



And on This Farm They Had Some Fish

Catfish and tilapia may not yet have the appeal of sea bass and halibut, but some folks out in the desert think all that is about to change.

Shortly after dawn on a chilly desert morning, Bill Engler, forty-year-old fish farmer-entrepreneur, and Victor Wade, his forty-five-year-old French-Canadian partner, are standing in their pole-barn fish hatchery trying to figure out how to measure a third of an ounce of a new animal antibiotic on a postal scale calibrated in one-ounce increments. Even though they've both been up long enough to do more work than most people do in a day, and the sun still hasn't come up over the Chocolate Mountains behind them, the two men find the energy to debate vigorously the various ways to accomplish the impossible task.

"Just estimate," Wade says. "It'll be close enough."

"Maybe we should weigh an ounce, then divide it into thirds," Engler counters.

Finally, like everything else at the fish farm, they make it up as they go along. "I don't think anybody really knows how much to give fingerlings anyway," Engler says. "If they all die, then we'll know it was the wrong dosage."

The whole fish farm is a fly-by-the-seat-of-your-pants operation. In the true spirit of American entrepreneurship, they are undercapitalized and overly ambitious. The hatchery's dozen or so water tanks consist of everything from rusted cattle troughs to bathtubs to epoxy-coated plywood boxes. The water lines feeding the tanks are held up by rags, baling wire, and scraps of rubber hose. Everything is rusted, rotten, moldy, or muddy. But in spite of the chaos and squalor, the place works. If you peer into the tanks you can see thousands — even millions — of catfish and tilapia fingerlings flitting back and forth as they feed in perfect unison, as happily as little dollar signs growing into full-grown five-dollar bills.

Just east of the Salton Sea, between the towns of Brawley and Mecca, there's a growing cluster of commercial aquaculturists — though among themselves they prefer to call each

(continued on page 10)

By Steve Sorensen

City Lights

I Sense A Dumbo Complex

"Six months ago our relationship went down the tubes," says senior African elephant trainer Leo Bisconti. Sabu, the twenty-six-year-old matriarch of Bisconti's elephants at the Wild Animal Park, had grown cold toward him. Whenever he entered the elephant yard, Sabu would turn her back to him and walk away. She no longer listened to his commands. Something had gone wrong, very wrong. A month and a half ago Bisconti's wife suggested that he consult North County psychic Samantha Jean Khury, a woman widely known in animal-lover circles for her uncanny telepathic ability with animals. Such was Bisconti's distress with Sabu that he decided to give Khury a try.

For the past five years Khury has been counseling pet owners and their pets. "I'm usually the last-ditch effort," she says. "I'm the last thing people will try before taking the animal to the pound." Prior to working with Sabu, the largest animal Khury had counseled had been a wolf; the smallest had been a lizard. A series of five weekly sessions with Sabu and the other African elephants at the park (at thirty dollars an hour) consisted of discussions she carried out with the elephants in a process of sending and receiving mental images to and from the animals' minds.

"During our first session, Sabu expressed such rage toward humans for what we had done to her species," Khury says. "She told me that some

elephants had died at the park and that the trainers had taken the sick elephants away before the other elephants could perform their mourning ritual. Sabu couldn't understand that."

In addition to the elephants' interrupted grief process, Khury discovered that Sabu held Bisconti responsible for the terrible pain the elephant endured last year when she was operated on for vaginal polyps. Sabu felt Bisconti betrayed her. "I had Samantha explain that while I was responsible for the operation, it and the other things she complained about were done with the elephants' best interest in mind," says Bisconti. "I told her, through Samantha, that in many cases I was only carrying out orders given to me by people higher up on the chain of command."

According to Khury, Sabu's vaginal polyps may well have been caused, in part, by the stress the elephant experienced as the lead cow in the matriarchal herd. Khury says that Sabu would often lie awake until late in the night worrying about the other elephants, their diet, and their collective sorrows. And another cause for ill feelings was the park's practice of taking baby elephants away from their mothers. This concern was echoed by an Asian elephant Khury spoke with after her final session with Sabu. Khury was led to the park's Asian elephants and was asked to speak to a female who had refused to let a male mount her. After communicating with both the bull and the cow, Khury says she sensed the source of the problem. "It seems that the male elephant has a tremendous headache. It wasn't



Samantha Jean Khury and female elephant

clear whether this was caused by an old head injury," or if he had the headache every time he came into touch. The female, on the other hand, said that she didn't want to get pregnant because, she said, the humans always take the baby elephants away. Not only was this a concern of hers, but of other elephants in the yard as well. Khury later explained to the elephants that the humans were not simply being mean, but

were trying to take care of the elephants the best way they knew how. According to Bisconti, Khury's consultations with the elephants were successful. Not only were the elephants given an opportunity to share their grievances, but he was also able to talk with them about their behavior. One concrete example of Khury's success was her ability to persuade the animals to line up in a more

orderly fashion at bedtime. She told the elephants that Bisconti wanted them to hold onto each other's tails when being led into the elephant barn at night. Before, the process had been almost chaotic, like too many trucks trying to park at once in the same garage. This was no small feat, says Khury. "Sabu had a thing about her tail — she didn't want anyone to touch it. But she really wanted to make things go well, so she has worked through that. It was really difficult for her." Also, by Sabu's request, the elephants at the park are now receiving more oranges and tomatoes to increase the amount of vitamin C in their diet.

The good news of the Wild Animal Park's happy elephants has recently reached the San Diego Zoo, and trainers there were in the process of pooling their money to pay Khury for similar conferences with their elephants. Recently the zoo made some changes in the animals' enclosure — new skylights in the elephant barn, new toys for the elephants to play with in the elephant yard — and the trainers wanted to talk with the elephants to see if they had any complaints or suggestions on how the zoo could serve its elephants better.

When asked about the zoo administration's policy regarding such exotic animal care, zoo public relations representative Jeff Joett stated that the trainers had canceled their appointment with Khury and had no future plans for soliciting her services. Khury, however, when contacted this Tuesday, stated that she had received no word of the cancellation.

— A.O.

City Lights



Illustration by Debbie Tilly

And A Rock Feels No Paint

Wilson is one of 350 maintenance workers employed by the state department of transportation (Caltrans) to take care of the thousands of miles of freeways and highways that run through San Diego County. The maintenance force is divided into crews of five, each responsible for about thirty miles of roads; their normal duties include making repairs whenever needed and keeping their assigned stretches of roadway free of rocks, snow, and other debris. But one day each month,

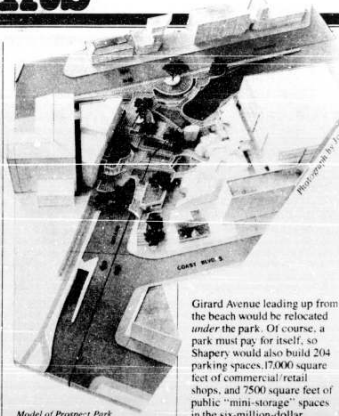
Wilson and his fellow Caltrans employees turn their attention upward. Armed with buckets of white paint, they drive slowly along their routes, stopping periodically to paint over the growing amount of graffiti that has been cropping up on roadside boulders. Wilson notes, however, that in recent years the graffiti battle has escalated, becoming almost unmanageable. "Sometimes the very next day we go by an area we've painted over and somebody's written on it again," Wilson says. "Painting over boulders with one color doesn't seem to work; all we're doing is providing spray-can artists with

big blackboards." Wilson is one to know. Included on his route — a twenty-six mile stretch of Interstate 8 between Crestwood and Ocotillo, about seventy miles east of San Diego — is what Caltrans regards as the most heavily vandalized spot in the county: the Mountain Springs Grade, where the mountains meet the desert and where there is an abundance of rock outcroppings.

So two years ago, Wilson and fellow crew member Cary Woempner came up with a new approach to eradicate the graffiti problem. Instead of merely painting over graffiti with their three-gallon pump sprayer, they first mix varying shades of white, tan, rose, and rust paint to match the graffiti-scarred boulders. When the proper hue has been obtained, it is sprayed onto the targeted rocks, then Wilson flings a shovelful of dirt over the fresh paint "to give it a really natural look," he says. As a result, Wilson adds, the painted rocks appear virtually untainted, and graffiti writers will have to look elsewhere for those inviting patches of white.

Until recently, Wilson's solution has remained pretty much a secret, but buoyed by the results — the graffiti problem has decreased significantly along his section of Interstate 8, Wilson claims — he mentioned it to Caltrans spokesman Jim Larson a few weeks ago. And after a trip to the affected area, Larson says, he was so impressed that he's formally recommending the "mix and match" approach to all Caltrans maintenance crews in the county.

— T.K.A.



Model of Prospect Park

Boutique In The Center Of The Earth

Sander Shapery's critics may not like what he has planned for La Jolla's Prospect Street, but they've got to applaud his architectural chutzpah. In that large triangle of roadway where Prospect splits into two one-way streets and Girard Avenue winds down to Scripps Park, developer Shapery would build a 20,000-square-foot terraced minipark. Upper Prospect Street, which now moves autos northbound only, would be widened to carry two-way traffic, and the portion of

Girard Avenue leading up from the beach would be relocated under the park. Of course, a park must pay for itself, so Shapery would also build 204 parking spaces, 17,000 square feet of commercial retail shops, and 7500 square feet of public "mini-storage" spaces in the six-million-dollar suburban hollow he's named Prospect Park.

The La Jolla Town Council recently approved Shapery's concept, and he's now presenting the idea to city planning commissioners. One La Jollan who doesn't like Shapery's vision is Nancy Ward, a Town Council trustee who says Prospect Park is "a lot of clutter" that will worsen traffic problems and "bring in more of the same boutiques and tourist shops we don't need here." But Ward acknowledges that Shapery has found a new way to twist La Jolla's throwback building height limit. "If you can't build upwards, you build downwards," she says. — P.K.

The Bus Stops Where?

The Horton Plaza shopping center juggernaut continues: last week the city transit board voted eight to one in favor of moving the main downtown bus stop away from the plaza itself. If the request — which was brought forth by the bus company, the city's traffic engineer, and the Centre City Development Corporation (CCDC) — is ratified by the City of San Diego, by midsummer the bus stop will be shifted one block west to the corner of Third and Broadway. Of course, the owners of the Central Federal high-rise on that corner fought the proposal. The Koll Company/La Salle Partners hired a transportation expert to demonstrate that a gigantic mess will be created around the base of the skyscraper. Right now, the Horton Plaza bus stop is the second busiest in the city (after Fashion Valley), handling about 5000 bus riders



Broadway at Third and Fourth Avenues. If, as seems likely, the change is made, the new bus stop will become number one in terms of ridership. This is due to the proposed merger of two bus stops — Horton Plaza and the one between First and

Second Avenues on Broadway — into a single stop at Third. Koll executives declined to talk about their opposition to the move, but at the transit board meeting their consultant argued that the building just wasn't designed to have hordes of people swarming around it. The glass and steel of the structure comes straight down twenty-two stories to the edge of the sidewalk, whereas at Horton Plaza bus riders have some open space upon which they can fan out. Even though the sidewalk is a little wider in front of the building than it is in front of the plaza, and bus riders will be separated from pedestrians by an as-yet-undetermined handrail or landscaping, one can presume that the congestion will be heavy in the affected block.

CCDC planners say the change is necessary in order to make it possible for drivers to make a right-hand turn from eastbound Broadway onto Fourth Avenue. Such a turn is now prohibited, due to the buses on that corner. CCDC needs that turn because just down Fourth is an entrance to the big parking garage being built for the Horton Plaza retail center, set to open in late summer of this year. And it



Broadway at Second and Third goes without saying (CCDC) people are careful not to) that the plaza itself, which will be the grand entrance to the shopping center, shouldn't be

filled with bus exhaust and the sound of roaring diesel, not to mention bus riders who figure to get a load off their backs on the plaza benches between transfers. But the more serious threat to the shopping center's success is the problem of the drifters and panhandlers who formerly populated the plaza and who now populate the sidewalk behind the bus stop during the plaza's remodeling. This issue is being handled gingerly by the bus stop movers. "The bus stop has nothing to do with the street people," says Roger Sobiech, general manager of the bus company. "If they have eighty cents, they sure aren't going to spend it on bus fare. Similarly, CCDC is gobbling and weaving around that one. 'There's not a definite link between the street people and the bus stop,'" says Al Mercer, a senior planner with CCDC. "This is strictly a traffic decision."

— N.M.

These Two Supreme Court Justices Walk Into A Bar...

You're fidgeting nervously in your chair at traffic court on Kearny Mesa, and the pimply-faced kid sitting next to you says, "Sir, may I ask you a question?" You notice the computer printout of unpaid traffic tickets in his hand. "Sure." "Do you have a strong stomach?" "Uh, yeah, why?" "Because this" — he indicates the large room jammed with apprehensive people, the high dais where the judge will sit, and the armed, uniformed bailiff striding in from hidden chambers to address the crowd — "always makes me throw up." Lucky for you Deputy Marshal Hector Olmeda, the bailiff, is known around the courthouse as the Ed McMahon of the court. Twice a day, at 8:30 in the morning and one o'clock in the afternoon, Olmeda packs ten minutes of information into a thirty-minute routine replete with jokes, sight gags, and

lighthearted repartee. His boss, Sgt. Michele Darrow, has heard the audience applauding after Olmeda's spiel. Darrow explains, "With the mass of people we have going through here [400 to 500 a day], if they can get started on a lighter basis it helps them get through it." Olmeda views his job as part cop and part chaplain. "Traffic court is a pretty important day in the lives of most people," he says. "I really enjoy putting them at ease." By night, Olmeda and his brother form a singing duo called Rocka, which plays gigs at local nightclubs. The experience of "feeling the audience" helps him tailor his spiel as deputy marshal in traffic court. "On rainy days the crowd is usually serious and somber, on sunny days it's much easier to get laughs," says the twenty-seven-year-old deputy. On the matter of proper dress, for example, Olmeda elicits snickers with his admonishment not to come up before the judge "with that skid-row-bum look, no shoes or shirt, or that Huntington Pier look, totally rad with the sunglasses up on the head. And I don't want to see any John Travoltas, with your shirt unbuttoned to your bellybutton and the gold chains. The judge doesn't care how many chest hairs you have, and neither do I. As far as shorts or tube tops

go, if you're dressed indecently I want to be the first to see it. No, really... we want you to look good. You're representing yourself today."

On procedural matters, Deputy Olmeda got them howling with a rendition of a sample arraignment. "Mr. Smith," he intoned, impersonating the judge, "you're being charged with throwing a lighted, handicapped person out the window of your speeding car. How do you plead?" "Guilty."



Deputy Marshal Hector Olmeda

"Okay, that'll be \$20,000 step through that door marked clerk thank you very much next please."

He then asks how many people were cited for driving posted plants, in reference to "fix-it" tickets, which are usually given to people piloting rattletraps. This requires that the microscans show proof that the vehicle has been fixed, and Olmeda explains that the proof (such as receipts from mechanics) should be held in either hand as the person approaches the bench. He launches into a pantomime of a person who stashed the documents in his shirt front so he wouldn't forget where they were, and then slaps all his pockets looking desperately for the papers when the judge asks to see them, "and then judge says to me, 'You mean to tell me I sat in there for thirty minutes while that guy tried to be Eddie Murphy, for this?'"

— N.M.

— Paul Krueger, Neal Matthews, Thomas A. Arnold, and Abe Orsieur

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Where did the symbols \$ and £ and other
currency symbols originate?
Chris and Reed

I'll admit I'm not as interested as you
two are in the dollar sign — I care more
about the number that follows the sign,
especially if that total is going into my
sunk account — but the history of the
symbol does spark some interest. And I
suppose we should be obliging to the Brit-
ish and explain their £ just because we've
been around the dance floor together a
few times. But I draw the line there.
"Other currency symbols"? Who cares
that the koruna is symbolized by Kc, or
that the guarani is represented by a G with
a dash through it? No, we'll stick to the
pound and to the almighty dollar.

The only coin of the realm of the first
"English" king, William I, was a simple
penny. A penny went a lot farther in those
days (they were made of silver), and it
wasn't until Henry III, in 1216, that the
"pound" became necessary. As its name
implies, the £ was equal to one pound of
silver, which happens to equal 240 pen-
nies. (Thus the baffling mathematics in-
volving twenty shillings to the pound,
with each shilling consisting of twelve
pence — a system thankfully abandoned
by Great Britain in the 1970s.) The sym-
bol itself, £, is simply an abbreviation of
the Latin word for pound, *libra*.

A more complicated tale involves our
own dollar and its familiar symbol, which
traces its ancestry to the Spanish peso of
the sixteenth century. The Spaniards
knew what they were doing back then; not
only had they laid claim to much of the
known world, but their peso was the stan-
dard coin even in countries they didn't
control. (It was legal tender in this coun-
try until 1857, the only foreign coin ever



Illustration by Nick Gentry

accorded such recognition.) The peso was
made of pure silver, and was equal to
eight reales, thereby earning the popular
name "piece of eight." The symbol "8" in
fact appeared on the coin, and therein
lies the birth of our dollar sign. The
shorthand symbol for the peso was writ-
ten 8/1, and it's not too hard to see how
sloppy handwriting eventually superim-
posed the lines over the eight and how the
peso became the \$. (I've also read an ex-
planation that claims a slightly different
history. Supposedly the peso was abbrevi-
ated P and the plural was indicated by
adding a small s next to the P. Eventually
the P was simplified to a long stroke and
the s written atop it.) Patriots will be dis-
heartened by this explanation. All along
they probably thought the symbol arose
from the merging of U and S, as in the
good old US of A. These staunch Ameri-
cans will also be saddened to know that
we can't claim the symbol for our exclu-
sive use; more than a handful of nations

share the \$ sign, including Portugal (the
escudo), Brazil (cruzeiro), and even the
People's Republic of China (yuan). I'd
love to hear the Chinese explanation for
their yuan sign.

Dear Matthew Alice:
I take my fifty-dollar, one-hundred-
percent-cotton shirts to the laundry. (I
love cotton, but I hate ironing shirts!) My
question is, how do they know it's my shirt
as it goes through the wash with dozens of
other people's shirts? How does the shirt
(almost always) get back to my closet,
and not some stranger's? I can't believe
they wash each customer's shirts
separately.
John Heft
Mission Hills

If you had the slightest perspicacity,
John, you probably could have solved this
mystery yourself. But I suppose a guy
who buys fifty-dollar shirts can't be both-

ered with expending any time or effort if
he can just ask me, and I end up doing the
dirty work. Okay, so be it. Look inside
your shirt collar, John, and you'll likely
see a series of small letters or numbers
stenciled or written in black ink. The
laundry workers use a special ink pen to
brand your clothing when it comes to
them, either with the first few letters of
your name or the number of your ticket.
After the shirt is washed, it's simply a
matter of matching the numbers to the
claim ticket. Unless you wear your shirt
inside out, no one ever need know these
disfiguring marks are there.

Some people are fussy, though, and
don't want anyone to write on their shirts.
There are two ways to appease these peo-
ple. Some laundries use "phantom mark-
ing," a sneaky process in which the iden-
tifying numbers or letters are written on
the collar in special ink that can only be
seen under ultraviolet light. And since
most people don't have the necessary
lights (the hippies seem to have taken all
the black lights with them, along with
their psychedelic posters), these fussy-
buds need never see the marks inside
their collars. But should a customer ob-
ject even to this harmless practice, a laun-
dry has another option: simply pin to the
shirttail a tag, upon which is written the
identifying information in indeleible ink.
The tag stays with the shirt through the
wash, and both come out clean. And that
way the only damage to your precious
garment is a couple of very tiny little pin-
holes. If you object to that, why don't you
just have your maid do your shirts? □

Got a question you need answered? Get
it straight from the hip. Write to
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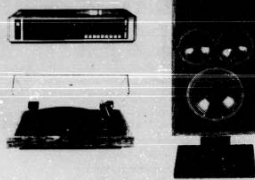
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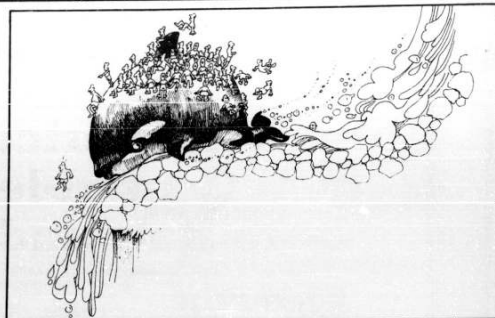
BY PAUL KRUEGER

SEA WORLD HAS PLENTY OF ADMIRERS AT San Diego's city hall, but executives of the 120-acre aquatic theme park may be in for some tough bargaining if they want permission to build new facilities at their Mission Bay tourist attraction.

The city's property and planning departments have for the past year been reviewing Sea World's request for a new lease on thirty-two additional acres of land and marina adjoining the existing theme park. Though planners and Sea World executives were still debating how to lessen traffic jams and improve pedestrian and bicycle routes, the park's expansion and addition of a new, 300-room hotel was scheduled for debate last month at a city council committee, and would probably have been approved by summer. Then William Jovanovich, chairman of Sea World's parent company Harcourt Brace Jovanovich, swept out much of Sea World's top management and abruptly withdrew plans for the new hotel. Several days later he told reporters of plans for "Sea World Surf," a twelve-acre, \$15 million "water play area."

The move surprised city planners who had watched Sea World move laboriously through the time-consuming and expensive process of preparing environmental impact reports for the hotel, and puzzled tourism executives who note

that Mission Bay hotels, and others along the waterfront, boast the county's highest average occupancy rate (eighty percent) and highest average room rates (seventy-three dollars per night). Jovanovich has refused in press interviews to discuss why plans for the hotel were scuttled and last week Sea World San Diego's new president, George Becker, also declined to give any motive for dumping the hotel plan. "It was just a business decision," said Becker, who didn't dispute city hall rumors that Sea World was unhappy with Red Lion Hotels, the firm it chose to manage the hotel. Yet the scenario of a tiff over business negotiations doesn't satisfy tourism experts, who say that other hotel operators would jump at the chance to replace Red Lion as operator of a new hotel in a popular tourist area that is now built out to capacity. (When the proposed Ramada Inn east of Sea World near Interstate 5 is completed, only about ten acres of Mission Bay land will still be available for commercial development, says Rose Marie Starns, executive director of the Mission Bay Leases Association.) One Sea World executive believes the decision not to build was made unilaterally by Jovanovich, who has a reputation for not discussing his reasons with even the company's highest-ranking executives.



Artist's vision of Sea World Surf

Jovanovich's underlings at Sea World did tell Councilman Mike Gotch, whose district encompasses Mission Bay, about their desire to build the water play park, but Sea World hasn't released any details on the proposed new addition. The abrupt substitution of the play park for the hotel not only halted negotiations on the new lease for additional acreage, but will require Sea World to prepare another environmental impact report and give the city an opportunity to draw more concessions from the company in return for approval of the play park and its salt-water slides, raft and river rides, and artificial wave machine. To sew up its requested fifty-year lease on the additional thirty-two acres, Sea World executives had agreed to realign the park's eastern and western boundaries and

contribute some \$75,000 to rebuild the battered shoreline riprap nearby. But Sea World was balking at city requests that it deed back a strip of leased land along Perez Cove Way for a bike path. The city also wanted guarantees that Sea World Drive and Sea World Way be expanded to handle auto traffic generated by the theme park's expected four million annual guests. The company's proposed water park could hinge on its willingness to make these and other, more costly, investments. The city's property department would expect to get a percentage of admissions, but an aide to Councilman Gotch notes, "You want to get more than just money; you want to get something tangible." Such expenditures might include improvements to the new South Shores Park on Sea World's

eastern fringe, and the creation of more public areas, such as that which Ramada executives have agreed to build alongside their new hotel. The city's property department might also ask Sea World to expand its educational programs, which bring school children to the theme park for exhibits and lectures on marine life. The current educational program was created after the city council in 1975 gave Sea World permission to construct the "Cap'n Kids World" amusement section inside the park. Sea World executives appear ready to make the city negotiate vigorously for any of these concessions. "I don't know if we'll need to offer anything more [than a percentage of ticket sales]," new Sea World San Diego president Becker said last week.

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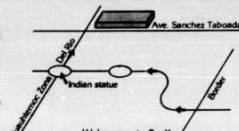
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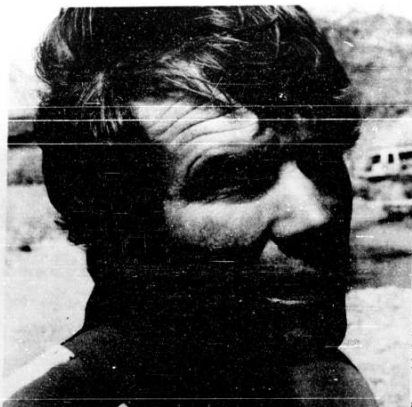
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Some Fish

(continued from page 1)

other simply "fish farmers." At first this rocky, arid, and alkaline stretch of desert might seem like an unlikely place to raise fish, particularly if you consider that the fish are to be shipped to consumers on the coast, which is already saturated with an abundance of seafood. A closer look, though, shows why this area has become one of the major producers of freshwater fish west of the Rocky Mountains. First, most fish grow faster in warm water, and there are more days in the Imperial Valley than anywhere else in the U.S. when a pond three feet deep can reach the optimum growing temperature of eighty-four degrees. Second, even though it's a desert, the area has an abundance of water from the Colorado River, by way of the Coachella Canal. Third, land is still cheap. And fourth, there are two huge markets — Los Angeles and San Diego — less than three hours away. At the present time there are more than 800 acres of aquaculture ponds in the area, owned by a dozen or so fish farmers, and as aquaculture becomes better understood in this country, as it surely will, there will be many more.

"Come here!" Engler says, with the enthusiasm of a high school biology whiz kid working on his science fair project. "You gotta see this. This is amazing." Behind the hatchery are fifteen acres of freshwater ponds that Engler gouged out of the desert with a bulldozer just two years ago. It's a small operation by most aquaculture



Bill Engler

standards, but it has a few advantages other farms don't have — the most important being that when Engler sank a well on the property, he hit water that gushed out of the ground at 150 degrees, a delightful accident that allows him to experiment with a species of warmwater fish his competitors aren't able to grow. Behind the hatchery he has a small brood pond filled with these fish — *Tilapia mossambica*, a perchlike fish native to northern Africa whose reputation ranges from an eco-catastrophe-waiting-to-happen, to the answer to the Third World's hunger problems. "See that gray fe-

male?" Engler asks, pointing out a nervous-looking little fish about eight inches long. "Watch what she does." At first the tilapia does nothing but whirl her pectoral fins anxiously. Then, as if on cue, she opens her mouth and belches out a silvery stream of thousands of tiny fingerlings. "They're mouth brooders," Engler explains. "Don't ask me how they do it, but they carry all those little fish around in their mouths until they're big enough to take care of themselves." The activity of the fingerlings, which set about feeding on the surface of the pond, attracts other

fish intent on a quick meal; but the mother fights them off aggressively, slamming into them with her nose, over and over. "Now comes the really incredible part," Engler says, still excited after witnessing this spectacle a hundred times. After a minute or two the mother swims back to the school of fingerlings, and with an undetectable command she signals the fish back into her mouth. She opens her jaws and they funnel in — the whole dark cloud of them — until not a single fingerling is left in the water. This miracle of nature is one reason why the tilapia is among the most prolific of fish and is rapidly becoming one of the world's most important aquaculture products.

Like most people involved in aquaculture, Engler's interest in the biological habits of fish is more an obsession. He has been successful at a variety of enterprises, including construction, real estate, raising eucalyptus seedlings, and slumlording, and he could have saved himself a lot of work and worry by going into an industry more proven than desert aquaculture. Instead he lives alone, in a trailer decorated with giveaway posters from animal feed companies, on a remote patch of desert, falling asleep at eight-thirty every night with a copy of *Aquaculture Magazine* spread across his chest. By four o'clock every morning he's waist-deep in water, or tinkering with a broken pump, or hauling loads of fishmeal to his ponds. He's put his energy, his money, and his future into growing fish for profit — something which just three years ago he knew almost nothing about.

If the financially ailing Imperial Valley needs anything, it is new indus-

(continued on page 12)

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Some Fish

(continued from page 10)

try. As one of Engler's fish-farming neighbors says, "A half dozen families in this valley own most of the agricultural land, and they're prospering; everybody else is scratching just to get by." Very little of the farm wealth filters down to the gritty little towns of Niland and Calipatria, which look like dust bowl disasters well on their way to becoming ghost towns. The only other industry in the area is tourism, which consists mostly of retired snowbirds from Canada and Washington who migrate down Highway 395 each year to park their RVs in the desert sun and sit out the two or three coldest months of winter dozing over a hand of bridge. They are notoriously frugal, and very little of their modest social security checks ever finds its way into the local economy. If aquaculture can offer hope for the impoverished countries of Africa, South America, and Southeast Asia, perhaps it can also do something for the Imperial Valley, where the unemployment rate is generally around thirty percent.

At 10:00 a.m., Ed, one of Bill Engler's hired hands, shows up for work. Ed lives on the front seat of a borrowed pickup truck he parks in the nearby community of Bombay Beach, an indescribably bizarre little town on the putrid shores of the Salton Sea. Engler once offered Ed the use of a vacant trailer on the fish farm, hoping that would enable Ed to get to work on time; but Ed politely declined. "I like living in the truck just fine," he said. "When I wake up in the morning, everything I need is right there: my stove, my food, my clothes." He's a good hand, Ed is, and a hard worker, and if he's suspicious of tricky entanglements like excessive luxury, Engler tries to understand. A lot of desert people are like Ed.

Engler and Victor Wade have an or-



George Ray

der to deliver 300 pounds of live catfish, 150 pounds of live tilapia, and fifty pounds of live bass to Woo Chee Chong — a chain of Oriental markets in San Diego. The order is to be delivered on Friday morning by nine o'clock, which means that today, Thursday, they must drag their number-one catfish pond and sort out the biggest fish for market. The job is accomplished with a seine net — 150 feet long and four feet wide — which is pulled through the pond by hand.

The net has leaded weights on one side to keep it on the bottom of the pond, and cork floats on the upper side. With a man on both ends of the net, they begin the backbreaking task of pulling the net the 300-foot length of the pond, keeping up a constant chatter of talk the whole time. "One thing about pulling ponds," Wade says in his energetic French-Canadian accent, "is that faster is not better. No sir, you gotta go slow."

"Someday we'll be doing this job with tractors, the way the big boys do it," Engler says.

"You get a better pull by hand," Wade insists.

"Maybe a mule is what we need,"



Pulling a pond at Engler's farm

Engler thinks aloud.

"Ah, the net's getting heavy now, Bill!" Wade says, his voice building suspense like a circus barker. "I gotta feeling there's some big ones in there."

"The trouble with these catfish is that they feed on the bottom," Engler says. "If they're doing good you never see them. You never know how many you've got, or how big they are, until you pull the ponds."

They gradually haul most of the net onto the bank until only a squirming mass of fish — perhaps a half ton — remains in the pond. Ed runs up to the hatchery and comes back with four plastic garbage cans perforated on the sides with two-inch holes. Using hand nets, they begin dipping into the seine net and pulling out twenty-pound loads of catfish, tilapia, and bass, which they patiently sort into separate garbage cans placed in the pond.

"It's a good haul, Bill," Wade says, continuing the work chatter. "Oh, I like to see this! There's some real monsters in there!" Since they only need 500 pounds of fish, they throw back anything under a pound and a half — really a rather large fish. Some



Tilapia

of the catfish, though, are as big as five pounds, and almost impossible to hold with one hand. "There's a trick to holding those big catfish," Engler says, grabbing a five-pounder. "What you do is take them by the tail and turn them upside down, like this..." Suddenly the fish stops squirming. "It kind of stuns them, I guess." He stands there covered in mud, holding the fish like a proud father holding his newborn baby by the ankles.

Except for the horned toad, the channel catfish is probably the ugliest animal God put on the North American continent. Pugnosed and slimy, with creepy tendrils dangling from its jaw to feel its way through the murky gook where it spends its life scavenging for anything resembling food, the catfish looks like it was designed to be a club, a bowling pin — anything but a fish. Along the dorsal and pectoral fins are needlelike spines which, if you aren't careful, prick your hands and leave painful welts. While a real fish, like the trout, is decorated with colors of red and gold that flash and sparkle as it races through the water to attack its lively



Victor Wade

prey, the somber-colored catfish lumbers obsequiously through the sludge, face down, sucking up whatever dead morsels might have sunk to the bottom.

But enough of that. Besides being one of God's ugliest creatures, the catfish is also one of man's most maligned. And its biggest problem, really, at least from a marketing standpoint, is not that it's so ugly — skinned and filleted, it looks as good as any other meat. Neither is it that the fish tastes bad, since pond-grown catfish can be quite good. The animal's real problem is that throughout American history it has been the food of the lower class. For 300 years the Southern aristocracy derogatorily has been calling it "nigger food," free to anybody with a bamboo pole and the time to fritter away trying to catch it. The catfish's poor public image is nothing but an extension of racism, and anyone trying it with an open mind would have to conclude, as did Mark Twain, that "the catfish is plenty good enough for anybody."

After the mud-spattered fish farmers have sorted their marketable fish into three separate garbage cans, they fasten the lids with rubber hose

and push the cans out into the pond, where the makeshift cages will spend the night. Five hundred pounds of fish, at \$1.65 per pound live weight, equals \$825. Not bad for a morning's work, and Wade, who has been at this for less than a year, stops for a moment to relish the satisfaction of it. "I spent twenty years in Montreal selling airplanes. It was real high-pressure stuff," he says, "and I'm never going back to that rat race again. I'm gonna be a fish farmer now." He drags himself out of the pond and stands on the bank, shivering. He is covered from head to foot with a black, sulphurous muck he amusingly calls "detritus" — a word he got from the aquaculture magazines. "Back in New York they'd charge you twenty dollars to get a facial with this stuff. Here we get a whole body pack every day — for free! Yessir, gonna be a fish farmer now."

Though aquaculture was practiced by the Chinese at least 4000 years ago, commercial aquaculture of any significant scale in this country scarcely goes back twenty-five years. In 1960, for example, there were fewer than 400 acres of catfish ponds in the U.S. Today there are more than 80,000 acres, producing more than 200 million pounds of catfish per year. In recent years there has been a great deal of research on aquaculture coming out of the universities; this, coupled with the pragmatism of men like Bill Engler, has created a flourishing new industry — not just in this country, but in Mexico, Brazil, the Philippines, Taiwan, and many other countries. The Peace Corps is actively promoting aquaculture as a remedy for the low-protein diets of many African nations, and several of the people working in aquaculture in the Imperial Valley first learned their skills in the Peace Corps. Aquaculture has proven itself to be more efficient than raising livestock. Catfish, for example, can increase their body weight at twice the rate of cattle or sheep. Since the body density of fish is about the same as water, they don't have to ex-

(continued on page 14)



Photographs by J. Robert Bennett

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Some Fish

(continued from page 13)

pend energy supporting their weight, and since they are cold-blooded they don't have to regulate their body temperature and therefore can devote more energy to body growth than land animals. Tilapia can double their weight every fourteen days, and reach maturity in just six months; just a one-acre pond can produce 10,000 pounds of tilapia in one year. Though the feed-to-body-weight conversion ratio for fish is about the same as land animals — three or four to one — fish feed is much cheaper than most animal feed; the mixture Engler uses, which consists of fishmeal, soy, wheat, corn, and vitamins, costs only twelve cents per pound.

Though many fish farmers are beginning to say that tilapia will become the fish of the future, Engler is one of only three fish farmers in the U.S. growing them now (the other two are in Idaho and Florida). Tilapia have been raised in China and Southeast Asia for some time, and Mexico, which exports frozen tilapia to the U.S., has found an eager market for them with the Southeast Asian community in Southern California. In Israel and Taiwan they are the primary aquaculture product, and both countries export millions of pounds of them every year. Sometimes called St. Peter's fish because they are said to be the fish Christ used to feed the multitudes, tilapia are among the world's toughest fish. Fish farmers say the only way to kill one is to run over it with a truck. Only three species of tilapia are allowed into this country,

and in California none are allowed north of the Tejon Pass, midway between Los Angeles and Bakersfield. Because the fish are so hardy and reproduce so rapidly, state fish and game biologists are afraid they will dominate any ecosystem they are placed in. Engler once thought about selling tilapia fingerlings as live bait to ocean fishermen, but when he called the Department of Fish and Game for their opinion, they told him, "If the world were destroyed by nuclear war, the only survivors would be cockroaches and tilapia," and the department quickly wrote a regulation prohibiting their use as ocean bait.

One strain of tilapia — *Tilapia zilli* — is used by irrigation districts in Southern California to control weeds, and Engler has a contract to deliver 30,000 of them this summer for that purpose. But in spite of their tough reputation, tilapia are a semitropical fish, and can't tolerate water temperatures below sixty degrees. The irrigation districts have to replace them every year, which, of course, delights Engler. "I have to make a living off this," he says.

Not long ago Engler paid \$300 for a breeding family of five tilapia from a fish breeder in Idaho. By breeding them with the tilapia he already has, he hopes to develop a strain of fish uniquely adapted to the warm, alkaline water of his own ponds. "Don't tell anybody how much I paid for them," he asks self-consciously. "Some of these old guys around here might think I'm crazy." By "old guys" he means some of the more established fish farmers in the area, like George Widman, who has 200 acres of catfish ponds and who, in spite of his own success, advises anyone who wants to go into the fish farming busi-

ness to "save your money and buy good booze"; or George and Fern Ray, who live down the road a ways and are the biggest producers of catfish west of the Rocky Mountains, delivering more than half a million dollars' worth of them every year.

After the ponds are pulled and the fish are ready to go to market on Friday, Engler decides to pay the Rays a visit. There are at least two reasons for this visit. First, the Rays' farm is a very sophisticated operation, and Engler loves to snoop around there picking up bits of information from one of the best outfits in the business. And second, for the past few months Engler has been dating Fern Ray. "For the longest time I thought George and Fern were married," he says, driving his pickup along the rutted road leading up to their place. "I guess most people in this valley still think they're married. When I found out she was his sister and not his wife, well..." He just grins.

When Engler first started seeing Fern Ray, they each tended to protect the secrets of their respective farms — breeding experiments, hatchery operations, and such — but, as Engler says, "There isn't much to do out here except talk about fish and fish farming, so we don't have as many secrets as we used to." That's a cozy little development which benefits Engler a lot more than it does the Rays, since their farm, compared to his, is like Disneyland compared to a ten-cent pony ride. The Rays have more than 400 acres in ponds, including several impressive ponds more than a mile in length. Each week they deliver between 10,000 and 15,000 pounds of fish, mostly to Los Angeles, but also to San Diego. While Engler makes his

deliveries in a homemade plywood tank on the back of a pickup, the Rays make their deliveries with a custom-made flatbed truck that holds ten 250-gallon stainless steel tanks. While Engler gets his technical advice from the industry magazines, the Rays employ a biologist. And so on.

George Ray doesn't look much like the self-made millionaire he is. He looks more like he should be sitting next to a wood stove in some hardware store in Mississippi, bragging about his hunting dogs. He's a soft-spoken bachelor, almost shy. He wears his baseball cap tilted at a good-ol'-boy angle, and as he walks around his ponds he looks more like the hired help than the owner. But when he speaks, carefully understating everything, the controlled and patient manager in him is revealed. "You have to understand the community we're serving, which is the Southeast Asian community," he says. "They're a growing market in Southern California. They're starting to open more and more of their own fish markets and supermarkets. They want live fish if they can get them, and they want a fairly big fish. We try to hit a two-pound average in the catfish we deliver." What George is getting at, in a roundabout way, is that the Southeast Asians don't share the traditional American prejudice against catfish — they love big catfish — a post-Vietnam cultural oddity which just happens to be making him a wealthy man. "Most of our fish go to L.A. because they have a centralized Oriental community, a Chinatown, while San Diego's Oriental community is more spread out. But there's tremendous potential in San Diego for aquaculture products — Bill can tell you that."

(continued on page 16)

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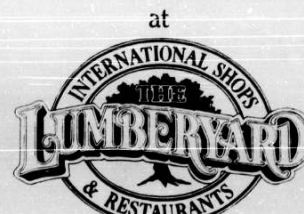
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Some Fish

(continued from page 15)

Engler smiles nervously — George has acknowledged him as a legitimate competitor, which is a compliment in a way. But he's still the new kid on the block, and unsure to what degree George accepts his presence. When Fern arrives and silently leads Engler off on a stroll around the farm, George watches them go, shrewdly guarding any opinion he might have about their new alliance. "Things have really broken open for the catfish market this year," he says, returning to the subject at hand. "The biggest cause for excitement right now is the news that the nationwide Church's Fried Chicken chain [with five restau-

rants in San Diego County] has signed a contract to buy \$55 million worth of catfish over a fifteen-month period. That represents about twenty percent of the catfish produced in the U.S., and it probably means there'll be a catfish shortage for a few years now."

In recent years the phobia Americans have about cholesterol has caused them to eat less beef and more fish, which has forced the price of beef down and the price of fish up; at the same time, the cost of commercial ocean fishing has gone up, while the cost of aquaculture has remained steady. "The catfish market is expanding about twenty percent a year," George Ray says. "A lot of fast-food chains are adding fish to their menus, but they have a dilemma: if they want to sell fish, what kind should it be? McDonald's uses Atlantic cod, and right now they're taking virtually all

of that market. If a large chain wants to sell fish, catfish is the only real alternative."

When Engler and Fern return from their stroll, the subject of the conversation changes to tilapia. When pressed for his opinion of them, George shrugs and says somewhat evasively, "Bill knows a lot more about them than I do. I do know they're a tricky fish to grow, though." Most catfish farmers have a prejudice against tilapia, simply because they're new to American aquaculture. But George Ray is far too astute not to know what Engler knows: that the potential for tilapia as an aquaculture product for Southern California could very well be greater than that for catfish; they grow faster, they reach maturity quicker, they're a better-tasting fish — as clean and sweet as trout — and they aren't burdened by the cul-

tural biases against catfish.

Later, at dusk, as Engler leaves the Rays' farm, he takes a circuitous route, sneaking a tour of some of the Rays' ponds he's never seen before. "I'm almost positive they're thinking about growing tilapia," he says suspiciously. "I'm almost positive."

The next morning Engler is up again at four. He has to have his fish delivered to the Woo Chee Chong market, on Sixteenth between Market and G Street, by nine, so he and Victor Wade load the delivery tank onto the back of the truck. Their gasoline-powered pump blew up while draining a pond the day before, so they begin the tedious job of filling the 300-gallon tank by hand with plastic buckets. "We may be small, but we're efficient," Engler says, trying to boost Wade's morale as Wade hoists the thirtieth bucket up to him. "This

must be how they do it in the Third World," Wade replies. After the tank is full, they drag the garbage cans full of fish out of the pond, drop them in the delivery tank, and Engler sets off on the three-hour drive to San Diego.

Walking down the aisle of Woo Chee Chong's Oriental supermarket, you are forced to realize that man can, and will, eat anything: green shriveled-up squid, the mashed faces of octopuses, hogs' hearts, red eggs, pickled ducks' feet, unidentifiable fungi, salted plum pits, fish broth, pig snouts. Omnivorous man will not only eat these things, but will relish them so much that when, by accident, he finds himself living in a part of the world where these items are not part of the regular diet, he will import them at great expense to satisfy his cravings. If you were traveling the Orient and saw the items at Woo Chee

Chong's sold at a street market, you would think, well, East is East, but to see them sold here, in an American-style supermarket, with the fluorescent lights, the sparkling linoleum floors, and the revolving checkout counter, is just too strange.

Engler backs his truck up to the loading dock behind the market. The warehouse foreman, with clipboard in hand, comes out to trade a few insults with Engler, just to let him know he's happy to see him — it's hard to trust a man who won't insult you to your face. Engler peeks into his tank to make sure the fish are okay — sometimes they get out of the garbage cans and leap out of the tank. "Once I was driving down the freeway when these people next to me started yelling and pointing," he says. "I looked in my rearview mirror and saw a catfish skidding down the lane next to me at

fifty-five miles an hour."

He hauls out the garbage cans, dripping with fishy water, and sets them on the loading dock; then he pours the fish into the market's steel tubs so they can be weighed. The foreman turns his eyes from the scale, to show he trusts Engler to give the honest weights, and jots down the numbers Engler calls out to him. The fish are still active as ever, and as Engler drags them off to the tanks where they will be kept alive, some of them leap out onto the floor — five-pound catfish flopping around among the cases of corned beef, canned oysters, bags of rice, bean sprouts, and red onions. The workmen running dollies back and forth laugh heartily as they swerve out of the way.

When all the fish are in their proper tanks, the foreman brings his clipboard over for Engler to sign, proving

he's selling game fish acquired from a licensed fish farm. "The fish and game warden likes to see those receipts," the foreman says. "Sometimes the Vietnamese come in here trying to sell every kind of fish you can imagine — legal, illegal, they don't care. I look at what they got and tell them, 'You get outa here! I don't wanna do business with you!'"

The foreman is ready to write Engler a check, but Engler waves him off. "I'll settle with you next time." He climbs into his truck, smiling wearily. His week's work is done. "There's something about this fish farming. I don't know exactly what it is," he says, thinking aloud. "You grow something from nothing, take it to market, and not only do they pay you for it, but they're happy to get it, too. I guess I've never done anything quite so satisfying."

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HABANOS!

A true cigar can drive a man to revolutionary acts

Okay, so I've smuggled a few items across the border out of Mexico: the odd bottle of tequila before the liquor embargo was lifted in 1978, the New Year's cache of firecrackers and pop bottle rockets now and again (best stuffed into a bag of dirty laundry), a mango or two. Maybe three. But until a recent evening I never felt like a real smuggler, illegally transporting booty worth its weight in ducats. It was about 10:00 p.m., and all that earlier practice came in handy as my car rolled toward a bored customs inspector standing under the fluorescent lights. I knew he'd be looking for daring eyes, so I stared deeply into his colorless face; his search for a telltale pulse in my neck was parried by a conscious effort to slow my racing heart. I answered his questions slowly, deliberately, and honestly, except for the final one. Yes sir, American. Just down for a few hours for dinner and jai alai. No sir, bringing nothing back that was purchased in Mexico. I felt no remorse as he waved me through and I pulled open my jacket to check the contraband: two beautiful Cuban cigars, Montecristos, resting comfortably over my breast.

I blame F. for turning me into an international cigar trafficker. A colleague and I had dropped by his beachfront home one day last month, and the earthy aroma of his cigar had nearly intoxicated me. He said it was Cuban, an H Upmann, and he showed us some of the dozens of boxes of them he has

hidden away. But ever since 1961, when the United States and Cuba formally broke relations, the importation into the U.S. of Cuban cigars has been illegal. Ergo, F. was technically a smuggler. When we asked him how he was able to stockpile such contraband, he waved off the question with an elegant ampersand of cigar smoke, and answered enigmatically, "Someone sends them to me." He did tell us a story, though.

"I was once coming across Canada, which freely imports Cuban cigars, and I was smoking and smoking, it was like being in a candy store. I got to the border and had three cigars left. I knew it was illegal, so I told them. I said it was only three cigars, I'm not some big-time smuggler. The customs inspector said I still had to give them up. You know that a lot of those guys keep them for themselves to smoke, so I took them out and broke them in front of him, one by one." I, who was a confirmed cigar lover but still uninitiated into tobacco's highest realm, must have frowned too sincerely. F. took pity on me and handed over one of his Upmanns.

It is a sad lesson to learn, but as our taste for excellence grows, our options diminish. Who can return to Cuba after a single swallow of '68 Heitz Martha's Vineyard Cabernet? I had hoarded that Upmann in my humidor for a few days, periodically taking it out just to hold it and sniff it. I had then carried it to Tijuana to smoke it at the jai alai palace, which

to me is the single best place to enjoy the tandem vices of gambling and cigars, and nearly had a religious experience. There, in the reserved seats near floor level at the rear wall, among the game's true devotees and ember-eyed groupies, I dispensed with the fondling and the sniffing of my little bonus, and quickly lit it up. Ah, the universe suddenly clicked into perfect synch. The *pelota* cracked and echoed against the granite, the players moved with utter grace and fluidity, the scoreboard numbers pulsed and danced, the groupies parted their scarlet lips in encouragement, and a wonderful scent filled my nostrils. Where Brazilian Redondas had been bitter, the Upmann was smooth; where Cubanolas scoured the throat, the Upmann caressed; where Macanudos jackhammered the tongue with a taste that was good but overstated (and lasted into the following morning), the Upmann crept up on the taste buds and smacked of tropical vines, rich black earth, and centuries of refinement. Columbus's discovery of cigars in the New World was a wonderful surprise, and the Upmann was a similar revelation to me, but also an indictment of what I'd been smoking before. Columbus kept coming back; I resolved never to leave.

So I set out to acquire some Cuban cigars (known as *Habanos* to the cognoscenti). Obviously, this is a well-traveled path by now, as

exemplified two years ago by the auction of 200,000 pre-Castro *Habanos* held in New York City. The brand was Flor de Farach, which was never considered to be of the same exquisite quality as Montecristo, Romeo y Julieta, or Punch. But people came from all over the nation to bid on them, and one lot sold for eighty-four dollars per cigar. "There's magic in the Cuban name," says a clerk in the Max Von Nikolaus tobacco shop in Seaport Village. "We get people in all the time asking for them. Something that's in short supply, people magnify it in their minds." Most cigar sellers, including this one in Seaport Village, will now tell you that Cuban cigars are overrated. And yet, walk into their humidor and take a look at what they're offering. The first thing you see upon entering the humidor at Von Nikolaus's shop is rows of open boxes bearing the brand name "Cuban" in large letters. One day there was even a hand-printed sign taped to the shelf beneath these boxes on which was scrawled the magic word: "Cubans." Alas, weakened by my new craving, I fell for this cunning ploy, but ended up throwing the goddamn thing away shortly after lighting up. A close look at the seal on the box reveals that these "Cubans" were actually made in Veracruz, Mexico.

Deeper in the humidor at Von Nikolaus's shop, one comes across various hand-rolled brands advertising

themselves as "Cuban

seed." There are Cubanolas, formerly my own favorite brand, from Honduras. And Partagas, a popular pre-Castro *Habano* that is still made in Cuba, but whose original owners now roll in exile in the Dominican Republic. And at the far end of the humidor is a brand named Valencia, manufactured in Nicaragua. "Valencia! The ultimate in handmade cigars," reads a message printed inside the box lid. "A secret blend of prime hand-assorted imported tobaccos, superior in quality to those of the former famous Cuban wrappers and fillers." Former famous! I bought one, for \$1.70, just to prove what a ridiculous statement that was. (Actually it turned out to be a superb cigar, the next legendary smoke if, as seems inevitable, President Reagan succeeds in embargoing Nicaraguan tobacco.)

"The cigar business made a severe mistake years ago," the clerk (who didn't want his name printed) tells me as I buy the Nicaraguan. "They put cigars in every gas station, every drug store, on every counter top. And the cigars dried out so fast people started getting their shirts burned by the ashes because the dry ash just fell right off." These "cigars" — Rot Tans, Havas, Tampas, Santa Fe Fairmounts — are still being made, but have suffered huge losses in sales over the last twenty years. And deservedly so. Cheap cigars, which use chopped tobacco instead of the whole-leaf filler of "premium" cigars, stink. Fine cigars have the aromatic depth and complexity of fine wines; cheap

cigars smell like the refuse they are. Perhaps this is why American cigar manufacturers, who produce machine-made "cigars" by the billions like so many Big Macs, have watched helplessly as the number of cigars smoked by American men has plummeted to an average of less than fifty apiece per year, down from 165 apiece in 1964, and way down from 267 each in 1920. (These figures come from the Cigar Association of America, as published in the *Wall Street Journal*.) America's eight million cigar smokers are a dwindling breed, thanks mainly to Yankee manufacturing genius.

Though many fine cigars are available in local tobacco shops, almost none are made in the USA. In the humidor at the Tinder Box in Fashion Valley there are the usual rows of "Havana Blends" and "Grown from Cuban Seeds," all from Caribbean clones, as well as the few expatriate *Habanos*: the products of Cuban cigar makers who left when Fidel Castro took over, such as H. Upmann, Romeo y Julieta, or Punch, now in the Dominican Republic, and Rykowski, a store clerk at the Tinder Box and a cigar smoker who says he can't tell the difference between a Montecristo and some of the legal imports, graciously gives me a Dominican H. Upmann. (One of the joys of cigars is the custom of freely giving them away.) "People come in asking for Cubans constantly," explains Rykowski.

"Where've they been for twenty-five years? I ask them if they ever heard of the Cuban embargo. Many people don't know." He scowls in disbelief.

I thank him for the cigar, endeavoring to test it against its exact counterpart, which is rolled in Cuba and packed in the same handsome cigar-shaped can with the little screw top, available in Tijuana. Mexico has trade relations with Cuba, so *Habanos* are just thirty minutes away. Friends who know the town well said that *Habanos* could be found at Fiesta Liquors, the huge liquor store near the race track on Agua Caliente Boulevard. Not so. The manager said he hasn't carried them for about a year, because nobody was buying them. Next I checked the lobby of the Hotel Casar, on Revolution. Nada. But the salesgirl assured me that the premium Mexican cigars she carried were just as good as Cubans. (As it turns out, the Mexican-made *Habanero* she sold me was an excellent cigar.) Finally I stumbled upon two of the numerous places that do sell authentic *Habanos*: Licores El Sureño and Curios, and Leyva's Liquor, both in the block just north of the jai alai palace and directly across the street from the Bamb Club and Sans Souci (later investigation turned up *Habanos* in three Calimax grocery stores: in the La Mesa neighborhood, on Agua Caliente Boulevard near the racetrack, and in the Rio district on Cuauhtemoc Boulevard.)

The larger selection was in a glass case at Leyva's. I bought the H. Upmann in the cigar-shaped can, for \$5.25. At this point price was no object; I figured that with my season pass giving me free entrance to the jai alai games, and the elimination of a couple of bets, the purchase price

of the cigar was justifiable. Besides the Upmann was almost a bargain compared to the Romeo y Julieta, which sold for \$6.75. Leyva's also offered Montecristo, Punch, Partagas, Belvoir, Chateau Haut-Brion, and Darydoff, ranging from \$2.70 on up. I placed the Upmann in my jacket, alongside the two Montecristos I'd already purchased at Licores El Sureño, and headed for the jai alai games.

Of course the Upmann was every bit as good as the one I had given me before, and well worth the \$5.25. So yes, *Habanos* are readily available if you can justify the cost and are willing to risk bringing them across the border. But there are other ways to get them, as F. explained one day. "I was in Australia one time and I bought seven boxes, and wanted the lady at the cigar store to ship them back to the U.S. About two months later I got a letter from customs, saying they had a package for me, Cuban cigars, which violated the law. They wanted me to sign a release so they could destroy them. I wrote back a nice letter, asking them to cite the law I was breaking. They wrote back and said, No, we don't have time, go ask an attorney what law you're breaking. So I got indignant, played the righteous fool, and wrote that if they decided to destroy them, please tell me the time and place and I'll be there to witness it. A few days later I go into my office and my secretary says a package has arrived for me, and there are seven boxes of Cuban cigars sitting on my desk. It was like found gold. That's how crazy it gets."

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By Neal Matthews
Illustration by David Diaz

Waylon Afternoon



Waylon Jennings

JOHN D. AGOSTINO

Every once in a while one attends a concert that is so well organized, so professionally run, and so obviously tailored to provide the best possible listening experience that one wonders why they can't all be like that. Last Saturday afternoon I was one of a few thousand fans lucky enough to attend a nearly flawless presentation when Luckenbach Productions and radio station KSON brought Waylon Jennings to town for an outdoor gig at the Lakeside Rodeo Arena. With minor exceptions it was a program that dispensed the notion that concerts, especially outdoor concerts, must by their nature be plagued by traffic, parking problems, long lines, idly-moored concession items, obnoxious and unruly fans, inadequate or repulsive restroom facilities, interminable delays, lousy sound systems,

and wretched opening acts. From beginning to end this was a smooth, classy production that one wanted to encase in plastic wrap and preserve for use at some future date when a bad concert experience has left one with a case of live-music blues.

In truth, the promoters and talent responsible for Saturday's show can't claim all the credit for its success. A big round of applause has to go to that lovely and talented Great Weatherguy in the Sky, who bestowed on Jennings's legion of fans a perfect day for an outdoor concert. When the gates to the rodeo grounds opened at one o'clock, this day already had been entered in the books as a good 'un—clear, blue skies, air that was warm but not hot, a pleasant breeze. So, too, did the grounds themselves figure in the event. The Lakeside Rodeo Arena is nestled in a natural amphitheater at the foot of rolling, rock-studded, green-and-brown hills, a couple of miles north of In-

terstate 8 and a long spit from Highway 67. There is traffic nearby, but one never hears it. What one does hear is quiet, the sort of peaceful silence that when combined with the bucolic surroundings makes this little patch of East County seem borrowed from the set of *Little House on the Prairie*. But this was no Hollywood back lot and these fans weren't hired extras made up to look rural. Signs posted around the arena warned patrons against tying their horses to the perimeter fence. For men and women alike the uniform of the day consisted of cowboy boots, cowboy hats, and tailed blue jeans, but of the cattle drive and not the Rodeo Drive variety. These weren't Rhinestone Cowboys and Cowgirls all gussied up in department-store country chic; these were the real deal, people who ordinarily dress this way, who like their beer cold and their country music lean and well done. They would find the day's events much to their liking.

A sure-fire reminder that country concerts are a bit different from rock concerts came when the masters of ceremonies took the stage to greet the throng and introduce the opening act. At rock concerts, local radio personalities are routinely booed, jeered, and generally treated about as welcome as salmonella. But two of KSON's DJs were given a friendly audience symptomatic of the bond that exists among all country music fans regardless of their position on the supplier-consumer flow chart. An even warmer reception was accorded the opening act, John Moore and Bluegrass Etc., a local band currently performing at Sea World. They provided some of the afternoon's most sparkling instrumental workouts, with Moore's fancy-pickin' on both guitar and mandolin and his banjo player rattling off lick after complex lick with an almost jazzy linear fluidity. Those who may have heard Moore's performances at the annual Julian Banjo and Fiddle Contest may not have been surprised by his skills, but to someone unfamiliar with either Moore or his band, Bluegrass Etc., sounded like a real find. After a well-

received set, Bluegrass Etc. surrendered the stage to champion fiddler Byron Berline and the L.A. Fiddle Band. Berline, a three-time winner of the National Fiddle Championships held in Wesler, Idaho, had crack musicians with him and did nothing to damage his reputation as a major force in contemporary calypso, even if the group did more vocalizing than one would expect from a team of virtuoso pickers. At the end of Berline's set he and the L.A. Fiddle Band were joined onstage by Bluegrass Etc. for the obligatory but always fun jam on "Orange Blossom Special."

Preceding Jennings's part of the show was his very attractive wife, Jessi Colter, herself a solo artist who over the years has almost completely subordinated her career to that of her husband. Colter's set was brief but stylistically varied and engaging, and the singer showed that her high, creek-clear voice has lost none of its poignant power. Colter's appearance was marred only by the electric guitar "solos" of Jerry Bridges, who actually is the bassist in Jennings's band and who should be instructed to stick with that instrument. Bridges's guitar tone sounded lifted from an old Guess Who album and his back-jumped lead made one flinch. Save for that one clunker, Colter's performance served as a perfect warm-up for Jennings, who took the stage to a tumultuous welcome from a crowd that seemed to have swollen in size with the appearance of each act.

Jennings's presence catalyzed the audience in a way that is difficult to describe. It must be said, for one thing, that Jennings isn't just another famous musician. He was, first of all, in the vanguard of the now-legendary if overplayed "outlaw" movement in country music several years ago (along with such others as Willie Nelson, Tompall Glaser, and to some extent Johnny Paycheck, Merle Haggard, and George Jones). He's not a singer, he's a troubadour for a new generation of country fans who feel disenfranchised by the high-gloss, Hollywood-like image of Nashville's elite and who continue to see Jennings as a symbol of country's return

to its rugged, authentic, Everyman roots. In a rewrite of the usual script, in which the rebel is either consumed by his own zeal or killed off by his more powerful enemies, Jennings has weathered both the "outlaw" phenomenon and its demise as a page-one story, as well as a long bout with alcohol and drug dependency. So to his reputation as a rebel and an iconoclast must be added a survival factor that gives Jennings an almost heroic stature. It's not enough simply to say that Jennings is popular with his fans; there is very nearly a quasi-religious fervor to their regard for him. Everywhere one looked on Saturday there were belt buckles, car decals, T-shirts, caps, plastic drinking cups, jackets, even watch bands adorned with the single-name logo: "Waylon." In between others' sets, whenever Jennings's songs were played over the public address system, people in the audience would form ad hoc duos and trios and sing along. They all knew the lyrics by heart. So after a couple of hours of waiting for the main man, after a few beers, a lot of sun, and constant reminders by the M.C.'s of what was in store, the announcement of Jennings's imminent arrival onstage elicited more than polite applause.

For all the hoopla that precedes him, Jennings in person has a calm, good-natured, avuncular mien. Despite the ravages of excess visible in his facial features and coloring (someone sitting near me opined that the rat'er was Jennings makes the Rolling Stones' Keith Richard

look like the picture of robust health), Jennings seems to have emerged from his battle with chemicals and booze in reasonably good shape. He would allude to that fact at several points during the concert, beginning with his opening remarks. "Hey, I think this is the first time I've ever played here," he said, looking around the arena. "That is, it's the first time I've been here that I wasn't all screwed up on something." With that, Jennings launched into his newest single, "America," a song that could be considered an answer to Merle Haggard's 1969 redneck anthem, "Okie from Muskogee." In "America," Jennings not only professes brotherhood with all races and creeds, but goes so far as to recommend amnesty for those who dodged the draft during the Vietnam War. That's not a sentiment guaranteed to win support in many honky-tonks, but Jennings delivers it with a persuasive conviction, and his reputation as a staunch individualist is further enhanced.

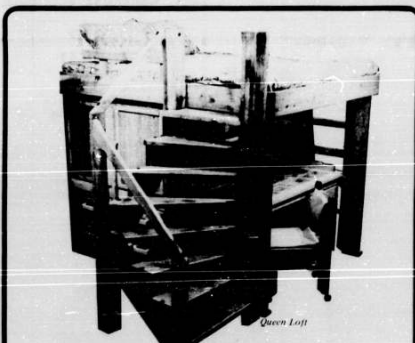
Jennings's band was the same one that has supported him on recent albums, and they're exceptional, especially the veteran pedal steel guitar player, Ralph Mooney, and the keyboardist, Floyd Domino. Jennings is no slouch as a rhythm guitarist, either, and his trademark gritty chording and picking gave the band its knuckles as they punched their way through such classic Jennings tunes as "The Gemini Song (When I'm Bad, I'm Bad)," "Amadeus," "Luckenbach, Texas (Back to the Basics of Love)," "Mamma, Don't Let Your Ba-

bies Grow Up to Be Cowboys," "Only Daddy That'll Walk the Line," "Rainy Day Woman," and Rodney Crowell's "I Ain't Livin' Long Like This." Jennings has been known to give uneven and occasionally disappointing performances, but this was neither. His voice was strong and assured, and he was in excellent humor, needing his band, the audience, and himself, and generally having a terrific time. To "Bob Wills Is Still the King," Jennings's tribute to the country-swing legend, he added a topical line: "It don't matter who's in England/Boy George is still the queen." And during "I Can Get Off on You," a song from the best-selling *Waylon and Willie* album, Jennings shook his head and smiled knowingly during the lines, "Take back the weed/take back the cocaine, baby/take back the pills/take back the whiskey, too."

When Jennings brought out Colter for a couple of duets, the first thing he did was embarrass her. "Goddamn, woman, yer lookin' good," he said, giving her the once-over. "I got but two ideas for us and one of 'em ain't singin'." To this seemingly impromptu outburst, the audience responded with hoots and whistles, but Colter's off-microphone reprimand was more to the point. "She just told me to shut up and sing," said Jennings to thousands of co-conspirators before turning back to his wife. "Baby, this is the first time in my life I've ever been in control of anything," he said in reference to his denigrating self. "Let me enjoy it." After du-

ets on "Storms Never Last" and "Suspicious Minds," Colter left the stage to Jennings, who pushed his band through several more songs and one encore before retiring for the day.

It was then, with people filing out in all directions, that it occurred to me what a seamless operation this had been. The show had started on time at 2:00 p.m., and four different acts had performed, and yet it was only five o'clock. Despite the size of the crowd, the lines had been negligible both at the portable restrooms and at concession stands, and the highest-priced item at the latter was a one-dollar burrito. Early in the day there had been one short-lived fistfight, but otherwise the audience had been well behaved and responsive. The sound system had been excellent, especially for an outdoor presentation, and all four acts had given tight, energetic, quality performances. As I waited in the line of cars steadily exiting the grounds, I glanced back toward the stage area, beyond which I could see the hills and the scrub brush of rural Lakeside. I thought to myself that this must be what it's like to attend a country concert in a place such as Texas, Arizona, or Oklahoma. Then I realized that there were a number of people still dancing in front of the stage to music coming over the public address system. I strained to hear what was producing these local cowpokes into their two-step. It was a Pointer Sisters song. This was, after all, Southern California.



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JONATHAN SAVILLE

George Kelly's *The Torch-Bearers*, which is being staged by Jack O'Brien at the Old Globe, is part of what appears to be a current renaissance of this American playwright's work. Only a few months ago, Costa Mesa's South Coast Repertory gave us Kelly's *The Showoff*, in a brilliant production with Ron Boussem and Nan Martin, and now we have his 1922 comedy about amateur theatrics among the moneyed set. In reviewing *The Showoff*, I suggested that Kelly was torn between an authentic theatrical artist's instinct to create character and mirror life and the habits of a popular entertainer, who merely wants to amuse without disturbing his audience's complacency. In *The Torch-Bearers* the playwright's inner contradictions are both more salient and more damaging.

The play is ostensibly a satire on the fad for amateur acting by the idle rich. Under the direction of the flamboyant, pretentious, and inept Mrs. J. Duro Pampinelli, various talentless upper-class men and women are engaged in a production of a soggy domestic drama titled *The Torch-Bearers*. We see them in rehearsal at the home of the leading lady, Paula Ritter, and then — from backstage — in performance. The "actors" forget their lines, trip over doorframes, abandon their concentration to wave at a friend, forget props and cues, recite in singsong voices, and make staccato mechanical gestures. All this is amusing, in a rather childish way, and so is the absurd lack of self-knowledge on the part of Mrs. Pampinelli and her actors, some of whom actually appear to be

under the illusion that they are doing a good job. Their gross inadequacies are, however, pointed out by their foil, the one practical-minded realist in the play, Mrs. Ritter's sardonic husband; virtually the entire third act is given over to his disdainful critique of the performance we have witnessed in act two. He scorns their amateurishness, laughs harshly at their mistakes, brands their director an idiot, and insists upon the utter worthlessness of the entire enterprise.

On first sight, this may seem to be the theme of the play — and a pretty silly theme it is, too. The theatrical inadequacies of this bunch of untrained amateurs are mildly funny, but why the relentlessly savage attack on them voiced by Mr. Ritter, evidently the playwright's spokesman? His angry scorn, his devastating rhetoric, his blazing contempt — these have as much relevance to the object of his attack as the MX missile would to a termite infestation. His wife and her cohorts are foolish and shallow, yet this critic treats them as though they were vicious and dangerous, at once morally culpable and a dire threat to the American theater. The peculiar inappropriateness of the play's commentary on its own material is mirrored by the disagreeably repetitive structure of acts two and three. Having seen with our own eyes the flaws of the amateur actors in act two, what is the use — in purely structural terms — of having those same flaws described in great detail by the sardonic Mr. Ritter in act three? The only thing his comments add to our knowledge is his angry disdain, which we have already encountered to excess in the earlier acts and which in any case is simply not justified by the nonsensical but benign amateur theatrics that make up the

action of the play. Not justified, that is, if the amateur theater is in fact the subject of *The Torch-Bearers*. Actually, there is a lot of evidence in the play to indicate that Kelly's thematic interest lay elsewhere. Mr. Ritter's nastiness constitutes not only an attack on the amateur theater but also an attack on his wife. Mrs. Ritter, according to him, is a fluff-headed female of no theatrical talent whatever, who is deluding herself (and being deluded by the equally fluff-headed Mrs. Pampinelli) into thinking that she might have a professional stage career. The chief danger of such a career is that it would deprive Mr. Ritter of a wife to make a home for him and to provide a comfortable background for his own career in the insurance business. Let

no women's liberationist assume that Kelly is scoring points here against self-centered husbands who do not respect their wives as human beings. On the contrary — in the context of the play's characterization and action, Mr. Ritter is right! The theme is reiterated and reinforced by Mrs. Pampinelli's grandiose-pathetic declaration that she herself had renounced what would have been a splendid acting career, in deference to her husband's needs and wishes. But we have seen both Mrs. Pampinelli and Mrs. Ritter in action, and we know that neither of them has or has ever had any theatrical talent or any possibility of a theatrical career. These are nothing but self-serving fantasies of women who refuse to accept, the God-given truth that their place is in the home — or so *The Torch-Bearers* tells us. The subject of the bombastic, cliché-ridden play these silly ladies are performing is not fortuitous: an independent wife, demanding that her philandering husband

give her a divorce. It is one more detail indicating that the real theme of *The Torch-Bearers* is not "the little theater movement" but marriage. Its point of view — unequivocally antagonistic to the independence of wives — makes it the vehement and sour satire on the attitudes of such a play as *A Doll's House*. No wonder Mr. Ritter is so angry: he is afraid his "Nora" is about to desert him for a life of her own.

There is certainly nothing wrong with George Kelly's writing an antifeminist play, or with the Old Globe's reviving it. Practically every drama about marriage nowadays tells us that women are bright, strong, independent, and "manly," so that simply for the sake of variety it is engaging to encounter a play that still adheres to the old oppressive Victorian values. What is wrong with *The Torch-Bearers* is that — as in *The Showoff* — Kelly has been unable to reconcile his contradictory aims as a dramatist, and his consequent compromises have made him untrue to his material. Was he writing an amusing popular satire about rich ladies pretending to be actresses? Yes, indeed — and for such a play he created flat, vivid, farcical characters, with no psychological complexity or moral substance, made only to be poked fun at. But wasn't he also writing a serious play about marriage, about the proper relationship between husbands and wives, about the fundamental nature of women and men? It certainly seems so, for the theme is pervasively brought out in action and dialogue (especially Mr. Ritter's harangues and Mrs. Pampinelli's inanities). Yet for an Ibsenian — or anti-Ibsenian — play about marriage, what he needed was rounded characters, with an inner life, a history, and an intimate connection with a carefully observed social milieu.

These qualities, which Kelly was to use skillfully (but with a fatal hesitation before ultimately committing himself to them) in *The Showoff*, are not at all to be found in *The Torch-Bearers*. The characters are mere caricatures, without past, without soul, without meaning: creatures of farce. If Mr. and Mrs. Ritter had been anything more than that, if they had been anything like real people, Mr. Ritter's savage contempt for his wife would have had to provoke a humanly plausible reaction on her part, like the reactions of Nora in *A Doll's House*. But when it comes to human truth, to the real consequences of characters and attitudes as they impinge on each other in the real world, George Kelly invariably pulls back, perverts, compromises, judges. As in the "happy ending" he allowed to be imposed on *The Showoff*, he attempts to please the audience of *The Torch-Bearers* by making all situations resolve themselves cheerfully and undisturbingly, whatever the cost to

consistency of character or emotional truth. Mrs. Ritter weeps a bit, but she evinces no anger at the venomously nasty things her husband has said about her. Briskly reversing the feelings she has expressed throughout the play, she never really wanted to go on the stage anyway — and there is no suggestion that she is taking this unprovoked change of heart. By the curtain of the last act, the Ritters are kissing and caressing each other as though nothing had happened; all the issues proposed by the play have evaporated; and it is as if the emotional tension generated by the wife's ambition and the husband's rage had never existed. Back from comedy of character and ideas into farce, where any situation is easily resolvable because the characters are such ciphers.

The Torch-Bearers is deeply flawed as a play, and any stage production of it is bound to reflect its equivocations. Confronted with a script that is part satirical farce and part a serious (if misguided) treatment of human relationships, director O'Brien has opted for farce. With a respectable cast (including the familiar Katharine McGray, Tom Lacy, Kandise Chappell, Mitchell Edmonds, and Jonathan McMurtry, the Old Globe's reliable "stable"), he has encouraged his actors to ham things up, to play large, to underline eccentricity, and to govern their characterizations by the search for laughs. The Ritters, played by George Deloy and television's Beth Howland, give us more

of the same, with little sense of these main characters possessing more depth, weight, or seriousness of intent than the flamboyant caricatures who surround them. As a compendium of farcical characterizations, the Globe production is delightful — who can resist Mr. Lacy's mugging or Miss Chappell's screeching laugh? Whether a more varied, nuanced, realistic, and emotional approach to characterization would have made the play more absorbing as a human experience, or whether such an approach would have run aground on the script's compromises, hesitations, and equivocations, is a problem one may speculate on. Certainly, South Coast Rep's *The Showoff* displayed a far richer acting style than these glittering vaudeville turns at the Globe — but then *The Showoff* is a considerably better play than *The Torch-Bearers*. In any case, having decided to go for farce and to use this play as a showcase for the comic talents of some of his favorite actors, Mr. O'Brien has gone all the way, and so have his collaborators. Robert Blackman's costumes, in particular, display the gorgeous preposterousness the characterizations deserve: such extravaganzas as the cloak, hat, and gown of Mrs. Pampinelli, mixing royalty, art nouveau, and the circus in equal measure, are among the most deleterious comic creations to grace the Globe stage in years.

But neither comic acting nor comic costuming can quite compensate for what may be the play's most damaging flaw, far

beyond its graceless mixture of genres, its uncertainty of thematic focus, and its failure of truth. If *The Torch-Bearers* is to be played as farce, it must have the speed, energy, and situational intensity of farce. Mr. O'Brien, in his program note, refers to the British farce *Noises Off* as an offshoot of *The Torch-Bearers* and suggests that the two plays are comparable in merit. The second acts of both plays do indeed show us a bad performance of a bad play-within-the-play, focusing on the absurd experiences of the actors backstage. But I would contend that in all categories — truth of character, consistency of focus, comic invention, balance, tempo, and sheer funniness — *Noises Off* is the more successful farce, and by a long shot. It is not only that the author of the British play sticks to his farcical last and does not introduce or suggest any issues or meanings that would dilute the energy of the form (or ones which, as is the case in *The Torch-Bearers*, he would not be able to deal with honestly). More importantly, Michael Frayn's lightness of touch and swiftness of pacing contrast radically with George Kelly's habitual heavy-handedness. There are some funny bits of business in *The Torch-Bearers*, above all in that second act, but their density is relatively low, the author tends to repeat his effects, there are long stretches where the comic temperature drops precipitately, and instead of lightly glancing off a comic situation and veering away to the next point in the style of all good writers of

farce, Kelly works the incident over, extending it, showing it, talking about it, exploring it, until (and the audience's laughter) are quite dead. Mr. O'Brien has done his best to keep things moving, but he has to deal with a script that insistently gets bogged down in tedium, and the result is a far higher proportion of static weariness among the wit and slapstick than a farce has any right to exhibit.

In one of the authentically witty moments in this play, the playwright makes Mrs. Pampinelli declare that "the function of art is to be pretty." Just the sort of thing Mrs. Pampinelli would say (and at the Globe Katherine McGray pronounces these imbecilic words with just the proper tone of self-inflating, empty-headed fervor). Kelly means us to understand that this vapid artistic poseur is wrong about the function of art, and that George Kelly himself, unlike a bunch of chattering female amateurs, knows (and shows) what the true function of art is. It is hard to see from *The Torch-Bearers* what this superior aesthetic may be. The history of good theater shows us two legitimate attitudes toward the theatrical art: the theater as a way to an understanding of the world and ourselves, and the theater as a formal arrangement of elements consistent with their own laws. A serious drama adopted primarily by the first criterion, a zany farce primarily by the second. *The Torch-Bearers* does not hold up very well from either point of view.

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Illustration by Sue Stroganoff

ELEANOR WIDMER

On our last day in New Orleans, my friend and I set out to find the house of the turn-of-the-century writer Kate Chopin, whose novel *The Awakening* created a furor in 1899. Chopin's heroine, caught in the highly-stratified society of nineteenth-century New Orleans, could find no solution to the awakening of her sexual passions save suicide by drowning in Lake Pontchartrain. Scarcely in the same league in terms of reputation as Tennessee Williams, whose play *A Streetcar Named Desire* takes place in the French Quarter, or Lillian Hellman who resided there for some time, Kate Chopin lived out her life in New Orleans. Two of her books which were sketches of Creole life, *Bayou Folk* (1884) and *A Night in Acadie* (1897), seemed to vanish without a trace until Chopin was rediscovered by the feminists in the Seventies.

Since we had been given her address by her current biographer, my friend and I were determined to find the house where

Kate Chopin had lived and worked. Taking the St. Charles streetcar to the beautiful Garden District (Desire, as everyone knows, no longer exists!), we got off at the Hotel Ponchartrain and began walking toward 1415 Louisiana Street, past decayed mansions, past ones that had been restored, past a swanky girls' school where a security guard sat on a wide lawn while young students read under widespread trees hundreds of years old.

After what seemed like miles of walking, we found Louisiana Avenue and Kate Chopin's house. Once a single dwelling unit, it had been divided in two with two separate entrances. Though it was in fine shape and occupied, its high, tall windows were shuttered. We rang the bells to both of the units, but got no reply. Still, we were able to gaze up at the windows on the second floor and to speculate that one of these had been Kate's bedroom which looked onto a wide, handsome street overhung with the leaves of massive trees. The day was humid and overcast; a contemporary compact car was parked at the side of the house. The grandeur of the

avenue had not diminished and one could easily imagine horse-drawn carriages transporting their owners to tea when Chopin lived there. A sign on the porch next door read Save Louisiana Avenue. We had hoped for a sign or a plaque that would mark the house where this highly non-Victorian writer had lived, but none existed.

On our return, walking past large houses with their corn-patterned iron fences, we suddenly discovered one of those old cemeteries for which New Orleans is famous. The remains of the deceased are placed on shelves stacked one on top of another and buried into walls that bear the family names and inscriptions. There was even a series of shelves for orphans who had died in the late 1800s.

Because we had been walking for several hours, first to Kate Chopin's house and then inside the cemetery, we decided to rest and were amazed to realize that we were directly across the street from the beautiful restaurant Commander's Palace, which has been in business since 1883. In other cities, and especially at night, the location of a restaurant directly across the street from a cemetery might turn people away, but in New Orleans the cemetery is part of the landscape and merely adds to the cachet.

Commander's Palace is housed in a magnificently restored Victorian mansion and its elegance made us wonder whether we could be seated without a reservation and in our walking clothes. But Dottie Brennan could not have been more cordial and we were seated immediately.

The family that operates Commander's Palace is named Brennan (they are another branch of the family that runs Brennan's restaurant on Royal Street, most famous for its breakfasts). This side of the Brennans (Ella, Dick, John, and Dottie) have one of the most competent operations in New Orleans. Commander's Palace is beautifully appointed, especially the Garden Room upstairs which makes you feel as if you're sitting in a tree house, or its various lower-level rooms attended by a staff the likes of which I've never encountered in San Diego. Two hundred and fifty people are employed there, including nine chefs who have all come from prestigious cooking schools. By noon every waiter is in black suit and white shirt; the service is swift, the menu extensive, and the specialty is haute Creole cuisine—cooking which is New Orleans in origin and fuses French, Spanish, Italian, and American Indian influences. For lunch, for example, you may have a creole shrimp and spinach soufflé (\$10.50), angel hair pasta with crawfish (\$10.50), or the trout with roasted pecans, which is pan-sautéed in butter and topped with pecan butter and roasted pecans (nine dol-

lars). Would you believe that I bypassed this trout dish for a salad and a Creole bread pudding soufflé? My friend had the cold leek and potato soup and grilled spiced lamb with goat cheese (\$8.50 for both). The lunch was very nouvelle cuisine and could have come directly from Chef Panisse, except that the gravy on the lamb was much too salty. And the only time we had decent butter during our stay was at Commander's Palace, where sweet butter is served in crocks. As for the bread pudding soufflé (four dollars), it was worth its calories in gold, especially when accompanied by an extraordinary whiskey sauce which was added at our table.

The owners graciously allowed me to tour the kitchen and to watch the chefs at work. Most of them wielded heavy pans in which they sautéed or pan-fried fish, seafood, and veal. Every lunch was prepared to order, and I marveled that over a hundred people had congregated at lunchtime all elegantly dressed. Some of the diners live in the neighborhood, some drive in from other parts of town, and a handful are tourists. I certainly would go to Commander's Palace for dinner, though one would have to drive or take a taxi from downtown or the French Quarter.

As it developed, we had had dinner at another Brennan-owned restaurant (little known at present, but an absolute delight), a place called Mr. B's on Royal Street in the French Quarter. Fortunately it is not as yet frequented by the mobs of tourists who pack into Antoine's, Andrew Jackson, or Broussard's. Mr. B's, an intimate white-clothed establishment with lots of etched-glass windows and doors, serves Creole, Cajun, and continental specialties—every restaurant we went to for dinner, including K-Paul's, was very strong on pasta dishes. An entrée which should not be missed at Mr. B's (all items à la carte) is the fettuccine and crawfish (nineteen dollars) which proved to be superior to the crawfish étouffée at K-Paul's. Since I had heard so much about an *andouille* sausage (ahn-doo-ee), I sampled the jumbo shrimp on brochette with *andouille* grilled over pecan and hickory flames (\$19.50). And of course the hickory-grilled redfish served with new potatoes was beautifully achieved (fourteen dollars). We also had redfish filets, small pieces of redfish fried in butter and covered with mustard sauce (\$3.75). These mustard-sauce dishes would be a great hit in San Diego. As for the bread pudding at Mr. B's, it was the best I had anywhere in New Orleans and I had a small bottle of chablis. (The

We were quite charmed by the personal attention we received both at Commander's Palace and at Mr. B's; and again we were given quite extraordinary treatment at a restaurant little known to tourists called Tony Angelo's, which is at the outskirts of New Orleans, in Jefferson Parish. Rick, our waiter at Mr. B's, recommended it and advised us to say, "Tony, feed us." When we got into the taxi and told the driver where we were going, he repeated, "Just say, 'Tony, feed us.'" We did exactly that, Tony Angelo, the owner, decided what we wanted to eat, and it was one of the best meals I've had anywhere in a moderately priced restaurant. What also impressed us was the detailed knowledge the waiters had of the menu and how ably they could comment on all of the dishes.

I began with gorgeously prepared frog legs and my friend had stuffed shrimp. This was followed by angel hair pasta with a fresh crab sauce that was marvelous. We then shared a spinach salad and with reluctance merely tasted the superb artichoke soup. The bread, which consisted of almost all crust, was our savior, temptation, but we still had to save room for several other courses, of which the eggplant Tina was outstanding.

Prepared by Tony's sister, the water-in-eggplant slices are plunged into icy salted water, dried, dipped into batter, sautéed, then baked with a homemade fresh tomato sauce. What can I tell you? The eggplant dish is one we will not readily forget. The sausage and peppers was a delight; my one disappointment proved to be the veal with peppers and mushrooms. It was adequate but not as memorable. This feast was concluded with yet a second pasta, fettuccine oozing with butter, not to mention the obligatory bread pudding.

How did we manage this meal without suffering cardiac arrest? We ate only small amounts of each dish. Believe me, at Tony Angelo's it broke my heart to leave anything over. The bill for this incredible feast was \$12.25 for my friend and \$17.50 for me, because I had a small bottle of chablis. (The

dishes are not individually priced; you're charged for the meal as a whole.) As we left, Tony kissed us good-bye and said to our waiter in a courtly style, "See these ladies into their cabs." The cab fare back to our hotel, the Monteleone in the Quarter, was about eight dollars, but the meal was worth this added expense and effort.

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restaurants are arranged geographically, beginning with the South Bay and ending with San Marcos. In all of these restaurants it's best if possible to avoid the noon hour when there's sure to be a wait. My own experience has led me to arrive either when the doors open or late in the afternoon.

South Bay
The Old Bonita Street, 404 Bonita Road, Bonita (479-3557); 9:00 a.m. to 3:00 p.m.; adults, \$10.95, children, \$5.95. At least twenty-five different dishes will be offered; these include ham, lamb, roast beef, seafood, eggs, salads, desserts. No reservations accepted.

Coronado
Hotel del Coronado, 1500 Orange Avenue, Coronado (435-6611); 9:00 a.m. to 2:00 p.m.; adults, \$14.75, children, \$12.50 (this price includes tax and tip). This brunch includes such gourmet items as rack of lamb stuffed with spinach and herbs, wild rice, chicken Maryland, grilled cod, eggs Benedict, quiche, pâtés, and dozens of pastries baked on the premises. Reservations are available for parties of eight or more. Both the Crown Room and the Ballroom will be open for seating.

San Diego
Hotel Inter-Continental, Las Cascaides Room and Molly's Pub (level one in the hotel itself) will serve brunch, 333 West Harbor Drive (234-5555); 9:00 a.m. to 5:00 p.m.; adults, \$16.95, children, half price. At least twenty-five items and seven hot entrees will be offered, among them ham, roast beef, chicken, as well as salads, eggs, desserts. All the champagne you can drink. No reservations accepted.

Little America Westgate Hotel, Le Fontainebleau Room, 1055 Second Avenue (238-1818); 9:30 a.m. to 2:00 p.m.; adults, \$14.95, children, \$9.95. Individual omelets and crêpes, eggs Benedict, smoked salmon, poached salmon, ham, sirloin beef, salads, desserts. Easter bunny will be passing out treats. Reservations for ten or more only.

Sheraton Harbor Island Hotel, Café del Sol, 1380 Harbor Island Drive (291-2900); 9:00 a.m. to 3:00 p.m.; adults,

San Marcos
Frolander's Quails Inn, 1035 La Bona Drive, San Marcos (436-2445, 744-2445); 9:00 a.m. to 2:30 p.m.; adults, \$7.95, children, \$4.95. More than forty items will appear at this brunch, including seafood salad (fresh oysters, herring, scallop salad), eggs, sausage, beef Stroganoff, ham, desserts. No reservations.

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For the Record



David Byrne

DUNCAN SHEPHERD

Jonathan Demme's *Stop Making Sense* is a concert movie and nothing more, and as narrowly focused a one as ever was: little of the live audience, nothing of the backstage, only the on-stage. This needs to be said, and often, in order finally to drown out the continued grumblings about its exclusion from the Documentary Feature category of the Academy Awards.

The movie is, to be sure, a documentary in the rudimentary sense that it is a filmed record of the concert in question; but that sense is just a hop, skip, and jump from the nonsense, put forward from time to time with differing degrees of seriousness, that the very nature of the medium is documentary, and that every movie is a

documentary insofar as it is a record of itself. Thus, Greta Garbo's Camille will not just be seen as the famous fictional courtesan as interpreted by the famous Swedish actress, but as a factual record of that interpretation. And one does not have to project oneself further into the future in order to see it to the future to see where that will no longer be so.)

But to return to the matter at hand: *Stop Making Sense* (currently at the Guild) certainly wins excitement an appeal beyond simply the awowed and avid fans of Talking Heads, all the way to those who have merely been curious what all the fuss was about but who would not want to fork over for actual concert tickets, nor to rub



Peter Sellers

shoulders, car fenders, etc., with the people who would. The movie will thus be a relatively painless and trouble-free method to acquire the desired information, and one might well wish for a similar easy entrée to, say, Bruce Springsteen or Michael Jackson or other notable fuss-causers.

Whatever can be said about its properties as a movie, however, and there is surely more to say about those than in most concert movies, it will always remain more concert than movie; it has not been transferred from one venue to another, to the extent of, for example, Carlos Saura's *Blood Wedding*. One could say, for a start, that the image (by top cinematographer Jordan Cronenweth) is unusually bright and clear, and that the sound (in Dolby stereo) is in a different sense bright and clear — though it does

not seem as solidly wedged to the image as it might, but rather to run around on it promiscuously. One might then go on to say that the movie's slick in the general area of dental-drill-punctuated-by-indiscipherable-cries-from-the-patient. To say that enjoyment of the Talking Heads' music will be a help to enjoyment of the movie would be to underestimate comically. To say a strict prerequisite would perhaps get nearer the case.

I suppose it is possible that the music, through its availability to a new and broader audience, will win converts in much the same way that *Amadeus* is said to have done, or to have wanted to do, for Mozart. But I would judge that prospect as probable not (if it were) as desirable. In either case — Flute and Harp Concerto in C, K. 299, or "Burnin' down the House" — the matter seems to me outside the brief of the movie critic. And I am not willing to argue it further with any Talking Heads aficionado until such a one has conceded the possibility that a better

movie than this one might be made about, say, Van Halen or Def Leppard or whom ever the aficionado makes a point of avoiding like the plague. I underscore possibility, and I double-underscore movie.

The La Jolla Museum is following up its gratifying series of nineteen Mexican films by Luis Buñuel, less one film that didn't make it through the mails, with seven films by Erich von Stroheim (Wednesday nights till mid-May) and then six by Chantal Akerman (Wednesdays through June). In short, it continues its auteurist orientation. This "collected works" approach goes far beyond the scope of "the essential" or "the best of" as offered regularly by the Ken Repertory, or even by that theater's occasional "festi- val" or "retrospective" (cf. the current Hitchcock one). It undoubtedly goes far beyond the needs of most moviegoers as well. But the concentrated educational opportunity it affords is too rare to be

enough or distracting enough to take center-stage from the music. And it did indeed seem to me a very long run, with so much of the music stuck in the general area of dental-drill-punctuated-by-indiscipherable-cries-from-the-patient. To say that enjoyment of the Talking Heads' music will be a help to enjoyment of the movie would be to underestimate comically. To say a strict prerequisite would perhaps get nearer the case.



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staunchest feminist: *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*. And I am glad for a second chance to sit all the way through *Les Rendez-vous d'Anna* (maybe this time I will be able), and a first chance to sit through the four others.

Yes, I bothered to watch the Oscar telecast (most of it); and no, I have nothing printable to say about it, except perhaps to applaud Sally Field's "you like me" acceptance speech as a welcome setback to the persistent thesis that these awards are something more than a popularity contest.

Due to unfortunate schedule conflicts and stupid miscalculation, I am afraid I saw *Desperately Seeking Susan* too near my deadline to be able to collect my thoughts about it for the present column. But I can at any rate offer assurances that by the time I have gone back and gathered them up (next week, presumably), they will very much resemble a bouquet.



Board and Nail



Michael McGuire, Charles Hallahan

JEFF SMITH

The Vikings were a bunch of ill-mannered drunks who, like Hell's Angels, would blast into a coastal village and ransack the place on a whim. But to Stephen Metcalfe, whose *Vikings* is currently playing at the Cassius Carter Centre Stage, these warlords of yore were more than horned helmets, halberds, and long ships lusting after fresh booty. They were the stuff of which Kirk Douglas movies are made: grit-soaked, fearless titans beneath whose mead-drenched beards and brutish exploits resided an admirable ability to endure.

Vikings takes place not on an icy fjord

but in the sturdily built home of the Larsens, where three generations of Danish-American carpenters scrap, love, and learn to adjust to loss. Yens Larsen has yet to recover from the death of his wife, nor has his son, Gunnar. Yens guzzles cold beers, becomes skittish at the prospect of romantic involvement, and urges Gunnar not to follow in his footsteps as a carpenter and, by inference, as a thug. But young Gunnar is determined to continue the family's tradition — of building homes (not "houses") — and he sides with his grandfather, Peter Larsen, who is dying of cancer. The play isolates a brief period when the three men live together. It traces the shifting attitudes of the generations and, like Metcalfe's *Stranger Snow*, is a

tragicomic study of the transition from endings to new beginnings, a process that begins with the shedding of old psychological coccons.

Like the figure of Agamemnon lurking dimly in an intrepid graduate student might say in a seminar in the background of T.S. Eliot's poem "Sweeney Among the Nightingales," the ancient Vikings function in the play both as a reminder of a more hardy past and as a measure of how precipitously the mighty have tumbled into the Twentieth Century. Peter Larsen is quick to conjure up the heritage of his progeny with many a pep talk. Compared to Peter's verbal tapestries of Norsemen plowing through strange seas and cities, the problems of the Larsen clan appear, at first, to be minuscule. But one of the strengths of the play is its nonstop treatment of its characters. The Larsens are unspectacular people. And yet their lives, though hardly saga material, are nonetheless filled with pain and groping, with lateral slues away from the mark and a final resolution based on the ordinary courage essential for coping in an unheroic age. As Peter Larsen sagely observes early in the play, "The times haven't changed — expectations have."

Vikings is Stephen Metcalfe's first full-length play. And even though he has revised it since it was produced initially in 1979, the script has an annoying quality typical of a playwright's first effort. Metcalfe really wants us to love his characters. They have edges, but only in relation to each other and, with few exceptions, they usually appear in a warm, glowing light. Except for the unforgivable fact that he voted for Nixon (twice), grandfather Larsen must rank, for example, as one of the most completely adjusted, hippest, and humane creatures on the face of the earth. Only rarely does the character reveal the crotchety side one would expect from a man whose family is in turmoil and whose body is slowly being consumed by cancer. Instead, Peter is an old man seen through the idealizing eyes of a young one. Borrowing a device from *The*

Elephant Man, John Merrick's model cathedral, Metcalfe has Peter build a wooden bird cage, an innocuous symbol that cloys more than it convinces us of the man's obvious sensitivities. In these and other ways *Vikings* at times demonstrates an earnestness to the point of overkill. Its characters would actually be more accessible, and likable, if the playwright had backed off, given them a few unsightly dimensions, and thus made them more believable.

But even though it tends toward wordiness and sentimentality — habits Metcalfe kicked by the time he wrote *Stranger Snow* — *Vikings* still has the power to charm and move audiences with its humble tale of growth. Much of this ability comes not from Peter's references to Odin hanging from a tree to learn the meaning of suffering, or from the blind Norns and the like, but in comparison to contemporary theater's jargon-laced treatment of the concerns of the day. The Larsens don't have the benefit of gurus, group therapy, or faddish, best-selling solutions. They're on their own. They have a stable code of values accusing them of personal slippage, and they work out their troubles by means of interconnecting friction, and (the play's real strength) with humor. In *Vikings*, the humor serves as both an analgesic and an analytical tool. Metcalfe has a genuine knack for identifying the deeper residues of the Larsens' grief, of expressing them, and, through the dual-natured use of his abundant humor, of doing both in uplifting ways.

Except for some cornball music that opens and closes the show — a watery piano and giddy cellos better suited to *Little House on the Prairie* — the Old Globe Theatre's production of *Vikings* is first rate. It's so good, in fact, that it appears the play was intended to be staged in the round from the start. Warner Shook, who directed *Stranger Snow* last spring, has an obvious affinity for Metcalfe's work. His direction of *Vikings*, in many ways a much more theatrically elaborate and difficult work than *Snow*, is most impres-

sive. Shook has tempered the play's earnestness to please, whenever possible. He has handled its complex narrative form — scenes, soliloquies, and multiple story-tellings — with skill. And he has crafted a tender, caring production, at the heart of which is the fundamental decency of the Larsens.

Shook's cast creates the impression that they have been together not for a few weeks of rehearsals but for years. Like the generations of a nuclear family, the actors seem to know each other's habits instinctively — which buttons to push, when to steer clear, and when diving into a fray, regardless of the temporary hurt it may cause, is essential. And even if one meddles too much, or provokes anger, these instances occur within a larger context of good intentions, an ingrained sense of decency, and a deep understanding of each other's pains and dreams.

In short, the cast is splendid. Although his character would qualify easily for the

job of a vatic prophet, should one appear, Michael McGuire nonetheless leaves Yens's too frequent sagacity with a crusty, engaging performance, one that subtly mocks the old patriarch on occasion. In a brief appearance, Karen Hensel plays Betsy Simmonds, Peter's second-favorite cheerleader in high school. The part is small — Betsy is more a nurturing mother figure than a fully drawn woman — but Hensel strikes some gently vulnerable notes. Tegan West, memorable in *War Babies* at the La Jolla Playhouse last summer, is quite good as young Gunnar's character in many ways older than his father. And Charles Hallahan is terrific as Peter, a man for whom life delayed the confusions of youth until he was middle-aged. When he first appears, Hallahan looks as though he'd be more comfortable in a blue collar, replicating the lost fluids of the workplace, than on a stage. His performance, part teddy and part Kodiak bear, however, is blue chip all the way.

As is the technical work at the Cassius Carter. Fred M. Dier's set looks as though it was constructed by real Larsens. A living room, kitchen, and bedroom, the set evokes the pride and tradition of the family. Every item, from the hardwood floor to the wooden furnishings, appears to have been handcrafted with an eye toward quality — and, if one looks closely, with an eye toward a slightly miniature scale needed to fit the Carter's small stage. And Kent Dorsey's lighting is excellent. It parcels the area into smaller spaces, and even creates visual transitions from one scene to the next, allowing actors to leave the stage, while remaining on it, and enabling the pace of the show to remain clipped.

At first glance, Sally Cleveland's costumes appear passable enough. No big deal, just work clothes like the ones the carpenters probably wore when they built the set. The costumes are quite good, however, and they never betray one of the

ironic facts of her task: often the most difficult characters to clothe appropriately are modern ones. Putting a wig or lace on an eighteenth-century aristocrat is one thing. Dressing a contemporary character — in ways that illustrate that person's ethos, nature, and sense (or lack) of self-worth in clothes seen every day — is another. And this is Cleveland's achievement. In what appears to be merely a surface of sweat shirts and rolled-up flannel sleeves, she has artfully expressed the "character" of the characters: a clothes that ring absolutely true for each.

Stephen Metcalfe was at the opening-night performance of *Vikings*, and he must have been moved by the Old Globe's thoughtfully detailed treatment of his play, not to mention its enthusiastic reception among first-nighters. He must have been moved. No playwright could ask for more sympathetic productions than Metcalfe's *Vikings* and *Stranger Snow* have had at the Globe.



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QUARTER NOTES

BY JONATHAN SAVILE

PARATORES WITH SAN DIEGO SYMPHONY

David Allerton conducted the San Diego Symphony last week in a program dominated — indeed inundated — by pianos. Duo pianists Anthony and Joseph Paratore performed the Poulenc Concerto for Two Pianos and Orchestra, and after the intermission they were joined by Maestro Allerton himself, as pianist and conductor at once, in the Mozart Concerto for Three Pianos and Orchestra. Tastes differ on the matter of multiple pianos. Unlike other instruments, the piano is capable of playing melodies and their accompaniments at the same time, along with widely spaced, many-pitched chords, and numerous other combinations of sounds. A piano does not need another piano to fill in harmonies or to enrich its tonal palette. Music for more than one piano, in fact, often creates a monotony of color, as well as an



unpleasant preponderance of dense, heavy textures. There are undoubtedly some masterpieces using this combination of instruments (notably by Schubert and Brahms), but successful pieces for multiple pianos must overcome the disadvantages of such scoring by excelling in

melodic, harmonic, rhythmic, and textural inventiveness. The Poulenc Double Concerto is just such a masterpiece, principally because the composer's style, combining the music hall and Mozart, relishes the playfulness of the two equal keyboard instruments striving

with and against each other. Poulenc's characteristic melodic inventiveness is much in evidence, as is his mastery of orchestral timbres; the music is alternately exquisitely touching and ebullient fun. I did not find the performance at the Civic Theatre fully satisfactory in bringing out

these qualities. The conducting had the requisite lightness of touch, but the piano playing did not, the Paratore brothers seemed to approach this modest, playful score as though it were the *Hammerklavier* Sonata. They played too loudly, too heavily, too grimly. The result was that the work took on an undesired coloration of portentousness and pretentiousness, both qualities completely alien to the composer in general and to this work in particular.

The Mozart performance was equally unsatisfactory, though for different reasons. The playing here, by all three pianists, was idiomatic, and the interplay of the three instruments exhibited Mozartean vigor and delicacy. But — dare we say it, in this year of Academy Award-pumped Mozart adoration? — this concerto is a rather dull work. It is little more than a social entertainment, devised for two of *ae yung* composer's pupils and their mother, and its level of inspiration is not high. Of course, there is no work by Mozart that is ineptly made or

that lacks moments of lovely invention, but surely the chief reason for performing this work at the concert last week was the fun of having Maestro Allerton join the Paratotes. That fun was there, but one's final judgment of the performance might well have been, "Too many pianos, too little music."

The program also included a shapely performance of Haydn's magnificently quirky Symphony No. 86.

GUSTAVO ROMERO

Gustavo Romero gave a benefit recital last Sunday afternoon at Southwestern College; it was under the auspices of the San Diego Symphony's Auxiliary Council, South Shore chapter. For years, Gustavo has been San Diego's piano prodigy, a child of incredible talent, whom the generous spirits of the community have hastened to support with affection and with financial aid. Now, however, he spends most of his time in New York, studying at

Juilliard; he has made a Carnegie Hall debut, where his performance was applauded by Isaac Stern, Itzhak Perlman, and Vladimir Horowitz; and he is almost twenty. It is time to stop treating him like a child prodigy — and time to stop calling him Gustavo. Let it be said, then, that Mr. Romero has grown into an astounding artist, a worthy heir to the great tradition of pianism. His concert at Southwestern was unqualifiedly magnificent.

One heard the qualities of mastery and authority everywhere in this program — including the choice of the program itself. Mr. Romero seems drawn particularly to works of large scope, grand musical experiences within which his mind and fingers can explore a wide variety of adventures. Hence his program: the Bach Toccata in C Minor, the Liszt Sonata, and several large-scale works by Chopin (the F Minor Ballade, the Nocturne Op. 67 No. 1, the Mazurka, Op. 50, No. 3, and the Barcarolle), to which were added the shallower but exciting Prokofiev Seventh Sonata and a brilliantly



pianistic performance of a sonata by Scarlatti. What characterized these works, aside from Mr. Romero's

powerful technique (tremendous agility, sustained line, blooming tone in spite of the harsh clangor of the

Baldwin he played), was the sense that the music was developing spontaneously from within, that the pianist was engaged in a process of personal discovery as he entered into the complex architecture of each piece. Another salient characteristic, especially welcome after the interpretive vagaries of Mr. Romero's earlier years at Juilliard (he is now — fortunately — studying with Leon Fleisher), was the pianist's continual self-location right in the center of the interpretive range, with an assured, vital flexibility of phrasing and dynamics, so that the music seemed constantly to be generating itself, yet without eccentricities that might make us more aware of Romero than of Liszt or Chopin. Indeed, it is the greatest tribute to Mr. Romero's musical maturity that one's attention during this glorious recital was fixed not on the astonishing young man making a great career for himself but on the minds of the composers whose works he was bringing so passionately alive.

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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 8833, San Diego, CA 92138.

Dance

New England Contra Dancing to

live music with caller Joseph Tadini will be held tonight, Thursday, April 4, 8 p.m., United Commercial Travelers Hall, 4569 Tenthredine Street, North Park, 481-1974.

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

International Folk Dancing is conducted each Friday, 8 p.m., in the Women's Gym at SDSU. No partners or experience are necessary. For information, phone 582-6514 after 5 p.m.

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

More Scottish Country Dancing, a two-hour workshop will be held, sponsored by the Royal Scottish Country Dance Society, Saturday, April 6, at 10 a.m., in the Ballroom Park Club, Ballboa Park. For information phone 276-7064 or 488-2617.

Ethnic Folk Dances will be performed by the Village Folk Dancers this Saturday, April 6, 1 and 2:30 p.m., in the East Plaza of Seaport Village, downtown. Free. 235-4034.

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

Israeli Dancing is conducted every Monday evening, 8 p.m., Lawton Branch Jewish Community

Center, 4126 Executive Drive, La Jolla, 457-3075.

International Folk Dancing is held every Thursday, 7:30 p.m., Ballboa Park Club, Ballboa Park. For details phone 449-4611 during business hours.

Film

"Political Film Series" Luis Valdez's musical drama *Zoot Suit*, based on the 1942 Los Angeles Sleepy Lagoon murder case and the "zoot suit" riots that followed, will be presented Friday, April 5, 7 p.m., room 107, Third Century Hall, USMCI, free. 452-2309 or 452-4550.

Museum Films, the hour-long film, *The Making of the Continent*, featuring geological formations of the Colorado Plateau, will be screened Saturday, April 6 and Sunday, April 7, 1 and 2:30 p.m., Natural History Museum, Ballboa Park, 232-1821.

"Monday Night Film Series" continues with its run of comedy classics from the Sera Film Center. The second program in the series features *Man Gault*, starring William Powell and Carole Lombard, Monday, April 8, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"Latin American Film Series" Jorge Sanjinés directed this film, which was banned in his native Bolivia, about US sterilization

TO LOCAL EVENTS

programs imposed upon the Quechua Indians without their knowledge or consent. The film, shown with English subtitles, will screen Tuesday, April 9, 7:30 p.m., room 130, Hepler Hall, SDSU. Free. 265-6665.

"The Films of Erich von Stroheim," the La Jolla Museum's film series continues with the 1931 silent movie *Hedda Gabler*, a love story starring James Dunn, Zasu Pitts, and Boob Allen. The film will be shown next Wednesday, April 10, 7:30 p.m., Sherwood

Auditorium, La Jolla Museum of Contemporary Art, 733 Prospect Street, La Jolla, 454-0267.

In Person

Local poet Nancy Smithwick and folk-chamberlain Jeanne Carney are featured tonight, Thursday, April 4, 8 p.m., Coffee by the Sea, 1951 San Elijo Avenue, Cardiff. Free. 436-1231.

New York Comic J.J. Wall presents his cast of characters, which come from a living cowboy to a happy Hindu, tonight, Thursday, April 4, 8:30 p.m., Friday, April 5, and Saturday, April 6, 8 and 10:30 p.m., and Sunday, April 7, 8:30 p.m., The Improv, 832 Garnet Avenue, Pacific Beach, 481-4312.

"Woody Guthrie," a one-person tribute to the late folk hero, developed from his writings and songs, will be presented by the San Diego Rep, Friday, April 5, 8 p.m.,

at The Book Works, Flower Hill Center, 2670 Via de la Valle, Del Mar, Free. 735-1335.

"The Trojan Women," the Suzuki Company of Tokyo, Japan, will present two performances of its acclaimed presentation, which swept the reviews off their feet during the Olympic Arts Festival in Los Angeles. *The Trojan Women*, an updated version of the Euripides play, is performed in Japanese, a program with a synopsis of the play will be provided. The performances will take place

Friday, April 5 and Saturday, April 6, 8 p.m., Mandell Weiss Center for the Performing Arts, UCSD. For ticket information phone 452-4574.

Plus Reading, Jose Rivera's play, *The Talmud*, will be read in the next "Plus Discovery Program," Monday, April 8, 8 p.m., Casan Center Stage, Simon Edison Center for the Performing Arts, Ballboa Park. Extremely limited seating. 231-1941. Amateur comedians are invited on stage every Monday night, 8

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APRIL 12 • FRIDAY • UCSD HANDEVILLE AUDITORIUM • 8:00 P.M.
G.A. \$9.00 • UCSD FACULTY & STAFF \$7.00 • STUDENTS \$5.00
TICKETRON & UCSD BOX OFFICE 452-4559

SUBMITTED BY DATE OF THE CALIFORNIA ARTS COUNCIL

IMPROV Comedy Cafe

The San Diego Laff-Off

... the search is on for San Diego's funniest person!

Celebrity emcees: April 7
Charlie O'Neil & Sonny West, air
personalities on KCBQ-April 8
Mark Zegan, air personality on KIFM 98
Grand Prize: \$1,000

Competition: 8:00 every Monday and Tuesday
Admission: \$3.00 • All-You-Can-Eat Buffet: \$5.95
from 6:30-8:00 pm

832 Garnet Ave.
Pacific Beach, CA
(619) 483-4521
Call for reservations.

TICKETMASTER

AT MANY COMPANIES, HAD JACK'S PLACE

MUSIC, DRINKS, AND LIVE ENTERTAINMENT

TICKETMASTER CHARGE 1610-720-000



Come say "au revoir" to one of France's rarest treasures.

In just three months, Sonette the donkey has become one of the star attractions at the San Diego Zoo. She's one of only 60 French Potpourri donkeys left in the world and the only one in the U.S.

When Sonette first came to the U.S. from France, she made headlines. She nearly was kept out of the country because her health was questioned. Her drama has caused a re-examination of health tests for donkeys.

Because Sonette has captured the hearts of so many people, we've given her a temporary home. But she's leaving us after April 7. See Sonette before she says good-bye. In the Children's Zoo.

The San Diego Zoo

9IX
Adventures with Paradise
New wave outside funk



RONALD SHANNON JACKSON
& THE DECODING SOCIETY WITH TROWERS

Friday, April 12, 9 pm

At 8:00, 1430 Business Avenue
2 shows for the price of 1. Tickets \$7.50 advance, \$8.50 door. Available at all outlets. For further information, call 276-3993, 21 and up.

LIVES OUT
San Diego KUMFEB welcomes
Jazz fusion artists



SPECIAL FX
Thursday, April 18, 8:30 pm

1 show only
Sherwood Auditorium, La Jolla Museum of Contemporary Art
700 Prospect Street, La Jolla

Tickets available at all outlets or call 276-3993
\$9.50 advance, \$11.50 door, general seating.

Presented by Rob Hagey in association with the San Diego Jazz Festival.

READER'S GUIDE

p.m., The Comedy Store, 916 Pearl Street, La Jolla. For information on what it takes, phone 454-9176.

"San Diego Left-Off" since April has been down and out. Hummer Month (Hummer Books on e-mail), on Monday and Tuesday evenings, 8 p.m., throughout the month, will come with complete for the title of San Diego's funniest person. The competition is sponsored by The Impres, 832 Camino Avenue, in Pacific Beach. For details on how

to attain this dubious distinction, phone 483-4421.

Concerts Night, three come and featured every Tuesday evening, 8 p.m., in Monty's Den, SDSU. For more information, phone 265-6947.

Two Poets, Norman MacLeod and Socha Carson, will read from their respective works, Monday, April 8, 8 p.m., D.G. Wall Books, 7327 La Jolla Village Drive, La Jolla. For 454-1822.

Informal Conversations with Artists in the La Jolla Museum's current show, "A San Diego Exhibition: Forty-two Emerging Artists," will be held every Wednesday throughout April, in the various galleries, La Jolla Museum of Contemporary Art, 733 Prospect Street, La Jolla. For 454-1541.

Performance Artists Edson Harkins and Philip Larkin, who form the duo THE, incorporate film, humor, chaos, and, and

different musical styles in their program, sponsored by the UCSD music department, Wednesday, April 10, 8 p.m., Mandeville Auditorium, UCSD. For information, phone 452-3230.

International Piano Master Competition, guests with the San Diego Symphony, the program also features Dvořák's Serenade in D Minor and Liszt's Rhapsody, tonight, Thursday, April 7, 7 p.m., Civic Theatre, 202 C Street, downtown. For ticket information, phone 699-4200 or on Telecast center.

Classical Guitarist Fred Benedict and cellist Jeffrey McFarland, who will perform chamber works and jazz standards, tonight, Thursday, April 4, 8 p.m., Dowsy Music Cafe, 280 University Avenue, North Park. For information, phone 248-5884.

Music

Symphonies, Gregory Allen, who won the 1987 Arat Rubenstein

"A Choral Meditation on the Passion", the composition by Luis Smith will be performed by the combined choir of Mission San Diego de Alcalá and St. Michael's Church, Friday, April 5, 7:42 p.m., at St. Michael's Church, 15446 Fomeralo Road, Poway. For information, phone 243-7119.

Symphonies, the Los Angeles Philharmonic, under the direction of guest conductor Herbert Blomstedt of the San Francisco Symphony, and with guest cellist Ronald Leonard, will perform Richard Strauss' Alpine Symphony and Anton Dvořák's Cello Concerto, Saturday, April 6, 8 p.m., Civic Theatre, 202 C Street, downtown. For ticket information, phone 271-8110.

Folk Singer and Musician Sam Hinton performs Sunday, April 6, 8 p.m., World and Music, 1836 Fourth Avenue, Hillcrest, 248-4011.

Park Concert, the Grand Philharmonic will perform Sunday, April 7, 2 p.m., on the patio near the international cottages in Balboa Park. Free. So what, it's outdoors in the park.

Organ Concert, civic organist

The Art Bazaar presents The Old Point Loma Lighthouse Lithograph by John Yato



Join us for the premiere showing and reception for the artist Thursday, April 4, 7-10 p.m.
The original watercolor painting will be on display for this evening only.
805 W. Harbor Dr. (Seaport Village, east end) 239-0855

UCSD University Events Office presents

WYNTON MARSALIS QUINTET



April 23, Tuesday, 8:00 p.m.
Mandeville Auditorium
G.A. 15100, UCSD St. 10.00

TICKETRON & UCSD Box Office: 452-4559

TO LOCAL EVENTS

Robert Plimpton will perform works of Bach, Vivaldi, and others, Sunday, April 7, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Minicore, the Schuster Baroque Ensemble, featuring Earl Schuster, oboe and recorder; Lorraine Lewis, bassoon; Charles Schuster, recorder; Jim Lewis, flute and recorder; and Jean Schuster, harpsichord, will perform for the lunch crowd, Monday, April 8, noon, at the Athenaeum Music and Arts Library, 1038 Wall Street, La Jolla. Free. 454-5872.

Chamber Concert, the Monteverdi Chamber Orchestra, with conductor Leonard Ingrand, will perform works by Haydn, Mozart, and Rossini, Monday, April 8, 8 p.m., in the Old Globe Theatre, Balboa Park. \$25 SEAT.

Dance Rhythms of Africa and the Caribbean highlight the concert featuring the ensemble Afro Rumba, Tuesday, April 9, 8 p.m., City College Theatre, San Diego City College, located at Fourteenth Avenue and C Street, downtown. The concert will be broadcast live over KSDS-FM 88.3. Free. For concert information, phone 230-2481 or 234-1062.

Auto Racing, El Cajon Speedway opens its gates for the twenty-fifth season with an open house preview. You'll be able to watch final tuning and practice laps Saturday, April 6, from 1 to 4 p.m. The speedway is located near Gillespie Airport, take the Bradley off-ramp. For more information, phone 448-8900.

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Dances play Minnesota. All games will be held in the San Diego Stadium. For ticket information, April 6, from 9 a.m. until 2 p.m., phone 283-4404 or 283-1827.

Secure, the Stockers, heading into the Indoor League Western Division Championship race off against Tacoma, Friday, April 5, 7:35 p.m., San Diego Sports Arena. 280-0280.

Crew Classic, it's the twelfth time around for the convergence of more than 1000 athletes upon San Diego's Mission Bay. The first major regatta of the crew racing season will be held Sunday, April 6, from 6:30 a.m. to 2:30 p.m., with a race scheduled every ten minutes down the seven-lane course. Crew viewing areas at Balboa Point, Mariner's Point, Santa Clara Point, and Victoria Isle. Free. For information, phone 212-0336.

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Lustians celebrate the Year of the Ox, in their annual New Year's festivities, held this Saturday, April 6, from 9 a.m. until 2 p.m. Events include Lao dances, sports demonstrations, lots of food and craft booths. Look for the crowds in the Organ Pavilion, Balboa Park. Free. 262-8626.

Horse Show, more than 200 Morgan horses will compete in such divisions as Western, Hackney, Halter, and Park, in the Diamond Jubilee Horse Show, benefiting the Humane Society, Friday, April 5, Saturday, April 6, and Sunday, April 7, all day, in the Del Mar Fairgrounds, Del Mar. Free admission; for more details, phone 255-1161.

Nature Walks in the northern Tijuana River estuary are conducted every Saturday, 9 a.m., sponsored by the Southwest Wetlands Interpretive Association, meet at the south end of Fifth Avenue, Imperial Beach. 237-6768.

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 233-5227.

Bird Walks at Famosa Slough will be conducted by Friends of the Famosa Slough every Saturday, 1:30 p.m., meet at the entrance of Famosa Slough and West Point Loma Boulevard. For more information, phone 272-6622 after 5 p.m.

The Art of Easter Egg Decorating (the bark form of wax-resistant decoration) will be demonstrated by Edward Yeber, this Saturday, April 6, 1:30 p.m., on the outdoor patio of the Balboa Cottage, near the House of Pacific Relations.

Balboa Park. For details, phone 582-9531.

Night Hike, UCSD's Scripps Institution of Oceanography will sponsor a three-hour night hike along the La Jolla coast at high tide to observe the comings and goings of the tide. Saturday, April 6, 9:30 p.m.; the hike, preceded by a lecture, will depart from the Scripps Aquarium classroom, located at 8602 La Jolla Village Drive, in La Jolla. For reservations, phone 452-4578.

Fourteenth Annual American Indian Pow Wow, SDSD's department of American Indian studies sponsor this event, which features the Spotted Eagle Drum

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 441-2998.

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You Should Hear Us Now!

Ligeti: Ramifications
Dvořák: Serenade in D minor
Rachmaninov: Piano Concerto No. 3
David Atherton, Conductor • Gregory Allen, Piano

Berlioz: Roman Carnival Overture
Debussy: Rhapsodie for Saxophone
Ibert: Concertino da camera
Elgar: Symphony No. 2
David Atherton, Conductor • John Harle, Saxophone

GOOD SEATS STILL AVAILABLE
TICKETS: \$11.50-\$19.50
Call The Theater
Civic Theatre, East County
Performing Arts Center
and all ticket outlets. For
up to date information,
call 283-5000.

THE SAN DIEGO SYMPHONY ORCHESTRA
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MUSIC DIRECTOR
San Diego Symphony • P.O. Box 12748 • San Diego, CA 92108 • 699-4200

The Art Bazaar presents
The Old Point Loma Lighthouse
Lithograph by John Yato

Join us for the premiere showing and reception for the artist Thursday, April 4, 7-10 p.m.
The original watercolor painting will be on display for this evening only.
805 W. Harbor Dr. (Seaport Village, east end) 239-0855

Alvin Ailey
AMERICAN DANCE THEATER

"It's an irresistible combination of ballet and Broadway!"
Chicago Sun Times

Presented by San Diego Arts Foundation
Tickets \$10 \$16 \$28
Charge by phone 235-9500
also available at the Spreckels Theatre Box Office
and at all Ticketron outlets
April 24, 27 at 8:00 p.m.
April 28 at 2:00 p.m. and 8:00 p.m.

These performances make possible, in part, the National Endowment for the Arts and The California Arts Council

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April 23, Tuesday, 8:00 p.m.
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G.A. 15100, UCSD St. 10.00

TICKETRON & UCSD Box Office: 452-4559

OPEN HOUSE 7-10 PM APRIL 11

THE INSTITUTE OF PSYCHO-STRUCTURAL BALANCING
Learn about
Body Therapy and Body Psychology
M.A. & B.A./M.A. degrees offered through the University for Humanistic Studies
Massage Therapy & Massage Technology
California Occupational Certification and
National Certification with the American Massage & Therapy Association.

Let your hands do your heart's work
Learn an occupation currently paying \$20 to \$40 per session

SPRING QUARTER APRIL 22-JULY 12

- Level I Massage Technology License Qualification 120 hours - \$625
- Level II Advanced Professional Training 150 hours - \$750

SUMMER INTENSIVES JULY 15 & AUG. 12 SAN DIEGO, JULY 1-19 HAWAII

- Level III Massage Therapy National Certification \$3955
- Level IV Body Therapy & Body Psychology M.A. - \$4750 B.A./M.A. - \$7500

VA financing available

Yes! Please send more information about your courses.

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____

Clip and mail to:
The Institute of Psycho-Structural Balancing
4502 Cass Street
San Diego, CA 92109
(619) 277-4142

THE UNIVERSITY FOR HUMANISTIC STUDIES

Come in for an in-depth evaluation of your prior education and experience. Supportive counseling available to follow you through your academic career.

HOLISTIC AND HUMANISTIC COURSEWORK LEADING TO M.A. AND PH.D. DEGREES IN:

- Psychology/Marriage, Family and Child Counseling (Calif. M.F.C.C. licensing)
- Corporate Fitness Administration
- Clinical Nutrition
- Transpersonal Studies
- Clinical Health Education
- Body Therapy ... and more!

B.A. COMPLETION IN ALL GRADUATE SUBJECT AREAS

Evening and weekend classes
ENROLL NOW FOR SPRING:

- April 8—GESTALT PROCESSES
- April 9—PSYCHOLOGICAL TESTS & MEASUREMENTS
- April 11—HUMANISTIC PSYCHOLOGY
- April 12—COUNSELING THEORIES & STRATEGIES

COMMUNITY OUTREACH COURSES

- April 8—THE TAOIST VISION OF LIFE with Willard Johnson, Ph.D.
- April 9—THE FUTURE IS NOT WHAT IT USED TO BE with Warren Johnson, Ph.D.
- April 14—NUTRITION FOR THE ATHLETE with Thomas House, M.B.A.

THE UNIVERSITY FOR HUMANISTIC STUDIES
2445 San Diego Avenue, Old Town
236-7204

READER'S GUIDE

ensemble from the Blackrock tribe. The show begins at 7 p.m. on Sunday, April 7, in Montecito (Jull. Arts Center, SDSL). Free. (65-6991)

For Kids

Film, children's films will be shown Friday, April 5, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5369.

"Kaleidoscope" children will create their own artworks in an art-long workshop, sponsored by Jull. Arts, Inc., held Sunday, April 6, at 9, 10, and 11 a.m., and

1, 2, and 3 p.m., in the Plaza Bonita Shopping Center, Bonita. Free. For information phone: The San Diego Children's Museum, which is coordinating the workshops, at 455-6123.

Puppet Show, the McKay Puppets present Tale of Mother Goose. Friday, April 5, Saturday, April 6, and Sunday, April 7, 11 a.m., 1 and 2 p.m., sponsored by the San Diego Puppet Guild, Puppet Theater, Paces West, Balboa Park. 466-7128.

Baseball, boys and girls age eight to thirteen are invited to compete in the Tri-San Baseball Contest, sponsored by the University City Optimist Club. Players will be judged on hitting, base running, and throwing. The contest will be

held Sunday, April 6, 10 a.m., at Stanley Park baseball field. Free. For information phone: The University City, for information phone 455-6123.

Music, in a program titled "A Celebration of Spring," stories and songs of the season, Easter, and Passover are performed for children, sponsored by the Cross River Cultural Center, Saturday, April 6, noon, at the center, 1947 Thirteenth Street, Golden Hill. 232-5829.

T.V., Duffy Duck's Easter Show and Puff and the Incredible Matter. Nobody is featured in an hour of children's' puppets, Saturday, April 6, 8 p.m., KFBM, Channel 8.

"Karoo's Kids," a mime, puppets, songs, and special guests entertain

every Sunday, 1 p.m., near the Title Shop in Torrey Village. Free. For information phone: 235-6569.

More T.V., it's the first time ever that the traditional Dickey and Mennie, the world's largest Easter egg, Mr. and Mrs. Burns, and more than 600 entertainers and money characters are featured, Sunday, April 7, 7 p.m., KOTV, Channel 10.

More Films, including Miss Nelson Is Missing, Golden Fish, Hag Me, and Butterfly Ball, will be shown for children next Thursday, April 11, at 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-1390.

Paintings by Malcolm Nichols can be seen through April 19, at the Mesa College Art Gallery, Mesa College, 7250 Mesa College Drive, Kearny Mesa. 230-6695.

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Contemporary Photographic and Video Works by Victor Landwehr and Max. They may be seen through April 21, Museum of Photographic Arts, Balboa Park. 230-5262.

New Bronze Sculpture by Wade Saunders and new works by Robin Babin continue to view through April 27, Quim Galleries, 664 North Avenue, downtown. 239-8592.

"Developing Time-Drawing Time" an exhibit of photographs and drawings by German artist Jürgen Olbrecht depicts scenes of downtown San Diego. It continues through April 27, Suhl Gallery, 852 Fifth Avenue, downtown. 235-5466.

"More Is More" ten local artists—Tom Driscoll, Ellen Irvine, Kathy Marshall, Marjorie Noleman, Arvo Rahmani, Gail Roberts, Brent Ruggs, Scott Schaefer, Lynn Schutte, and Ron Williams—are included in a show, which runs until April 27, sponsored by the Athenaeum Music and Arts Library in La Jolla. The exhibit will be on the second floor of the La Jolla Public Library, located at 1008 Wall Street, adjacent to the Athenaeum. 454-5872.

An Exhibition of Contemporary Ceramics, featuring eight artists whose work emphasizes color, continues through April 27, Galleries Eigher, 7464 Grand Market Street, downtown. 235-8267.

"A San Diego Exhibition: Forty-two Emerging Artists" this exhibition, the first of its scope and size in the city, features such artists as Mario Lora, Wick Nakamura, Steve Lombardi, K. J. Nakamura, Ciro Givoni, and Terence Glassman. Tuesday, April 9, 6 p.m., at the New School of Architecture, 2252 Main Street, Chula Vista. 429-6000.

"Unchained Masters" museum and you see what counts for the artist. The show continues through April 13, Pink & Pearl Galleries, 711 Eighth Avenue, downtown. 236-2284.

Lithographs and Mixed-Media Works by Laguna Beach artist Paul Darrow continue to hang on the walls until April 11, Multicultural Arts and Humanities Center, 425 Market Street, downtown. 235-8092.

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Lithographs and Mixed-Media Works by Laguna Beach artist Paul Darrow continue to hang on the walls until April 11, Multicultural Arts and Humanities Center, 425 Market Street, downtown. 235-8092.

Paintings by Malcolm Nichols can be seen through April 19, at the Mesa College Art Gallery, Mesa College, 7250 Mesa College Drive, Kearny Mesa. 230-6695.

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TO LOCAL EVENTS

video and film shows, Indian designs, and more. It continues until April 27, in all exhibition rooms of the La Jolla Museum of Contemporary Art, 705 Prospect Street, La Jolla. 554-3541.

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New Bronze Sculpture by Wade Saunders and new works by Robin Babin continue to view through April 27, Quim Galleries, 664 North Avenue, downtown. 239-8592.

"Developing Time-Drawing Time" an exhibit of photographs and drawings by German artist Jürgen Olbrecht depicts scenes of downtown San Diego. It continues through April 27, Suhl Gallery, 852 Fifth Avenue, downtown. 235-5466.

"More Is More" ten local artists—Tom Driscoll, Ellen Irvine, Kathy Marshall, Marjorie Noleman, Arvo Rahmani, Gail Roberts, Brent Ruggs, Scott Schaefer, Lynn Schutte, and Ron Williams—are included in a show, which runs until April 27, sponsored by the Athenaeum Music and Arts Library in La Jolla. The exhibit will be on the second floor of the La Jolla Public Library, located at 1008 Wall Street, adjacent to the Athenaeum. 454-5872.

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"The Social and Ethical Aspects of Genetic Screening" this lecture is the first of three that probe issues of genetic selection and disorders, sponsored by the UCSF School of Medicine. It will be held Tuesday, April 9, 7 p.m., in the Levent Center Auditorium, at the medical school, UCSF. Free. For further information phone 452-3714.

"Bureaucratic Power and Feminist Resistance" political science professor Kathy Ferguson from Sierra College, San Diego, will speak in the next "New Views of Women" series lecture, Wednesday, April 10, 1 p.m., room 221, Harper Hall, SDSL. Free. 265-6524.

"The Case for J. David Domitelli" Bill Lindley, Fritz Sand, John Hamilton, and Dennis Thompson lead a discussion of arguments (not necessarily of the jailed financier's actions). The discussion, sponsored by Mensa and the San Diego Humane Society, will be held Wednesday, April 10, 7:30 p.m., D.G. With Books, 7427 La Jolla Boulevard, La Jolla. Free. 232-4801.

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"Crisis in Central America" a four-part Franchise series examines the history that has led to the current turmoil in Central America. Part one, "The Yankee Years," traces U.S. involvement in the region from the building of the Panama Canal to the 1954 CIA connection in Guatemala. The program airs Tuesday, April 9, 9 p.m., KPRB-TV, Channel 15.

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READER'S GUIDE TO LOCAL EVENTS

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presented to the public during the afternoon at the organ pavilion.

For more information on these two events and activities that will occur in the coming weeks, phone the Law Festival Organizing Committee at 262-8626.

—Dinah McNichols

THE

(continued from page 1)
cleared and the screaming died down, the young and musically inclined paused to assess their creation, they called it "new music." The true genius of Hawkins and Larson, who both were involved in that wistful jollity of musical exploration, is that they emerged from it not taking themselves too seriously. And their new show, which will premiere on Wednesday, April 10, at 8:30 p.m. at UCCS's Montevideo Auditorium, bodes that remarkable quality.

One astute viewer of THE

post performance describes their act as "vaudeville for musicians." Employing tapes, fiddles, synthesizers, and the rest of the toys contained in the magic bag that "new musicians" carry with them from performances to performances, Larson and Hawkins occupy themselves and their audience with experiments in sound and, more importantly, in humor.

When pressed for details about their upcoming show, the most that the duo was willing to disclose was that they would "not be doing any John Wayne impersonations." Their material, they say, is for the most part new, and if the reviews in their press packet give any indication of their merit as performers, then they are certainly well worth seeing. For more information please call 452-1230.

—Abe Oppen

A Dipping

(continued from page 1)
time that once distinguished

the lives of the privileged from those of the masses. The drudgery of grunting oneself backward up a river simply to prove one could do it better than the next fellow was clearly something better suited to a gortilla, provided it didn't bore him to unconsciousness, more important, however, was an act utterly superfluous to the daily tasks of earning a living, which was why no peasant, however dull, would have ever considered doing it—which was why we did it. The same went for polo, tennis, golf, dog shows, the minut, and fly fishing, all of which were once convenient modes of keeping our distance. Lacking breeding and wealth, the plebeian could always be counted upon to resort to the mundanity of common sense. Instead of torturing himself with the arcane and quite unnecessary intricacies of fly fishing, he would dig worms and catch fish, and keep his side of the social stream.

But now cowboys play polo, anyone is allowed on the links, and people who carry their own gear—that is, without beavers—are fly fishermen. And in this weekend's Crew Classic, the defending heavy-weight champions are from the University of Washington, a so-called public institution, where they take anyone, regardless of lineage. To have a trophy named after those fine old blue-blood snoots, the Copleys, in the hands of the unwashed is as clear an example of social decay as we have.

And the women? The news is that for the first time they'll be towing the full 2000 yards of the men's course, instead of the abbreviated 1000 yards as they did in years past. This is progress! In an orderly world—the kind I was raised in—they wouldn't be racing at all, but they would be looking lovely and

composed in the alumnus tent, monitoring the crispness of the cucumber sandwiches and making sure that the bartenders didn't bruise the gin. But no. Come Sunday they'll be on the water, sweating like farm animals in quest of the Whittier Cup.

The communalists for the University of Washington won that one, too, last year. Another fine family name dragged through the dirt.

What to do? Just go out and watch the races, I suppose, and hope for the best. Yale, Mess their blue hearts, will be returning to defend the lightweight title. Harvard will present the only civilized challenge in a field dominated by land-grant institutions and others representing the ill-advised social experiment of Noh and Kanak theater.

—Stephen Heffner

Two Nights

(continued from page 1)
Japan, and particularly about the sufferings of Japanese civilians during World War II. His chief character is an old woman who has lost her entire family in the war. As she relives her suffering, she is transformed into Hebe, queen of delectable toys, and then into Cassandra, Trojan prophetess and Hebe's daughter, who is carried off by one of the Greek conquerors. The killing of Hebe's grandson Artaban is re-created, a symbol for all cruelty to the innocent and defenseless, in all war and all times. By the end of the play, the old woman has reverted to her modern identity, sitting in a ruined cemetery and laying out all the possessions she has left: a pot, a pan, a dish or two. It is in that state that she dies.

It is useless to ask whether the old woman is mad, and whether

her identification with Hebe, Cassandra, and the events of Euripides' play is merely a fantasy. Suzuki's theater does not demand that kind of consistency or rationality; his characters are both modern and ancient at the same time. The conditions of a theater clearly and exclusively specified. We are in Japan of 1945. We are in ancient times, too, last year. Another fine family name dragged through the dirt.

The style of this production rejects decorum and consistency in the same way. Much of the acting has the stylized intensity of Noh and Kanak theater. The three brutal "Greek" soldiers, kidding around with each other or playing cards, occasionally seem completely naturalistic in their acting; yet an instant later they have frozen into a spectacularly unnatural

immobility. The words—in Japanese translation—are in great measure those of Euripides. But the classical formalities, the pathetic death of the old woman is accompanied by a crude and vulgar modern

comedy demonstration of many of his many contrivances, and he gives his usually refined irony too loose a reign. As soon as one learns to anticipate the opposite of the room—which happens early on—the play becomes predictable and tedious. Overall, the comedy has the feel of some irony impulses that got lost on their way to the typewriter. The stimulus for the play is interesting: assemble a group of ultimately bitter people to care for a hurt soul, turn the tables, and have him sermonize on the beauties of existence. But Aiyukobun has

and keeps bathed at bay—Charles O'Brien, the quality varies, on stage and in the seven person back-up band. Gaffney's direction gives the show a professional feel, as do Kenneth Green's choreography and Tom Berman's set—a gigantic jukebox out of which Weller's songs come blasting—and Pamela Stompolny's costumes. But the show, on occasion, when the band loses the rhythm, when Mark Ridgeway's lighting is executed improperly, or when Regina Anderson and Robyn Phillips—competent singers and dancers both—are required to create characters as well. These lapses in the show's

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

ABSENT FRIENDS

The Gaspard Quarter Theatre's production of this Alan Ayckbourn comedy has all of its usual high standards. Will Simpson's direction is thoughtful (the attempts to make the play a comedy of manners about people who lack them). His cast turns in some fine performances (as long as the script doesn't require them to exaggerate the limits of their characters beyond belief).

Robert Earl set tanks among his characters. Well coordinated. Joseph Dana's stylish costumes. Matthew Cullin's lighting and John Hauzer's sound design, the set is a contemporary living room, done in autumnal shades so elegantly it could qualify for a photo spread in a magazine. The only thing that falls short of the mark at the Gaspard is the play itself. Absent Friends merits, at best, an antechamber in Ayckbourn's pantheon.

A farce of revised expectations, the comedy demonstrates many of his many contrivances, and he gives his usually refined irony too loose a reign. As soon as one learns to anticipate the opposite of the room—which happens early on—the play becomes predictable and tedious. Overall, the comedy has the feel of some irony impulses that got lost on their way to the typewriter. The stimulus for the play is interesting: assemble a group of ultimately bitter people to care for a hurt soul, turn the tables, and have him sermonize on the beauties of existence. But Ayckbourn has

spread out the idea too thinly, and once he has tipped his hand, with the hurt soul's odd brand of grief, the play has little left to do but unveil the consequences of the idea. Absent Friends is a one-act play in that stage. (Sm.) Educational Cultural Complex, through April 7; Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m. Mainstage Saturday at 2:30 p.m.

CELEBRATION
The San Diego Playhouse presents the musical—by Tom Jones and Henry Schick, creators of The Fantasticks—about a mythical struggle for survival between summer and winter. Alan Craig DeBona directs the production. Cast members are Richard Seymour, Jeff Meacham, Kurt Reichert, Melissa Hart, Paul Alan, Alan Dibone, Vinny Ferrell, Carla Gallagher, Mad Granger, Susan Houston, Patrick Monaghan, George Rains, Merri Silver, Elyse Tomlinson, and Julie Watson. (Sm.) San Diego Playhouse, through April 13; Friday and Saturday at 8:00 p.m. Sunday at 3:00 p.m.

AIN'T MISBEHAVIN'
I should probably devote myself from reviewing the Southeast Community Theatre's production of this tribute to the music of Fats Waller because I am such a fan of Charles Seward's. But, hell, Fats is a more like it. And in Aint' Misbehavin', director Floyd Gaffney gives the show a professional feel, as do Kenneth Green's choreography and Tom Berman's set—a gigantic jukebox out of which Weller's songs come blasting—and Pamela Stompolny's costumes. But the show, on occasion, when the band loses the rhythm, when Mark Ridgeway's lighting is executed improperly, or when Regina Anderson and Robyn Phillips—competent singers and dancers both—are required to create characters as well. These lapses in the show's

quality appear more so because of its strength. O'Brien's spacey rendition of "The Reel Song," version of Rufus Bond's numbers, and—here comes that fantastic again—every step Charlotte Seward takes on that stage. (Sm.) Educational Cultural Complex, through April 7; Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m. Mainstage Saturday at 2:30 p.m.

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THE DEBUTANTE BALL
The South Coast Playhouse Theatre is staging the world premiere of Beth Henry's new comedy drama about the lives of two young women, one from the South, and the other from the North, and their children from previous marriages. Jen's new

riches, and her desire for revenge against her stepmother, force her new family to enter local society at the annual debutante ball. Stephen Tobolowsky directs the production. Cast members include Jeffrey Combs, Phyllis French, Ann Hearn, Penny Johnson, John Miles, Larry O'Dwyer, Diane Sanger, and Kurland Smith. Mark Donnelly is the scenic designer, Robert Blackman the costume designer, and Tom Buskin the lighting designer. (Sm.) South Coast Playhouse Theatre, Main Stage, Tuesday, April 9 through May 12; Tuesday through Saturday at 8:00 p.m. Sunday at 3:30 p.m. Mainstage Saturday and Sunday at 2:30 p.m.

EXTREMITIES
William Mastrosimone's drama casts a savage spell. The play is about an attempted rape—and a turning of the tables—and its brutal scenes leave little to the imagination, either to fill in missing details or to conjure up means of escaping from the concrete, unforgettable images of torment and violence that occur on stage. Except for some continued dialogue and pseudo-poetical language, the play is all momentum. It releases the myths, attitudes, and facts regarding rape, in society and in court, but only in passing. Its central focus is on the act itself, and on its aftermath. In this sense,

Extremities projects beyond its own boundaries of time and place to make its major point. Marjorie, the woman who changes from victim to assailant in the play, never says so, but she shows us in scene after scene that her life has been altered forever. Few contemporary dramas have the power Extremities does to stir the emotions and, it is hoped, the drama's ability to generate deep concern for its subject. The play is not something one skips, but it is something one notices the choreography beneath the moves. Of the cast, only Amy Herberg misses the mark. A skeleton of a role—Patricia, one of Marjorie's housewives, is little more than an accumulation of buzz jargon—and since they become intertwined by the end of the play, it is difficult to separate the individual performances of Dana Cass, as Marjorie, and Tavis Ross, as Paul, her assistant. It is easy to say, however, that both Cass and

The Studio
for Performing Arts
Creative Dance & Improvisational Theater

Director: Jo-Ann Stout

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"A first-rate production... Cash and Ross are simply outstanding."—Jeff Smith, READER

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WILLIAM MASTROSIMONE
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READER'S GUIDE TO THE MUSIC SCENE

Music commentary by *John D'Agostino*. Please send concert information and photographs to Reader Music Scene, P.O. Box 50803, San Diego 92138.

Although the debut album by the Scottish band **Lloyd Cole** and the **Communions** takes its name from one of the record's tracks, the title is appropriate for another reason: If you put on this record and then try to go about your household duties paying only half-minded attention to these songs, then certain lyric lines, suspects of melodies, or instrumental licks shoot out and bite your ankles like those dastardly critters that hide in the tall, brown grass. Some albums are very direct in that they confront you almost immediately and block your path with their high-tech productions and aggressive performances so that you can't ignore them. But *Rattlesnakes* is one of those relatively subdued efforts that take a different tack: it sneaks up on you and after a few listenings attaches itself to you in a way that you just know will leave a mark.

I have to admit that it took me a while to meet this band on its own terms. Abetted by a friend's insistence that I listen to the song "Perfect Skin" until I was convinced of its magnitude, I dug *Rattlesnakes* from my record stack marked, "Listen to these when you get the time," and



LOYD COLE

gave it a few spins. And then a few more. And then, remembering that a conscientious record owner will not play his albums too many times consecutively at one sitting (doing so can permanently push the grooves out of whack and affect the music's fidelity on future

playings), I moved *Rattlesnakes* to a much smaller stack marked, "Hey, whaddya know, these albums don't make me wanna drink-lye cocktails or dive in front of a speeding Peterbilt." I am now considering membership in the Lloyd Cole fan club.

"Perfect Skin" is, by the way, a

very good song. Not great, not magnificent, but very good. It's the kind of tune that if performed in a club would give you two options: you could either remain seated and finish that *Cornwall* before it gets warm, thereby allowing yourself to enjoy the song's subtle, clanging charms; or you could get on your feet and trip the light semi-fantastic. The song essentially is the sort of faintly modal job that Tom Petty ripped off from the Byrds by way of Them — all ringing guitars and supportive organ — but without Petty's irritatingly whiny vocals and with a much less obvious reliance on stylistic grave robbing. In some superficial ways, "Perfect Skin" shares with the rest of the songs on *Rattlesnakes* a kinship with the Sixties-ish offerings of such groups as R.E.M. and Let's Active, but Cole and band sound less committed than those groups to a conscious, studied retropection. Instead, they pick and choose quirky, vaguely familiar melodic or aural signatures from the rock and pop warehouse and build arresting little tunes around them, mixing in original ideas until in the final analysis the songs are all theirs. Examples thereof include "Down on Mission Street," whose acoustic, street-busker sound is reminiscent of "Maggie May" period Rod Stewart, and "Four Flights Up," which is sort of an Eighties answer to Dylan's "Subterranean Homesick

Blues."

Throughout, Cole sings in an understated sing-song that if occasionally rivals the mummy mumbling of Chrissie Hynde or Billy Idol. It's an effective application of a voice that is obviously unschooled, and nicely counterbalances the music's frequent flashes of energy. But problems arise when one tries to understand some of Cole's lyrics, which, when distinct, are quite good. On the title track, for example, Cole depicts a young woman's attempt to navigate the sexual minefield of her personal *chicris les hommes*. Jodie wears a hat although it hasn't rained in six days. She says, "A girl needs a gun these days on account of all the rattlesnakes!" She looks like Eva Marie Saint in *On the Waterfront*. She roasts Simone de Beauvoir in her American circumstance. She's less than sure if a harlot comes to stay in some hotel. And her never-born child still haunts her as she speeds down the freeway.

As she tries her luck with the traffic police out of boredom more than spite.

She says all she needs is therapy, yes, all you need is "love is all you need."

Cole, not above some cleverness, caps that last reference to the Beatles with the melody from John Lennon's "She Said, She Said."

One oddity worthy of mention is the use of strings on several of the cuts on *Rattlesnakes*. There (continued on page 14)

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(continued from page 12)

was a time long ago when nearly every pop song had a string track. Orchestrators would ask the producer of a recording session, "Where do you want the strings?" with all the enthusiasm of a furniture mover asking, "Where do you want the sofa?" Adding strings frequently meant schmaltzing up an otherwise decent tune (although just as often it meant salvaging a real snoozer). But on this album the Commotions have had some say in the arrangement and placement of strings, and it shows. The violins are never obtrusive or superfluous and actually fold into the band's instrumental tracks quite well. The strings make certain of the song's more attractive and give

them added dimension without glooping them up with cutesiness or bringing on an acute attack of musical diabetes. In many ways, the juxtaposition of strings with more straightforward pop-rock playing is a reflection of the album itself, which never goes too far in the direction of either toughness or tuncfulness but instead strikes a reasonable accord between them throughout. Lloyd Cole and the Commotions could prove to be one of rock's darkhorse bands before 1985 is over. Meanwhile, they'll be at SDSU's Backdoor on Wednesday night.

We naturally make a geographical association when we hear that a band plays roots-rock because of the country and blues elements in

that music, we figure that the band's members have some sort of ties to the American South or Southwest, even if the ties are only ancestral. So one can be excused for arching an eyebrow at the idea of a band of roots-rockers emerging from the shadows of Yankee Stadium in New York City. One doesn't normally think of Yorkers, Queens, the Bronx, or Long Island as hotbeds of roots mania, yet three of the four members of the Del-Lords spent their formative years in those boroughs (the fourth is from Chicago) and their music is as authentically trad-prok as any I've heard. Strong vocals, a solid, Creedence-style rhythm section, and manly strumming and picking that rarely strays

from the nuts at the bottoms of their Fender guitars make for no-tricks American music roughly in the mold of the Blasters and our own Beat Farmers. This is the kind of music capable of driving those coke-kissed Anglos back across the Atlantic and back into the harmless skiffle bands of the late Fifties — high-beat American rock and roll that needn't rely on electronic drums to produce a beefy kineticism. The Del-Lords have plugged one end of their roots cord into the rustic bravado of America's frontier days and the other into the urban realities of the modern metropolis, and they've come away with a sound as tough and chewy as the gristle in a boardinghouse steak.

Touring in support of their debut album for Enigma Records, *Frontier Days*, the Del-Lords will pay a visit to the Spirit Friday night on a bill with *Dogs with Masks*, the *Neat*, and *Mojo Nixon*. In a relatively quiet week, other concerts include the *Unforgiven* at Body's late Friday night; and the *Living Daylights*, *Laws of Motion*, *Playground Slap*, and *Millenium* at the Spirit on Saturday. *Charles Williams* and the *Clara Ward Gospel Singers* will perform an Easter Sunday concert at the Belly Up Tavern and the "Jazz Live" series will continue with a performance by *AfroRumba* on Tuesday in the San Diego City College Theater, downtown.

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Beach Club, 1921 Bacon Street, Ocean Beach 222-6822. The Rock Revue, 5:30 p.m. Thursday. Lookout, rock, Friday and Saturday. The Blonde Bruce Band, blues and rhythm and blues, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla 434-4100. The Twenties, rock, Thursday through Saturday. The Starmakers, recorded music and video audience participation presentation, Sunday through Tuesday. New Men (Ron Robton and Bruce Dallas), rock, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach 488-1081. Forward Motion, Top 40 dance music, Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla 454-5325. Sahara, jazz, Wednesday through Saturday.

Florio's, 7955 La Jolla Shores Village, La Jolla 439-0541. Peter Stroupe and the Dance of the Universe, Orchestra with Kevin

Lettau, jazz, Thursday through Saturday. Bob Long, jazz piano, Sunday and Monday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal 225-9559. The Herms with John Almond, rock, Thursday through Saturday. Circle's rock, Sunday and Monday; the Sweet Brothers, rock, Tuesday and Wednesday; with Arm of Love, rock, Tuesday.

Hilton Hotel, Canto Bar, 1775 East Mission Bay Drive, Mission Bay 276-4010. The People Movers, contemporary, Wednesday through Saturday. Triple Five, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado 433-6421. The Elements, contemporary, Tuesday through Saturday.

Islandia Hotel, Supper Club Lounge, 1441 Quivira Road, Mission Bay 224-3541. Peter Robbrecht, piano variety, Tuesday through Thursday happy hours; the Peter Robbrecht Show, variety including classical and Top 40

music, Friday and Saturday.

Joe Murphy's, 1302 Mission Boulevard, Pacific Beach 270-3220. The London, rock, Thursday through Saturday; the Jets, vintage rock, Sunday and Monday; Five Lines Up, rock, Tuesday and Wednesday.

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

Le Chalet, 5046 Newport Avenue, Ocean Beach 222-5300. The Source, rock, Thursday through Saturday; the Smith Brothers, rock, Sunday and Monday; Born Crossed, music of the Grateful Dead, Tuesday and Wednesday.

Loma Portal (formerly Rodevay Inn), 2910 Nimtz Boulevard, Loma Portal 224-3635. Edson Riggs, solo acoustic rock, Thursday. Thank You White Face, contemporary, Friday and Saturday; live music, Tuesday and Wednesday, call club for information.

McP's, 1107 Orange Avenue,

Coronado 435-5280. Double Take, contemporary, Thursday; live music, Friday, Saturday and Wednesday.

Mexican Village, 120 Orange Avenue, Coronado 435-1822. Live music, Friday and Saturday; call club for information. Piano bar: Joy Chess, Sundays through Thursday.

Monk Murphy's, 3595 Sports Arena Boulevard, Loma Portal 222-5506. Crystal, Tuesday through Saturday; Toys, rock, Sunday and Monday.

Mulvaney's, 1031 Orange Avenue, Coronado 435-4660. Jeff Williams, contemporary, Friday and Saturday; talent night with Kito Koffler, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach 483-7383. Diane Hall, contemporary, Thursday through Saturday.

926, 926 Turquoise Street, Pacific Beach 488-7500. Phil Beeber, classical guitar, Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach,

270-7522. Zzazi, jazz, Thursday through Saturday; Ella Ruth Piggie, jazz and blues, Sunday; Notice to Appear, rock, Monday and Tuesday; the Five Careless Lovers, blues and rhythm and blues, Wednesday.

Rudy Pelican, 4340 La Jolla Village Drive, La Jolla 433-1217. The Little Big Band, jazz and Top 40 dance music, seven nights.

The Salmon House, 1970 Quivira Road, Marina Village 223-2234. Sally Saxton, contemporary, Tuesday, Friday, and Saturday happy hours.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3311. Ed Ellis and Tapestry, jazz, nostalgia, blues and contemporary, Thursday through Saturday and early evening Sunday.

Spice Rack Restaurant, 1315 Mission Boulevard, Pacific Beach 483-7666. Robert Wetzel, classical guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach 274-2233. Dean

Davidson and Friends, jazz, 11 a.m.-3 p.m., Saturday and Sunday.

Tablas Flamenco Nightclub and Restaurant, 1967 Del Rio 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. Tim "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 Goff, jazz piano, early evening Monday and Tuesday.

Upstart Crow and Co., Seaview Square 4475 Mission Beach Boulevard, Pacific Beach 272-8900. David and Francesca Savage, light classical music, Sunday brunch.

Vacation Village Hotel, Bay Lounge. Vacation Isle, Mission Bay 274-4630. Shave It Off, contemporary, Thursday through



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Victor's, 1403 Boveyana Street, Point Loma 226-1871. Uptunes, Paul Eastland, Top 40 variety, Friday and Saturday. Downstairs: Gary Cesena and Frankie Ferlin,

contemporary, Friday and Saturday. **Windrose**, 1935 Quivira Road, Marina Village, Mission Bay Park 223-2235. Dirk Debrauere, rock, Wednesday through Saturday.

San Diego North

The Abilene Country Saloon, East and Creative 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 Claremont Drive, Claremont 276-2240. Prophet, rock, Thursday through Saturday; Flyed, rock, Tuesday and Wednesday.

Bacchanal, 8022 Claremont Mesa Boulevard, Kearny Mesa 560-8022. The Beat Farmers, rock, rockabilly, and country rock, Wednesday through Saturday; with the Electric Sons, rock, Friday and Saturday; and hosting the 1984 Music Awards with various bands, Wednesday, call club for information. Billy Paul, Motown rhythm and blues, and Command Performance, Top 40 dance music, Sunday; Rick Goslay and His Blue Zoo Review, blues and rhythm and blues, Tuesday.

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\$2.00 (sponsored by J.J. Frank, sole pianist)
Tuesday-Saturday, 4:00 pm-7:00 pm
755-7955
Just west of I-5 on Via de la Valle in Del Mar

The Blue Rising Lounge, 7411 Camino del Rio East, Suite 200, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Boogie's, 3333 Mission Valley, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

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Cafe in the Valley, 3333 Mission Valley, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Carriage House, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Gold Coast Lounge, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Haji Baba, 701 Mission Valley, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Islands Lounge, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Holiday Inn Mission Valley, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

La Hacienda Cantina, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Le's Greenhouse, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

The Magic Lamp, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Monterey Whaling Company, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Pal Joey's, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Sevens Lodge, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Smuggler's Inn, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

The Speakery, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Spirit, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

The Wellhouse, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

Wendy's, 1000 Camino del Rio East, Suite 101, San Diego, CA 92108. Live music, 7-11 p.m. Thursdays and Saturdays. Call 352-1111 for more info.

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AUTOGRAPH NEIL DIAMOND
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Private party 7-8 pm. Open to the public at 8 pm
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Dan Fogelberg, I.A., April 9-10
Louise, April 12
Frankie Goes To Hollywood, April 13-14
Autograph, April 14
Hearns vs. Hagler, April 15

Spandau Ballet, April 19
Madonna, April 19-20
Chicago, April 21
Frankie Goes To Hollywood, April 22
Cats, I.A., now running
Boyz n the Bz, April 15

Padres opener, April 15 buy/sell

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Sunday
Mon-Tues
Wednesday

APRIL 4 1985 25

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. Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

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

The Boondocks Restaurant, 8320

Parway Drive, La Mesa. 465-3669. Randy Beecher, contemporary, Thursday through Saturday. Bruce Robbins, contemporary, Sunday and Monday. Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon. 446-5757. Headband, rock, Wednesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Cajon. 446-9526. Ron Norn, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, San Diego. 448-4242.

Colin and Karen, contemporary, Friday and Saturday.

Casa Don Diego, 8547 Camarillo, San Diego. 448-7926. Gary Rantow, Top 40, blues, and country, Friday and Saturday.

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

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside. 443-2000. Dale Pearson, piano variety, Friday and Saturday.

Doc's Landing, 1185 East Main Street, El Cajon. 442-0258. Jerry Birchard, piano variety, Wednesday through Saturday. Carol Crawford, contemporary, Sunday through Tuesday.

Don's East, 13321 Business Highway Eight at Los Cielos, El Cajon. 442-2444. Big Sky, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533. Southern Comfort, country, Tuesday through Saturday. Big Sky, country, Sunday and Monday.

East Coast, 6205 El Cajon

Boulevard, 287-7322. Sakura, jazz, Thursday through Saturday.

El Amigo Plaza, 1349 Broadway, El Cajon. 442-0537. Linda Rae and the Groovy Canyon Band, country, Sunday through Wednesday.

Flinn Springs Inn, 15055 Highway 80 El Cajon. 443-9068. Landco, country, Wednesday through Sunday.

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

Happy Days, 9664 Campo Road, Casa de Oro. 463-4757. The Behr Boys, vintage rock, Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344. The Smith Brothers, country and contemporary, Friday, Saturday and Sunday. 7:30-11:30 p.m., Sunday.

Kentucky Stud, 11377 Woodside Avenue, San Diego. 448-3402. Oklahoma Sunshine, country, Thursday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591. The Shadow Riders, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa. 462-2640. Jerry Baze 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. 766-4268. Cottonwood, country, Sunday.

Lorenzo's, 596 Broadway, El Cajon. 442-9698. Fitch N' Woe with Corrie Woe, contemporary, Tuesday through Saturday. Pro Bragman's Preservation Band, Discoland jazz, Sunday and Monday.

Magnolia Mahoney's, 8861 Magnolia Avenue, San Diego. 448-8550. The Rick Wells Show, vintage rock, Friday and Saturday.

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

Marie Callender's, 0950 Alvarado Road, La Mesa. 465-1910. Acoustic Music, popular and American folk music, Tuesday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500. Dusty and Gary, country and blues, Tuesday and Wednesday. Lee and Jack, country and blues, Friday and Saturday. Get your rock on with Janet, Sunday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854. The Baja Strings, Top 40 dance music, Tuesday through Saturday. Sanguant Slaughter, variety rock, Sunday and Monday.

Our Favorite Place, 2646 Mission Gorge Road, San Diego. 469-6240. Bob Sortillon and Key Largo, contemporary and blues, Thursday through Saturday evening and early evening Sunday.

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007. John Ross, country, Thursday and Wednesday. County Line, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9016. Andy and Donna, contemporary, Tuesday through Thursday. Allen and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 444-4111. The Beat Club, rock, Tuesday through Saturday. The Londoners, rock, Sunday and Monday. Dr. Michael Downs, hip-hop, Monday.

Turquoise Lounge, 3975 Severn

Drive, La Mesa. 465-1525. Network, rock, Tuesday through Saturday, call club for information.

Van Winkle's, 10055 Mission Gorge Road, San Diego. 449-0909. Crossfire, contemporary and country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247. Forced Entry, Top 40 dance music, Friday and Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161. Gail Lee and Go for Broke, country, Wednesday through Saturday. The Ducktail Revue, vintage rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161. In Colour, rock, Tuesday through Saturday. Clement Forrest, rock, Sunday and Monday.

South Bay

Ball N' Stick, 608 Palm Avenue, Imperial Beach. 429-5330. Live

rock, Wednesday through Saturday, call club for information.

China Five Restaurant, 569 H Street, Chula Vista. 426-5951. Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161. Gail Lee and Go for Broke, country, Wednesday through Saturday. The Ducktail Revue, vintage rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161. In Colour, rock, Tuesday through Saturday. Clement Forrest, rock, Sunday and Monday.

Hatch's, 1463 Palm Avenue, Imperial Beach. 423-3479. Grand Central Station, country, Friday and

Saturday, free country dance lessons, 7 p.m., Sunday.

Joey's, 415 Broadway, Chula Vista. 420-4828. Leslie and Loose Change, contemporary and blues, Wednesday through Sunday. J.C. and Company, contemporary and blues, Monday and Tuesday.

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

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

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

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

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fat city

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344. The Smith Brothers, country and contemporary, Friday, Saturday and Sunday. 7:30-11:30 p.m., Sunday.

Kentucky Stud, 11377 Woodside Avenue, San Diego. 448-3402. Oklahoma Sunshine, country, Thursday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591. The Shadow Riders, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa. 462-2640. Jerry Baze 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.

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Lorenzo's, 596 Broadway, El Cajon. 442-9698. Fitch N' Woe with Corrie Woe, contemporary, Tuesday through Saturday. Pro Bragman's Preservation Band, Discoland jazz, Sunday and Monday.

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500 Hotel Circle North, Mission Valley

Crystal T's Emporium

The Lantern, 1322 Third Avenue, Chula Vista, 92011. Live music: Friday and Saturday, call club for information.

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 92241-3754. The Kings Men, ballroom dance music, Friday.

Marisol, 1080 Broadway at Main Street, Chula Vista, 92011. Live music: Saturday, Sunday, Thursday through Saturday, with Los Lujes. Mexican combo music (mexico), Thursday: Musica Latina and Top 40 dance music, Sunday, with Los Lujes, early evening Sunday.

PERFORMERS

Performer listings are compiled by *San Antonio*. If you wish to be included, please call 285-8282. Thursday afternoon or Friday before 1:00 p.m. The listings are free.

Rock & Roll

Art Alerts: Spirit
Aircraft: Spirit, Rock Palace
Animal Cafe: Spirit

Anomic Jazz: Rock Palace
Army of Love: Hologram
Automatics: Whiskey Flats
Naginata: Naginata
The Beat Club: Funk Place
The Best Farmers: Hologram
The Belair Boys: Lullaby Fort
Naginata: Naginata
The Blitt Brothers: Broken Horse
Born Cross-eyed: Le Chaud
Broken English: Hologram
Carlos Gallardo Band: Bodice
Cat Tracks: Ralph and Fiddle's
Chasers: Red Couch Inn
Circles: Piccolo Lounge, Hologram
Clement Forrest: Equula Flats
Dance Machine
Crystal: Young Man's
The Del Lorde: Spirit

Electric Sons: Hologram
The Eclogues
Maitenis: Hologram
Five Lines Up: Le's Greenhouse
Joe: Vinyan
Flywell: Hologram
Francis: Whiskey Flats
Freewill: Equula Flats
Headbands: Hologram
The Heaters: Full Moon
The Herons: Whiskey Flats
The Herons with Johnny Almond: Hologram
The Hoppers: Ralph and Fiddle's
In Colour: Dance Machine
Ipsos: Facto: Le's Greenhouse
The Jets: Jose Murphy's, Bahia
Jules

Mar Dels: Kelly Up Tavern
Millennium: Spirit
The Neat: Spirit
Network: Hologram
New Men (Ron Bolton and Bruce Dallas): Carlos Murphy's, Pool
Notice to Appear: Old Pacific
Ranch Cafe
Planch: Vito Entertainment Center
Photogram: Nap Spirit
Private Domain: Old Del Mar Cafe
Red Alert: Nativus Inn
Prophecy: Hologram
The Reflectors: Hologram
Relay: Hologram
Relayer: Hologram
Edison Riggs: Loma Portal

The Shards: Spirit, Bodice
Side FX: Spirit
Sierra Brothers: Old Del Mar Cafe
Hologram
The Smith Brothers: Le Chaud
The Source: Le Chaud
The Speed Brothers: Doc Masters
M. Stone: Kelly Up Tavern
Sven Erik and the E Ticket
Robbers: Bodice
Tough Subjects: Spirit
Toys: Full Moon, Nativus Inn
Trinity: Rock Palace
The Two Tones: Rock House
Circles: Hologram
The Unforgotten: Bodice
The Rick Wells Show: Magnolia
Maitenis: Kelly Up Tavern

Country/ Country Rock

Alaska: Le's
Alton and the Ox Bow Country
Lada: Ox Bow Inn
Jerry Baze and a Touch of
Country: La Prada del Sol/La
Mesa, Circle D Corral
Best Farmers: Hologram
Ron Bell: Le's
Big Sky: Don's, Don's West
Chasers: Red Couch Inn/Escondido
Pip's: S. Steak House/Vista
Valley Center Inn/Salinas
Climax: Hologram
Dan Connor Band: Peter D's

County Line: The Outpost
Cow Jazz: Bodice
Jimmy Cribbs: Kelly Up Tavern
Crawford: Le's
Crown: Guts Bar
Dakota: Them Times
Jesse Daniels and Banders:
Hologram
Dusty West: Oakdale Lodge, Kelly
Up Tavern
Firecracker: Stage Coach Inn
Four Star Country: Landmark
Cockle at Lounge
Grand Central Station: Hatch's
Green River Band: Bodice
Rocky Kreitzer and the Big Oak
Ranch Band: Maria's Mark
Laredo: Film Springs Inn
Gail Lee and Go for Broke:

Country Dimples
Lone Star Country: The Country
Side Restaurant and Lounge
Ron Martin: Caligula Lounge
Wooden Nickel
Jimmy Nixen and Downhome:
The Blue Hologram
Hologram
Oklahoma Sunshine: Kentucky
Soul
Linda Rae and the Gravel Canyon
Bands: El Amigo Plaza
John Ross: The Outpost
The Savory Brothers: Pomerada
Club
Shadow Riders: Lakeside Hotel
The Smith Brothers: Horseshoe
Tavern
Southern Comfort: Don's West

Stampede: Le's Little Bit of
Country
Steer Crazy: Wampler's Road
Dick Tanner and the Skillet
Lickers: Red Couch
Don Tension: The Flying Bridge
Denny Turner: The Flying Bridge
Dwain Wall and Bobby Allen:
Bar-A Ranch House
Wild Fire: Wooden Nickel

Contemporary/ Top 40

Ambition: El Corral
Judy Amico: Hologram

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CATS
LA CAGE
AUX FOLLES

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Jerry Burckhardt: *Deck's Landing*
California Transfer: *Anthony's*
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Jose Carabaz: *Hotel San Diego*
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Gary Cessa and Frankie Ferlin:
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Chain Reaction: *Atlanta*
Joey Chess: *Montezuma* *Village*

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Cota V: *The Lovers' Mission* *Ganga*
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Carol Crawford: *Deck's Landing*
Delores: *Harborside* *Pro Soap*
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Frank Dexter: *The Lovers' Mission*
Ganga
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East Coast: *La Mesa*
Paul Eastland: *La Mesa*
Ed Ellis and Tapestry: *Sandtrap*
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Encore: *La Mesa*
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Express: *The Lovers' Mission*
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Heart and Soul: *Holding*
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Tony Irvine: *Montezuma*
Hank's: *Montezuma*
Doc James, Mr. C. and Company:
Juniata

Jarrett: *Blue Bayou Lounge*, *Mc*
200's: *Barbours* *Salon*
Peter Jay: *Carmichael House*
J.C. and Company: *Joe's*
Kitty Kletter: *Montezuma* *Salon*
Mike Lamy: *Montezuma*
Little Big Band: *Montezuma*
Live Oak: *Montezuma* *Salon*
Beach
Lionie and Louise Change: *Joe's*
Main Street: *Tahiti Hotel*
Midnight Delights: *Barbours*
Ranch
Jim Moore: *Boonville* *Restaurant*
Musette: *Montezuma*
Gil Palacio and Linda Parra:
Gilbey's: *Cocktail Lounge*
Papillon: *Barbours* *Salon*

People Movers: *Hilton Hotel*
Pitch N' Woo with Gerrie Woo:
Lighthouse
P.M.: *Montezuma* *Salon*
Gary Rayner: *Casa Don Diego*
Rick Rivas: *La Mesa*
Peter Rother: *Islands* *Hotel*
Bruce Robbins: *Boonville*
Islands: *La Mesa*
Juan Robles: *Chino*
Islands
The Rother: *Montezuma* *Salon*
Hank's: *Montezuma*
Latin Soul: *La Mesa*
Lionie and Louise Change: *Joe's*
Mimette: *Chocolate* *Alfalfa*
Gourmet Restaurant
The Paradise Street Band:
Dorsey Magg's

Brian Connolly: *Barbours* *Salon*
Two
Jim and Theresa Hinton: *Barbours*
Salon
Sam Hinton: *Lounge* *Magpie's*
Words and Music: *Boonville*
Deborah Liv Johnson: *Boonville*
Magpie's
Iron Mountain String Band: *Old*
Time Cafe: *Dorsey Magg's*
Richard Miller: *Cafe* *Yuma*
Latin Soul: *La Mesa*
Lionie and Louise Change: *Joe's*
Mimette: *Chocolate* *Alfalfa*
Gourmet Restaurant
The Paradise Street Band:
Dorsey Magg's

Blues/R&B/
Reggae
Blonde Bruce Band: *Rock Club*
Tom "Cat" Courtney: *Texas*
Tobacco
Eckbrecht: *Rock Club*
Ed Ellis and Tapestry: *Sandtrap*
Lounge
The Five Careless Lovers: *Old*
Pacific Beach Cafe: *Old Del Mar*
Cafe: *Rocky Top* *Tavern*
Paul Circle: *Mandolin Wind*
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Review: *Bachman*
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King Biscuit Blues: *Mandolin*
Wind
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Ella Ruth Piggies: *Old Pacific*
Beach Cafe: *Rocky Top* *Tavern*
Mar Cafe
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SDSU: *Basement Blues Band*
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The Chicago Six: *Rocky Top* *Tavern*
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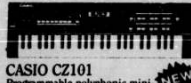


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Keyes Lettau: *Elario's*
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Cathy Lee Espinoza: Irish harp,
Old Time Cafe
Eric Foster: classical guitar, *Cafe in
the Valley Restaurant*
The Four of Us: swing and group
evocals, *Sherlock Hotel*
Diana Gilman: country, blues, and
variety piano, *Doc's Cocktails*
Patti Glenn: piano bar, *Doodles*
Paul Gregg: piano bar, *Doodles*
Phil Gross: singer-songwriter *Old
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Guy and Jackie with Gil Warner:
variety, pop to opera, *Mama Lisa
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Dusty and Gary: country and
odds, *Mr. Bill's Backroom
Saloon*
Ed Ellis and Tapestry: jazz,
nostalgic blues, and
contemporary, *Sundray Lounge*
Cathy Lee Espinoza: Irish harp,
Old Time Cafe
Eric Foster: classical guitar, *Cafe in
the Valley Restaurant*
The Four of Us: swing and group
evocals, *Sherlock Hotel*
Diana Gilman: country, blues, and
variety piano, *Doc's Cocktails*
Patti Glenn: piano bar, *Doodles*
Paul Gregg: piano bar, *Doodles*
Phil Gross: singer-songwriter *Old
Time Cafe*
Guy and Jackie with Gil Warner:
variety, pop to opera, *Mama Lisa
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Lynn Hall: Latin-American harp, the
*Chocolate Affaire Gourmet
Restaurant, Le Maison*
The King's Men: big band ballroom
dance music, *Little Las Vegas*
Roland Klotz: ethnic music, *Cafe
Verna*
Lee and Jack: country and odds,
Mr. Bill's Backroom Saloon
The Dick Lopez Trio: swing,
contemporary, and records,
Starburst Hotel
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variety, *Babbie Hotel, La
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Minnette: Celtic harp, folk, and
guitar, *Chocolate Affaire
Gourmet Restaurant*
Miles Moyler: classical guitar, *Le
Maison*
Joel Nash: piano show tunes, *Mile
Flora*
Norah: traditional harpist, the
*Chocolate Affaire Gourmet
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Dale Pearson: piano variety, *Coo-
Coo's Nest*
Steve Reynolds and the Flying
Enchilada Sisters: ballads,
blues, and boogie, *Hungry
Hunk's Oceanside*
David and Francesca Savages: high
classical music, *Unlariat Creek
and Co/Pacific Beach*
Paco Sevilla and Rodrigo: concert
flamenco guitar in solo and
duets, *Dewey's Muggie's*
Sound Dynamics: classical guitar
and cello music, *Dewey's
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The Starmakers: video and music
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presentation, *Carla Murphy's*
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Zanah's
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variety, *Cafe del Rey Mary*
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gospel music, *Billy's Top Tavern*
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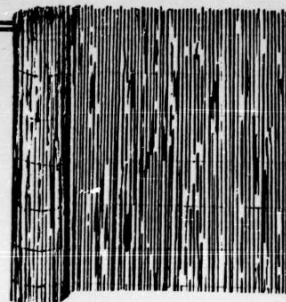
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VOLUME 14, NO. 14, APRIL 11, 1985 SAN DIEGO'S WEEKLY



Their Kind of Town

As you drive through the hairpin turns near Hauser Canyon Mountain, out past Potrero where Highway 94 narrows, your ears begin to pop when the altitude reaches 2350 feet. Out here there's nothing for miles but country roads lined with tall oaks, deep green hills, and lots of sky. About five miles southwest of Campo, near the sacred Indian mountain Cuchama, there's a clearing in the oaks where a weathered wooden roadhouse stands. Two thousand square feet of faded, peeling grayish-white paint trimmed with outrageously bright pink enamel glisten in the late afternoon April light. A simple hand-painted sign's black letters

DOGPATCH U.S.A. — demand recognition amid the landscape's trash cans, dumpsters, and wooden picnic tables scattered throughout the bumpy dirt yard filled with pick up trucks. Unpainted shacks resting on an incline above the dumpsters pay homage to rural American blight. So does the wellhouse, which strangers sometimes mistake for an outhouse, about fifty yards from the main building (officially a bar and grill).

Multicolored bulbs strung on the eaves of the building's dilapidated wooden porch, apparently the remnants of some bygone Christmas, indicate that Dogpatch folks are happy with the way things are. The funky,

rusty bedspring tucked high up between branches of the sturdy oak that hovers over the porch is testament to those who have slept off their hangovers in the trees high above the rattlesnakes. Even the ignored broken window blends into a decor that resists change. Under the porch eaves, half a plastic Clorox bottle serves as spring's harbinger, according to local wisdom, a bird nesting in the bottle signals the beginning of the season.

At first glance, even before you step inside, Dogpatch U.S.A. is a montage of Erskine Caldwell book jackets, Appalachia, and Early California. Inside the building, after your nostrils recover from the assault of tobacco and beer, the scenes confirm that this musty old joint is the last juicy slice of American pie. The worn-to-the-plywood linoleum floor, the dead ratler hanging on a wall over the bar, a chair made entirely of horseshoes,

It's only about an hour's drive from downtown San Diego to Dogpatch, U.S.A. But once there, you're about a hundred years from anywhere.

By Sue Garson

(continued on page 10) Photographs by David Coates