpretation than the Tel Aviv performance of the Clarinet Quintet and that by TASHI with Richard Bulzmann, which chamber music lovers had heard only a couple of weeks before in the La Jolla Chamber Music Society series at Sherwood Auditorium. It was the difference between sugar water and vintage port.



### LA JOLLA CIVIC UNIVERSITY SYMPHONY ORCHESTRA

I managed to hear the first half of the most recent concert of the La Jolla Civic University Symphony

Orchestra at UCSD's Mandeville Auditorium. In spite of its ridiculously cumbersome name, this is an orchestra to be taken seriously, as its concerts regularly demonstrate. Its programs inventively combine standard classics and new music; in the present case, an avant-garde work by Eric Stokes, three sections from Berg's *Wozzeck*, and Schumann's Symphony No. 2. The quality of the musicians is exceptionally high for a community orchestra; they are well rehearsed by music director Thomas Nee; and the inevitable technical roughness in an orchestra of this sort is far less noticeable than one would expect, as well as being virtually outweighed by the enthusiasm and musicianship of the players. Technically, the La Jolla Civic is about at the level of the San Diego Symphony during the Peter Erös reign; musically, it often provides experiences more interesting and satisfying than what its professional rival used to give us in those days

before David Atherton. All these comments are applicable to the recent concert, in which both the technical and the musical levels were quite high (at least in the half of the program I heard). The *Wozzeck* music constitutes a real challenge, in both respects, and it was invigorating to hear how

Maestro Nee's musicians met it. The orchestra evinced a notable mastery of this difficult score, with all the orchestral choirs (including even the strings, usually the most vulnerable point in less than totally professional orchestras) playing with accuracy and commitment. This was a dramatic performance of the music, with powerful sonorities only minimally modulated by the occasional error of intonation or imperfection of attack. The music was not only dramatic, but also dramatized. The three scenes (Marie's lullaby, her Bible reading, and the opera's conclusion) were not fully staged, yet there was sufficient dramatic action to suggest the opera house rather than merely the concert stage. Marie — sung with passion and sensitivity by soprano Ann Chase — actually had her baby with her, and in the last scene, several children from St. Peter's Episcopal Church Junior Choir both sang and acted the roles of the children who inform the little boy that his mother has been killed. A simple but effective lighting design accompanied the action. There were a few oddities in this partial staging that gave the whole a slightly makeshift quality, however. Miss Chase's scenes were sung in German, idiomatically pronounced. But in the final scene, the language was switched to English. The voices of the Captain and the Doctor — speaking roles at this point — were heard through the loudspeaker system, in English, and with the words more recited than really acted,

an irritating amateurishness which would have been better omitted. The work by the American composer Eric Stokes (born in 1910) that opened the program was called *Lampyridae*, which means "Fireflies." Twenty musicians were distributed throughout the auditorium, with their music before them, and each was accompanied by an associate holding a flashlight. All the lights in the hall were extinguished, at which time the associates, according to a prearranged sequence, began flashing their lights briefly on the sheets of music before the musicians. In each such instance, the instrumentalist would play the fragment he had been able to see while the light flashed on; meanwhile, the associate would wave the flashlight around in the manner of a drifting firefly. This gimmick sounded more interesting in Eric Bromberger's graceful program notes than it in fact turned out to be. The fragments of music bursting out here and there in the auditorium were so completely devoid of ideas that the whole process soon became tedious. The waving of the flashlights quickly made its point and ceased to hold any interest. Actually, this was not so much a piece of music as an idea for a piece of music — conceptual music, so to speak. It might have been more entertaining if, for example, the instrumentalists had been instructed to play fragments from *Eine kleine Nachtmusik* or some similarly familiar work, so that the audience

could actually experience a sense of the nocturnal fragmentation and disintegration of the orderliness of day. As it was, the whole thing seemed little more than silly.

### SAN DIEGO MASTER CHORALE

Last Sunday evening, the San Diego Master Choral gave a concert at USD's Immaculate Church consisting of Handel's *David Dominus* and Mozart's *Terzetto Solenne de Confessione*. A large and ambitious program, even of the choral masterpieces of the Eighteenth Century, both settings of psalms from the Vespers service, and in radically different styles. The concert was conducted by the choral's new music director, Frank Almond, and the performing forces included aside from the 135-voice chorus — five vocal soloists and a small orchestra. The relative sizes of the orchestra and chorus constituted a problem in the performance of this music. Fast choruses may be suitable for the Brahms Requiem, in conjunction with a full symphony orchestra, but the little eighteenth-century orchestra assembled for the Immaculate concert was simply engulfed by the massive sounds proceeding from those 135 throats. A chorus of such a size almost inevitably produced textures far thicker than those



appropriate to the music; the lightness and clarity Maestro Almond evoked from the orchestra emphasized the relative ponderousness of the choral sounds. Still, given the inflated size of the chorus, these singers were remarkably disciplined, with sharp attacks, precise rhythms, and a consistent (if not always pleasing) tone. Vigor and power were the chief characteristics of the choral singing. There was little of that infinitely nuanced expressiveness flexibility one hears in choruses of the "French" school, such as the Roger Wagner Choral, but when grandeur and excitement were required — as, for example, in the sensational "Domine a destina tu" or the



"Compassabit" in the Handel work — the San Diego Master Choral made sounds that were authentically thrilling. The soloists were a well-matched group of talented singers, most of them familiar to San Diego audiences for their work with various local musical institutions: sopranos Pauline Tweed and Virginia Sublett, mezzo Kathleen O'Brien, tenor Alvin Brightbill, and baritone Martin Wright. Mr. Wright (by the way — chorus master for the San Diego Opera and possessor of a ringing, dramatic voice — will be giving a recital for the Forum of the Arts on Sunday, March 24 at 3:00 p.m., at Linkabot Auditorium on Science Park Road (for information call 459-5879).

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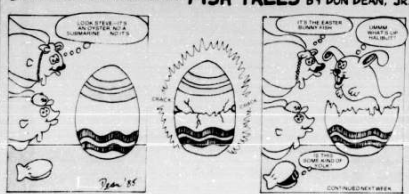
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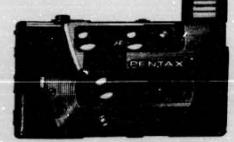
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## Louisiana Line-up



Illustration by Sue Savarino

ELEANOR WIDMER

**The Restaurant:** K-Paul's Louisiana Kitchen  
**The Location:** 416 Chartres Street, French Quarter, New Orleans, Louisiana (504-524-7944)  
**Type of Food:** Cajun  
**Price Range:** Entrees \$18.95 to \$21.95  
**Hours:** Closed Saturday and Sunday. Open Monday through Friday 5:30 p.m. to 10:00 p.m. No reservations.

As early as 4:30 p.m., an hour before its doors are officially opened, the diners begin to gather at 416 Chartres Street (pronounced "char-tres") in New Orleans in front of K-Paul's Louisiana Kitchen. A few of these diners are natives; the majority, dressed in look-alike suits as if cut out at a cookie factory, arrive from every part of the United States. Some have raced from convention centers in glass skyscrapers outside the French Quarter in a visit to this famed restaurant, and in their haste they have left their plastic name tags on the laps of their jackets.

In a doorway a saxophonist is improvising, his case on the sidewalk ready for coins from passersby. Directly across the street, an agile black youth, no older than ten, calls out, "If you clap hands, I'll dance for you." But few pay attention. Since the restaurant takes no reservations, only those at the front are assured of being served in the first seating. From the middle of the line as it snakes clear around the corner, the prospect of waiting two additional hours is realistic.

"Do you think we'll get in?" the woman behind me asks. Since I had been forewarned about the long wait, I was wearing flat-heeled shoes, but the woman teetered in her very high-heeled blue shoes, which matched the flowing knotted tie worn with her bright green suit. "We have sixteen in our party," she explains out loud. "We'll never be able to sit together." Though he cranes his neck toward the front of the line in apprehension, her companion attempts to calm her. "Just rush for a table," he advises her. "Remember," he repeats to his friends behind him, "rush for a table."

The tension is palpable. Even as we wait, we see others who are running to reach the back of the line. All of us tend to hop from foot to foot or to press our bodies forward. But there's nowhere to go. The doors remain resolutely shut.

Realizing that his moment may soon be waning, the young black dancer across the street yells out, "Okay, clap hands. Here I go. Breakdancing!" There's a spattering of applause. As the blue dusk turns to balmy evening, the youth gyrates, his hands on the sidewalk. Then gracefully he "moonwalks" backwards on his toes, all the while keeping his eyes on the restaurant door.

"Everyone who clapped has to give me ten dollars," he laughs. A few offer him coins. But his moment is over. The doors of the restaurant open and there's a veritable stampede into the old building. I hold on to the hand of my female friend and breathlessly we make it inside. Everywhere we hear the same phrase, "We made it, we made it," as if the meals were free. Instead, we are at the high-priced,

albeit shabby-looking restaurant K-Paul's, the leading purveyor of Cajun cookery in the country.

There is nothing about the physical surroundings that is the least bit prepossessing. There are two kitchens, one at ground level, the other upstairs on the second floor. We are told to go upstairs and we scramble up the steep wooden steps as if our lives depended on it. Though we are directed to a table for two up against the wall, I notice that the table has been placed against an air vent, and I refuse it. The waitress wastes no time (time is money here) and tells two men in their late twenties seated at a larger table, "These women will be sitting with you."

The walls are scruffy and undorned, the windows high, narrow, unshaded, and uncurtained. The so-called tables for four are scarcely ample for two. But the thing that counts is the open kitchen, where no fewer than six chefs are working to produce Cajun specialties. Diners rise out of their chairs and ask, "Is he here? Do you see him?" Both of the men at our table are geologists. One of them, who lives in New Orleans, replies with a laugh, "Oh, Paul's not here. He's probably on television, or signing contracts, or making guest appearances the way he did last summer in San Francisco."

The man to whom he is referring is Paul Prudhomme, whose cookbook, *Chef Paul Prudhomme's Louisiana Kitchen*, is on the best-seller list across the country. In fact, Michael, the other man at our table, whips the book out of a paper bag so that we can see the white-hatted, portly, bearded chef surrounded by Cajun specialties: a silver platter with blackened beef, a black cauldron bubbling with crawfish, layers of spicy pork sausage called *andouille* (pronounced "ahn-doe"), and a vast pecan pie. "Maybe that's Paul," one of the other diners cries as she gazes into the open kitchen, but it's only a look-alike, rotund and with rounded chest, beard, and white hat.

Studying the jam-packed room with its well-dressed crowd, I wonder what it is about Cajun food that has suddenly seized the imagination of gastronomes. A partial answer lies in the obsession of the affluent with the latest food fads. Recently, a friend of mine, who spends almost all her life dining both here and abroad, called me to say, "California cuisine is out and Cajun is in."

Cajun has its origins in southern French country cooking, which was transplanted first to Nova Scotia and then to Louisiana. Its spiciest stems from bay leaves, filé powder from the sassafras tree, and a variety of peppers: cayenne, banana, bird's eye, all of which were used by American Indians. In theory, Cajun draws upon its environment: crawfish and alligator from the bayous, redfish and pompano from the Gulf Coast waters. But Prudhomme also touts tasso (a highly spiced ham, pronounced "tah-so") and rabbit, which he serves with elegant pasta. The latter is

hardly a dish from his childhood sharecropping days. What Paul Prudhomme has wisely done is to elevate Louisiana country cookery to gourmet levels, and then to incorporate curiously faddish dishes, such as homemade pasta, or desserts embellished with costly liqueurs, into his repertoire.

It is alleged that Paul Prudhomme charges one thousand dollars a day as a consultant to any restaurant that wants to emulate his style of cooking. This includes the use of his "magic spice blends" for blackening both fish and meat. The spices are liberally sprinkled on the fish or meat, which is then placed in a heavy black iron skillet, where it is quickly cooked at very high heat.

In Los Angeles the Ritz Café with its Cajun cooking is doing seafair business, as is the newly opened Jackson in West Los Angeles. In San Francisco, Elsie Café, which offers Cajun-Creole specialties, rarely has an empty seat, while in Oakland, Stanley Jackson, who was Prudhomme's original sous-chef at K-Paul's operates Lombard's, a successful Cajun restaurant. At Lombard's, chef-owner Jackson actually imports redfish, alligator, and spicy tasso ham from Louisiana. San Diego has no Cajun-Creole Cajun restaurant. Cajun began in New Orleans and shows French, Spanish, American Indian, and African influences) but Pacific Grill on Jettner Street does offer blackened fish.

However, the real advantage of dining at K-Paul's is not merely that his chefs have been trained in his art of cookery, but that the ingredients are all local. Restaurants on the West Coast are already debating whether it's worth the air freight to obtain Louisiana redfish or whether to make do with California fish.

And now on to the orgy. Unless you have an asbestos mouth, it's best not to order the martinis with spicy tomatoes (a house specialty), because those pickled tomatoes placed in the liquor are fiery and the drink, served in a Mason jar, will deaden your taste buds. Since our new-found dining companions agreed to share dishes, we ordered two appetizers, marinated crab fingers (\$4.75) and rabbit tenderloin with creole mustard sauce (\$5.25). Of the two appetizers, the rabbit tenderloin, white of flesh and lightly breaded, is a knockout, as is the mustard sauce, prepared by using brown mustard, as well as the mustard seeds.

We had five entrees; four we ordered the first time around and the last was my gift to those who had kindly let me share their food. Of these entrees, the least interesting was the crawfish étouffée ("ay-too-fay") which means smothered, served over dirty rice (rice that's baked with spices and seafood rather than boiled). Both the crawfish and the rice turned out to be uninteresting. The best thing about crawfish étouffée was its name (there we say "crawfish"), but in Louisiana it's always "crawfish").

The veal and crab meat with crab meat hollandaise that one of our tablemates ordered was a dish I would never order in a city resplendent with seafood. Yet the preparation was first-rate. The thin veal fillet was dipped in light batter, sautéed, and topped with spicy crab meat hollandaise (\$20.95). It could not be faulted.

My friend had the famous pan-fried blackened redfish (\$18.95). It comes to the table looking black and flat and you marvel that so much fuss is made about it. But it's quite tasty served with boiled potatoes. Be aware that both raw and cooked vegetables are seasoned with file powder (parsley, bay leaves, sassafras leaves, black pepper, and seasonal peppers) and even the redskin potatoes may be boiled in water with spices. The redfish and potatoes did not exceed the Louisiana level of spiciness, but the fish was slightly dry.

I thought my dish was the best at the table: blackened lamb chops with browned garlic butter (\$21.95). Prudhomme is noted for his roux (sauces), the darkness of which is achieved by the amount of browning he allows for his basic oil and

flour. He calls his cooked roux "Cajun napalm," because the oil and flour are browned at very high heat. These lamb chops were prepared with browned garlic butter, as well as with his magic meat seasoning, and they were a triumph. I am not one who raves about foods with spices, but these chops were incomparable.

Since the waitress told us that we would be well advised to come back a second time just to try the pan-fried (pan-fried over very high heat) rabbit and fettuccine (\$18.75), I ordered it on the spot, as I knew I could not face the ordeal of arriving early and waiting another hour in line to get into the restaurant. The rabbit was marvelous, tender as the veal, but with a sweeter flavor. The pasta served with it had tons of butter and cream — scarcely a preparation from Prudhomme's impoverished childhood — but was extraordinary nevertheless. I should add that nothing served with these entrees is memorable: neither the home-baked yeast rolls, nor the muffins, nor the salads, which are too heavily dressed, count for much gastronomic. And the butter, highly salted,

arrives in tin foil packets — there's no room for butter plates. Also the thin paper napkins provided shred in seconds. Our waitress kindly gave us several, which we used to mop up the table.

For dessert we shared one baked pear (\$2.75) served with whipping cream, Grand Marnier and Remy Martin brandy. The sauce and not stuffing were fine, but no pear itself proved tasteless.

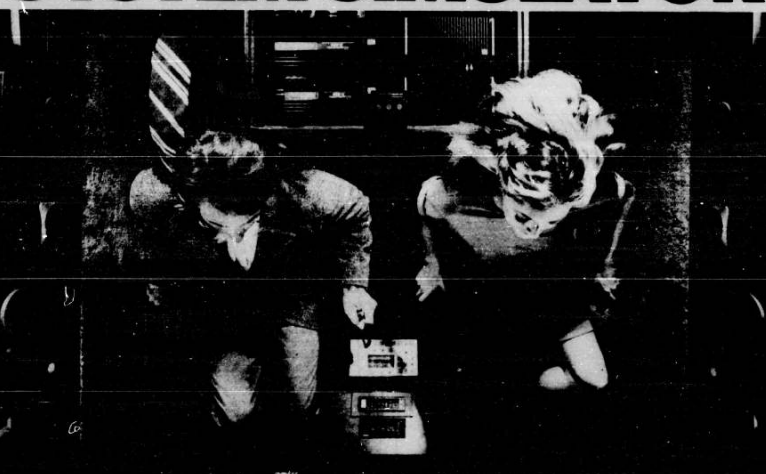
As we were about to leave, I chatted with the head chef Frank, who worked the upstairs kitchen. He was friendly and demonstrated how to make blackened fish; he answered all my questions with polite courtesy. This in marked contrast to the Prudhomme-Mimi Sheraton feud (she is now the food editor of *Time* and had been with the *New York Times*). Sheraton had objected violently to standing in line along with the rest of the diners, to the sense of being rushed, herded, and having to eat communally with strangers.

Prudhomme countered with an attack on her and on restaurant critics. It never occurred to me to attempt to buck the line, but I can't say that this was

an elegant experience, or one that I would make such an effort for again. Nevertheless, much of the food was unique, original, and not easily duplicated by the many carbon copy restaurants, even in New Orleans. My bill for one appetizer, two entrees, and one dessert was fifty dollars. If I had substituted a bottle of wine for the second entrée, it would have come to roughly the same amount. The noise around us was deafening; the waitresses ran rather than walked, and while we weren't pushed out, as soon as we put down our forks, the waitress rushed over to put paste-on stars on our foreheads. I got a gold star for cleaning my plate; my friend got a green one for not quite finishing. This was our signal to leave.

On our way out I bought a bottle of magic seafood spice for \$3.95. (The next day I found it at other stores for \$2.65.) As we left the line still extended around the corner. "How was it? How was it?" someone asked. "Lagniappe," I answered, using a term popular in New Orleans, which means "a little something extra."

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# Stand Up for Laughs



Bobby Kelton

JOHN D'AGOSTINO

One sure sign of a seasoned stand-up comic is poise, which often is characterized by an ease of delivery, pacing that is unhurried, almost deliberate, and a stage manner that is so informal as to make a comedian's prepared monologue seem conversational and extemporaneous. Sometimes an inexperienced comic will affect that casualness by burying his free

hand in a front pants pocket, fiddling with the microphone cord, or prefacing a funny line with facial expressions, body gestures, or vocal inflections to create the impression that the ensuing thought just occurred to him. But acquired poise is readily discernable, as it was when comedian Bobby Kelton took the stage at the Improv in Pacific Beach last Wednesday night. Kelton's name may not be familiar to many people, but chances are good that if you've watched much television in re-

cent years, you've seen at least one of Kelton's routines. A New York-bred, ten-year veteran of both the club and talk show circuits (he's logged eighteen appearances on the *Tonight Show* alone), the thirty-five-year-old Kelton was headlining a four-act program. Also in the bill were a young, witty local named Frank King (who also acted as master of ceremonies for the week-long lineup), comic-juggler Daniel Rosen, and a New York comic, Evan Sayet, whose attempt at informality was forced and produced the evening's only uncomfortable lulls. As Kelton would later demonstrate, a slackened delivery only works when the material is strong enough to support it.

Kelton's is that upper-middle-brow brand of stand-up comedy that some say peaked in the late Seventies, but is by all accounts still flourishing. It owes little to the old school of stand-up practiced by such as Jackie Mason, Alan King, and Henry Youngman, whose rapid-fire deliveries and repertoires of "my wife is such a lousy cook" gags were intended to keep their mostly older audiences locked in a continuous chuckle. Nor is it even remotely connected to the new school represented by the likes of Howie Mandel, Harry Anderson, and Gallagher, who rely on bizarre props, eccentric behavior, and the element of surprise to keep their mostly younger audiences slightly off balance. Rather it is a lauded form of the observational humor pioneered in the Sixties by the late Lenny Bruce, softened and contemporized in the Seventies by George Carlin, and made palatable for Mom and Dad in the Eighties by Andy Rooney of *60 Minutes*. To succeed in this middle school, it isn't necessary to go for the big laugh; the objective is not to tell uproariously funny stories or caustic one-liners, but to point out real human foibles and to shine a bright light into the silly corners of modern life that most of us know are there but are too preoccupied to investigate. Self-deprecation is allowed, even encouraged, but usually the sarcasm is targeted for those invisible agencies of so-

ciety that conspire to annoy us or complicate our lives, often in the name of progress. It's a populist kind of humor that can't work if the comedian looks or acts too sophisticated or, God forbid, superior to his audience.

Appropriately, Kelton appeared onstage wearing a polo shirt, faded jeans, and just the suggestion of a bemused grin. It was a little after ten o'clock on a midweek night, and yet there wasn't an empty table in the supper club, an indication perhaps that San Diego's appetite for live comedy equals that for food. After the usual exchange of applause and thanks, Kelton spoke with mock pride. "You know, this is a big night for me. When I was starting out I had three goals: to do the Carson show, to play Vegas, and to entertain at a little beach club in Pacific Beach. . . .

But really, it's been a good career. I've done all the major programs — *meat* done. *Alcoholics Anonymous*. . . . Seriously, I'm kind of excited. I just signed a pretty good deal with Home Box Office [HBO] — only twenty dollars per month plus installation. . . .

The subject turned to restaurants. "I just finished eating at a great little restaurant down the street here. I can't remember the last name of the place but the first name was Denny. A real class place. You know how sometimes you get your dinner and there's a hair in it? I found a toupee in mine. . . . And I love the way they describe their dinners on the menu. The one I ordered said, 'Tender morsels of succulent beef.' I didn't know whether to eat it or have sex with it. When I got the check, it had a space on the back where they wanted you to rate the food and the service. I wanted to eat, not take an essay exam. [Assumes a professorial tone] 'In a carefully constructed paragraph, compare our service to that in the ancient Mesopotamian coffee shops. Be thorough. Give examples.' I mean, you actually have to study before you can eat out anymore. Next time you're at a fast-food place like McDonald's, read the small print on the back of one of those game cards. [Pre-

tends to read] 'Tampering with this card will result in the perpetrator's being prosecuted to the full extent of the law.' What, for a few French fries? C'mon! Can you imagine getting thrown in jail for tampering with a game card? 'What are you in for, murder?' 'No, McForger.' The cholesterol peddlers weren't the only catering establishments singled out for inflicting cruel and unusual punishment. "Ever been to one of those salad bars where the sneeze guard is so low you have to limbo to get under it? [Kelton mimes a man desperately groping beneath the protective pane of glass over a salad bar] 'Am I near the croissants?'"

By now the audience is with Kelton. Observational humor, unlike the predatory comedy of a Don Rickles or Joan Rivers, is a process of ingratiation. The laughs come sooner and grow louder in direct proportion to an audience's ability to relate to the comic, and if Kelton hasn't delivered any knee-slappers, at least he's proven to the audience that he is, like each of them, a victim of life's inconveniences. Sensing this humor to an audience's ability to relate to the comic, and if Kelton hasn't delivered any knee-slappers, at least he's proven to the audience that he is, like each of them, a victim of life's inconveniences.

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A little later Kelton faces his first true challenge of the night. Next to not getting laughs, the worst thing that can happen to a comedian is to lose control of his audi-

ence. Primed with drinks and giddy after giggling through two hours of comedy, some of the Improv patrons seem to be thinking up their own jokes. Introducing a segment of jokes about his adopted hometown of L.A., Kelton mentions mudslides and a few members of the audience burst into laughter. "Mudslides gets a laugh!" he asks incredulously. "Ethiopia must really crack you up!" Attention has suddenly shifted away from the stage to a few tables on the perimeter of the room, and after delivering a couple more lines Kelton stops and says, "What the hell is going on here?" aware that acknowledging the distraction is akin to dousing a small fire with gasoline. At this point Kelton stops and says, "What the hell is going on here?" aware that acknowledging the distraction is akin to dousing a small fire with gasoline.

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pose] "It's a friendly wine — not gudy or tempestuous." "He questions the necessity of certain qualifiers. "What do they mean by 'professional' dry cleaning? As opposed to what, 'amateur' dry cleaning? Hey Phil, run the vacuum cleaner over these pants, will ya?" He complains about what were once known as "service" stations. "Going to a gas station has become a real experience. You ask to use the rest room and they give you a key attached to a canoe. They've all got an illegal alien locked up in a glass booth — they never let this guy out. You want gas you have to pay this guy in advance through a window. It's like betting at the track — 'Ten dollars on number six.' 'Is that to win, place, or overflow?'"

Kelton's back up to speed, which for this kind of humor is ambulatory, laid-back, confident. Slowly he works in some of the material he'd performed only days earlier on the Carson show. "Do you ever take the ingredients on containers of food? Can somebody tell me why bottled lemon juice is made with artificial ingredients, but floor wax is made with real lemon juice? I haven't figured that one out yet, but I've taken to drinking my tea with a splash of Mop'n'Glo. . . . And how about birthday cake? Does anyone really like birthday cake? Do you know anyone who likes birthday cake? When a waiter at a restaurant asks a diner what he'd like for dessert, have you ever heard anyone say, 'Have you got any birthday cake?' And yet this is probably the only food that people will eat after other people have blown and possibly spit all over it. Think about it: would you eat a steak after someone's done this to it? I suddenly blows on an imaginary steak? Judging from the audience's response, Kelton's next bit about the way people talk to their pets pretty close to home. "You come home to find a mess on the living room carpet, and you actually ask the dog [assumes the sing-song voice one uses when speaking to a child], 'Did you do this? What did you do?' And the dog's thinking, 'What did you think I did — hey, I don't see you go-

ing on the lawn. . . . Tell me if this isn't about the worst thing that can happen to you. You're at someone else's house and you ask to use the bathroom. When you're done you flush the toilet but instead of going down the water starts coming up. 'Oh, God, don't do this! Please! I'll do anything you ask, just please make the water go down!' You realize that your only recourse is to set the house on fire to try to cover it up. Otherwise, you're going to have a real mess on your hands and the family dog is going to come in and say, 'What did you do?'"

At the finish of the hour-long set, Kelton leaves to a loud, appreciative round of applause. He mingles with members of the audience for a few minutes before joining two female friends at a table at the rear of the Improv. As he chats he idly pets a tiny dog that is his constant companion. He seems weary, and during the conversation it becomes clear that after a decade of living the often difficult life of the stand-up comic, Kelton is anxious to move to the next plateau. "Robin Williams and Richard Pryor changed everything for comics when they made the transition to movies," he says. "The days of making a lot of money by becoming a famous stand-up are over. Now if you want to become really big you have to do films or get your own television series. I'm trying to get to that point now. I'm going to be in an episode of a television series soon and I've got a part in a TV movie that's going to air this year." But Kelton adds that he doesn't plan to abandon stand-up work. "Films and television are great not only in of themselves but also because they can boost your earning potential as a performer. You can go from earning \$3000 a week to making \$50,000 per night if you can become a household name. You could say that I want to do TV and films to fuel my stand-up career." In the meantime, Kelton would perform four more nights in a little beach club in Pacific Beach, a long way from the payoff of big-time comedy but only a couple of blocks from Denny's. □

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# Sad but True



DUNCAN SHEPHERD

Peter Bogdanovich's *Mask* may well serve as an *E.T.*, the *Extraterrestrial* for people who need a little more grounding in reality in order to start the tears to flow and who harbor no hope that their hero will rise up off his deathbed and dry up the tears posthaste. Yet another "monster movie" that sees through the monster's visage to his heart and soul. *The Elephant Man* had a chance to do the same thing sooner, but coming not only sooner than *Mask* but sooner than *E.T.* too, it did not see the wisdom of throwing all its efforts toward the single objective of — as it were — audience precipitation. But after all a pluvimeter is not an infallible gauge of artistic success.

The real-life hero of *Mask* is Rocky Dennis, a California teenager afflicted with a rare condition known colloquially as "lionitis," or "the look of the lion," that produces a monstrous enlargement and deformation of the head. Plastic surgery, we are told in some offhandedly prognostical and statistical dialogue, is not an option until the head stops growing, two years away at the outset of the movie. But life expectancy is estimated at

that point as three to six months. The boy's mother, Rusty, giving rise to a faint flicker of *E.T.*-like resiliency, retorts to that with the observation that if she had dug his grave every time the doctors foresaw the end, she would be in China by now.

The factual basis of the story is, as often with factual bases, both a strength and a weakness. It is the second of those things in the shapelessness and drivelessness of the narrative. There is school, of course, with more lessons for the hero to teach than to learn; and his mother's parties; a visit from Grandma and Grandpa; a trip to that popular cinematic recreational spot, the amusement park (for the payoff, and sole purpose, and incidentally wild deviation from reality, of maneuvering the hero in front of a distorting mirror that makes him look almost normal — or at least lets us see what the actor looks like without the makeup; no funhouse mirror, only a fairy-tale mirror or enchanted pond, ever worked such wonders). Sometimes the narrative does away with incident altogether: the mother has a drug problem, and then, a little while after the life-a-lie on the swing-set and before the end of summer camp, she no longer has a problem.

But the factual background is a strength, at the same time, in its supply of eccentric details that rescue the movie from medical and allegorical generality. Here we have the biker gang that serves as a support group and extended family for Rocky and Rusty; and the lower-middle-class "freeway close" bungalow (well chosen but not well explored); and the small zoo of free-roaming domestic animals; and the baseball-card collection with its special place of honor for the 1955 Brooklyn Dodgers. The fondness for Bruce Springsteen, still evident in the choice of pin-up poster on the bedroom wall, has (for much-publicized and very dull legal reasons) been changed on Rocky's cassette deck into a fondness for Bob Seger — but this will not undermine the sense of specificity. Indeed it would have been much bolder and less sentimental, if also less "true," to have instead given Rocky a preference for, say, Kenny Rogers or Air Supply. But how many and high an obstacle could one boy overcome on his morning way into our hearts?

Something in Peter Bogdanovich understands full well the value of individuality, of idiosyncrasy. But something in him, too, drags him back into a dampening, deadening conventionality. The strange

thing about it is that these two somethings may very well be the same thing: the auteurist taste in old movies. Bogdanovich the former film critic and curator appreciates to the fullest the cult of personality, the individual stamp, the distinguishing detail, the Whodis "touch." But that same part of him that has learned so much from the orthodox old movies now tends to filter all experience through those same movies. He knows — he has seen often enough in the movies of the masters — the extra emotional tug that attaches to a camera closing in on an actor's face. But no one can tell him how sparingly this must be used before it becomes calculated and mechanical. He knows better — because he knows good movies — than to paint Rocky's life and character in monochromatic rose tones. And yet a compulsion for tidiness and patness, too easily mistaken as the antidote to shapelessness, sees to it that the problems thrown in the way are matters of anecdote rather than of drama.

The initial horror and hostility of classmates at a new school, for example, will be quickly and universally turned around with Rocky's Homeric oration, in contemporary teenagere, on the Trojan War; and there will be nothing more to do at school until the next term brings in a new influx of the unenlightened. An understandable concern about attractiveness to girls will give his mother the bright idea of bringing home a prostitute. A better solution, or anyone's longer anecdote, comes up with the summer job as counselor at a youth camp for the blind, where he has hardly stepped off the bus before he spots his dream girl, the latest Bogdanovich blonde (or imitation Hitchcock blonde) to walk in the footsteps of Shepherd and Stratton ("You look like Alice — you know, in *Wonderland*"). The blind baseball game is one of those fascinating peripheral details that creeps in from real life, but then there is the sure-fire "movie" scene, or live-action Hallmark Card, of explaining colors to the blind girl through temperatures: "This [as he scurries around the mess-hall kitchen from refrigerator to boiling pot and so on] is blue ... this is green ... this is red ... and this [as he places her hand against her own cheek] is beautiful." And all this, needless to say, is molasses. And then there is First Kiss, during the playing of "Auld Lang Syne," at the New Year's Eve party at summer's end: and only the most rigid of conventionalists will need to throw a New Year's Eve party in August in order to strike up "Auld Lang Syne."

It is surely a conventionalizing tendency, too, that has caused Bogdanovich to transform a California biker gang into the latter-day reincarnation of a John Ford cavalry troop (with old Harry Carey, Jr., veteran of eleven Ford campaigns, as the

legitimiser). Granted their antennas are rock-and-roll oldies and not Clee Club monica — and it is no surprise that one of the scenes which wound up on the cutting-room floor, over Bogdanovich's widely aired protests, was a campfire song session. Further, the bearish Dozer (affectionate diminutive of Bulldozer) is quite the most manic-depressive brawler and bawler since Victor McLaglen. This character, hell on wheels but heart on sleeve, chooses for some unspecified reason to maintain a monklike silence, only broken, as sooner or later you felt sure it would be, on Rocky's graduation day: "I-I'm ... I-real ... p-p-prod ..."

There wasn't a dry eye on screen; there were at least two of them in the audience. Sam Elliott as Rusty's old and recently reigned flame, Gar, is no less a Western kick, but clearly her rather than sidekick. Likable enough in *Lifeguard* and elsewhere, he is certainly laughable enough here, with his parched-throated drawls, his sun-blinded squints, his fly-pettered nose twitches, and his saddle-sores muscle-flexes. Cher, as the mother, has the opportunity to assuage critics anew that she is a Real Actress, and indeed some very expressive looks are caught on her face, helped along by that persistently closing-in camera. But I do not include those last lingering gazes between mother and son, among others,

that are supposed to prepare us for, and cushion the blow of, his imminent and unexpected death. Eric Stoltz's performance, apart from his oddly Muppet-like voice, is rather hard to discern through the makeup, but the latter, with its changeable acne patterns, is very smartly and skillfully done — and here again true to life.

Contemplation of this horrible burden, more reasonable to contemplate as such than *E.T.*'s, puts a sobering new perspective on most people's dissatisfaction with their complexions or waistlines or whatever. And here, too, the reality of the situation will help alleviate some of the tragedies, even brutalities, of expression. Some, but not all. There are so many of

them. And then Bogdanovich's auteurist affinities are always ready to intervene between the reality and the re-creation. The one of these that perhaps stands out above all others is the one for an auteur he resembles even down to physical appearance: Jerry Lewis. The whole subject of the societal misfit, not forgetting the pretty girl who sees through to the beauty of his soul, might well have been sanctioned by Lewis's movies. But the treatment seems to go beyond that. Just as one might speculate that auteurist adulation of Orson Welles had led Bogdanovich to take up cigars (no doubt he truly enjoys them), it is conceivable that he has here followed Jerry Lewis all the way past the movies and into the telethons.

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## Lose Newfoundland



Jonathan Saville

JONATHAN SAVILLE

David French's *Salt-Water Moon*, currently on South Coast Repertory's Second Stage in Costa Mesa, is a touching but flawed play by one of Canada's leading playwrights. It has the merit of offering two excellent young actors a vehicle to demonstrate their talents. It has the even greater merit of giving the audience the opportunity for some happy tears. But in

certain respects, French does not seem quite sure of what he is trying to do.

The basic story of this two-person play is one of courtship. Mary Snow and Jacob Mercer, working-class teenagers, had been "keeping company" until Jacob left town without a word. In his absence, Mary has promised to marry a school teacher who has a steady income and can offer her a house of her own (she has been working as a maid). The marriage will also enable her to save her younger sister from the cruel oppressions of life in an or-

phanage. But she is still in love with Jacob, as we see the minute he shows up to win her back, about a year after his disappearance. Nevertheless, she is a fiery and stubborn girl, angry about having been deserted, and she tells Jacob in vigorous terms that she is going to go through with her wedding and that she doesn't want to see him again. But if Mary really wants to get rid of Jacob, she would do better to go off and hide in a cellar with cotton wool in her ears. Her eighteen-year-old suitor is a fellow of irresistible eloquence and charm, who — given time — could probably persuade trees to sing and rivers to run backward. He talks, he cajoles, he persuades, he entices, she resists, she weakens, and the conclusion is inevitable.

Thus, then, is the spine of the play, its basic action, and it is a familiar one. *Salt-Water Moon* has the age-old structure of comedy: two young lovers, kept apart by forces antagonistic to their marriage, but ultimately overwhelming the opposition and marrying. This structure, first established in Greek Middle Comedy several centuries B.C., has a special sub-category in which the forces keeping the lovers apart are within their own hearts — not heavy fathers, jealous guardians, or social restrictions, but the lovers' own pride and anger. Shakespeare's Beatrice and Benedick belong to this sub-category, which has the virtue of emphasizing the revelation and resolution of emotional conflicts rather than the unwinding of a tricky plot.

It is pleasurable and instructive for an audience to witness the struggle between the emotions of love and pride, for this is a struggle all of us continually go through in our intimate relationships. Can we forgive each other's lapses? Can we accept love without loss of self-esteem? Do we dare to recognize our own tenderness and need in spite of our resentment and vindictiveness? These are questions *Salt-Water Moon* and plays like it dramatize for us, helping us to become aware of our own emotional conflicts and the way they impede the affectional stability and maturity virtually all of us are seeking. And

in a comedy that concentrates on these emotional conflicts, we are given the satisfaction of seeing things work out right: the lovers' affection overcomes their negative impulses and they fall into each other's arms, their struggles forgotten (presumably forever). It is the reward the playwright gives us for having confronted our own ambivalence in love relationships: we are shown that there is hope for us, and that lovers' quarrels, however intense and however deep their roots, need not always end in separation and loss, the death of something that once was precious.

David French's version of this wise theatrical form is particularly affecting because of the innocence and goodness of the two characters. Mary and Jacob have their weaknesses and make their mistakes, but they are both such warm-hearted, tender, caring people, and so much alike in their values and attitudes, that their failure to resolve their differences would seem quite unbearable, an affront to what God and Nature intended. Furthermore, Jacob's character is so magnetic, his ardor so pure, his motives so worthy, and his will so passionate, that we are made to identify totally with his desires and to rejoice when he finally achieves them. This effect is marvelously enhanced in the SCR production by the acting of Marc Epstein, an actor new to the West Coast although familiar to television viewers as a radiantly satisfied Thomas's English Muffin eater. Just as

Mr. Epstein convinces us that those muffins provide the supreme joys of his existence, so his performance as playwright French's young hero makes us believe that Jacob loves and wants and needs Mary more than life itself. An actor of great passion, he is at the same time an actor of great verbal power, which is precisely what this role requires. His voice, above all, is an instrument of tremendous range and flexibility, darting from mockery to tenderness to fury with compelling energy and through emotional truth. He is, quite simply, sensational, and likely to

have a career going far beyond muffins and even Canadian comedies.

The script gives Juliana Donald, who plays Mary, a less juicy and flamboyant role, which perhaps accounts for the somewhat paler effect of her performance against the blazing illumination of Mr. Epstein's. Miss Donald's identification with Mary is seamless, and her grasp of the character's external traits (age, social class, educational level) is admirable. There is a touch of emotional monotony in this portrayal, however — which may, of course, represent the actress's intentional interpretation of Mary's limitations. Still, the intense moment when Mary thinks Jacob has actually obeyed her order to go away and never come back, a moment when the girl weeps against her will, does not ring completely true in Miss Donald's convulsive screwing up of her facial muscles.

Both actors take good advantage of the dialect director Martin Benson has devised for them. A modified stage Irish nicely suited to the Sygne-like poetic lift of much of the dialogue. In its essentials — action, characterization, social environment — this play might well take place in Sygne country, the rural west of Ireland. In fact, it takes place in Newfoundland, where the playwright himself was born, and it is David French's preoccupation with that remote Canadian province that underlies the flaws in this otherwise lovely romantic comedy. American audiences, of course, know almost nothing

about Newfoundland, and might be hard pressed to locate it on a map. How many readers of this column, for example, are aware that Newfoundland became part of Canada only in 1949, or that Newfoundlanders suffered enormous casualties during the disastrous British campaign on the Somme in July, 1916? These are doubtless mildly interesting facts, but is the theater the place to learn them? Newfoundland's capitulation to Canada is not mentioned in the play, which is set in 1926, but there is an enormous amount of talk about Newfoundland's participation in the First World War and about the economic and legal situation of commercial fishermen in Newfoundland in the post-war period.

"What does all this have to do with love and courtship?" you may ask. Actually, nothing, and that is where the trouble lies. The fathers of both Mary and Jacob fought in the war, we are told, and Jacob recounts at length the campaigns they participated in and his own father's subsequent vicissitudes as a worker on a fishing boat. This material belongs to the absent parental generation and hence must be described and narrated if it is to be brought in at all; it has no fundamental relevance to the action we see taking place on stage, the spine of the play. Nor is this merely a matter of providing various bits of background information in order to enhance the realism of the central characters and their situation. There is far too much of it for that, and the playwright's attention is

too sharply focused on it. David French evidently is interested in Newfoundland history for its own sake — probably (though he never lets us know) as a manifestation of his own nationalistic identification with the place of his birth. Yet, as it shows itself in *Salt-Water Moon*, this interest is nothing but provincial, in every sense of the word. The fact that the Newfoundland regiment and the "collar" system in the fishing industry is presented in long, unmotivated disquisitions by Jacob, much in the form of lectures to the audience, since the information he is giving in such detail must have been equally familiar to the only person on stage who is listening to it. It is, of course, a pleasure to hear Mr. Epstein discursing on any subject, with all the vivid conviction he brings to his every line. But after a while one begins to suspect that aside from its "realistic" function and the evidence it gives of the playwright's extraneous preoccupation with the history of his homeland (and perhaps of his own family), this material is in the play chiefly as padding, because without it *Salt-Water Moon* would be less than an hour long (as it is, it runs about ninety minutes, in a single act).

Padding of this sort inevitably makes for tedium. Even if the added information is a lot more engaging than what Mr. French gives us, an audience tends to resent its attention being drawn away from the rear center of interest. It is annoying to have the action of the play (Jacob trying

to make Mary confess her abiding love for him) suspended every few minutes so that we can be taught about a country or province whose existence, even in its own terms, never assumes dramatic importance to us. In Chekhov, the destiny of Russia is a central theme, one directly affecting the private lives of the characters, and treated so as to bring out its universal relevance even to non-Russian audiences. This is not at all the case in the Newfoundland of *Salt-Water Moon*. Director Martin Benson at SCR cannily uses his inventive energies to underline the central action of the play, making the yard in front of the house where Mary works (simply and beautifully designed by Michael Devine) a vital arena for the struggle between two wills and hearts, even when the talk is all of labor law and Gallipoli. Mr. Epstein gives his historic all to the passages of padding. Miss Donald listens to his narratives as though they were all news to her, and of consuming emotional interest. But these accomplished theatrical artists cannot quite bring off the feat of disguising the play's split personality. *Salt-Water Moon* would be a better piece of theater if all the Newfoundland material were cut, leaving a short, sweet, and true comedy about youth, conflict, and the power of love. And in that case one might in fact transfer the action to the west of Ireland, where the SCR actors' sweetly extravagant accents would feel so comfortably at home.

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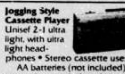
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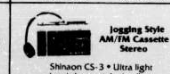
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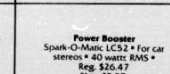
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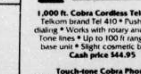
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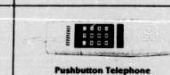
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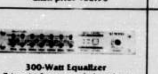
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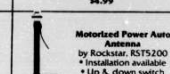
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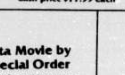
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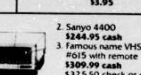
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## Section 2

## Events, Theater, Music, Film

### We Can Fly

Surely our oldest and most persistent dream is to fly. To soar silently among the clouds, carried by currents of air, to swoop and maneuver close to the ground under one's own power—these are themes and images that recur in the earliest art and mythology, from the winged gods of Egypt and Mesopotamia and the Greek cautionary tale of Icarus and Daedalus. And over the centuries there has been no want of contraptions devised by man to realize this dream. Leonardo da Vinci left behind several designs for fixed-wing gliders, and tradition has it that the first manned glider flight took place in 1816, in a vehicle built by the Englishman Sir George Cayley. But it was in the decade or so before the Wright Brothers stuck a gasoline engine



Illustration by Rick Clarys

onto one of their gliders and sent aviation in a totally different direction, to fill the skies with

noise and fumes, that a worldwide flurry occurred in the development of personal flight.

The first Golden Age of glider experimentation began with the work of the German engineer Otto Lilienthal, who made a long series of successful flights from 1891 until his death in a crash five years later. In England Peter Pilcher made several ascents before he, too, was killed in a crash. Gliding became part of the public consciousness: the world's first glider club was formed in 1894 in Schenectady, New York, and the work of a handful of Americans—Octave Chanute in Chicago, John J. Montgomery in California, and the Wrights themselves in North Carolina—extended the range of their gliders (usually little more than large box kites) in altitude, distance, and endurance. As the design of motorized aircraft changed over the years, gliders were likewise streamlined and adapted for various uses, including military, until they became merely airplanes without engines. Later,

Some of the amazing things that can be done with hang gliders will be demonstrated this Saturday at the fifth annual Fly-A-Thon, a charitable event sponsored by the Ultra-Light Flyers Organization (ULFO) and the San Diego Glider Association, at the Torrey Pines Glider Port. Skilled pilots will perform acrobatic stunts and compete in tests of speed and

(continued on page 8, col. 1)

### More Emerged

This weekend marks a first for the San Diego art scene: one of the city's major museums, the La Jolla Museum of Contemporary

Art, is devoting one month and all of its gallery spaces to the works of forty-two local artists, who are considered by curatorial criteria to be "emerging artists." In fact, so unknown are some of these artists that their fermenting art has been likened to "an

archaeological expedition." Quite a few of the names are recognizable: sculptors Kenneth Capps and Mario Lara, for example, have shown at the Quint and Installation galleries; photographer Philip Rutterman is familiar, at least, to those local diners at Hiltner's La Mesa—Fifth Avenue, who wandered upstairs to look at his pictures; photographer Sula Hesse has had recent shows at both the Museum of Photographic Arts and La Jolla's Photography Gallery, and shared top honors at last month's juried show at the San Diego Museum of Art.

Among the painters selected are Wick Alexander and Raul Guerrero, both of whom have had works on exhibit at Patty Andley and Philip-Danmy Galas and Pavesis Genetics are local purveyors of performance art who periodically take the stage at Sash.

Also included are paintings by Robert Ginder—extremely clever modern versions of the early icons, triptychs, and gilded



Detail from "Portrait of Two Women," by Ellen Irvine

wood paintings such as are found in the San Diego Museum of Art and the Timken Galleries. These works of California iconography (palm trees, stucco houses, glass-walled skyscrapers) are replete with gold-leaf skies and

masterfully pointed additions of crabs, warps, and ships.

Ernie Silva's large canvases, Rex David Rieger's black-and-white photographs, and lens-

(continued on page 8, col. 1)

### All That Outdoor Jazz

White jazz is often hailed as America's native music, it is an art form that until very recently had to struggle continually to

acquired it by the folks living in San Francisco, Boston, New York, or even Copenhagen or Munich. Presumably, jazz's improvisational emphasis and complex rhythmic-harmonic structures did not neatly mesh with the party-hearty, bawdy-in-the-lifestyles of San Diegans.

In recent years, however, jazz has grown in enough popularity here, thanks to the pioneering efforts of the San Diego (formerly La Jolla) Jazz Festival. This dedicated, nonprofit organization has labored since 1979 to build a substantial local audience for jazz in all its myriad forms, with the thankful exclusion of the treacherous brand of pop-jazz popularized by Bob James and Chuck Mangione, musical charlatans whose work is to real jazz the qualitative equal of Paul Zadan's contribution to acting. Last year alone, the San Diego Jazz Festival drew sell-out crowds to concerts by such uncompromising performers as the World Saxophone Quartet, McCoy Tyner, and the Art Ensemble of Chicago, in addition to bringing two up-and-coming downtown street dancers with rock-sock bands like Les Lobes, the Blasters, and the Beat Farmers. So successful were these operatic dance concerts—dubbed Street

Kinda gave me the creeps." Consultation with a definitive text on the subject might be equally frustrating.

As a result of the limits of this column, a very large family of highly specialized personal techniques in music-related subjects that have come bubbling up in the last few years (including, of course, the thickened notes and scattered comments on the

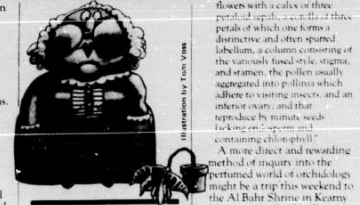


Illustration by Tom Voss

flowers with scabs of three petals, equal to each of three petals of which one forms a distinctive and often spined lobule, a column consisting of the various fused style, stigma, and stamen; the pollen usually aggregated into pollinia which adhere to visiting insects, and an inferior ovary and that reproduce by minute seeds (and in some cases, containing chlorophyll).

A more direct and rewarding method of inquiry into the perturbed world of orchids might be a trip this weekend to the Al Bahr Shrine in Kearny Mesa to view the San Diego County Orchid Society's thirty-third annual orchid show. Sixty thousand orchid bulbs will be on display in all imaginable colors but black. Professional orchidologists as well as dedicated amateurs will travel from Washington, Oregon, and the limits of California to display their flowery treasures and to compete for one or more of the two dozen trophies that will be awarded in various categories. Thousands of the twenty-five thousand orchid varieties will be represented; some plants so small that their identifying details are visible only under a magnifying glass, others so large and

(continued on page 8, col. 1)

Orchidaceae

As the man on the street about orchids and you probably won't get too far. "Awk! Oh, yeah. Had to buy one for my son from date. Cost me a fortune and it sat on her wrist all night like a pining mummy. Kinda gave me the creeps."

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## READER'S GUIDE

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order 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 contact phone number and a phone number for public information to **READER EVENTS EDITOR**, P.O. Box 80853, San Diego, CA 92138.

### Dance

**Annual Dance Concert**, three performances are scheduled for the very student night tonight, Thursday, March 21, Friday, March 22, and Saturday, March 23, 7:30 p.m., sponsored by San Diego Mesa College. Performances take place in the San Diego City College Theatre, at Twelfth Avenue and C Street, downtown. 230-6656.

**New England Country Dancing** to live music with caller Joseph Tualine will be held tonight, Thursday, March 21, 8 p.m., United Commercial Tavern, Hall, 4569 Thirteenth Street, North Park. 481-0974.

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

**"Folk Month"** thirty dancers in the Folk Dance Ensemble and Rubenar Dance Company will perform native dances of Europe, the Middle East, North Africa, and the United States in various

national costumes, Friday, March 22 and Saturday, March 23, 8 p.m., Studio Theatre/Montezuma Gym, SDSU. Phone 265-6821 for reservations and information.

**"A Moveable Feast"** Project Vanguard presents a program of classical Japanese dance and martial arts demonstrations, Friday, March 22, Saturday, March 23, and Sunday, March 24, 8 p.m., at the Arena Theatre, Westminster Presbyterian Church, 3998 Talbot Street, Point Loma. For reservations phone 222-4261.

**Circle Dancing**, meditative "Sati dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jackson Street, Mission Hills. 295-9677.

**International Folk Dancing** is conducted each Tuesday and Thursday, 7:30 p.m., at the Balboa Park Club and in the Recital Hall, Balboa Park. For information on which group to join, phone 449-4631.

**International Folk Dancing** is held every Wednesday, 7 p.m., Balboa Park Club, Balboa Park. 581-2544.

**Israeli Dancing** is conducted every Wednesday evening, 8 p.m., College Area Branch Jewish Community Center, 4079 Fifty-fourth Street, East San Marcos. 383-1302 x31.

### Film

**"Film 'Night'"**, the late Bruce Lee is featured in two films, *Enter the Dragon* and *Game of Death*, tonight, Thursday, March 21, beginning at 8 p.m., Montezuma Hall, Aztec Center, SDSU. 265-6555.

**Museum Films**, animal behaviorist Jane Goodall and her work among East African baboons are examined in the full-length film, *Miss Goodall and the Baboons of Gombe*, Saturday, March 23 and Sunday, March 24, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3831.

**"Monday Night Film Series"** continues with its theme for the month of March: suspense classics from the Scripps Film Center. The fourth film in the series is the 1950 film classic, *The Third Man*, starring Orson Welles and Joseph Cotten. Monday, March 25, 6:45 p.m., third floor auditorium, San Diego Public Library, 823 E Street, downtown. Free. 236-5849.

**"Evening Film Series"**, the series of Mexican film classics by Spanish director Luis Bunuel continues with *The Exterminating Angel*, a 1962 film portraying the decadence and disorientation of the Mexican aristocracy that erupts during a mysteriously portrayed dinner party, the film, shown with English subtitles, will screen next Tuesday, March 26, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

**Library Films**, two short films, *Here to Stay* (about the Kootenay region of British Columbia) and *Nation's Manpower*, about the westernmost regions of British Columbia, will be shown next Wednesday, March 27, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8311.

**"Simon of the Desert"** and **"Petite Confession Film de Luis Bunuel"**, these two films conclude the series of films by Bunuel; the former tells the story of a hermit who leaves his desert isolation for the city's pleasures; the latter is an interview with the filmmaker, shown in French, with English subtitles, Wednesday, March 27, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

### In Person

**Storyteller Magic**, Bowen relates the sacred stories from many of the world's religions and mythologies, sponsored by the Storytellers of San Diego tonight, Thursday, March 21, 7 p.m., at Downs Magpie's Cafe, 3289 University Avenue, North Park. 569-9399.

**"The Lia's Club"**, Scott Kelman, Richard Haxton, Diana Whigam, and Kenzie, will have won five Drama-Logue awards for their performance at presentation; it is a series of four monologues that are actually outrageous lies woven so intricately that the audience at times wags and expects them to be true. Two performances are planned: Friday, March 22 and Saturday, March 23, both evenings at 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-6466.

**Comedians Cheryl Bernstein, Jeff Joseph, and Kevin Nelson** appear Friday, March 22 and Saturday, March 23, 8 and 10:30 p.m. at The Improvisation Comedy Cafe, 612 Garnet Avenue, Pacific Beach. 403-4522.

**"Mona Rogers in Person"**, Philip-Dimitri Culas' latest performance work, starring Helen Schumaker as Mona Rogers, is

eighty minutes of fast-paced dialogue and torch songs. The two artists, both of whom have recently received Drama-Logue awards, are featured in the La Jolla Museum of Contemporary Art's "Forty-two Enticing Artists" series, Saturday, March 23, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

**Amateur Comedians** are invited on stage every Monday night, 8 p.m., The Comedy Store, 916 Pearl Street, La Jolla. For information call 454-9176.

**Comedy Night**, three "top comics" are featured every Tuesday night, 8 p.m., in Monty's Den, SDSU. For more information phone 265-6947.

### Music

**Symphony**, the San Diego Symphony Orchestra, with conductor David Aderton and guest violinist Henry Stiering, will offer Schubert's Symphony No. 1, the Violin Concerto in D Minor by Brahms, and Revueltas's *Sensuoso*, tonight, Thursday, March 21, 7 p.m., Friday, March 22, 8 p.m., and Saturday, March 24, 2:30 p.m., Civic Theatre, 202 C Street, downtown. For reservations phone 239-9732 or any TeleSeal outlet.

**Cellist Thomas Stauffer** will perform Suite No. 1, 2, 3, and 4 from J.S. Bach's Six Suites for Solo Cello; Stauffer's instrument is a 1730 English cello, restored according to the 1737 specifications of Antonio

## TO LOCAL EVENTS

Stradivarius; the recital will be held tonight, Thursday, March 21, 8 p.m., in the Great Hall of St. Paul's Episcopal Church, at Fifth Avenue and Nierberg Street, Hillcrest. For information phone 265-5104. Tickets may be purchased at the door.

**Jazz in the Streets**, local jazz musicians, including Hollis Gentry and Farthing, the Chicago 13, Pro Bringham, Ella Ruth Figger, and the Five Caneless Lovers, will be performing on two outdoor stages, at Fourth and Island avenues, downtown, tomorrow, Friday, March 22, 6 p.m.; tickets may be purchased through TeleSeal outlets. For information phone 459-1404.

**Jazz**, a benefit concert to raise funds for four area high school bands will feature the Bass Coast Orchestra, with Thad Jones, tomorrow, Friday, March 22, 7:30 p.m., Mira Mesa Junior/Senior High School, 10510 Reagan Road, Mira Mesa. Phone 582-0577 or 267-1460 for further details.

**Jazz Pianist Mark Ingley** is the featured artist, Friday, March 22, 8 p.m., The BookWorks, Flower Hall Center, 7670 Via de la Villa, Del Mar. Free. 375-3735.

**French Pianist Michel Peruccini**, appearing with bassist Palle Danielsson and drummer Eliaz Zigmund, will appear for two performances, Saturday, March 21, 7:30 and 10 p.m., La Paloma Theatre, 471 First Street, Encinitas. Tickets may be

obtained through any TeleSeal outlet.

**The Mormon Church Choir** will appear in concert Saturday, March 23, 8 p.m., Miran Hall, Southwestern College, 900 East La Mesa Road, Chula Vista. Free. 421-6700/292 or 359.

**Pianist Peter Gach** performs works of Bach, Beethoven, Chopin, and others, Saturday, March 23, 8 p.m., Week and Music, 3806 Fourth Avenue, Hillcrest. 298-4311.

**Folk Musicians Paul and Carla Roberts** perform musical works from Appalachia, Ireland, and the Middle East, Saturday, March 23, 9 p.m., Multicultural Arts Center, 425 Market Street, downtown. 235-8092.

**Chamber Concert**, the Allegro Quartet, with Jill Gandy Smith, flute; Karen Victor, oboe; Mary Lindholm, cello; and Myri Hendenbott, harpsichord, will perform chamber works of Telemann, J.S. Bach, Handel, Vivaldi, and others, Sunday, March 24, 1 p.m., La Jolla Village Square, 8637 Villa La Jolla Drive, La Jolla. Free. 455-7550.

**Music from Wales** is featured in the inaugural lunch concert sponsored by the new House of Wales in Balboa Park; featured will be Welsh harp music, traditional Welsh song performed by the San Diego Welsh Choral Society, and the piano and poetry of Dylan Thomas, Sunday, March 24, 2 p.m., in the patio of the House of

Pacific Relations, Balboa Park. Free. 236-6677 or 279-8708.

**"Spring Concert Series,"** a vocal concert entitled "How Sing We Joyfully unto God," will feature tenor Don Bader, baritone Charles Stone, and pianist William Lallo, in a program of scriptural songs and hymns, Sunday, March 24, 3 p.m., Mary, Star-of-the-Sea Catholic Church, 7727 Grand Avenue, La Jolla. Free. 466-9437.

**"Messiah,"** Handel's oratorio, having made its Christmas run, settles in for an abbreviated rendering: parts two and three will be performed by the Chancel Choir, soloists, and orchestra of the First Presbyterian Church of Oceanside, this Sunday, March 24, 4 p.m., in the church, which is located at 2031 El Camino Real, Oceanside. 757-3560.

**Bach Concert**, a concert commemorating the 300th birthday of J.S. Bach will be held, the program features the Cantata No. 4, the Cantata No. 51, and the Concerto in D Minor for Two Violins, performed by the Chancel Choir, orchestra, harpsichord, and soloists, Sunday, March 24, 7:30 p.m., Solana Beach Presbyterian Church, 120 Stevens Avenue, Solana Beach. 755-9735.

**"An Evening of Early American Music,"** the SDSU Gospel Choir, with soprano Eileen Moss, will perform works of William Grant Still, R. Carter, L. Carter, and others, Sunday, March 24, 8 p.m., Linder Hall, Fine United

Methodist Church of San Diego, 2111 Camino del Rio South, Mission Valley. 297-4366.

**Minicorec**, classical guitarist Luis Simola is the guest artist for this lunch-hour concert. Monday, March 25, noon, Atrium, Intersect Section, will address contemporary issues in the next Institute of World Affairs series lecture, tonight, Thursday, March 21, 8 p.m., Little Theatre, Heyner Hall, SDSU. Free. 265-6244.

**Flute Recital**, flutist Lynn Schubert, with accompaniment by pianist Karen Follingstad and cellist Jeff Levinson, will perform works by Frank, Ned Rorem, and Henri Dutilleul, next Tuesday, March 26, 8 p.m., in the Trevelyan Parlor, USD. Free. 262-4600.

### Lectures

**Those Purveyors of Romantic Fiction**, including award-winning Minneapolis author LaVie Spencer, Texas author Sandra Brown, Boy Meets Girl magazine editor Vivien Jennings, and other folks in the heart-throb biz, will hold a panel discussion on the trends of the romance writing market, tonight, Thursday, March 21, 7 p.m., at the Manchester Executive Conference Center, Alcala Park, USD. Call 421-5758 for more information.

**"Art Within the World Is Going On!"** Martin Perren, senior curator of the San Diego Museum of Art, will address the frequently heard question, is a program format that encourages audience participation, tonight, Thursday,

March 21, 7:30 p.m., room H-117, San Diego Mesa College. 560-2829.

**"United States/Cuban Relations"** Ramon Sanchez-Pareda, a ranking Cuban diplomat in Washington, D.C., and chief of the Cuban Interest Section, will address contemporary issues in the next Institute of World Affairs series lecture, tonight, Thursday, March 21, 8 p.m., Little Theatre, Heyner Hall, SDSU. Free. 265-6244.

**"Baja Sea Kayaking,"** a slide presentation about the south Baja Peninsula, including the Magdalena Bay and the Sea of Cortez, will be offered Friday, March 22, 6:30 p.m., Adventure 16, 4620 Alvarado Road, La Mesa. Free. 283-2374.

**Artist Peter Shure**, one of the two Americans who is a designer for the Milan-based group Memphis, will speak about his current work, Friday, March 22, 7:30 p.m., room 412, Art Building, SDSU. Free. 265-5204.


**The Relocation of Bighorn Sheep** to the Eagle Crags of Chaco Lake is the subject for a film, with narration by biologist Vern Bleich, at the next open meeting of the San Diego Audubon Society, Friday, March 22, 7:30 p.m., in the lecture hall of the Natural History Museum, Balboa Park. Free. 291-8271.


**"Central America: The Struggle for Peace and Justice"** this Sunday, March 24, marks the fifth anniversary of the assassination of

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San Diego, CA 92110-2889  
258-4772

**IMPROV**  
America's Original Comedy Showcase presents  
**The San Diego Laff-Off**  
Starting Monday, April 30th Day  
... the search is on for San Diego's funniest person!  
**Grand Prize: \$1,000**  
Celebrity emcees and judges  
Competition: 8:00 every Monday and Tuesday in April  
Final Showdown: April 30 • Admission: \$3.00  
All-You-Can-Eat Buffet: \$5.95 from 6:30-8:00  
832 Garnet Ave.,  
Pacific Beach, CA  
(619) 453-4621  
Call for reservations.  


**YELLOW JACKETS**  
SUNDAY, MARCH 24, 7:30 & 10:00 PM  
Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla  
Tickets available at all TELESEAL outlets or call 262-4600  
\$9.50 advance, \$11.50 door, general seating  
Presented by Rob Hogen in association with the San Diego Jazz Festival.  




# READER'S GUIDE

El Salvador Archbishop Oscar Romero, the date will be commemorated with a three-hour educational forum for discussion of the history and current political issues of the region, speakers include Bishop Romero, director of the Office of the Americas and a former missionary in Central America. Sister Ann Kelly of Carlsbad, a former pastoral worker in El Salvador, Jaime Flores, of El Rescate, a refugee and organization based in Los Angeles, and Robert Foxworth, a member of the Committee of Concern for Central America. The forum begins at 2 p.m., and will be held at Mission San Luis Rey, 4070 Mission Avenue (Highway 76), in Oceanside 743-1661 or 728-2745.

Architect Arthur Aronson.

## WORDS & MUSIC

presents

### PETER GACH

piano recital

Lecture and performance on works of Beethoven.

Shore, Chapin, Bach

Sat., March 23, 8 p.m.

Hillcrest  
3800 Fourth St.,  
San Diego 611

designer of the proposed downtown Convention Center, will speak on past and ongoing projects in a talk sponsored by the San Diego Archaeological Society. The lecture is by Ian LaFollette, M.D., March 25, 6 p.m., in the Ballroom, 233-5545 or 236-8145.

"Modern Jewish Issues: Dialogues with Eminent Scholars," the discussion series continues with the topic "Anti-Semitism: Community and Change," with David Lehrer of the Anti-Defamation League, Rabbi Abraham Cooper of the Jewish University in Los Angeles, Deborah Lipstadt, a UCLA professor of Jewish history, Martin Armstrong, a UC-San Diego professor of Jewish history, and moderator of Jewish Relations Council, and moderator of Jewish Relations Council, and moderator of Jewish Relations Council.

The Unique Problems of Researching San Diego History will be discussed by local historian Clare Crane in the next open meeting of San Diego Independent Scholars, next Wednesday, March 27, 7:30 p.m., room 111-A, Chancellor's Complex, UCSD. Free, 454-4864 or 454-5748.

"The Culture of the Camera and the Revenge of the Sex Object," author Steve Decker will discuss his five-month study of director Brian De Palma and his recent movie *Birds of Prey*. Decker will comment on the uses of women as objects, and will be joined by filmmaker Dennis Sanders and professor Kathleen Jones, Tuesday, March 26, 3:30 p.m., Main Stage Theatre, 528-1100. Free, 261-6198.

"Cross and Crown: Exciting

Archaeological Discoveries at Mission San Antonio de Padua," the San Diego Archaeological Society sponsors this lecture by archaeologist professor Robert Haver, who will relate his findings from recent excavations of the 180-year-old mission, Tuesday, March 26, 7:30 p.m., Suite 5-B, County Planning Department, 5201 Rufin Road, Kearney Mesa. Access may be made from Rufin Court through the county guard gate. Free.

"Name Changes and Credit Information," local author Stuart Schacter continues his lecture series, next Wednesday, March 27, 6:30 p.m., Ballroom Branch Library, 4255 Alhambra Avenue, Chula Vista. Free, 279-7911.

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"Cross and Crown: Exciting

8 p.m., NETV, Channel 6.

"Parson," George C. Scott stars in this film, which returns to the TV circuit tomorrow, Friday, March 22, 8 p.m., NETV, Channel 6.

"Anne Hall," Wanda Allen and Diane Keaton are featured, Friday, March 22, 9 p.m., KQFTV, Channel 10.

"John Garland, The Concert Years," excerpts from her stage and television performances to highlight this special, which includes reminiscences by friends and colleagues, Friday, March 22, 9 p.m., KPBS-TV, Channel 15.

"Strange Bedfellows," Rick Hudson and Carol L. Longford star in this 1985 romantic comedy, Saturday, March 23, 2 p.m., NETV, Channel 6.

"The Music Man," Robert Preston, Shirley Jones, and Hermine Geman take us back to River City, Saturday, March 23, 8 p.m., KPBS-TV, Channel 15.

"Ma and Pa Kettle on Vacation," vixen the off of a Gun Palace, Tuesday, March 24, 8 p.m., NETV, Channel 6.

"Ellington: The Music Lives On,"

March 26, 9 p.m., the program

repeats next Thursday, March 28, 9 p.m., KPBS-TV, Channel 15.

"The County Grand Jury," this half-hour local program walks us through the workings and recent controversial rulings of the County Grand Jury, next Wednesday, March 27, 8:30 p.m., KPBS-TV, Channel 15.

## Sports

"Ten Karat Fun Run," the 10K and two-mile fun run also includes appearances by clowns, bands, and various other performers, and refreshments and raffles. The run takes off Saturday, March 23, 8 a.m., along Mission Bay. For more information on the route and registration, phone 277-9552, Channel 6.

Soccer, the Sockers, with the best record in the league to date, face off against the Chicago Sting, Friday, March 22, 7:35 p.m., San Diego Sports Arena, 280-0280.

"Thirteenth Annual Willows Road Race," bicyclists will take this hilly, 6.5-mile route following Willows and Alpine roads near Alpine, day-of-race registration begins at 7 a.m., Saturday, March 23. For details on the starting line, the various events, and other information, phone 298-6789 or 942-7281.

Spring Junior Tennis Tournament, it's the third annual tennis tournament, sponsored by the San Luis Rey Downs Tennis Club, competition continues this Saturday, March 23, and Sunday, March 24, and will take place at the San Luis Rey Downs Country Club. For specific details phone 738-1162.

"1985 World Indoor Freestyle Frisbee and Hacky Sack Championships," the International Flying Disc Association sponsors this team tournament, Saturday, March 23, 7:30 p.m., Main Gym, UCSD. For details phone 273-7441.

"Seventh Annual UCSD Criticism," the San Diego Bicycle Club sponsors this 1-mile race over a scenic, hilly route, held on this outing, where to meet, how much wood, water, and food to bring, call the group at 261-6198, Erik Jensen, at 565-5548.

Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m., for information call the Gaslamp Quarter Council office at 233-3227.

Frisebe, the International Flying Disc Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free, 273-7441.

"The Case of the Bermuda Triangle," it's some weird in the magnetic field of the world of cult movies and missing ships, Tuesday,

March 26, 9 p.m., the program repeats next Thursday, March 28, 9 p.m., KPBS-TV, Channel 15.

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"Ellington: The Music Lives On,"

# TO LOCAL EVENTS

located at the east end of Morley

park, near Pershing Drive and

Reboilwood, San Diego. Free.

298-0920.

## Special

"Third International History

Fair," more than 2,500 San Diego

and Tijuana high school students

will participate in this three-day

program, which is designed to

promote a greater awareness of

regional culture and history; there

will be performances, audio-visual

presentations, exhibits, and other

projects oriented for judging. The

series begins Friday, March 22, and

runs through Sunday, March 24,

opening at 10 a.m. each day, in the

Conference Building, near to the

Aerobics Museum, in Balboa

Park. Free, 265-5780.

"A Rainbow of Orchids," more

than 60,000 blossoms will be

blooming in the low-land, bog-like

setting of the Alhambra Shrine, for

the thirty-ninth annual orchid

show, beginning Friday, March 22,

7 p.m., and continuing Saturday,

March 23 and Sunday, March 24,

10 a.m. The shrine is located at

the intersection of 1463 and

Claymore Mesa Boulevard, near

to the Santa Fe Hotel, in Claremont

Mez. For information phone 274

1144.

Nature Walks in the northern

Tijuana River estuary, are

conducted every Saturday, 9 a.m.,

sponsored by the Southwest

Wildlife Interpretive Association,

meet at the south end of Fifth

Avenue, Imperial Beach, 231-

6768.

Park Guide Claude Edwards will

lead bird walks through the

Cabrillo National Monument park,

Sunday, March 23, 9:30 a.m.

and 1:30 p.m., Phone 293-

5450 for advance reservations.

The San Diego Chapter of the

California Native Plant Society

sponsors a weekend field trip to the

Anza-Borrego Desert, Saturday,

March 23 and Sunday, March 24,

for wilderness (i.e., primitive)

camping and hiking through the

desert of the Colorado Desert, held

on this outing, where to meet, how

much wood, water, and food to

bring, call the group at 261-6198,

Erik Jensen, at 565-5548.

Walking Tours through the historic

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Frisebe, the International Flying

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9 p.m., KPBS-TV, Channel 15.

"Anne Hall," Wanda Allen and

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March 22, 9 p.m., KQFTV, Channel

10.

"John Garland, The Concert

Years," excerpts from her stage and

Famous Slough every Saturday,

1:30 p.m., meet at the corner of

Famous Boulevard and West Point

Loma Boulevard, for more

information phone 272-8622 after

5 p.m.

More Grumman Rans along Local

Beaches are expected, according

to the following schedule from the

California Department of Fish and

Game: on Saturday, March 23,

between 10:05 p.m. and 12:05

a.m.; on Sunday, March 24,

between 10:27 p.m. and 12:27

a.m.; on Monday, March 25,

between 10:52 p.m. and 12:52

a.m.; on Tuesday, March 26,

between 11:23 p.m. and 1:23 a.m.

Need we suggest that you

contemplate how you might feel

snatched from an amorous

embrace? Why not accommodate

your latent voyeurism and just

watch the phenomenon?

"A Night in Israel," Middle

Eastern culture and loss of Israeli

folk dancing (no experience

necessary) highlight the evening,

Saturday, March 23, 8 p.m., at

Tierney Hall, 3137 S. Broadway,

Crowley Mountain Boulevard, San

Carlos, 697-6001.

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 Wildcat Canyon

Road. For details or information

on group tours call 443-2908.

The 182nd Anniversary of the

Battle of San Diego Bay will be

celebrated this Sunday, March 24,

beginning at noon; festivities

include a cannon salute (which

commemorates the only recorded

incident of ships-to-ships cannon

fire between an American brig and

a Spanish frigate), performances

by the U.S. Navy Band, speeches,

and a monument dedication, and

all kinds of Spanish food, music,

and folk dancing. Activities will

be held at Ballast Point in Point

Loma, 274-7527.

The Art of Easter Egg Decorating

(the folk form of egg-resistance

to the Easter Bunny) will be demon-

strated by Edward Yeager, this

Sunday, March 24, 1:40 p.m., at the

patio of the House of Ireland, near

the House of Pacific Relations, Balboa

Park. For details phone 282-9531.

An Hour-Long Hike through the

undeveloped area of Kate Sessions

Park to observe flora and fauna will

be conducted by members of the

Natural History Museum.

Community, Sunday, March 24, 2

p.m. The walk is free; for more

information on where to meet and

what to wear phone 232-1821

2324.

"Katy's Oscar Night," San

Diego's Variety Club promises a

gala worthy of our northern

neighbors; guests are encouraged to

come disguised as their favorite

celebrity for the movie star look-

alike competition. Live

entertainment and a large-screen

viewing of the Los Angeles hotels

highlight this benefit event, 6

Monday, March 25, 6 p.m., in the

Grand Ballroom of the Sheraton

Harbor Island Hotel, on Harbor

Island. For advance reservations

## READER'S GUIDE

ambulance. Children will handle instruments and speak with health care professionals. The all-day tour begins at 10 a.m. on Saturday, March 23. For more information, call the Children's Hospital at 576-5821.

Children's Stories will be told to preschoolers this Saturday, March 23, 11 a.m., University Community Branch Library, 4155 Corner Drive, Claremont. Free, 453-5722.

"Up in the Air?" in this two-hour workshop, children in the first and second grades will construct airplanes without wings and kites made of straw, the class meets Saturday, March 23, 10 a.m., Discovery Corner, Reuben H. Fleet Space Theater and Science

Center, Balboa Park. For registration information, phone 238-1233 x213.

Puppet Show, the McKen Puppet presents Acropolis Fabrics, Saturday, March 22, and Sunday, March 23, 11 a.m., 1 and 2:30 p.m., sponsored by the San Diego Puppet Guild, Puppet Theater, Presidents Way, Balboa Park, 466-7128.

"Weather or Not?" kids in the second and third grades will explore the answers to such questions as what makes lightning flash and thunder roar, films, demonstrations, and hands-on experiments (not with lightning) will be used in the workshop, which meets Saturday, March 23, 1 p.m., Discovery Corner, Reuben

H. Fleet Space Theater and Science Center, Balboa Park. For registration, phone 238-1233 x213.

Pinewood Derby, the Lemon Grove's of Science will demonstrate their racing skills with homemade miniature racing cars, the racing heats begin on Sunday, March 24, 10 a.m., and continue until 4 p.m., in the Walker Scott courtyard of the College Grove Center, located at Highway 94 and College Avenue in College Grove. Viewing is, of course, free. 583-3323.

Graduates of SDSU's School of Climatology hold their graduation this Sunday, March 24, at 3 p.m.; each graduate, dressed in their diploma embossed on a banana peel, presents a small skin during

the ceremony, which will take place in the West Plaza of Scott's Village. Free. 238-5869.

More Films, the animated film *11:59*, *Koolhaas*, about a sex robot rabbit whom only one child believes to exist, will be shown next Thursday, March 28, 1 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7382.

Various Media, including photographs, lithographs, oil paintings, collages, watercolors, and etchings are represented in the group show, which features Walter Anderson, Carlos Cardo, Irah Scanga, Harley Gaber, Mark Spencer, and others; the show continues through Saturday, March 23, Young Gallery, 7868 1/2 Grand Avenue, La Jolla. 459-5399.

through today, March 21, Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

New Paintings and Drawings by Anna Pion are on view through Saturday, March 23, Piers Avenue Gallery, 660 Ninth Avenue, downtown. 234-9242.

Light Sculpture, MIT graduate and former artist in residence at San Francisco's Exploratorium, Bill Pader's sculpted light works, containing electronically controlled zones, are on exhibit

### Galleries

through today, March 21, Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

## TO LOCAL EVENTS

"Unchained Masters" immigration and vision are what count for the exhibition that incorporates "chance and spontaneity." The show, which opens with a reception for the more than twenty artists included on Saturday, March 23, at 6 p.m., continues through April 13, Pink & Pearl Gallery, 711 Eighth Avenue, downtown. 236-0284.

"Young American Artists III," five young artists from New York, California, and Colorado, whose works include sculpted pieces, paintings, and installations, are featured in an exhibit, which runs through March 31, Mondaville Art Gallery, 1430 452-9120.

Ceramic and Photographic Works by Judith Nicodemi are featured

through March 27, Becham Gallery, Palomar Community College, San Marcos. 744-1150 or 727-7529 x2358.

Photographs by Hans J. Oke and paintings by Mary are on view through March 30, Multicultural Arts Center, 425 Market Street, downtown. 235-8092.

Photographer Eric Blank's collection, "Street Works" and sculptor David Koz's constructions, entitled "Contemporary Icons," remain on view through March 31, San Diego Art Institute, Balboa Park. 234-5946.

"The Dance," new works in handmade paper and other materials by Susan Macomber,

continue on view through March 30, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9473.

Handmade Paper Works by David Zapf 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 Kettner Boulevard, downtown. 234-2151.

"Scenarios for a Song" an installation piece by Maria Lara continues on view through the end of the month at the Quim Annex Gallery, 407 West G Street, downtown. 239-8592.

"Palm" thirty artists including Ernest Silva, Allen Lau, David

Zapf, and Judy Fink are featured in this exhibit, the theme of which is, obviously, the palm; see the exhibit continue through March 31, Main Gallery, Natural History Museum, Balboa Park. 232-3821.

Artist Guild Open Juried Exhibition, works by sixty-three area artists, including Sada House, Christine Utman, Martha Chastain, Michael Phyllis, Edna and Peter, and others were selected from more than 750 submissions for this exhibition, which continues through April 7, San Diego Museum of Art, Balboa Park. 232-7941.

"Scenes of the Israeli Desert," paintings by Israeli artist Rafi Kaser remain on view through April 9, Wenger Gallery, 4683

Cas Street, Pacific Beach. 454-4414.

"India: Three Views," photographer Edith Kodnat, watercolorist Calvin Furber, and painter Nette Worthington, who traveled for six weeks in India in 1982, on Highway Hays Fellowship, will exhibit their work through April 12, in the gallery of the Jewish Community Center, 4079 Fifth Avenue, San Diego. 583-3320.

Contemporary Photographic and Video Works by Victor Landwehr and Max Alino can be seen through April 21, Museum of Photographic Arts, Balboa Park. 239-5262.

"Developing Time-Drawing

ACCLAIMED AT THE 1984 LA ARTS OLYMPICS

Japan's Suzuki Company of Toga

**THE TROJAN WOMEN**

"One of the single greatest nights in the whole sweep of world theatre, an experience of shattering impact... evocative, splendid, rapturous..." (The Boston Globe)

APRIL 5 & 6

Mandell Weiss Center for the Performing Arts

452-4574

Presented by the UCSD Theatre, in cooperation with the San Diego Public Theater.

ASSOCIATED STUDENTS presents

**HOT SEAT**

**WALLY GEORGE**

"HOT SEAT"

FRIDAY, MARCH 22 • 8 PM

MONTEZUMA HALL, SDSU

SDSU students \$4, other students \$5

general public \$6

Tickets available at Artec Center Box Office (263-6947), Off the Record, TICKETRON plus TICKETMASTER at the May Company, Mad Jack's, Plaza Music Shoppe, and Fleet Exchange. Ticketmaster charge (619) 232-0800.

TASTE THE GOOD LIFE! on the North County

**Vintage Wine Tour**

A private chauffeur

CLASSIC CADILLAC LIMOUSINE TOUR to these tasting rooms:

- SAN PASQUAL—Wine making process
- BERNARD WINERY—Boutique shops
- FERRARA WINERY—Wine Museum

DEER PARK WINERY—Car museum tour & gourmet picnic lunch (You keep the basket!)

SPONSORED BY: **Vintage Vehicles**

and **DEER PARK**

ESCONDIDO

For information & reservations CALL: (619) 298-1666 Monday—Friday

AMERICAN BALLET PRESENTS LIGHT CLASSICS

Tchailkovsky's Immortal **SWAN LAKE** Act II

Beside the banks of a moonlit lake unfolds the beautiful love story of Prince Siegfried and Odette, the lovely Queen of the Swan Maidens under the spell of the evil sorcerer Rothbart.

and

**PIED PIPER** and **RAG SUITE**

The magical Pied Piper enchants the dancers and spirits them away in this dynamic version of Aaron Copland's Concerto for Clarinet.

Performed by the American Ballet Ensemble under the direction of the New York City Ballet's Lynda Yourth

THREE PERFORMANCES ONLY

Friday, March 29, 1985 8:00 pm

Saturday, March 30, 1985 2:30 pm & 8:00 pm

\$7 general public, \$4.50 students, seniors

San Diego City College Theatre

14th & C Street, San Diego

Plenty of free lighted parking

Don't miss out on this family fun

Call today for reservations & information

270-9110

**\$2.00 OFF**

California's finest hot tub rental facility

**OFURO HOT TUBS**

Early week special valid anytime Mon., Tue., Wed. & Thurs. \$2.00 off per full week rental. Expires 4/4/85

760 Thomas Ave. Pacific Beach

for info and reservations Call 483-1665

Recognized by the State Health Dept. for the highest standards of sanitation & safety.

THIS SATURDAY

**LIES OUT KPM98** welcomes

"A PHENOMENON... the biggest new talent in piano jazz." —Leonard Feather

**THE MICHEL PETRUCCIANI TRIO**

featuring Eliot Zigmund and Palle Danielsson

TWO SHOWS: SATURDAY, MARCH 23

7:30 & 10:00 PM

LA PALOMA THEATRE

471 First St., Encinitas

Tickets \$9.00—available at all outlets and at the door

For further information call 736-5800

Presented by the Warren Group and **Productions**

THIS FRIDAY

**LIES OUT KPM98**

**JAZZ**

IN THE STREET

Fattburger with Hollis Gentry

Ella Ruth Piggee

5 Careless Lovers

Chicago 15 Big Band

Fro Brigham—

Preservation Jazz Band

James Zollar Quintet

**BEST OF SAN DIEGO JAZZ**

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 outlets and at the door

For further information, call 233-5227

Presented by the Gaslamp Quarter Council

Produced by Rob Hagley and Greg Hemmings



## READER'S GUIDE TO THE THEATER

# READER'S GUIDE TO THE THEATER

wisdom. And because his female characters are written so thick, the production overall suffers from an imbalance of power that, though it may reflect the times, makes for lessened theater. (Sm.)  
Hawaii Theatre, through March 24. Thursdays through Saturday at 8:00 p.m. Sunday at 7:30 p.m.

**THE FOX**  
The Marquis Galtrey Theatre presents Alan Miller's stage adaptation of the D.H. Lawrence novel. Set in 1918, the play examines the lives of two independent women pursued by a young man with the instincts of a predator. Rosemary Yell directs the production. Cast members are Ann Seize as Nellie, Nancy Jennifer Myers as Jill Hartford, and Mark Robertson as Henry Gifford. Robertson is the scene designer, and Myers is the costume designer. (Sm.)  
Marquis Galtrey Theatre, through March 23. Friday and Saturday at 8:00 p.m.

**THE IMPORTANCE OF BEING EARNEST**  
The South Coast Repertory Theatre presents the classic comedy by Oscar Wilde. David Fennell directs the production. Cast members include Wayne Alexander as Jack Worthing, Sally Smyth as Cecily DeWyll, Jennifer Parsons as Cecily, Howard Shankar as Algernon, and Nan Martin as Lady Bracknell. Other performers are Tom Roush, Anne Murray, John David Peller, and John Englund. Cliff Faulkner is the scene designer. Susan Densen is the costume designer. (Sm.)  
South Coast Repertory Theatre, through March 31. Thursday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.



The Lion's Club

**IBIGENIA**  
The San Diego State University department of drama presents an adaptation of Euripides' *Iphigenia in Aulis*, by faculty member Mack Owen. In the play, the warrior chief Agamemnon is forced to make the most difficult choice of his life—between his honor as a commander of the Greeks and the life of his beloved daughter, Iphigenia. Mack Owen directs the production. Cast members are Larry Budge, Vivian Mayord, Susan Dewey, Jeff Dewhurst, Sean O'Shea, Brad Hart, James Earnest, Lois Wetzel, and Debbie Medland. (Sm.)  
Main Stage Theatre, Dramatic Arts Building SDSU, Friday, March 22 through March 30. Friday, March 22, Saturday, March 23, and Sunday, March 24 through Saturday, March 26 at 8:00 p.m.

**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 theater. Ralph Joyce directs the production. Members of the cast are Joan Pearline, Linda Latoro, Ruthanne Charles, Flora Richards, and Susan Shattuck. Roger Sherman is the scene designer. Kathryn Gould is the costume designer, and Mike Shapiro is the sound designer. (Sm.)  
North Coast Repertory Theatre, through March 30. Friday, March 22, Saturday, March 23, and Sunday, March 24 through Saturday, March 26 at 8:00 p.m.

**THE LIAR'S CLUB**  
The South Galtrey Theatre presents Scott Feldman, Richard Hartman, Dana Okagaki, and Mendie Wolfe. Members of the cast who won five Drama League awards last year and that recently closed to sellout audiences. (Sm.)  
South Galtrey Theatre, through March 31. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:30 p.m.

**MONA ROGERS IN PERSON**  
As part of its Performance Parameters Series, the La Jolla Museum of Contemporary Art presents the latest work by Philip-Dimitri Galas, originator of "Two-Vaulted." Performed by Helen Shumaker, who with Galas recently received Hollywood Drama League awards, the piece is a "verbally dense eighty minutes of trades and torch songs." There will be one performance only of the piece. (Sm.)  
Shumaker Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, Saturday, March 23 at 8:00 p.m. For information call 454-3541, x111.

**NATIVE AMERICAN**  
The La Jolla Museum of Contemporary Art presents a program of selected Native American plays. The program will present a prepared reading of Constance

proving that magic does exist in the world. Haxton is a jilted lover with schizophrenic personalities. Okagaki performs a ritual exorcism of her child-molester father. And Wolfe concludes the show by claiming to be a black woman. (Sm.)  
The South Galtrey Theatre, through March 23. Friday, March 22 and Saturday, March 23 at 8:00 p.m.

**LUNCH HOUR**  
The Santee Community Theatre is staging Jean Kerr's comedy about the spouses of two people having an affair. They, too, decide to have one. But their act of rebellion leads to unexpected complications. Marty Nichols directs the production. Members of the cast are Stephen McCall as Oliver DeVreck, Kimberly Garavito as Nora DeVreck, Donnelly Casan as Carrie Sachs, Robert Cervantes as Peter Sachs, and Douglas Segnages as Leo Simpson. (Sm.)  
Santee Community Theatre, through March 31. Friday and Saturday at 8:00 p.m. Matinee Sunday, March 24 and Sunday, March 31 at 2:00 p.m.

**MONA ROGERS IN PERSON**  
As part of its Performance Parameters Series, the La Jolla Museum of Contemporary Art presents the latest work by Philip-Dimitri Galas, originator of "Two-Vaulted." Performed by Helen Shumaker, who with Galas recently received Hollywood Drama League awards, the piece is a "verbally dense eighty minutes of trades and torch songs." There will be one performance only of the piece. (Sm.)  
Shumaker Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, Saturday, March 23 at 8:00 p.m. For information call 454-3541, x111.

**NATIVE AMERICAN**  
The La Jolla Museum of Contemporary Art presents a program of selected Native American plays. The program will present a prepared reading of Constance

Congdon's new drama. Currently playwright in residence at the Hartford Stage Company, Congdon has written a script about "Intestines." Four lost people learn to begin again—an aging cowboy, his middle-aged woman friend, the woman's teenage daughter, and the "native American" young Indian. Maria Carrera directs about a two-hour making of the world of beautiful people. Scott Kinnery directs the production. Cast members are Tom Hoady, Linda Leisten, Rick Swella, Rick Lavena, Sally McFarlane, Sue Anieric, and Kim Bower. The dinner theater opens at 6:30 p.m., with no host cocktails followed by a barbeque dinner of ribs or steak at 7:00 p.m. Vegetarian entrees are available on request. (Sm.)  
Pine Hills Lodge, through March 30. Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

**SALT WATER MOON**  
Reviewed this issue. South Coast Repertory Theatre, Second Stage, through April 7. Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

**STEP ON A CRACK**  
The Paso Playhouse Theatre presents Susan Zola's "sonic drama for children" about Ellie Murphy. After her mother died, Ellie and her father lived happily—until her father remarried. Jo Rubin directs the production, which will pay special attention to the ways fantasy and reality combine in Ellie's mind. (Sm.)  
Paso Playhouse, Friday, March 22 through March 31. Friday at 7:30 p.m. Saturday at 4:00 p.m. Matinee Sunday at 2:00 p.m. For information call 746-6669.

**THE PAJAMA GAME**  
The Lawrence Welk Village Theatre presents the musical—book by George Abbott and Richard Bissell, music and lyrics by Richard Adler and Jerry Ross—about the day the "Sleep" pajama factory's new superintendent falls in love with a member of the union's grievance committee. Songs from the show include "Hernando's Hideaway," "Steam Heat," "Amor, love, and rye," "Three." Members of the cast are Lee Valenti, Leslie Gold, Hal Chudoff, Belle Calaway, Cooper Hall, Dennis Gale, Emarie Wendell, Susan Purdy, Kent Black, Danny Michaels, Jessica Shendell, Lea Charin, Mark Stevens, Vicky Mitchell, Chuck Stanton, and Conrad Shock. (Sm.)

Lawrence Welk Village Theatre, through April 21. Sunday and Thursday through Saturday at 8:00 p.m. Matinee Saturday through Thursday, and Sunday at 1:35 p.m.

**PLAY IT AGAIN, SAM**  
The Pine Hills Lodge is staging Woody Allen's romantic comedy about a married man making it in the world of beautiful people. Scott Kinnery directs the production. Cast members are Tom Hoady, Linda Leisten, Rick Swella, Rick Lavena, Sally McFarlane, Sue Anieric, and Kim Bower. The dinner theater opens at 6:30 p.m., with no host cocktails followed by a barbeque dinner of ribs or steak at 7:00 p.m. Vegetarian entrees are available on request. (Sm.)  
Pine Hills Lodge, through March 30. Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

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Paso Playhouse, Friday, March 22 through March 31. Friday at 7:30 p.m. Saturday at 4:00 p.m. Matinee Sunday at 2:00 p.m. For information call 746-6669.

Lynd Lloyd, Nazare Perry, and Brett Weir. Mary Burnett is the scenic designer, and Dan Wade is the lighting designer. (Sm.)  
Lynd Lloyd Theatre, through April 7. Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, buffet luncheon in room, curtain at 1:15 p.m.

**VIKINGS**  
The Old Globe Theatre is staging Stephen Mottola's drama about an American family, of Danish descent, who pride themselves on their strength of character. The play presents a history of three generations of carpenters, in whose lives are heard echoes of the ancient seafarers. Warner Shook directs the production. Cast members are Charles Hallahan, Michael McGuire, Ryan West, and Karen Hensel. Fred M. Durr is the scenic designer, Sally Cleveland the costume designer, and Kent Denson the lighting designer. Michael Holton and Adam Tell have designed the sound. (Sm.)  
Cassius Carter Centre Stage, Saturday, March 23 through May 5. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**WATCH ON THE RHINE**  
The Heartland Theatre presents Lilian Hellman's award-winning drama about an idealistic German who flees Hitler's Germany with his American wife and two children. After finding sanctuary in the U.S., the man's desire for personal safety comes into conflict with his deeply held anti-Nazi beliefs. Larry Seckling directs the production. (Sm.)  
Heartland Theatre, Magnolia School, 600 Greenfield Drive, El Cajon, through March 31. Friday and Saturday at 8:00 p.m. Matinee Sunday, March 31 at 2:00 p.m. For information call 466-6982.

PERFORMANCE  
**PARAMETERS**  
**Philip-Dimitri Galas'**  
**"MONA ROGERS IN PERSON"**  
A play starring Helen Shumaker  
being performed currently  
Los Angeles, Times  
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700 Prospect Street, La Jolla, CA 92037 (619) 454-3541  
Reviewed this issue  
The La Jolla Museum of Contemporary Art

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## READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D. Augustine. Please send concert information and photographs to Reader Music Scene, P.O. Box 90803, San Diego 92108.

Every time pianist **Michel Petrucciani** concertizes in San Diego, he plays in a different context. The first time I heard him here was in October of 1981, when the then-eighteen-year-old appeared with the Charles Lloyd band at the San Diego Jazz Festival in Balboa Park. The last time was almost exactly a year ago, when under the same auspices Petrucciani performed a solo piano concert at Sherwood Auditorium in La Jolla. This week Petrucciani will be playing with his own trio when he visits La Paloma Theater in Encinitas for two shows Saturday night. Owing to the creative promiscuity of jazz musicians, I suppose that the next time the pianist appears here it will be with an altogether different line-up. This sort of variety is good both for the artist and for the audiences that come to hear him. For a musician of Petrucciani's pedigree, playing with different instrumentalists is an efficient way to create new improvisational challenges, to seek new sounding boards for extemporaneous ideas as well as new symbiotic relationships capable of producing something that couldn't be produced either individually or in other combinations. For a fan,



MICHEL PETRUCCIANI

hearing an artist such as Petrucciani in a variety of contexts provides multiple-choice options: do I like him better as part of a large group, a small group, or solo, and why? After hearing Petrucciani in all three settings, I now know my own preference.

Petrucciani's solo recital last March was one of the year's best concerts. With no sidemen to complement, mold with, or play off, and without having to squeeze his improvisations into a prescribed number of bars, Petrucciani was left to his own musical devices, and the results

were grand. Although he's an exceptional pianist, Petrucciani has indented his technical prowess to the demands of his imagination, which in turn follows the dictates of a romantic's heart. His solo pieces, then, were more like heart-to-heart dialogues with himself, Petrucciani baring his soul in lyrical, impressionistic inventions and then responding to them with escalating passion like a man who had finally found a receptive and understanding ear. Like his patron saint, Bill Evans, Petrucciani favors a very delicate touch that can make the most familiar chromatic flourish sound like a melodic revelation, a delicacy that can, at the pianist's discretion, engender wistfulness, whimsy, or pastoral calm. When he occasionally "sold" us out to the upper reaches of the piano keyboard in long, spinning melodic asides, Petrucciani always snugged back to the more substantial middle register, to dense, rich chordings that formed the foundations of his improvisations. This alternating of the dark and the bright, the heavy and the light, the assured and the speculative, gave each piece a dimension and a variety of expression uncommon in the work of even so precocious a wunderkind as Petrucciani. He had played most of these pieces many times before, and yet he approached each of them with the wisdom of an inveterate traveler who knows that one can visit the same place over and

over and not run out of new things to see and hear. The significance of that last point cannot be overemphasized, because as lovely as Petrucciani's playing is, it must be said that the pianist is not necessarily taking the listener to a new place. At least at this stage of his career, the twenty-two-year-old is more influenced than influential, and the work of such musical demigods as Evans and Claude Debussy reverberates throughout Petrucciani's music. What's important is that for the time being Petrucciani is showcasing his influences in an original light, applying his personality and perspectives to musical ideas that, while they may have originated elsewhere, nevertheless accurately limn his own feelings. This is most true when Petrucciani plays alone. In a larger context, the pianist is somewhat compromised by his responsibilities to other musicians, and the results, I feel, are not quite as splendid. While I have not heard the **Michel Petrucciani Trio** in person, I have heard them on record. *Live at the Village Vanguard* was recorded only five days after Petrucciani's concert last March in La Jolla, and features Swedish bassist Pelle Danielsson and drummer Elliot Zigmund, both of whom will accompany Petrucciani this Saturday night. It's a fine album, and certainly worth owning, but I find it less than completely

(continued on page 14)

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(continued from page 12)

satisfying after having heard what Petrucci seems to accomplish without assistance. Tied to the unspectacular but steady rhythmic support of Danielson and Zigmund, Petrucci resorts more than one would like to the long, discursive lines of nimble-fingered triplets that characterized Evans's playing, yet without the latter's sense of elongated melody and flair for demarcating accents. In the context of this trio, at least,

Petrucci seems to surrender much of the verve and lyricism that make his playing special, and one is left with some great pianistic, some toe-tapping jams, but little else. Even so, I highly recommend the trio's concert this Saturday night if for no other than the simple reason that a compromised Petrucci is still better and more involving than most pianists. If you like jazz and haven't heard him before, you owe it to yourself to take in one or both of Petrucci's shows at

La Paloma. Thanks to the efforts in the Sextets of the likes of Sergio Mendes, Joao Gilberto, and Antonio Carlos Jobim, and in recent years Emir Dedeo, Airo, Flora Parim, Milton Nascimento, Gilberto Gil, Caetano Veloso, Paulo Moura, and Nana Vasconcelos, Brazilian music is one of the most readily identifiable and popular forms of music in the world. Depending on the guide it takes, Brazilian music can be a whisper of languorous, sensuous

afternoons, speak excitedly of neon-lit night life, or shout in the celebratory language of *carnaval*, and nearly every famous Brazilian musician lives one or more of these approaches in conceiving his or her own unique interpretation of Brazilian music. The music of *Teia Maria* (not to be confused with Teena Marie) more closely approximates the last approach, in that the singer-pianist performs with such exuberance and energy that she provides the fireworks to her

own private *carnaval* with each performance. While her records are good, it is in concert that Maria (her full name is Tania Maria Correa Reis) comes alive, if you'll pardon the expression. Supporting her round, mature alto voice with her own percussive piano playing, Maria is alternately smooth, funky, rolling, cool, and explosive, sometimes in the same song. Her singing is a mixture of chant and scat, a combustible mixture made all the more so by

Maria's susceptibility to an audience's suggestions. If a crowd is wild, Maria gets wilder. If a crowd responds more to the jazzier elements of Maria's music, she's likely to spend a greater amount of time in a bossa-jazz groove. Her best performances are those in which Maria senses that the audience will love anything she does. In such performances Maria pulls out all the stops, giving her fans an E-ticket tour of Brazilian music in all its shapes and colors. A crowd-pleaser in the

best sense of the term, Maria is as good a reason as any why many music-watchers are predicting that Brazilian music will enjoy its fourth renaissance in as many decades, becoming the "next big thing" in the Eighties. I'm not sure I agree with that, but if such a revival comes to pass, look for Maria to be in the vanguard of the movement. She'll be at the Belly Up Tavern Sunday night.

In other concerts this week, Jamaican artist Sugar Minott will perform at the Silverado

Ballroom tonight, Thursday; while the Belly Up Tavern is rocking to the blues of Room Full of Blues and L.A. Hammer Smiths and the Eddie Harris Quartet continues its stint at Elario's in La Jolla. Friday afternoon a program titled as the best of San Diego Jazz will feature Fattburger with Hollis Gentry, Pro Bringham and the Preservation Jazz Band, Chicago 15, Ella Ruth Piggee, and Five Careless Lovers, all of whom will play in the Gaslamp

Quarter at Fourth and Island avenues; that night Wally George will be at SDSU's Montezuma Hall. Steve Gillette will be at the Old Time Café. Urban Umbrella and Zuma II will provide the music for the former's farewell party at the Spirit; and the James Harman Band will play the first of a two-night stand at the Belly Up Tavern.

Iron Maiden and Twisted Sister will pick the pockets of thousands of misguided youths Saturday at the Sports Arena;

while the Bus Boys make yet another pass through town, this time stopping at SDSU's Backdoor for two shows; and the Screamin' Sirens — fresh on the heels of the release of their debut album on Enigma Records — perform at the Spirit. Michael W. Smith and Kathy Troccoli will be at SDSU's Montezuma Hall on Monday; and blues phenom Johnny Winter will be joined by Rick Gazlay and His Blue Zoo Review at the Hacienda on Tuesday.

## WEST COAST TICKETS

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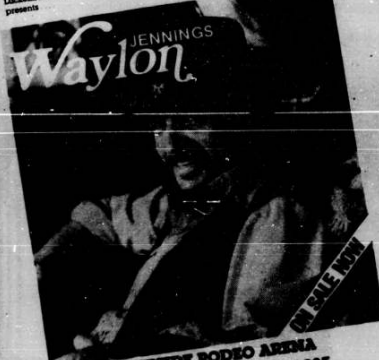
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## CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-8082. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

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**Belly Up Tavern,** 143 South Cedros Avenue, Solana Beach, 481-9022. Roccio of Blues, blues, rock, and rhythm and blues, and Hammer Smith, blues and rhythm and blues. Thursday: the James Harmon Band, rock, blues, and rhythm and blues. Friday and Saturday: with Juke Blue Flames, blues and rhythm and blues. Friday and Wild Cards, blues and rhythm and blues. Saturday: Tania Maria, jazz and Brazilian popular music fusion. Sunday: the Mar Del, vintage rock. Monday: Talk Back, reggae. Tuesday: Rosie and the Screamin' rock, and the Olli Corral featuring David Bradley, country. Wednesday: Afternoon Concerts: the Chicago Six, Dixieland jazz. Friday: the Jimmy

Cribb Band, Texas honky-tonk. Wednesday.

**Bookworks/Panikin Coffeehouse,** Flower Hill Center, 755-6730. The Londoners, rock. Thursday through Saturday: the Boat Club, rock. Sunday through Wednesday.

**Borrelli's Back Room,** 2077 Vista Way, Encinitas, 723-5199. Midnight Delight, contemporary. Tuesday through Saturday: jam session. Sunday.

**The Bridge,** 1103 North Hill Street, Encinitas, 722-3904. Don Tennison, country and contemporary. Monday, Tuesday, Wednesday, and Sunday, and with C-mis, Thursday through Saturday.

**The Country Side Restaurant and Lounge,** 430 Douglas Drive, Encinitas, 757-0860. New Country, country. Wednesday through

Sunday. Lone Star Country, country. Monday and Tuesday.

**Distillery Nightclub,** 110 South Sierra Boulevard, Solana Beach, 755-6730. The Londoners, rock. Thursday through Saturday: the Boat Club, rock. Sunday through Wednesday.

**El Canal,** 12945 Poway Road, Poway, 486-1030. Rick Rios, contemporary. Friday happy hour: Ambition, contemporary. Wednesday through Saturday.

**Fanny's,** Tamarack and I-5, Carlsbad, 729-4996. Broken English, rock. Friday: Steppin' Out, country. Saturday and Sunday.

**Firestone Lounge,** 439 West Washington, Encinitas, 745-1931. Robyn Barr, rock. Thursday through Saturday: In Colours, rock. Wednesday.

**Fish House West,** 2633 South Highway 101, Cardiff, 753-6438. Jimmie Williams, contemporary. Thursday through Saturday.

**Gilbey's Cocktail Lounge,** 945 West Valley Parkway, Encinitas, 722-1831. Chuck Showalter, contemporary. Tuesday through Saturday: Gil Palacios and Linda Pura, 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, 747-5000. Penny and Kristina Clark, contemporary. Tuesday through Saturday: Jim Moore,

contemporary. Sunday and Monday. Piano bar. M.I.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, 566-2400. Tony Irvine, contemporary. Country and oldies. Thursday and Wednesday: the Roadrunners, contemporary. Friday and Saturday.

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

**Jerard's,** 815 North Hill Street, Oceanside, 722-7668. Doc James and Mr. C and Company, jazz and

contemporary. Tuesday through Saturday and hosting a jam session 8 p.m., Sunday.

**Jolly Roger/Oceanside,** 1900 North Harbor Drive, Oceanside, 722-1831. Chuck Showalter, contemporary. Wednesday through Saturday.

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

**La Tapatia,** 340 West Grand, Escondido, 747-8262. Latin Soul. Top 40 dance music and Latin music. Friday and Saturday: live music. Sunday, call club for information.

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

**La's,** 1963 East Valley Parkway, Escondido, 746-7038. Alaska, country. Wednesday through Saturday. Run Bell, contemporary. Monday and Tuesday.

**McCabe's,** 1145 South Tipton, 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.

**Mulvaney's,** 340 East Grand

Avenue, Escondido, 741-0935. The Heaters, rock. Thursday through Saturday. Circles, rock. Wednesday.

**Normandy Cocktail Lounge,** 215 North Hill Street, Oceanside, 722-4771. Live rock. Tuesday through Saturday: call club for information.

**Oakvale Lodge,** 10900 Oakvale Road, Escondido, 745-1093. Dusty West, country. Friday through Sunday.

**Old Del Mar Cafe,** 2730 Via de la Valle, Del Mar, 735-6614. The Rick Wells Show, vintage rock. Thursday through Saturday: the Five Card Draw, blues and rhythm and blues. Sunday: Fattburger, jazz and blues. Monday and Tuesday: Private Domain, rock. Wednesday.

**Old Time Cafe,** 1464 North Highway 101, Leucadia, 436-4030. Borracho y Loco, calypso rock.

7:30 p.m., Thursday: Steve Gillette, contemporary folk singer and songwriter. 7 and 9 p.m., Friday: Betsy Rose, contemporary songwriter. 7 and 9 p.m., Saturday: the Louisiana Cajun Trio, traditional Cajun music. 7:30 p.m., Sunday: Old Time Hoof Night, Tuesday: Joy Eden, folk. 7:30 p.m., Wednesday: Sunday brunch concert: Melissa Morgan, harp music.

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

**Pea Soup Anderson's,** 800 Palomar Airport Road, Carlsbad, 438-0880. Live music. Thursday through Saturday: call club for information. Delene, contemporary. 5:30-8 p.m., Monday through Friday.

## Mony Mony's

Thursday-Saturday  
March 21-23  
**AUTOMATICS**

Sunday & Monday  
March 24 & 25  
**CIRCLES**

Tuesday-Saturday  
March 26-30  
**IPSO FACTO**

Wednesday is  
**HAPPY HOUR**  
with Dean & Jones  
25¢ draft beer

Thursday is  
**FANTASY  
FASHION  
AUCTION NIGHT**

Friday is  
**KGR NIGHT**  
with Pat Martin - Drink  
specials & surprises

Live music 7 nights a week!  
3395 Sports Arena Blvd. • 223-5396 • Across from Sports Arena



**JESSE DAVIS**  
Appearing  
Tuesday-Saturday  
Beginning at 8:30  
**OH! RIDGE**  
Sunday & Monday

**LA HACIENDA**  
RESTAURANTE

Coming March 26  
**STEAMBOAT WILLIE**

Mission Valley Inn  
875 Hotel Circle South  
Mission Valley  
298-8281

Every  
Thursday, 8 pm  
Friday, 9 pm  
Saturday, 9 pm  
**KING BISCUIT BLUES**



Tuesday & Wednesday **FULL CIRCLE**  
ALWAYS GOOD FOOD!

**MANDOLIN WIND RESTAURANT**  
308 University Ave., Hillcrest • 297-3017  
HOME OF THE BLUES

PROPHET PRODUCTIONS PRESENTS  
*Spring All-Star*  
**Reggae Revue '85**  
— PART 2 —  
**BURNING SPEAR**  
& THE BURNING BAND  
featuring **BOBBY ELLIS**



Friday, April 5  
**La Paloma Theatre**  
FIRST & D STREETS, ENCINITAS  
ALL AGES WELCOME  
Advance tickets thru Teleseat and the usual Prophet Production outlets  
FOR MORE INFORMATION, CALL 234-8462 OR 239-9256 **TELESEAT**

**Sylva**  
Del Mar  
**Grand Opening**  
presenting  
**J.J. Frank and the Coalition Orchestra**  
Wednesday-Saturday  
9:00 pm-1:30 am  
Featuring special star  
blues artist  
**James "Popeye" Maupin**  
Previously with such stars as  
Duke Ellington, Count Basie,  
and Tommy Dorsey.  
Return Saturday & Sunday  
Sunday twilight jazz  
5:00 pm-9:00 pm  
755-7955  
Just west of I-5 on  
Via de la Valle in Del Mar




**Better than a 'Casablanca Night'**  
**"Humphrey's Bogart Hour"**

It happens every weekday from 4:30-6:30 pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a free menu that changes every evening.

**"Humphrey's Bogart Hour" Menu**  
MON. CARVED ROAST BEEF SANDWICHES  
TUES. PEEL YOUR OWN SHRIMP  
WED. HOMEMADE PIZZA  
THURS. TACO BAR WITH ALL THE FIX'NS  
FRI. THE BOTTOMLESS CHILI BOWL


Giant Margarita (16 oz.) with a Gold Shooter, \$2.00  
Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.50

**JAZZ UP YOUR SUNDAYS!**  
Humphrey's late night Sunday jazz presents the best local entertainers for your enjoyment. Free hors d'oeuvres and drink specials 6-8 pm. Jazz from 8 pm-12 am.



**HUMPHREY'S**  
2241 Shelter Island Drive  
224-3577

**Wind rose**  
1935 Quivira Rd. • 223-2335  
Every Wednesday through Saturday  
**THE REFLECTORS**



Every Sunday, Monday & Tuesday  
Come dance to the music of our D.J.s  
**KANDI-O & TOMMY MAC**

**DRINK SPECIALS**  
Sunday: "Get Crushed" with Tommy Mac, Orange Crushes 75¢  
Monday: "Watermelon Monday" with our own Elvis, Kandi O Watermelons 75¢  
Tuesday: "Two T's" for \$2.50  
Wednesday: "Wet Your Whistle" on Wednesday with John-Juan Karlinzine 75¢  
Thursday: "Here We Go Again" Kandi-O plus Iced Tea \$1.25

Every Friday at 7 pm  
**FASHION ODYSSEY**  
The best of live rock & disco in San Diego  
At Windrose, we serve fun!  
Banquet facilities available.

**FLYWEIL**  
Friday & Saturday, March 22 & 23



**mulvaney's**  
Corner of Magnolia & Mission Gorge Road  
Santee • 448-8550

# LEHR'S GREENHOUSE

**Live Music Is Alive at Lehr's**  
We feature San Diego's hottest dance, between sets, enjoy the latest music videos mixed by our DJs on San Diego's biggest screens.

## TONIGHT

11:01 nation

Thursday, March 21  
**KGS-FM 101 NIGHT**

with guest DJ Mike Berger  
Drink specials & surprises - \$1.01 Margaritas  
+ price admission with KGS-FM card



## ROCKIN' WEEKEND

Friday & Saturday, March 22 & 23



plus



**DIRK DEBONAIRE**

Two bands  
Two dance floors  
Three bars  
Three video big screens  
with music videos mixed by Lehr's VJs

## SUNDAY

Sunday, March 24

**NOSTALGIC ROCK T-SHIRT NIGHT**  
T-shirts included with cover charge while they last  
Nostalgic rock music • 9:00-11:00 pm • \$1.01 potato skins  
featuring



## TUESDAY & WEDNESDAY

Tuesday & Wednesday, March 26 & 27



60 MINUTES  
\$1.01 Margaritas  
\$1.01 food  
No cover charge  
8:30-9:30 pm



Dress code & picture I.D. strictly enforced  
**CABARET DRINK SPECIALS**  
Thursdays - \$1.01 Margaritas  
Sundays - \$1.00 Draft beer 'til 10 pm  
Mondays - Closed  
Tuesdays - 60 Minutes  
Wednesdays - 60 Minutes

Pomero Club, 12217 Pomero  
Road, Poway 92062. The Savoy  
Brothers with Farley the Puddler  
country, Wednesday through  
Saturday.

Quimby's La Picchu at La  
Savoy, Rancho Santa Fe, 7505  
2855. Live music, Thursday  
through Saturday, call club for  
information.

Ralph and Eddie's, 280 Grand  
Avenue, Carlsbad 92008. Call  
Tracks, rock, Friday through  
Sunday.

Rancho Bernardo Inn, 17350  
Bernardo Valley Drive, Rancho  
Bernardo 92126. Jim Gales and  
Sound Investment, contemporary,  
Tuesday through Saturday. David  
Watson and the Gathering,  
contemporary, Sunday and Monday.

The Red Coach Inn, 135 North  
Pine, Escondido 92026. Dick  
Tanner and the Skillet Pickers,  
country and rock, Tuesday through  
Saturday. Chase, vintage rock,  
country rock, and country, Sunday  
and Monday.

Reuben's, 2515 El Camino Real,  
Carlsbad 92008. Live music,  
Tuesday through Saturday, call club  
for information.

Rogue Still, 9850 Carmel Mt.  
Road, Poway 92062. Carmen  
and Carmen featuring Nick  
Benedict, Top 40 dance music,  
Tuesday through Saturday.

Rudi's Hidden Acres, 3700 Carmel  
Valley Road, Del Mar 92016.  
Live music, Friday and Saturday,  
call club for information.

San Luis Rey Downs Golf Course  
Country Club, 14741 Golf Club  
Drive, Bonita 92008. The  
Crescendos, big band dance music,  
8:00-11:00 pm, Friday and Saturday,  
and 6:00-10:00 pm, Sunday. Bob Long, jazz  
piano, 7:00-11:00 pm, Tuesday through  
Thursday.

Stage Coach Inn, 1865 Vista Way,  
Vista 92080. Finerock,  
country, Wednesday through  
Sunday.

Sylvia, West of 15 on Via de la Valle,  
Del Mar 92036. JJ Frank The  
Coalition Orchestra, jazz and Top  
40 variety, Thursday through  
Saturday and 3-7 pm, Sunday.

Teepee Room, 1270 Main Street,  
Ramona 92065. Live music,  
Friday and Saturday, call club for  
information.

Tequila Plaza, 2256 Mission  
Avenue, Oceanside 92057. X-  
Cert, rock, Thursday through  
Saturday. Freewill, rock,  
Wednesday.

That Pizza Place, 2622 El Camino  
Real, Carlsbad 92011. Brass  
Tax, jazz, Friday; Bluegrass Etc.,  
new and traditional bluegrass,  
Saturday.

Then Bones, 221 East Grand,  
Escondido 92026. Dakota,  
country rock, Wednesday through  
Saturday.

Valley Center Inn Saloon, 27555  
Valley Center Road, Valley Center  
92082. Red Lane and Rambler  
Fever country, Friday and Saturday.

Valley Fort Restaurant, Red Dog  
Saloon, 3757 South Mission Road,  
Escondido 92026. The Back  
Boys, vintage rock, Friday and  
Saturday.

Vista Entertainment Center, 435  
West Vista Way, Vista 92082.  
Jockey Club, In Colour rock,  
Thursday through Saturday. Robin  
Hans, Wednesday. Turf Room, live  
music, Friday and Saturday, call  
club for information. Derby Room:  
recorded music, Friday, Saturday,  
and Wednesday.

Whiskey Creek, 14240 Poway  
Road, Poway 92062. Cosmic  
country, Wednesday through  
Sunday; live country music, Monday  
and Tuesday, call club for  
information.

Whiskey Plaza, 1250 West Valley

# THE ROCK PALACE

YOUNG ADULT NIGHTCLUB • 17 & UP

Thursday, Mar. 21 • Heavy Metal Night  
**RAVEN MAD**  
AIRCRAFT • RIVAL

Friday, Mar. 22  
**CHAOS PRODUCTIONS PRESENTS**  
A new dance dimension — Dance to the  
**BEST IN FUNK & NEW WAVE**  
with San Diego's latest and greatest d.j.'s  
**MIKE & DAVE**  
Free 12" import giveaways

Saturday, Mar. 23  
**THE FORGIVEN • MORELOCKS**

Sunday, Mar. 24  
Hip Hop Funk — Purple Rasta with  
**KOOL T**

Tuesday, Mar. 26 Cox Cable's  
**CLUB 33 AUDITION NIGHT**

Wednesday, Mar. 27  
**LADIES' NIGHT**  
All ladies admitted FREE all night long

Coming events:  
April 13 — **TEX & THE HORSEHEADS**  
April 20 — **AGENT ORANGE**  
April 27 — **TUPELO CHAIN SEX**  
Soon — **ANIMOTION**

Relax and do it here  
I.D. required • No alcohol  
**3465 EL CAJON BLVD. • 563-1066**

# ROXY CLUB & CAFE

Dance music 7 nights a week  
**2201 El Cajon Blvd. • 298-1722**

## FRIDAY, MARCH 22

## CLUB CULT

Invites you to see & hear  
**TELL-TALE HEARTS**  
Album Release Party &  
Voxox label record.  
Plus special guests  
**THE CHARMS**

30 ALBUMS TO BE GIVEN AWAY  
5:00-9:00 pm

**SATURDAY**  
**THE BEAT GOES ON**  
and the CHAOS continues  
with MIKE & DAVE  
5:00-9:00 pm

**SUNDAY & TUESDAY**  
**THE NEW YORK LATIN SOUND**  
**SALSA**

**MONDAY & WEDNESDAY**  
**COLLEGE NIGHT**  
College I.D. gets you in FREE  
Hot dogs 25¢ • 5:00-9:00 pm

**COMING SOON — MARCH 28**  
**Prophet Productions**  
**REGGAE NIGHT**

# Belly Up

PROUDLY PRESENTS  
TONIGHT, Thursday, March 21 9 pm  
Tickets available at Belly Up and Ticketmaster

They're finally back  
The finest R&B band  
in the world...  
**Roomful of Blues**

Friday, March 22 5:30-8 pm • Downton Jazz Happy Hour  
**THE CHICAGO 6**  
Friday & Saturday, March 22 & 23 9 pm  
Live album recording session with

**THE JAMES HARMAN BAND**  
with guests  
Fit — **JURIS BLUE PLANES**  
See — **THE WILD CARDS**

Sunday, March 24 9 pm  
Tickets available at Belly Up & Ticketmaster

KIFM 98 "Live Out"  
presentation  
**TANIA MARIA**

Monday, March 25 9:15 pm  
Postle Rock & Roll  
**THE FABULOUS MAR DELS**

Tuesday, March 26 9:30 pm  
A&J recording artists  
Reggae with  
**TALK BACK**

Wednesday, March 27  
6:30-9 pm — Texas Hooty Tonk  
**JIMMY CRIBB BAND**

9 pm  
**ROSIE & THE SCREAMERS**  
and  
**O.D. CORRAL**  
featuring David Bradley

Coming Thursday, March 28 9 pm  
Epic Records  
**BILLY SWAN**  
BUDDY HOLLYWOODS

Friday, March 29  
Saturday, March 30  
Sunday, March 31  
Thursday, April 1  
Friday & Saturday, April 12 & 13  
Wednesday, April 17  
Thursday, April 18  
Friday, April 19

Call on the  
**BELLY UP MAILING LIST**  
Call 481-8140, 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**  
143 SOUTH CERRITOS AVE. • SOLANA BEACH, CA 92078

Parkway Escondido 745-8640: The  
Hercules rock, Thursday through  
Saturday; the Heaters rock, Sunday  
and Monday; Planet rock, Tuesday  
and Wednesday.

Wooden Nickel, 13303 Poway  
Road, Poway 92064: Ron  
Morris, country, Thursday and  
Wednesday; Wild Fire, country,  
Friday and Saturday.

**Beaches**

Aimee's, Hotel La Jolla, 7706 Fay  
Avenue, La Jolla 92037: Mike  
Lams, contemporary, Tuesday  
through Saturday.

Atlantis, 2595 Ingraham Street,  
Mission Bay 92038: Darc  
Danish and Nichole, contemporary  
Thursday through Saturday; Cham  
Reaction, contemporary, Tuesday  
and Wednesday.

"Bahia Belle" at the dock, Bahia  
Hotel, 958 West Mission Bay Drive,  
Mission Bay 92038: Main Street,  
contemporary music for dancing,  
Friday and Saturday.

Bahia Hotel, 958 West Mission Bay  
Drive, Mission Bay 92038: Mark  
Meadows, jazz, Tuesday through  
Saturday; Cheatham's Jazz Quartet,  
jazz, Sunday; Plum for Buddy  
Reed, Tuesday through Saturday;  
Bob MacLeod, Sunday and  
Monday.

Beach Club, 1921 Bacon Street,  
Oceanside 92057: Scarlett,  
rock, Thursday and Wednesday; the  
Source, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla  
Village Drive, La Jolla 92037:  
The Twentones, rock, Wednesday  
through Saturday; the Starmakers,  
recorded music and video audience  
participation presentation, Sunday  
through Tuesday.

Catamaran Hotel, 3999 Mission  
Boulevard, Mission Beach 92038:  
1081: Forward Motion, Top 40  
dance music, Tuesday through  
Saturday.

Chuck's Steak House, 1250  
Prospect Street, La Jolla 92037:  
5325: Most Valuable Players, jazz,  
Wednesday through Saturday.

Elarika, 7955 La Jolla Shores  
Drive, La Jolla 92037: Eddie  
Harris, jazz, Tuesday through  
Saturday; Bob Long, jazz piano,  
Sunday and Monday.

Halcyon, 4258 West Point Loma  
Boulevard, Loma Portal 92055:  
Six Lines Up, rock, Thursday  
through Saturday; the Londons,  
Sunday and Monday; X-E-L, rock,  
and the Hercules, rock, Tuesday;  
the Hercules with Johnny Almond, rock,  
Wednesday.

Hilton Hotel, Carlsbad, 1775  
East Mission Bay Drive, Mission  
Bay 92038: The People Movers,  
contemporary, Wednesday through  
Saturday; Triple Play,  
contemporary, Sunday through  
Tuesday.

Hotel del Coronado, 1550 Orange  
Avenue, Coronado 92026: The  
Eklektiks, contemporary, Tuesday  
through Saturday.

Islandia Hotel, Supper  
Club/Lounge, 1441 Quivera Road,  
Mission Bay 92034: Peter  
Robberecht, piano variety, Tuesday  
through Thursday happy hours, the  
Peter Robberecht Trio, variety  
including classical and Top 40  
music, Friday and Saturday.

Joe Murphy's, 4302 Mission  
Boulevard, Pacific Beach 92027:  
3200: Ivo Facts, rock, Thursday  
through Saturday; the J's  
featuring Kenny Morill, vintage  
rock, Sunday and Monday; the  
Heaters, rock, Tuesday and  
Wednesday.

La Valencia Hotel, 1132 Prospect  
Street, La Jolla 92037: Bob  
MacLeod, piano and vocal variety,  
early evening Tuesday through  
Saturday.

Le Chateau, 5040 Newport Avenue,  
San Diego 92109: The

# HALCYON

4258 W. Point Loma 225-9559

Thursday-Saturday, March 21-23

## Give lines up



Every Sunday  
**RESTAURANT**  
**EMPLOYEES' NIGHT**

If you work in a restaurant or bar just wear your  
establishment's T-shirt or bring pay stub with you  
**NO COVER CHARGE**  
\$1.25 beer, wine & well drinks all night

This week:  
**THE LONDONS**

Monday, March 25  
**THE LONDONS**

Tuesday, March 26 and every Tuesday night  
**9IX-FM & THE HALCYON**

present  
"The alternative to boredom"

**ORIGINAL MUSIC**  
**SHOWCASE NIGHT**

This week featuring  
**N.E.L. & THE HERODES**

Hosted by 9IX-FM's Bryan Jones  
**9IX HAPPY HOUR FROM 6-9 PM**

Hors d'oeuvres  
914 Long Island Iced Teas, 916 Schnapps shooters  
\$1.91 potato skins

**TRINA CONTEST** conducted by Bryan Jones for prizes,  
trips, dinners, movie & concert passes.

Wednesday-Saturday, March 27-30

Direct from Yuma  
**THE HERODES**

with sax great  
**JOHNNY ALMOND**

**"KING ME"**  
**NIGHT**

Every Wednesday  
from 6 pm-12 midnight  
Little Kings beer — 2 for \$1.50  
or a Little Kings and  
a shot of Schnapps for \$1.50

**\$3.95 "EARLY BIRD"**  
**DINNER SPECIAL** **\$3.95**

Monday-Thursday, 5-7 pm  
choice of  
Fresh Red Snapper, Teriyaki or Hawaiian Chicken  
Soup or Salad, Vegetable, Baked Potato or Rice Pilaf  
"THE BEST KITCHEN SECRET IN TOWN"

Bring this coupon with you

Now accepting applications for the positions of  
Cocktail Waitress & Hostess — apply in person  
12-3 pm Monday-Friday



Ocean Beach, 222-5300.  
Thrillerbeat rock, Thursday  
through Saturday; the Blonde  
Blues Band, blues and rhythm and  
blues, Sunday and Monday; Horn  
Crossed, music of the Grateful  
Dead, Tuesday and Wednesday.

Loma Portal (formerly Redwood  
Inn), 2910 Nimitz Boulevard, Loma  
Portal, 224-3635; Edison Riggs,  
solo acoustic rock, Thursday; the  
Rock Review, Southern rock, Friday  
and Saturday; the Rockaways,  
contemporary, Tuesday and  
Wednesday.

McP's, 107 Orange Avenue,  
Coronado, 435-5280; Double Take,

contemporary, Thursday; Think  
You White Face, contemporary,  
Friday and Saturday; the  
Convertible, contemporary,  
Wednesday.

Mexican Village, 120 Orange  
Avenue, Coronado, 435-9221;  
Fecit, contemporary, Friday and  
Saturday; Piano bar, Jody Chess,  
Sunday through Thursday.

Monty Monty's, 3595 Sports Arena  
Boulevard, Loma Portal, 224-5596;  
Automatics, rock, Thursday  
through Saturday; Circles, rock,  
Sunday and Monday; Ipo Facts,  
rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue,

Coronado, 435-9600; Live music,  
Friday and Saturday; call club for  
information; talent night with Killy  
Killer, Sunday.

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

926, 926 Tanager Street, Pacific  
Beach, 488-7400; Phil Hecker,  
classical guitar, Friday and  
Saturday.

Old Pacific Beach Cafe, 4287  
Mission Boulevard, Pacific Beach,  
270-7522; Ella Ruth Pagge, jazz  
and blues, Thursday through  
Saturday.

Saturday; Fatherhood, jazz, Sunday;  
Jazz rock, Monday and Tuesday;  
the Five Card Lowes, blues and  
rhythm and blues, Wednesday.

Rusty Pelican, 4340 La Jolla  
Village Drive, La Jolla, 433-1272;  
The Little Big Band, jazz and R&B  
40 dance music, seven nights.

The Salton House, 1970 Quiviera  
Road, Marina Village, 223-2234;  
S&L, Southern contemporary,  
Wednesday through Saturday; happy  
hours.

Sandtrap Lounge, 2702 North  
Mission Bay Drive, Mission Bay,  
274-3314; Ed Ellis and Tapestry,  
jazz, nostalgic blues, and

contemporary, Thursday through  
Saturday and early evening Sunday.

Spice Rock Restaurant, 4315  
Mission Boulevard, Pacific Beach,  
483-7666; Robert Wetzel, classical  
guitar, Wednesday through  
Saturday.

Tablas Flamenco Nightclub and  
Restaurant, 3567 Del Rey Street,  
Pacific Beach, 483-2703; Live  
flamenco music and dancing, 7:30  
and 9:30 p.m., Wednesday,  
Thursday, and Sunday; 7:30, 9:30,  
and 11:30 p.m., Friday and  
Saturday.

Texas Teahouse, 4970 Voltaire  
Street, Ocean Beach; Tom "Cat"

Courtney, blues, Thursday; Chuck  
Bolt, blues, ballads, and rock,  
Tuesday and Sunday.

Top of the Cove, 1216 Prospect  
Street, La Jolla, 454-7779; Mel  
Gross, jazz piano, early evening  
Monday and Tuesday.

Upstart Crow and Co., Seacross  
Square, 4475 Mission Beach  
Boulevard, Pacific Beach, 272-  
8990; Tom Barkley, classical guitar,  
Friday evening; David and  
Francesca Savage, light classical  
music, Sunday brunch.

Vacation Village Hotel, Bay

Lounge, Vacation Isle, Mission Bay,  
274-4630; Shine It On,  
contemporary, Tuesday through  
Saturday; Laura Springer, jazz and  
contemporary piano and vocals,  
Sunday and Monday.

Victor's, 1403 Roscam Street,  
Point Loma, 226-1871; Upstairs:  
Paul Eastland, Top 40 variety,  
Friday and Saturday; Downstairs:  
Gary Cesna and Frankie Perlin,  
contemporary, Friday and Saturday  
through Thursday.

Windrose, 1935 Quiviera Road,  
Marina Village, Mission Bay Park,  
223-2335; The Reflectors, rock,  
Wednesday through Saturday.

## San Diego North

The Abilene Country Saloon,  
Town and Country Hotel, 500 Hotel  
Circle North, Mission Valley, 291-  
7131; Jesse Daniels and Handera,  
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, 561-8022;  
The Real Farmers, rock, rockabilly,  
and country rock, Wednesday  
through Saturday, with True  
Believers, rhythm and blues and  
rock, Friday; the Electric Sons,  
rock, Saturday, and Everett King's  
Modern Rhythm, blues and rhythm  
and blues, Wednesday; Planet,  
country, Tuesday through Saturday;  
country dance lessons, Tuesday  
through Thursday.

The Blue Bayou Lounge, 2537

Clairemont Drive, Clairemont, 276-  
0965; Jimmy Nixon and  
Downhome, country, Friday and  
Saturday; get your rock soft with  
Jarrett, Thursday and Sunday.

Bogey's, 5353 Mission Valley  
Center Road, Mission Valley, 297-  
8061; Ella Ruth Pagge, jazz and  
blues, Sunday.

Bonbury's, 9906 Mira Mesa  
Boulevard, Mira Mesa, 578-8666;  
Chaser vintage rock, Thursday  
through Saturday.

Cafe in the Valley Restaurant, 911  
Camino del Rio South, Mission

## The Bar Everyone's Talking About Has Something Special For You!



### OUR ENTERTAINMENT SCHEDULE

During happy hour, Monday-Friday,

4-9 p.m.

Joe Azarello

Jose Caraba

Joe Azarello

& Poems

**Harry's**  
EST. 1964

339 W. Broadway



## CALIFORNIA TRANSFER

Great dance band • Through April 6

Anthony's

**Harborside**  
232-6358

# BODIES

Tonight, March 21  
**COTTONWOOD  
COWJAZZ** with special guests

Friday, March 22

**ELECTRIC SONS** plus  
**ROOSTERS**

Saturday, March 23

**STORM** and  
**LAWS OF MOTION**

Sunday, March 24

**COWJAZZ** at 5:30 pm plus  
**MILLENNIUM** at 9 pm  
**FREE BUFFET**

Monday, March 25

**EPISODE 10: "Bruce Tells Don's Story at Bedtime"**  
**EVERETT KING'S MODERN RHYTHM**

*NOTE: serenity & fraternity jammers welcome all week*

Tuesday, March 26

**RIMSHOTS**

Wednesday, March 27

**SERIOUS GUISSE**

**DRINK SPECIALS 6-10 PM, \$1.00 WELL & BOTTLE BEER**

COMING UP:

March 28: **D-FENDENTS and THE CHARMS**  
March 30: **THUNDERBOLT THE WONDERCOLT,**  
**CINDY LEE BERRYHILL and ROBIN RENNEL**

March 31: **GREEN RIVER BAND**

April 1: "April Fool's Day" with **EVERETT KING'S MODERN RHYTHM**

April 2: **CARLOS GUITARLOS BAND**

April 3: **ACCESSORIES**

April 10: **STEVE GRIFF & THE "E" TICKET ROLLERS**

April 19: **MOJO NIXON & SKID ROPER**

6149 University Avenue • 583-5700



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.  
**794-9010**  
500 Hotel Circle North, Mission Valley

**Crystal T's  
Emporium**

A FILM BY JONATHAN  
BY DEMME AND TALKING  
HEADS

# STOP MAKING SENSE

91% SAN DIEGO'S ROCK ALTERNATIVE



PRESENT  
"STOP MAKING SENSE"  
TALKING HEADS PARTY

TONIGHT THURSDAY MARCH 21 • 7 PM  
SPECIAL GUEST D.J. BRIAN JONES WITH LOTS OF STOP MAKING SENSE SURPRISES  
AND GIVEAWAYS

**THE MANNIKIN**  
THE ALTERNATIVE NIGHTCLUB

945 GARNET AVE., PACIFIC BEACH  
276-4653 • 7 NIGHTS A WEEK

THE FILM STOP MAKING SENSE OPENS FRIDAY MARCH 22 AT THE  
GUILD THEATRE HILLCREST

**Jazz Dancing**  
Tuesday through Saturday

Coral McFarland & the Art Resnick Trio

**PORTHOLE  
Lounge**  
9 pm to 1 am

**Holiday Inn**  
San Diego Embarcadero

Now appearing Tuesday-Saturday

*The fabulous*  
**Spud Brothers**

No  
cover  
charge

Hit songs of the '50s-'70s  
arranged for the '80s

Also appearing Sunday & Monday  
**BILL BRACKETT**  
The funniest one-man show in town

**DOC  
MASTERS**  
in the  
Shelter Island  
Marina Inn

**McP's**, 1107 Orange Avenue,  
Coronado, 435-5280; Double Take,

**Mexican Village**, 1200 Orange Avenue, Columbus, 315-1800.

Friday, contemporary. Friday and  
Saturday. Piano by J. Jose & Hess.  
Sunday through Thursday.

**Money Money's** (350) Sports Arena  
Hollywood, Los Angeles, 1982/83  
Automatics, rock, Thursday  
through Saturday, Circles, rock,  
Sunday and Monday, Tony Hunter

**Mulvaney's**, 1031 Orange Avenue

Connecticut, 100,000+ Long Island Sound and Saturday call club for information. Talent night with Kelli Kuebler, Sunday.

**Mulvaney's, 4200 Mission Boulevard, Pacific Beach 92161**  
7,181 total items, mostly new, by style and original. Thrifts for Thrifters.

926, 926 Ingersoll Street, Pacific  
Beach 488 Town and Country  
class, 926 Ingersoll Street  
Saturday

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 270-7322; Ella Ruth Poggey, jazz and blues, Thursday through

**Rusty Pelican, 13301 La Bolla  
Village, La Bolla 133121.  
Hatched egg-laid on sand trap  
10/16/1950. Seven nights.**

**Sandtrap Lounge**, 2702 North Mission Bay Drive, Mission Bay, 274.3114. Ed Ellis and Tapestry: jazz, nostalgic blues, and

**Spice Rack Restaurant, 4415**  
Mission Boulevard, Pacific Beach.

**Tablao Flamenco Nightclub and Restaurant**, 1007 Third Ave. S.W., Seattle

Pacific Beach, 484-2700. Live  
clams, oysters, and clams, 7:30  
and 9:30 p.m. Wednesday,  
Thursday, and Saturday, 7:30-9:30.  
11th Avenue, San Diego.

**Texas Teahouse**, 4970 Voltare Street, Ocean Beach; Tom "Cat"

Courtney, blues. Thursday: Chuck  
Relf, blues, ballads, and rock.  
Tuesday and Sunday.

**Top of the Cove,** 1216 Prospect Street, La Jolla, 92037. McI Good, jazz piano, early evening Monday and Tuesday.

**Upstart Crow and Co.,** Seacrest Square, 4475 Mission Beach Boulevard, Pacific Beach. 272-89900. Tom Barkley, classical guitar, Friday evening; David and Francesca Savage, light classical music, Sunday brunch.

**Vacation Village Hotel, Bay**

Lounge, Vacation Isle, Mission Bldg.  
274-4630; Shun-It On,  
contemporary, Tuesday through  
Saturday; Laura Springer, 322 and  
contemporary piano and vocals,  
Sunday and Monday.

**Victor's**, 1403 Rossetans Street, Pomf Loma, 226-1871. Upstairs: Paul Eastland, Top 40 variety. Friday and Saturday: Downstairs: Gary Cessa and Frankie Ferlin, contemporary, Friday and Saturda

**Windrose**, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The Reflectors, rock, Wednesday through Saturday.

**San Diego North**

**The Abilene Country Saloon,**  
Town and Country Hotel, 5000 Hotel  
Circle North, Mission Valley, 291-  
7131. Jesse Daniels and Bandera,  
country, Tuesday through Saturday,  
country dance lessons, Tuesday  
through Thursday.

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

**Racehamal**, 50222 Clairmont Mesa  
Bowlend, Kearny Mesa • 602.502.2222  
The Beat Farmers, rock, rockabilly  
and country rock, Wednesday,  
through Saturday, with Truc  
Believers, rhythm and blues and  
rock, Friday, the Electric Sons,  
rock, Saturday, and Everett Kings  
Modern Rhythm, blues and rhythm  
and blues, Wednesday, Planet  
rock, and the Brother Young Band,  
rock, Sunday. Johnny Winter, blues,  
rhythm and blues, and rock,  
Tuesday.

**The Blue Bayou Lounge, 2037**

**Hogey's**, 3153 Mission Valley Center Road, Mission Valley, 297 8301. F.R. Ruth Piggy, jazz and blues, Sunday

**Bambury's, 1900 Mira Mesa Boulevard, Mira Mesa, (781-866-0001)**  
Chaser, vintage rock, Thursday

**Cafe in the Valley Restaurant, 911**  
Camino del Rio South, Mission

**The Bar Everyone's Talking About  
Has Something Special For You!**



**OUR ENTERTAINMENT  
SCHEDULE**  
During happy hour Monday-Friday,  
4:30-7:30  
**JOE AZARELLO**  
Evenings,  
Monday-Wednesday 7:30-11:30  
**JOE CARABA**  
Sundays 8:00-11:30  
**JOE AZARELLO  
& POEMS**  
10:00-11:30

**Harry's**  
BAR

**339 W. Broadway**  
between 34th & 35th Street, 2nd Floor  
Next to the Hotel New Yorker

Meet me at Harry's



**CALIFORNIA TRANSFER**  
Great dance band • Through April 6

*Anthony's*  
**Harborside**  
232-6358

A FILM BY JONATHAN DEMME AND TALKING HEADS

STOP  
MAKING  
SENSE

91X SAN DIEGO'S ROCK ALTERNATIVE  
AND

THE MANNIKIN  
PRESENT

"STOP MAKING SENSE"  
TALKING HEADS PARTY

TONIGHT, THURSDAY, MARCH 21 • 7 PM  
SPECIAL GUEST D.J. BRIAN JONES WITH LOTS OF "STOP MAKING SENSE" SURPRISES  
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945 GARNET AVE., PACIFIC BEACH  
276-4653 • 7 NIGHTS A WEEK

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GUILD THEATRE, HILLCREST

# BODIES

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**COTTONWOOD** with special guests  
**COWJAZZ**

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Friday, March 22  
**ELECTRIC SONS** plus  
**ROOSTERS**

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Saturday, March 23  
**STORM** and  
**LAWS OF MOTION**

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Sunday, March 24  
**COWJAZZ** at 5:30 pm plus  
**MILLENNIUM** at 9 pm  
**FREE BUFFET**

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Monday, March 25  
**EPISODE XI: "Travis Telfer Tells His Story at Bedtime"**  
**EVERETT KING'S MODERN RHYTHM**  
SBSL women and infatigable summerers welcome all week

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Tuesday, March 26  
**RIMSHOTS**

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Wednesday, March 27  
**SERIOUS CUISE**

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

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**COMING UP**

March 28... **D-DEFENDENTS and THE CHARMIS**  
March 30... **THUNDERBOLT THE WONDERCOLT,**  
**CINDY LEE BERRYHILL and ROBIN HENKEL**  
March 31... **GREEN RIVER BAND**  
April 1... **Acari Road's Day with EVERETT KING'S MODERN RHYTHM**  
April 2... **CARLOS GUITARLOS BAND**  
April 3... **ACACUS GRILL**  
April 4... **STEVEN FRISK and THE "E" TICKET ROLLERS**  
April 19... **MOJO NIXON & SKID ROPER**

**6149 University Avenue - 583-5700**



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.

294-0010

500 Hotel Circle North, Mission Valley

**Crystal T's  
Emporium**

**Jazz Dancing**  
Tuesday through Saturday




Coral McFarland & the Art Resnick Trio

**PORTHOLE**  
*Leunge*  
9 pm to 1 am

**Holiday Inn**  
San Diego Embarcadero

Now appearing Tuesday-Saturday

*The fabulous  
Spud Brothers*



No  
cover  
charge

Hit songs of the '50s-'70s  
arranged for the '80s

---

Also appearing Sunday & Monday


**BILL BRACKETT**

The funniest one-man show in town

---

*Doc  
MASTERS*

in the  
Shelter Island  
Marina Inn  
223.2572







Island Drive, Harbor Island, 297-1673; Delene, contemporary, Friday and Saturday.

**Big Dick's**, 3315 Fairmount Avenue, 294-0209; Eclectic, blues and rock, Sunday.

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

**Roddes**, 6149 University Avenue, East San Diego, 583-5700; Cottonwood, country rock, and Cow Jazz, country swing, Thursday; Electric Sons, rock, and the

Roosters, British invasion rock, Friday; Storm, Latin jazz fusion, and Laws of Motion, rock, Saturday; Cow Jazz, country swing, 5:30 p.m., and Millennium, rock, 9 p.m., Sunday; Everett King's Modern Rhythm, blues and rhythm, Tuesday; Serious Guitars, rock, Wednesday.

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

**Cafe Vienna**, 3619 College Avenue, 265-1446; Roland Klotz, ather music and German music sing-

along, 6-10 p.m., Friday and Saturday.

**The Chocolate Affaire Gourmet Restaurant**, 806 West Washington, Mission Hills, 298-1211; Minette's, Celtic harp, folk singing and guitarist, Friday and Saturday; Linn Hall, Latin harp, Sunday; Novel, traditional harpist, Wednesday.

**The Cow-Cow Club**, 4383 University Avenue, 283-8213; Ken Wilkins, contemporary, Friday through Sunday.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island, 273-2572; The Spud Brothers, rock and comedy, Tuesday through Saturday;

Bill Brackett, comedy and music, Sunday and Monday; Dining room piano bar, Kean Melton, Thursday and Wednesday; Steve Dunn, Friday through Sunday; and Tuesday.

**Dookies**, 4253 El Cajon Boulevard, East San Diego, 283-4581; Piano bar: Paul Gregg, Tuesday through Saturday; Patti Givens, Sunday and Monday.

**Drowny Maggie's**, Thirty-first and University, North Park, 298-8584; San Diego Storytellers, tall tales and folk stories, 7 p.m., Thursday; the Paradise Street Band, Irish music, Friday; Ragge Dagle, traditional, jazz, and swing.

Saturday; Pico Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday, Old Time Host, Monday; the Slams Gael, Celi Hand, Irish music, Tuesday; Lethy Curtis, folk, Wednesday.

**The Four Lounge**, 421 University Avenue, Hillcrest, 295-8282; Judy Deyle and Deborah Rice, jazz, Thursday; Cottonmouth D'Arcy and the Jazz Vipers, featuring Chris Norris, jazz, Friday; the Jaime Moran Trio, Latin jazz, Saturday evening and 4-8 p.m., Sunday; Greg Glover, contemporary, Monday; Barbara Casler, contemporary, Tuesday and Wednesday.

**Pat City/China Camp**, 2137 Pacific Highway, downtown, 222-0606; Harvey and the 52nd Street Jive, jazz, Thursday through Saturday.

**Holiday Inn/Embassy**, Port Hole Lounge, 1355 North Harbor Drive, downtown, 222-0601; Coral Thuet and the Art Resnick Trio (Art Resnick, Billy Mintz, and Connor Huggins), jazz, Tuesday through Saturday.

**Holly's Inn**, 4246 University Avenue, 284-5834; Gary Sherwood, contemporary, Friday and Saturday; sax and piano sing-along, Sunday.

**Hotel San Diego**, 339 West Broadway, downtown, 234-4221; Harry's Bar, John Engler, contemporary, Thursday through Saturday; Joe Azarelo and Pwens, jazz, Sunday; Joe Caraba, contemporary, Monday through Wednesday; Joe Azarelo, jazz, Monday through Friday happy hours.

**Imperial House**, 503 Kaimosi Street (at Park Boulevard), Hillcrest, 234-3525; Wayne Jure, jazz, Tuesday through Saturday; with the Imperial House Opera Singers, Wednesday; Wayne Jure and Hank Young, jazz, Friday and Saturday; Benci Gali, piano and vocals, Friday happy hour.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8066; The Invaders, contemporary music for dancing, Tuesday through Sunday.

**Le Maison**, 3581 Fifth Avenue, Hillcrest, 284-0119; Lane Hall, Latin American harp, Friday; Miles Monier, classical guitar, Saturday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-0017; King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Pull Circle, rhythm and blues and swing, Tuesday and Wednesday.

**Mona Lisa Restaurant and Cocktails**, 2061 India Street, downtown, 234-4893; Guy and Jackie and guests, Italian songs, pop standards, and opera, Saturday.

**Our Place at Milken's**, 2424 Fifth Avenue, Hillcrest, 232-1773; The Joe Martin Quartet, jazz, Friday and Saturday and hearing 2 jam session, 5-9 p.m., Sunday.

**Patrick's II**, 428 F Street, downtown, 233-3077; Pro Brigham Preservation Band, Broadway jazz, early evening/Thursday; Rockola, Beatles music and oldies, Friday and Saturday; Sugar Jazz, jazz, Tuesday; the Sy Ramey Trio, Dixieland jazz, Wednesday.

**Reuben E. Lee's**, 880 Harbor Island Drive, Harbor Island, 291-1570; Fortune, Top 40 dance music, Thursday through Saturday.

**The Rock Palace**, 3465 El Cajon Boulevard, 563-1066; Raven Mad, rock, Aerosmith, rock, and Rival, rock, Thursday; the Wallflowers, rock, the Morelocks, rock, and the Pungent, rock, Saturday; Generic Q, rock, and the Splatters, rock, Tuesday.

**Sheraton Harbor Island**, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900;

The Mar Delis, vintage rock, Tuesday through Saturday; the Ducktail Revue, vintage rock, Friday happy hour.

**Sheraton Harbor Island West**, 1590 Harbor Island Drive, Harbor Island, 291-4400; Michael Palsland, classical piano, Sunday through Wednesday.

**Sternwheeler Showboat**, at the dock, 1066 North Harbor Drive, downtown, 298-8066; The Sacramento Trio, contemporary, Tuesday through Saturday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9110; Dusty and Melissa,

contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

**Tilton**, 6011 El Cajon Boulevard, East San Diego, 583-3240; Fathnager, jazz, Thursday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 589-1070; Pastlane, rock, Thursday through Saturday; live rock, Sunday through Tuesday, call club for information; the Us band, rock, Wednesday.

**Tuba Man's**, 2551 University Avenue, North Park, 295-9426; Live music, Friday through Sunday.

call club for information.

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

**Yakoni**, 4278 University Avenue, East San Diego, 284-9310; Live music, Thursday through Saturday; call club for information.

## East County

**Antonio's Hacienda**, 700 North Johnson, El Cajon, 442-9827; Lennie Hutson and Dusty Best, contemporary, Friday and Saturday.

**Blarney Stone Two**, 7059 El Cajon Boulevard, College area, 463-2263; Brian Connolly, Irish music, Tuesday through Sunday.

**The Boondocks Restaurant**, 8320 Parkway Drive, La Mesa, 465-3660; Randy Beecher, contemporary, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

**Ball and Bear**, 690 North Second Street, El Cajon, 440-5757; Chain Reaction, contemporary, Thursday through Saturday; Headband, rock, Wednesday.



**Harvey & the 52nd Street Jive**  
Harvey & the 52nd Street Jive is San Diego's premier swing-jazz group. Featuring dynamic lead singer Harvey Williams, the group plays knock-out medleys from the '30s and '40s. Thursday 8 pm-12 midnight, Friday & Saturday 9 pm-1 am UNDER THE BEEM LIGHTS OF

For dinner reservations phone 232-0606 Pacific Highway & Hawthorn

fat city

★ SEE WHY AFTER DARK WAS VOTED #1 ★  
17 and up

**AFTER DARK NIGHTCLUB**

★ FRIDAY & SATURDAY ★  
The party of Southern California. Join the crowd with top-rated DJ TY ALEXANDER. Plus you'll receive a special pass to come on Sunday for \$1.00. Every Wednesday night — by far San Diego's Hottest Happening!

★ LADIES' NIGHT ★  
FREE FOR THE LADIES! Every Wednesday night

\*\*\*\*\* SOMETHING NEW IN SAN DIEGO \*\*\*\*\*  
★ GENTLEMEN'S NIGHT ★  
Thursday 200. SPECIAL MACHO MAN CONTEST — Ladies you'll be the judge. Macho men win \$50 cash plus other great prizes for runners-up. 17 Corner Midway & E. Valley Pkwy., Escondido (1 mile east of I-15) 17 & UP OPEN WEDNESDAY-SUNDAY 8:30 UNTIL 7 741-6855 & UP

**Pat City/China Camp**, 2137 Pacific Highway, downtown, 222-0606; Harvey and the 52nd Street Jive, jazz, Thursday through Saturday.



**SHOOTERS**

TAKE OUR BEST SHOT.  
Shooters is La Jolla's newest watering hole. It's a new way to enjoy your favorite libation from the most imaginative drink menu in town. And it's the home of the \$1 Cheddar-burger, the Burger that Won La Jolla.

BETTER THAN A FREE DINNER HAPPY HOUR.  
Monday through Friday, 4:30 to 6:30 p.m., you can skip dinner and the check, at one of the most sumptuous Happy Hour spreads in town.

Hot Dogs and Hamburgers  
Live with the wind with two of San Diego's favorite pastimes.

Play Your Own Sherry Music  
Live with the wind with two of San Diego's favorite pastimes.

Tapas Bar  
A 50+ variety of tapas with live music.

The Sushimani  
Club House  
Exotic dishes of live with live music.

Pizza  
Friday  
Live with the wind with two of San Diego's favorite pastimes.

**Serious about synthesizers & sound? So are we!**

from the people who fix them, we bring you...

Now in stock  
The Emulator II • Prophet 78  
Sequential Multi-track • The new Sequential Max  
Korg Poly 61M \$799 • Korg DW6000—coming soon  
Electro Voice SH1502 speakers \$375 •  
Electro Voice FM1502 Floor Monitors \$425  
ATM 41 mics \$119 • ATM 63 mics \$109

We have the most comprehensive selection of midi software & hardware including Passport, Sequential, Music Data, Cherry Lane, Dr. T., J.L. Cooper and Korg. Midi updates available for a wide selection of non-midi keyboards.

Largest selection of used keyboards & synthesizers in San Diego including Oberheim, E-MU, Roland, 360 Systems, Moog and more.

We are the factory authorized warranty repair station for over 90 brands of musical equipment. call us with your repair and modification questions.

**Musicians Repair Service**  
3089 54th St. (1 mile so. of University)  
583-7851

**COUNTRY TWO-STEP FASHION AUCTION**

**WEDNESDAYS**  
★ CASH PRIZES  
Awarded every Wednesday Night to the couple with the best two-step!  
★ 1st PLACE  
Will receive \$50 and an invitation to the finals on May 16th  
★ 2nd PLACE  
Will receive \$25 and a chance for a First Place win in the following weeks  
★ FINALS  
The winning couple in the finals will receive \$200 for First Place and \$100 for Second Place.

**THURSDAYS**  
Every Thursday Night Gemini Fashions presents Country Fashion Auctions at 8:30 and 9:45. Brand new contemporary fashions and western apparel will be auctioned to the highest bidder. Great opportunity to complete your wardrobe at unbelievable prices.

Located at the Town & Country Hotel 500 Hotel Circle North 291-7131

**ABILENE**  
The Nightclub for Western San Diego!

**Atlantis Lounge**  
Tuesday through Saturday featuring **Darci Daniels & Niteline** through March 23

**Chain Reaction**  
March 26 through April 20

on Mission Bay next to Sea World 226 3888



**Calyson Lounge**, 975 Greenfield Avenue, El Caim, 440-9526; a.n. Merit, contemporary, Friday and Saturday.

**Carlton Oaks Country Club**, 9230 Inwood Drive, Santee, 448-4242; Darrell Ray, piano variety, Friday and Saturday.

**Casa Don Diego**, 6547 Coronado, Santee, 448-7626; Gary Ramon, top 40, blues, and country, Friday and Saturday.

**Circle D Corral**, 1013 Broadway, El Caim, 441-7443; Country, Casanova country, Tuesday through Saturday; Jerry Rhee and a Touch of Country, country, Sunday; clogging lessons, Monday and Tuesday.

**Coo-Coo's Nest**, 12247 Woodside Avenue, Lakeside, 442-2200; Dale Parnon, piano variety, Friday and Saturday.

**Dock's Landing**, 1185 East Main Street, El Caim, 442-0258; Jerry Hanchard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

**Dora's**, 13322 Business Highway Eight at Los Coches, El Caim, 443-2444; Country, blues, country, Friday and Saturday.

**Dora's West**, 5286 Baltimore Drive, La Mesa, 462-0533; Southern Comfort, country, Tuesday through Saturday; Country, blues, country, Sunday and Monday.

**East Coast**, 6705 17<sup>th</sup> Ave, Boulevard, 297-7332; Nubia, jazz, Thursday through Saturday.

**El Amigo Plaza**, 1310 Broadway, El Caim, 442-0537; Linda Ray and the Great Canyon Band, country, Sunday through Wednesday.

**Elmo Springs Inn**, 15505 Highway 80, El Caim, 443-9508; Laredo, country, Wednesday through Sunday.

**George Joe's Restaurant**, 9586 Murray Drive, La Mesa, 469-6158; Greg Glover, contemporary, Friday and Saturday.

**Horseshoe Tavern**, 7664 Broadway, Lemon Grove, 469-6344; The Smith Brothers, country and contemporary, Friday, Saturday, and

Sunday; a sin session, 7:30-11:30 p.m., Sunday.

**Kentucky Stud**, 11377 Woodside Avenue, Santee, 448-3402; Oklahoma Sound, country, Thursday through Sunday.

**Lakeside Hotel**, 9910 River Street, Lakeside, 443-9591; The Shadow Riders, country, Friday and Saturday.

**La Posada del Sol**, 8238 Parkway Drive, La Mesa, 462-2640; Jerry Rhee and a Touch of Country, country, Wednesday through Saturday.

**Legends**, 2754 Alpine Boulevard, Alpine, 445-5545; Live country music, Friday and Saturday; call club for information.

**Live Oak Springs**, Old Highway 80 Boulevard, Jacumba, 766-4288; Cottonwood, country, Saturday.

**Lorenzini**, 596 Broadway, El Caim, 442-9008; Pick N' Woe with Gerrie Woe, contemporary, Tuesday through Saturday; Pro Brigham Preservation Band, Broadway jazz, Sunday and Monday.

**Magnolia Mahoney's**, 8861 Magnolia Avenue, Santee, 448-3001; Flower, rock, Friday and Saturday.

**Mama's Mink**, 333 East Main Street, El Caim, 442-5573; Rocky Kretzer and the Big Oak Ranch Band, country, Wednesday through Saturday.

**Marie Callender's**, 6950 Alvarado Road, La Mesa, 460-1910; Acoustic Music, popular and American folk music, Tuesday.

**Mr. Bill's Backroom Saloon**, 399 North Magnolia, El Caim, 447-4500; Duet and Gary, country and oldies, Thursday and Wednesday; Lee and Jack, country and oldies, Friday and Saturday; get your rock on with Jarrett, Sunday.

**Nite Owl East**, 667 North Mollison Drive, La Mesa, 465-5325; Network, rock, Tuesday through Saturday.

**Our Favorite Place**, 8640 Mission Gorge Road, Santee, 449-0060; Crossover, contemporary and country rock, Friday and Saturday, Sunday and Monday.

**Park Place**, 1280 Fletcher Parkway, El Caim, 448-4111; Neon Vanilla, rock, Tuesday through Saturday; the Risk, rock, Sunday and Monday.

**Quince Lounge**, 5975 Severin Drive, La Mesa, 465-5325; Network, rock, Tuesday through Saturday.

**Van Winkle's**, 10055 Mission Gorge Road, Santee, 449-0060; Crossover, contemporary and country rock, Friday and Saturday, Sunday and Monday.

**Win Cody's Saloon**, 210 West Main Street, El Caim, 440-9247; Live contemporary and oldies, Thursday through Saturday evening and early evening Sunday.

**The Outpost**, 652 Grand Avenue, Spring Valley, 464-0007; John Ross, country, Thursday and Wednesday; Country Line, country, Friday and Saturday.

**The Os How Inn**, 9816 Campo Road, Spring Valley, 469-9016; Andy and Linda, contemporary, Tuesday through Thursday; Alton and the Os How Country Lads, country, Friday and Saturday.

music, Friday and Saturday, call club for information.

## South Bay

**Bull N' Stick**, 608 Palm Avenue, Imperial Beach, 429-5330; Miss 11 Meant, rock, Tuesday through Saturday.

**China Five Restaurant**, 569 H Street, Chula Vista, 426-5063; Juan Robles, contemporary, Thursday through Saturday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161; Gal Lee and Go for Broke, country, Wednesday through Saturday; the Duckall Revue, vintage rock, Sunday and Monday.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161; RPM, rock, Tuesday through Saturday; Neon Vinyl, rock, Sunday and Monday.

**Da Vinci's**, 626 E Street, Chula Vista, 427-8880; Tito and Augustine, contemporary, Wednesday through Sunday.

**Dock's Cocktails**, 317 Third Avenue, Chula Vista, 422-1569; Diana Gilman, country, blues, and variety piano, Wednesday through Saturday.

**Hungry Hunter/Imperial Beach**, 1141 Palm Avenue, Imperial Beach, 423-0933; Live Oak, contemporary, Thursday through Saturday.

**Hute's**, 1163 Palm Avenue, Imperial Beach, 423-4374; Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

**Joe's**, 415 Broadway, Chula Vista, 426-4828; Louie and Leslie, Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

**La Mare**, 1411 Highland Avenue, National City, 474-3222; Bruce 24-500, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7313; Four Star Country, country, Friday and Saturday.

country, Friday and Saturday.

**The Lantern**, 1322 Third Avenue, Chula Vista, 427-4200; Live music, Friday and Saturday, call club for information.

**Little Las Vegas**, 1770 Palm Avenue, Imperial Beach, 424-3754; The King's Men, ballroom dance music, Friday.

**Married**, 1680 Broadway at Main Street, Chula Vista, 429-8045; Colour Latino, Thursday through Saturday; with Los Lapos, Mexican cowboy music (mortef), Thursday; Musica, Latin and Top 40 dance music, Sunday, with Los Lapos, early evening Sunday.

**Oasis Bar**, 1121 Third Street, Chula Vista, 426-2977; Boulevard Express, country, Friday through Sunday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 479-2537; Wayne and Brian Eric and Al Holman, contemporary oldies, country, and comedy, Friday and Saturday.

**Zoralla's**, 603 Palomar Street, Chula Vista, 425-1626; The Trackers, Mexican jazz, Thursday through Sunday.

Chula Vista, 425-1626; The Trackers, Mexican jazz, Thursday through Sunday.

## PERFORMERS

Performers listings are compiled by Dan Levine. If you wish to be included, please call 285-8082. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## Rock & Roll

**Aircraft: Rock Palace**  
Automatics: *Mony Mon's*  
**The Beat Club: Outlaw Nightclub**  
**The Beat Farmers: Fast Channel**  
**The Belair Boys: Valley Top Restaurant**  
**The Bits Brothers: Naragun Inn**  
**Born Crossed: Le Chate**  
**Bowling for Larva: Sport**  
**Broken English: Jimmy's**  
**Brother Young Band: Fast Channel**

**Cat Tracks: Ralph and Eddie's**  
**Chorus: Barbary's**  
**Circles: Mulaney's/Scandals**  
**Mony Mon's**  
**The Curbs: Sport**  
**Dick DeBoutin: Le's**  
**Greenhouse**  
**The Duckall Revue: Sheraton**  
**Harbor Island: Country**  
**Harmon**  
**Electric Sons: Fast Channel, Indies**  
**Pathways: Brown Horse**  
**Star Lines Up: Highway**  
**Flower: Magnolia Mahoney's**  
**The Fourcrows: Rock Palace**  
**Freewill: Tiquila Flats**  
**The Fresh: Sport**  
**G.C. and Company: Sport**  
**Graphic: Vista Entertainment Center**  
**Generic Q: Rock Palace**  
**James Harmon Band: Fast Channel**  
**Tenure**  
**Headband: Bull and Bear**  
**The Heathers: Joe Murphy's**  
**Whiskey Flats**  
**Mulaney's/Whiskey Flats**  
**In Heroes: Whiskey Flats**  
**Redgum**  
**The Colours: Presque Lounge, Vista**  
**Entertainment Center**  
**Ipsa Facto: Joe Murphy's, Mony Mon's**

## TICKET EMPORIUM

**Iron Maiden**, Mar. 23  
**Depeche Mode**, April 1  
**Boyz n the B**, all games  
**REO Speedwagon**, April 2  
**Grateful Dead**, June  
April 13 & 14

If you don't see it listed call & ask. We are carrying tickets for all the major acts. Call for details. For Chicago, Springfield, 22 Top Culture Club, Cyni Lauper, Neil Diamond (soon), Duran Duran, Journey, 2000, Dana Ross.

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SATURDAY, March 23 — **ELECTRIC SONS**  
WEDNESDAY, March 27 — **EVERETT KING & THE MODERN RHYTHM**  
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The Jets featuring Kenny  
"Shredder" McHenry  
L.A.: To Love You, Me, Island  
Lounge  
Laws of Motion: Spirit, Backs  
The Lendones: Main, Hustling  
Nights  
Luna: Spirit  
Mar Del: Vacation Harbor Island,  
Island L.P. Tavern  
Millennium: Backs  
Miss P. Menon: Hall's, SSKA  
Morelocks: Back Palace  
N-L: Hustling  
Neon Vanilla: Park Place, Dance  
Nights  
Network: Bizarre Lounge  
New Men: Ron Bolton and Bruce  
Dallas: Carlos Murphy's  
Nimbus: Oh! Spirit

O.D. Corral featuring David  
Bradley: Back L.P. Tavern  
Planet: B. Today, Backs, Back  
Private Domain: Old L.P. Mar Cafe  
Prophet: Backs  
Quest: Nerve, Jim  
Riven Mad: Back Palace  
The Reflectors: B. Induce  
Edison Riggs: Loma Portal  
Sinsinote: Backs  
The Risk: Park Place  
Blah! Back Palace  
The Road Runner: McCall's  
Thrift: Backs  
Robyn Rance: Frisco Lounge, Vista  
Entertainment Center  
Rockola: Patricia's  
Rock Reviews: Loma Portal  
Rocle and the Screamer: Back L.P.  
Tavern

RPM: Amy, Machine  
Scarlett: Back L.P. Tavern  
Sensational: Nerve, Spirit  
Sergeant Slaughter: Nerve, Back  
Sisters Brothers: L.P. Tavern  
Serious Guise: Backs  
The Source: Back L.P. Tavern  
The Splatters: Back Palace  
The Spinal Brothers: Backs  
M. Jones: Backs, Backs  
The Thin Line: Spirit  
Thrillseeker: L.P. Tavern  
Toss: Old Pacific, Back L.P. Tavern  
Two Tones: Back L.P. Tavern  
Under Surveillance: Spirit  
Urban Umbrella: Spirit  
The Us Bands: Backs, Back  
Club

The Wallflowers: Back Palace  
Rick Wells Show: Back L.P. Tavern  
L.A.: Backs  
Johnny Winter: Back L.P. Tavern  
N.A. City: Backs  
Zuma: Spirit  
**Contemporary/  
Top 40**  
Ambition: L.P. Tavern  
Judy Ames: Backs  
Andy and Donna: Back L.P. Tavern  
Aria: Backs, Back L.P. Tavern  
Back Heat: Backs  
Baja Strings: Back L.P. Tavern  
Barker and Orr: Back L.P. Tavern

Carriers  
Randy Barber: Backs  
Restaurant, The Escape Lounge  
Kevin Green: To Love/Me, Backs  
Lennie Hudson and Dusty Best:  
Ambition's Hacienda  
John Ingram: Nerve, Backs  
The Invaders: "The Invader"  
Tony Irvine: Hungry  
Hunter/Rancho Bernardo  
Doe James, M. C. and Company:  
Jared's  
Jarrett: Blue Bayou Lounge, Me  
Bull's Backroom Saloon  
Peter Jay: Carriage House  
J.C. and Company: Backs  
Kitty Kieffer: Backs, Back L.P. Tavern  
Vibe Lenny: Backs  
Live Oak: Hungry Hunter/Imperial  
Ranch  
Louie and Loose Change: Backs  
Main Street: "Baba Belle"  
Midnight Delight: Backs, Back L.P. Tavern  
Donna Cote: Tom Ham's  
Lighthouse  
Carol Crawford: Back L.P. Tavern  
Daryl Daniels and Nitehouse:  
Atlanta  
Jesse Davis: Back L.P. Tavern  
Delene: Back L.P. Tavern  
Frank Dexter: To Love/Me, Backs  
George  
Double Take: Backs  
Dusty and Melissa: Tom Ham's  
Lighthouse  
East Coast: La Nave  
Paul Eastland: Backs  
The Elements: Back L.P. Tavern  
Ed Ellis and Tapestry: Back L.P. Tavern  
Encore: Back L.P. Tavern  
John Ingram: Back L.P. Tavern  
Feelin': Back L.P. Tavern  
Fortune: Back L.P. Tavern  
Forward Motion: Back L.P. Tavern  
440 (Kenneth Rice, Richard  
Cedarberg, Brian Bannock,  
and Chris Matthews):  
Montclair  
Friendship: Back L.P. Tavern  
John Gales and Sound Investment:  
Rancho Bernardo Inn  
Wayne and Bryan Gire and Al  
Haleman: Back L.P. Tavern

Greg Glover: George Joe's  
Restaurant, The Escape Lounge  
Kevin Green: To Love/Me, Backs  
Lennie Hudson and Dusty Best:  
Ambition's Hacienda  
John Ingram: Nerve, Backs  
The Invaders: "The Invader"  
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Doe James, M. C. and Company:  
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Bull's Backroom Saloon  
Peter Jay: Carriage House  
J.C. and Company: Backs  
Kitty Kieffer: Backs, Back L.P. Tavern  
Vibe Lenny: Backs  
Live Oak: Hungry Hunter/Imperial  
Ranch  
Louie and Loose Change: Backs  
Main Street: "Baba Belle"  
Midnight Delight: Backs, Back L.P. Tavern  
Donna Cote: Tom Ham's  
Lighthouse  
Carol Crawford: Back L.P. Tavern  
Daryl Daniels and Nitehouse:  
Atlanta  
Jesse Davis: Back L.P. Tavern  
Delene: Back L.P. Tavern  
Frank Dexter: To Love/Me, Backs  
George  
Double Take: Backs  
Dusty and Melissa: Tom Ham's  
Lighthouse  
East Coast: La Nave  
Paul Eastland: Backs  
The Elements: Back L.P. Tavern  
Ed Ellis and Tapestry: Back L.P. Tavern  
Encore: Back L.P. Tavern  
John Ingram: Back L.P. Tavern  
Feelin': Back L.P. Tavern  
Fortune: Back L.P. Tavern  
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440 (Kenneth Rice, Richard  
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and Chris Matthews):  
Montclair  
Friendship: Back L.P. Tavern  
John Gales and Sound Investment:  
Rancho Bernardo Inn  
Wayne and Bryan Gire and Al  
Haleman: Back L.P. Tavern

Steamboat Willie: La Hacienda  
Lounge  
Stevens and Lee: Backs  
Don Tension: The Bridge  
Thank You White Face: Backs  
Tito and Augustine: De Vito's  
Danny Topaz: Seven Seas Lodge  
Bert Torres: Standard Hotel  
Trade Secret: Back L.P. Tavern  
Triple Play: Back L.P. Tavern  
David Wilson and the Gathering:  
Rancho Bernardo Inn  
Ken Wilkens: Coo-Coo Club  
Loft Whimsy: To Love/Me, Backs  
Jinash Williams: Back L.P. Tavern  
The Younger Half: Backs

Mesa Circle D Corral  
Beat Farmers: Back L.P. Tavern  
Ron Bell: L.P. Tavern  
Boulevard Express: Oasis Bar  
Chaser: Back L.P. Tavern  
Cimarron: Back L.P. Tavern  
Dan Connor Band: Back L.P. Tavern  
Cottonwood: Live Oak Springs  
Backs  
Country Breeze: Back L.P. Tavern  
Country Casanova: Circle D  
Corral  
County Line: The Outpost  
Cow Jaws: Backs  
Crescent: L.P. Tavern  
Dakota: Backs  
Jesse Daniels and Banders:  
Back L.P. Tavern  
Dusty West: Back L.P. Tavern  
Firecracker: Stage Coach Inn  
Four Star Country: Landmark  
Cocktail Lounge  
Grand Central Station: Backs  
Rocky Kreutzer and the Big Oak  
Ranch Band: Back L.P. Tavern  
Red Lane and Ramblin' Fever:  
Back L.P. Tavern  
Laredo: Back L.P. Tavern

Gail Lee and Go for Broke:  
Country Breeze  
Lone Star Country: The Country  
Side Restaurant and Lounge  
Ron Morris: Back L.P. Tavern  
Dick Tanner and the Skillet  
Lickers: Back L.P. Tavern  
Dwayne Wall and Bobby Allen:  
Back L.P. Tavern  
Wild Fire: Back L.P. Tavern  
**Folk/Ethnic**  
Acoustic Music: Backs  
Callender's Back L.P. Tavern  
Bluegrass Etc.: Back L.P. Tavern

Southern Comfort: Back L.P. Tavern  
Stamper: Back L.P. Tavern  
Steer Crazy: Back L.P. Tavern  
Steppin' Out: Back L.P. Tavern  
Dick Tanner and the Skillet  
Lickers: Back L.P. Tavern  
Dwayne Wall and Bobby Allen:  
Back L.P. Tavern  
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# CURRENT MOVIES

premise, but this is a very well-told story about the making of a movie. California Blues is a very funny, well-told story about the making of a movie. California Blues is a very funny, well-told story about the making of a movie. California Blues is a very funny, well-told story about the making of a movie.

**Starmen**—Imagine the shock, a young Wisconsin widow, sleeping off an overdose of wine and home movies, awakes to find the living room all aglow, and a naked infant on

the couch, and a man in a suit, who is a very funny, well-told story about the making of a movie. California Blues is a very funny, well-told story about the making of a movie. California Blues is a very funny, well-told story about the making of a movie.

**Stop Making Sense**—Taking heads in a recent, directed by John Cazale. (Gulf from 3/22)

**The Sure Thing**—Only a poster of this is a SPANISH, tap on the dormitory walls, and a very funny, well-told story about the making of a movie. California Blues is a very funny, well-told story about the making of a movie.

**Topaz**—A high school teacher, hungry for a personal challenge, undertakes a debilitating training program to share of twenty-two pounds and enable him to face the most feared wrestler in the state who trains for his matches by turning up and down the stadium bleachers with a bag on his shoulders. The movie is a very funny, well-told story about the making of a movie. California Blues is a very funny, well-told story about the making of a movie.

**2010**—How strange that Peter Hyams would be entrusted to do a movie, produce, direct the sequel to 2001. Admirers of the Kubrick movie cannot have heard heart in the reflection that Hyams had always seemed happiest in his movies when someone was chasing someone, and at top speed, too. And in truth, 2010 turns out to be a bit of a letdown to look at (Hyams takes credit for most of the photography), but that seems far for the course in spaceship movies, as with prison and hospital movies. The larger truth is that the sequel doesn't disappoint. Much of the credit, presumably, should go to Arthur Clarke, who wrote the short story on which the first movie was based, then wrote the novelization of the film script, and now has been good enough to write a follow-up movie, before any of the other vultures could get in. The Cold War microcosm set up almost a good Soviet-American space mission to investigate the floating debris. U.S. Discovery while the Cold War down below heats up over some Central American missiles, in the latest tradition, a contemporary reality carried to a topical extreme. And on the way to a very traditional 1950s sci-fi, an extraordinary inspirational ending (Clarke it will be remembered, has been writing science fiction since the Golden Age). There are plenty of plot holes to pull you in and along. That cryptic last transmission from the previous voyage—"My God, it's full of stars"—is turned over and over to see if it will yield any meaning. Traces of philosophy, a sure sign of organic life, are depicted on one of Jupiter's moons. Ken Dillies, last seen in space in embryo form, begins to respond to his old acquaintances with the manner and message of a Jewish witness. "Something is going to happen. Something wonderful." And the official state of war declared on Earth for decades of teams of scientists to go to their separate villages. The Russians to stay aboard the ship that got them there, the Americans to retreat to their respective countries. The rewards for biling on these "hubs" are several sequences of tortuous suspense, and without anyone chasing anyone. Roy Scheider, John Lithgow, Helen Mirren, 1984.

**Wild Strawberries**—An eminent octogenarian, haunted by bad dreams and sad memories, travels through an eventful day and night and a painful review of his life, an ode to accepting an award at the day's end. One of Ingmar Bergman's best movies, starring Victor Sjöström, a noted Swedish director of the silent era, 1957.

**The Wind and the Lion**—Rashid, a Berber chieftain, kidnaps an American widow and her two children in far-off Tangiers, and Roosevelt, the cowboy President, sends the U.S. Marines to the rescue, double time. The vision of history is something a touch adolescent might have concocted, even handed, doing over his schoolbooks. What draws into view is often just the closest, steepest, a Moroccan prince looking every-eyed, on mounts of plumes, doing a forty-foot dive into an awning at the

first floor level. Still in the fleshing out or puffing up of the facts of the case, writer-director John Milius tries out a number of appealing and conflicting possibilities (all more or less remote) and the resulting movie has an interesting, elusive, over-the-top, it's partly idealization, partly glamorized, indulgent in back-dens, against the bright desert, or appearing

merely as a white spot to target range to sparring session to Yellowstone hunting party to a private number of reference to the text of a stuffed grizzly bear, and in the action scenes, some of the most requested stars in Hollywood (horses charged through garden walls, or a ruffian, poked off in his lower perch, doing a forty-foot dive into an awning at the

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4. Edmond F. Brooks, *La Mesa*
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