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READER

VOLUME 15, NO. 7 FEB. 20, 1986 SAN DIEGO'S WEEKLY

History Paved Over



Mission San Diego de Alcalá

In the beginning of the end, which for West Coast Indians was 217 years ago, the site of Mission San Diego de Alcalá was an Indian village known as Nipaguay. Indians had occupied the site, located on a bend in what we call the San Diego River, off and on for hundreds of years. Then in 1769 the Spaniards invaded Alta California, and in a span of just fifty years, the population of California coastal Indians was reduced from 70,000 to approximately 15,000. The village of Nipaguay disappeared. To the Indians, the bells of Mission San Diego de Alcalá, like those of the other twenty missions in California, sounded the death knell of an ancient culture.

Today those dead Indians may be coming back to haunt the Roman Catholic Diocese of San Diego. The mission is now home to a 1500-member parish, whose priest, Monsignor I. Brent Eagen, plans to build a two-story parish hall at the southeast end of the mission quadrangle, opposite the church. The proposal was snagged temporarily last year when preservationists

Mission San Diego de Alcalá sits on one of the most significant archaeological sites in America. But the Catholic Church doesn't seem to care, and it refuses to say why.

from throughout the state learned of plans to bulldoze exposed archaeological ruins, including floors, partially standing walls, and pilasters, which made up the foundation area for the proposed building. But even though the mission has been designated a local, state, and national historic landmark, no government agency has the power to halt or even to alter the plans for erecting the new hall, and construction may begin as early as this September.

(continued on page 10)

By Neal Matthews

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The Contradiction

It is really unfortunate that the students at Nazarene College will be denied the intellectual honesty of John Lewis ("City Lights," February 13), but fundamentalists have always chosen ignorance and dogma over evidence and reason. Unable to rationally defend a position that was arrived at by forming a conclusion first and then looking for evidence (which is carefully selected and taken out of context), fundamentalists brand as "liberal" anyone who follows the intellectual rigor of examining the evidence before forming a conclusion, which is then always subject to change if new evidence is found or old evidence is re-examined. "Fundamentalism" and "higher education" are a contradiction, and one might wonder what the 900 students at Nazarene College are doing. After all, the actual reason why people go to college is not so much to learn about various subjects as it is to develop the skills of studying and research and the discipline of reason, which will serve them the rest of their lives. It seems as though the students at Nazarene College are getting less than they deserve.

Edward Bauman
Pacific Beach

"threatened by a proposed new midtown shopping center," the tendency of most of us with antidevelopment feelings is to accept the judgment as truth. To my mind, the comment is misleading. I suggest that your writer investigate for himself before making such claims. One way or the other, this development is an important one for Del Mar and the area. Perhaps a carefully researched article on the topic is in order.

Harley Hahn
Solana Beach

Mind Matters

I enjoyed the February 5 "City Lights" article on Jeff Ward ("The Brain with One Man"). However, the article presents a limited view of what I call "the developed human being."

Firstly, it is solely a measure of analysis. It does not measure creativity or imagination (if these can be measured at all). Additionally, the point is made that people with high IQs have short attention spans. The obvious is also true. Concentration and an extended attention span are necessary in learning complex subjects and in truly appreciating the sublime creations of humanity and nature. The act of contemplation is not propounded in urban America; rather, the population is encouraged to seek the material and psychic rewards of an increasingly shorter and shorter attention span.

Finally, the article states, "The truly brainy will most often be found in their dens, quietly solving chess problems or reading Kierkegaard." The study may be the beginning of a developed mind, but the act of sharing ideas through intellectual discourse is an equally essential element to that mind and to the community.

Mitchell Near
Hilmes

LETTERS

The Reader welcomes letters for publication. Address them to **Letters to the Editor**, Box 80003, San Diego, 92188. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Chagrin & Bear It

In your February 13 issue, Paul Krueger, in your "City Lights" section, mentions in passing that "Del Mar is a little city with some big problems." Some examples of these problems are given: erosion, traffic, and the "village atmosphere is threatened by a proposed new midtown shopping center."

As a nearby North County resident who frequents Del Mar, I would like to object to the cavalier manner in which the proposed "shopping center" is mentioned. Like many San Diego County residents, I am chagrined at the development that has transformed our area in recent years. When I first heard about a plan for a development in the center of Del Mar, I was predictably bothered. I am not at all in favor of a pleasant village being irrevocably transformed merely for the sake of some developer making a few more big bucks.

However, I investigated the project and found, to my surprise, a plan that would preserve and enhance the village atmosphere. The design is not just another "shopping center." What I found was an example (unfortunately rare) of two idealistic developers who care so much about their community that they are willing to invest substantial money and effort to design a people-oriented village center.

Of course, this is one man's opinion and we all have our own. The important point here is that opinions should be made from a posture of knowledge and careful contemplation. When a respected paper like the Reader mentions in an offhand manner that Del Mar is

Into The Pans

After four years of reading Duncan Shepherd's overblown movie of the month review I finally have decided to give up figuring out, "Did he like the movie?" Actually, I only see the movies he pans, anyway.

Trying to follow Mr. Shepherd's train of thought is like following an Italian road map after a bottle of cheap Chianti. Does he write to impress us with his flair for the inappropriate innuendo and the misdirected metaphor? I've found more cohesive trains of thought on the walls of the Gaslamp district.

Give me *Snow Puppies* for an articulate and enjoyable movie review that can be understood without a degree in Phi Kappa Phi. Does Duncan have relatives who own the paper, or do you use him to balance your excellent investigative reporting articles?

William Burbar
Encinitas

Prose & Cons

I couldn't agree more with Ekkehard Widmer's review of the food at La Luna Rosa in Grand Tour, but she is lucky she didn't have the ten-dollar gourmet pizza. Even though it's cooked in a brick oven with (misquote?) logs, it's terrible. As I tried to enjoy it, I

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VERIFIED

Cit Lights



Santa Clara Madonna: inspiration for proposed Lucinda statue

Thirty-Two Feet Worth Of Faith

It wouldn't be quite as tall as Godzilla, but the colossal statue would certainly loom above the power lines in Lucinda, seizing the attention

of motorists on the nearby freeway. Which is the reason the Fares family says it wants to erect a thirty-two-foot bronze figure of the Madonna on a parcel of land they own next to Interstate 5, at Plaza Place and Pines Street: they want people to drive up to the statue, look at the surrounding garden, and think spiritual

thoughts. The Fareses assumed that local residents would welcome a work of art into their neighborhood. But last week the family learned that tall can mean monstrous to those who don't want Lucinda known as "the town with the great big statue."

Nasim Fares heard this and other negative comments when he presented his plan to the San Diego Citizens Planning Group. This volunteer panel of area residents, which advises the county on land-use decisions, considered the neighbors of the 4.3-acre site who would have to face the Madonna every morning as they left for work. The placement of the statue so that it faced the freeway, and not the small chapel, auditorium, and rectory also being proposed, bothered the planning group. It voted to endorse the other buildings but oppose the statue. "The Madonna is serving as an advertisement for their retreat," says planning group member Gerald Steel, who compared it to the tower at Sea World. "It's not the same as Mount Soledad," he adds, explaining how the big bronze Madonna is different from the big white cross because it's leading

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Jerdie Austin at guest cottage

No Place Like Homestays

The county government sees it as a gap in the rules, one that needed to close sooner or later. But to the bed-and-breakfast inkeepers near Julian, the county's plan to regulate their establishments is nothing more than an invasion of privacy and a threat to their incomes.

The county of San Diego had only the best intentions when it started drawing up regulations to govern small inns, says ordinance writer Marvin Jones. All the county really wanted to do was clear up the confusion at the zoning information counter. People were coming in to check on the regulations for opening small bed-and-breakfast establishments; they were told there were none to adhere to. Permits and guidelines existed only for operations with ice machines, HBO in every room, and other motel accommodations. Those who wanted to turn the spare bedrooms in their homes into overnight lodgings for travelers had no rules to follow. For some, it was disconcerting. The county saw a need to write guidelines for them. "We did it innocently, thinking we were helping people," says Jones.

But the keepers of small inns in the mountains outside Julian were already doing just fine, that is, until they saw the county's new "homestays," as the guest houses are sometimes called, have been operating for some time, taking in the same

visitors year after year. The new regulations which the board of supervisors won't vote on for another two months, may require homestays with fewer than five guest rooms to obtain a \$405 permit and possibly an environmental analysis, costing upward of \$390. Public hearings are part of the package, and spiteful neighbors could conceivably delay or prevent a homestay from taking in lodgers. Some inns would need permits and inspections by the health department to serve anything more than a Continental breakfast.

Jerdie Austin, who often puts up honeymoon couples in a cottage next to her house, sees the impending regulations as "a fighting inevitable." But she's right. "Now that it's out of the bag, I guess we have to pursue it," she says. Austin is part of a group of ten small-inn owners near Julian who are arguing that they don't make enough profit to cover the costs of the permits and environmental reports. Holding public hearings is ridiculous, they say, when no one has ever complained to the county about guest houses. And hosts don't want to hear visitors grumbling when they have to switch to Continental breakfasts, says the owner of one four-room homestay in Pine Hills. "You can't serve them a little warmed-over roll

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The Tracks Of Their Tours

For three years the San Diego Harbor Police have been working without a contract from the San Diego Unified Port District. The sixty-officer force, which provides the primary fire-fighting and police duties on the bay, is at odds with the port district over salary and retirement issues, and the last time the two parties met for serious bargaining was in July of 1983. But Everett Bobbitt, the attorney for the harbor police union, isn't waiting for more negotiations. He's convinced that the only way the harbor police will get a new contract is if port director Don Nay is removed from his job.

So last summer Bobbitt let it be known around port district offices that he was looking for damaging information about Nay, and the moles soon surfaced at his door. Some of the information he received has been turned over to the county district attorney for investigation. Other information was already within easy reach, since it involved the harbor police themselves.

For years harbor police officers have had to ferry guests of the port district on tours of the bay. Bobbitt



Photograph by David Dick

obtained information on the number of these tours and who the guests were, going back to 1981. Among them were a VIP from Uganda with a state department representative; a mayor from Israel; a Cub Scout troop; Copley Newspapers executive Herb Klein and guests; various city council members, state

legislators, and aides; Norman Zangori of the local FBI office; three politicians from Tampa Bay, Florida; a Chinese delegation; a Moroccan judge and five guests; employees of San Diego Trust and Savings; and the mayor of Auckland, New Zealand. Last year there were sixty-seven such tours, the highest number by far in

the last five years. Bobbitt claims that these tours, on which alcoholic beverages are usually served, are a dangerous misuse of police time and equipment.

A harbor policeman who asked anonymity said in an interview that last year he conducted a harbor tour for all the candidates in the running for the post of county chief administrative officer. He refuses to serve drinks on such tours, he said, but other officers do serve as hosts on the thirty-one-foot harbor police boat, *Pr. Zangari*. "We don't like it," the officer emphasized. "It's a misuse of fire-fighting equipment and it's a waste of money. Almost to a man, we all feel like this. We're trained to be police officers, and it's just not very dignified to have to drive a tax... boat for a bunch of political hacks. It's insulting."

Another bit of acerbic turned up by Bobbitt has to do with port director Don Nay's trip to the Far East last fall. Bobbitt says that sources within the port district told him that Nay bought himself a first-class ticket on a Northwest Orient flight, using the port district funds he's entitled to. Nay also purportedly paid out of his own pocket for a coach-class ticket for his wife. But at the airport, the airline allegedly upgraded Nay's wife's ticket to first class for port officials for the

VIP tours. "I'm sure there were a dozen tours last year when only one boat was on duty," said the officer. "How do you respond quickly enough [to a fire] with a dozen people on your boat? You either drop off the people or rouse another boat crew. It cuts your response time down to nothing." The officer says the harbor police have complained many times, "to deaf ears."

Bill Dick, who runs the office of governmental affairs for the port, says he hasn't heard the complaints from the harbor police. "The times I've been on board, I thought the guys running the boat really welcomed the variety," Dick explained. "The police are still conducting surveillance during the tours. I can't imagine how it's been a disruption for them."

Another bit of acerbic turned up by Bobbitt has to do with port director Don Nay's trip to the Far East last fall. Bobbitt says that sources within the port district told him that Nay bought himself a first-class ticket on a Northwest Orient flight, using the port district funds he's entitled to. Nay also purportedly paid out of his own pocket for a coach-class ticket for his wife. But at the airport, the airline allegedly upgraded Nay's wife's ticket to first class for port officials for the

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Off The Air

If Roger Hedgecock wonders why some people think his talk show is dullsville, he need not look far for a reason. Jack Schebesta, one of the more provocative talk show callers in town and a man who says he's spent 8000 hours on the air at KSDO chatting with their talk show hosts, has been banned by the station from ever again calling Hedgecock.

Schebesta made his last call to the Hedgecock show two weeks ago, when Doug Young, the show's producer, informed him that his calls would no longer be fielded on the air. Schebesta found this rather shocking, since KSDO was so enthusiastic about him last year that the station made him a regular studio guest of host Ed Brier, the liberal gay merchant who was replaced by Hedgecock. "Jack was such an elegant, well-spoken caller, we felt that it would be great to have him on [Brier's] show," producer Young said last year when Schebesta was elevated to guest status. The station welcomed Schebesta's ability to generate calls.

Last week Doug Young refused to comment on Schebesta's banishment. Schebesta himself believes it

may have something to do with his penchant for lambasting religion. "Religion is essentially a fraud, a money-making proposition," says the fifty-five-year-old Point Loma retiree with a heavy Czechoslovakian accent. "If we didn't have Christmas and Easter, capitalism would be in danger, and Mission Valley wouldn't exist." Schebesta was once a regular caller on KSDO's Dave Dawson talk show — he was known as the "U-boat captain" — but he has also been banned from that show as an "OIC": a one-issue caller.

Schebesta doesn't think Hedgecock himself had much to do with the banishment order. He lays it at the feet of Jack Merker, who has been the station's program director since last July, and wonders if it's because Merker is religious. "Am I religious? Yes," says Merker. "But that has nothing to do with it, and I resent that line of questioning." Merker says

Schebesta is one of several "one-issue callers" whose calls are no longer accepted on either Hedgecock's or Dawson's shows. "We just decided to broaden participation," Merker explains. "We want a bigger variety of callers." Schebesta claims that KSDO's recent crop of talk show hosts has turned off callers with "delicate constitutions" and that "it's only the fanatics like me who remain as listeners." He understands that the station is trying to win back a broader audience but believes that banning him from the air is an infringement of his free speech rights. "Nobody has the right to restrict or punish a caller just because he or she doesn't like what the caller says," Schebesta claims.

Merker responds, "It's within our province to control who goes on the air. It isn't an infringement of free speech. Would a newspaper publish his letters every day?" —N.M.



Jack Schebesta

Photograph by Robert Berninger

Bad Days At Dog Beach

Ocean Beach activist Bob Burns says he's the messiest mission he's ever been involved in: getting the city to clean up Dog Beach. Since the early Seventies, the spit of sand at the mouth of the flood-control channel on Ocean Beach's northern boundary has been the only beach in the city where dogs are allowed to run free, without a leash. And when nature calls, most dogs will answer right where they are.

But only recently, Burns says, has he realized how bad things have gotten at Dog Beach. Last October Burns began organizing the fourth annual John Lennon Memorial Concert, and for the fourth consecutive year he was told by the city that the only permit he could get was for Dog Beach. When he surveyed the concert site several days before its October 12 date, he says, he found the once-white sand stained yellow and brown and bisected by piles of dog excrement. "I called the city



Dog Beach, Ocean Beach

park and recreation department and asked them to clean it up," Burns recalls. "But they told me we'd have to do it ourselves. So for several days a bunch of us went there and picked up whatever we could find. But even though we did a fairly decent job, there was no way we could get rid of the odor."

The concert went on as planned, according to Burns, but the turnout was not as high as he had hoped. "Several people came down to the show," he says, "but after one look at the beach, they left." So in the ensuing weeks Burns did some research — and after talking with various city, county, and state officials, he became increasingly frustrated. "Everybody I talked with agreed there was a problem," Burns says. "But nobody would accept

responsibility. They all told me the same thing: legally, dog owners have to clean up after their dogs, if they don't, they are guilty of a misdemeanor punishable by a maximum fine of \$1000 and six months in jail. But even though there's a big sign at the entrance to Dog Beach informing people of this ordinance, nobody's taking it seriously — a problem compounded by the fact that there's no one around to enforce it."

Burns's frustration is shared by Art Belenzone, manager of the city park and recreation department's coastal district. Belenzone says that when the city first opened Dog Beach in the early Seventies, the question of dog excrement was never an issue. "We simply assumed that owners would pick up after their pets," he says, "and if they didn't, the tide would take care of things." But that isn't what has

happened, Belenzone adds, and in recent years the problem had gotten so bad "that Dog Beach is no longer just a run for dogs, but a toilet as well."

There's nothing the city can do about it, Belenzone says. "We only have a limited staff and equipment, and our priorities have to lie in patrolling and cleaning up beaches used by people." As a result, he says, no lifeguards are posted at Dog Beach to crack down on dog owners who fail to comply with the city ordinance. Furthermore, the screening machines that are used to sweep city beaches once a week during the summer only get to Dog Beach "about once every six weeks, and even then, they don't do any good," says Belenzone. "Dog defecation dries up and crumbles, and while the screeners can gather up rocks, glass, and litter, they are too fine to pick up pulverized pooodle poop. And then there's the problem of urine, which is soaked up in the sand. About all we can do is post our signs and hope dog owners obey them."

Echoing Belenzone's views is John Melbourne of the county health services department. (continued on page 39)

Photograph by Phil Sparhawk

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
This may seem like a silly question, but it could save my life — or at least my world's possessions. Can you hypnotize a dog? I saw a thing on TV the other night about hypnosis, and it occurred to me that if I could hypnotize my dog and tell him by posthypnotic suggestion to stop chewing up things while I'm gone, I'd spare myself a lot of aggravation. Is this possible?
Spencer Mayberry
Hillcrest

There are two necessary ingredients that make a likely candidate for hypnosis: a desire to be hypnotized, and an ability to concentrate. Your pooch, my pooch, and any other pooch who ever sniffed a pair of scrumptious-looking slippers fail on both counts. First off, no self-respecting dog would want to be hypnotized. My opinion is they think it's too much fun trying to test the boundaries of disobedience, and to fall completely under our power via hypnosis would be relinquishing that sense of adventure. Of course, some humans would say dogs aren't capable of "conceptualizing" hypnosis and so can't desire it. That may be. I reserve judgment. The second requirement, an ability to concentrate, is definitely a canine shortcoming. They may follow the swinging watch or gaze deeply into your eyes, but they won't do it long enough to grow sleepy, sleepy, sleepy.

Which brings up another aspect of hypnosis that leaves dogs invulnerable. The hypnotic trance is an interesting state; in a trance a subject's heart rate drops, as do blood pressure and respiration, and muscle tension is reduced. What all this does, according to one theory, is enable the conscious and unconscious levels of the mind to communicate with each other, increasing the likelihood that the subject will accept hypnotic suggestions. The problem with dogs is that the distance between conscious and unconscious is very short, if it exists at all. If you can't get a dog to accept a suggestion on the conscious level (as



Illustration by Rick Garry

I'm sure you've tried countless times), it's not likely he'll accept it subconsciously. And that raises the final obstacle to putting Fido in a trance. A hypnotized subject will not be receptive to a suggestion he doesn't find acceptable in a conscious state. Sometimes the suggestion is so objectionable that the subject will come out of the trance prematurely. My guess is that even if you were to put your dog into a hypnotic trance, he'd find the idea of not chewing up your shoes, books, records, and furniture so unacceptable that he'd snap out of the trance. After all, chewing up these delicacies is his way of relieving boredom or getting back at you for leaving him. No, hypnosis is not the answer. I'm afraid the only recourse is (cover Fido's ears) obedience school or a good canine behaviorist.

Dear Matthew Alice:
Sometimes when I go to my bank, they are so uncooperative that I throw a tantrum and ask to speak to the manager. Now I'm not paranoid or anything, but when I have

been making bank transactions lately, when they put my check or deposit slip in some little machine that encodes some message on it, sometimes it's longer. The last time I made a deposit, the clerk read the message and shook his head. I'm wondering what type of information this machine is providing.
Adriane Holzman
San Diego

Dear Matthew Alice:
Someone told me that the reason it takes checks so long to clear is that they are all sent up to Los Angeles first. Why would they do this? San Diego is a big city; what does L.A. have that we don't (besides a lot of air pollution)?
Steve Eisenstein
Mission Hills

The answer, Steve, is computers. Those, and machines called optical scanners that can read the information on 10,000 checks per minute. And finally, Los Angeles (and San Francisco in northern California) is home to check-clearing-houses, where most Southern California banks exchange

checks and settle accounts with other banks.

Let's follow a check on this journey. The tale is written on the back of the check, because each time it changes hands — even between banks — it must be endorsed. Say you write a check to your supermarket. The cashier stamps the check, and that evening all the day's checks are gathered and sent to the market's bank. There they go to the "proofing" section, where the dollar amount is imprinted in the bottom right corner of the check. All these checks are then trucked or flown to L.A. to the bank's data processing center (unless the bank has its center here). At the processing center the optical reader scans the microencoded information, endorses the check, sprays the date and a trace identification number for that machine on the back, takes a picture of the check, and sorts the checks by bank. End of step one.

Next is the clearing-house, where most if not all banks exchange checks with other banks and determine who owes what to whom. Now that your bank has your check back, it must endorse the check, identify it with date and trace number, and get it to you. Los Angeles enters into the picture because it is the financial center of Southern California, and that's where most of our money ends up sooner or later.

As for Adriane's troubled question, the only thing I can figure is that the teller is putting the check or deposit slip into the machine that "reads pulses" — i.e., credits — the money to her account (don't you just love bank lingo?) and prints the account number, teller number, transaction number, and dollar amount on the document. It's just numbers, Adriane. It's your fault if they're embarrassing. □

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BY PAUL KRUEGER

Federation directors met last winter with staffers from the San Diego Housing Commission, which is involved in the development of many low-income projects here, and the two groups discussed various strategies for financing the apartment complex. Housing commission staffers suggested that the federation exchange its \$93,792 in federal funds for an equal amount of funds controlled by the commission; by using nonfederal monies, the federation could avoid paying

While Williams and other union leaders talked in philosophical terms about the importance of Davis-Bacon,



Jess Harco

Haro placated the angry unionists by distancing the federation from the controversy and pinning responsibility for the plan on the housing commission. Haro states proudly that "everyone I know in this city, their parents were in [Laborers] Local 89" and stresses that the housing commission, not the federation, suggested the exchange of funds that would

circumvent the prevailing wage clause. He says the federation has "no intent to subvert Davis-Bacon. It's just not worth it." Haro notes, too, that other federal funds may well be involved in completing the package the federation obtains to build the senior citizen complex, so the project would then fall under the jurisdiction of Davis-Bacon. And while the agency has no intention of helping to build the project (the commission, for example, will buy the Logan Heights land at Twenty-ninth and Boston streets and resell it to the contractor), Haro criticizes the agency for so casually describing the fund swap as a way to avoid "a federal requirement that ... would raise construction costs considerably." Says Haro, "The federal government

The Chicano nationalists will now contact housing commission executive director Ben Montijo and ask that he order the city to pay the bonds. Would the unionists be successful in that, they must still fight another, much bigger challenge to prevailing wage. The Electrician's union leader Blackwood claims the contractor hired to build the \$120 million trash-to-energy plant in San Marcos has a "very high" bid for union workers. But the state of California has issued bonds to finance the project's construction costs, so the unionists' arguments in local courts here fired a Los Angeles law firm to argue that issuing the bonds is in effect a state expenditure and has thus violated the state's constitution that prevailing wages be paid on that project. An attorney for the construction company, Houston-based Brown & Root, says the state's argument has been made about whether union or nonunion workers should be hired for the job, which is scheduled to start this

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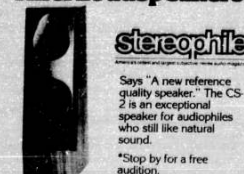
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History

(continued from page 10)

don't want us to know about? It may be that their procedures and methods are so sloppy they don't want anybody to see it. . . . A other possibility is that they've found some Indian bones, which would bring the whole thing to a halt."

Ron Buckley, secretary of the city's historical site board and an associate city planner, asks, "Did they disinter everybody from the graveyard?" He's referring to a U.S. Army graveyard that exists on the site. "What happened to the bodies? Did they excavate the whole site, half the site, one-third of the site? What's left? We don't know."

Leo Barker, staff historical archaeologist with the National Historic Sites Register, asks, "What's left? Would further excavation be required? It was a native village, a prehistoric site. Did excavation go below the floors of the structures they found? We couldn't ascertain that from the information we were being given."

"My guess is Moriarty has probably not kept very good records," says Fern Southcott, a local Indian activist who, as a member of the Ipay tribe of the Northern Diegueños, is probably related to Indians buried at the mission. "He's above being unseverable to anyone. There's a bit of arrogance in those older fellows. They're old school. . . . There are probably quite a few Indian burials there, and I think the church knows it."

What kind of site is it, and how important is it to Californians today? Those who oppose building over it consider this to be the San Diego Mission's last opportunity to provide the public with

a realistic sense of mission life, since it is the one remaining undeveloped piece of ground on the mission quadrangle. Brandes and Moriarty, as expressed in the former's letters to both the city and to Msgr. Eagen, believe that since all the artifacts have been removed to campus storage facilities and only parts of walls and other structures remain, the site isn't worth leaving open to the public. And right now it isn't much to look at. Eagen, the



Site of proposed parish hall

parish priest (who is chancellor of the San Diego diocese and second in command under Bishop Leo Maher), has allowed the area to go to seed. Until last year it was a well-defined pattern of excavated walls and floors; today one sees only a grouping of rock-strewn mounds that are eroding into dust. But two centuries ago it was the seat of Christianity west of the Appalachians. And as such, Ray Starr calls it "the second most important archaeological site on the West Coast," after the presidio, above Old Town.

The mission was originally established in 1769 by Padre Junipero Serra on what is now Presidio Hill, overlooking both the bay and Mission Valley. Serra and the accompanying garrison of a few dozen Spanish conquistadores were part of Spain's last attempt to expand its crumbling empire. The desire to convert the native "heathens" was in some ways a pretense for the move northward from Mexico. There were still thousands of unconverted Indians

in Mexico, but Spain wanted possession of the reputed riches to be found in Alta California and was also anxious to prevent the Russians or British from seizing the port of Monterey. Moreover, if Spain could control the Colorado River, then the hostile Arizona Indians might be controlled.

The first mission at San Diego was not very successful in its attempts to convert the Indians; it took nearly a year before the first Kumeyaay was converted. Historians have suggested some explanations for the failure. For one

thing, the missionaries tried to entice the Indians with food, but the natives could plainly see that the Europeans were dying in droves. Of the 219 men who'd set out for San Diego from Mexico, only 119 survived the journey, and many of them died shortly after arriving. What the Indians saw when the party had established itself was essentially a hospital, and they assumed, correctly, that the source of the ill health was the food the Spaniards ate. Many had succumbed to scurvy. So even when the padres placed lumps of sugar into the mouths of Indian children, the natives spit it out.

Moreover, bad blood immediately developed between the Indians and the Europeans. As Indian historian Jack Forbes notes, the Spaniards were citizens of an authoritarian state, with a legacy of religious intolerance and conformity. After centuries of Old World warfare, violent aggression toward the Indians came naturally to the Europeans. The soldiers regularly raped the Indian women in a village near the mission, and Indian men were often confined in the stocks or shot when they protested.

On the other hand, the Indians were almost no clothing, worshipped dolphins, among other deities, had no history of warfare, no concept of social exploitation, and a general tolerance of different religions and individual behavior. Authority was almost nonexistent; their leaders were primarily ceremonial heads of small bands.

In 1774 the missionaries left the soldiers and the presidio and moved the mission six miles east to its present site on the northern bank of the river. Availability of water was the chief reason because not much agriculture could be supported around the original site. But the padres were also well

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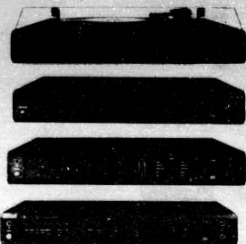


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Mission church with reconstructed bell towers, circa 1930

History

(continued from page 12)

aware of the bad influence the soldiers had on the Indians, and the new site would distance the church from the main garrison.

The missions were in effect instruments of cultural imperialism, where Indian ways were banished and European ways taught. The new mission site, located beside the village of Nipaguay, whose Indian population numbered several hundred, became a working ranch. However, about a year after the new church was blessed, the Indians revolted and burned both it and the other mission buildings, killing Fr. Luis Jayme, who would become California's first "martyr." It was the only such attack in California mission history, although priests at other missions were poisoned by Indians cooks.

Mission histories written by Catholics portray mission Indians, known as "neophytes," as happy children who were glad to be rescued from lives of abject savagery. The "official" history of the San Diego Mission, written by Fr. Zephyrin Engelhardt and published in 1920, is based primarily upon church documents and is particularly chauvinistic toward the Indians. It portrays them as pathetic, thieving savages and attributes their uprising to the in-

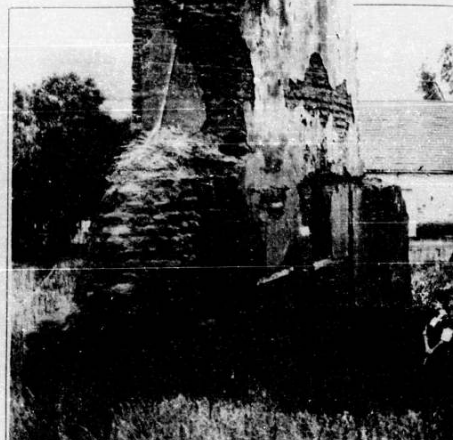
fluence of the devil. But other historians, such as Jack Forbes, look at the Spanish invasion from the Indians' point of view, which provides a more practical explanation for the revolt.

"From the native viewpoint," Forbes writes in *Native Indians of California and Nevada*, "the missions were a catastrophe of indescribable magnitude, since the coastal population was largely eliminated by sickness induced by concentration in unhealthy mission compounds, new foods, new styles of labor, probably an insufficient diet (often with little meat), and, perhaps most important of all, a state of psychological depression. It is indeed disheartening to read diaries of pre-mission travelers commenting upon the vigor and enterprise of the natives and then to read the accounts of later visitors who almost invariably note the apathy, lethargy, and depression exhibited by long-term neophytes. Although the missionaries did attempt to mitigate the 'slave-labor camp' character of the missions with Catholic religious pageantry, musical groups, and rarer educational programs, the net effect of the experience was apparently quite devastating for the average Indian." Obviously, a lot of Indians died and were buried at the San Diego Mission.

Padre Serra, who had been in Monterey at the time of the conflagra-



Don Worley



Mission ruins, circa 1965

tion, returned in 1776 to build a new church at the mission site. There have been five churches constructed on the site over the years, and it is not known exactly where the original church was located, although many historians suspect it was on or very near the site of the proposed parish hall. USD's Ray Brandes even postulated this in an article entitled "Some Important Discoveries," included in a mission history published in 1976 by the archdiocese of Los Angeles.

Brandes wrote, "This first structure by Padre Junipero Serra's hand, called an *iglesia de horconeria*, was composed of brush and timber using the forked pole and brush construction. USD archaeologists have not searched for its precise location, but Moriarty believes it may not have been underneath the present church [reconstructed in 1930-31], since a hundred yards to the east a cemetery has been located (but not, excavated)."

"This cemetery is early in time and probably is the site of the first mission burial grounds, since burials appear to be Indian and had a few objects of a Christian religious nature associated with them. Usually, if not always, such sacred grounds were located adjacent to the church. This cemetery has no connection to the military cemetery nearby."

So Brandes did acknowledge the presence of Indian burials, but in that same article he contradicted himself on the location of the Indian cemetery. "The oldest [cemetery] is about 150 yards east of the present church, beyond any ruins," he writes toward the end of the article. "A second [cemetery], arranged by the military, is about 400 yards east of the present church in the ruins."

If Brandes and Moriarty were answering questions, it might be instructive to ask: Is the Indian cemetery

one hundred yards or 150 yards east of the church? Where exactly were those Indian remains discovered? Perhaps they're nowhere near the site of the proposed building. Brandes appeared before the city's historical site board last year and stated that the Indian cemetery was not under the site in question; but he would not say just where it was. He is apparently trying to protect it from scavengers.

At the time USD began its archaeological excavations in 1966, the mission grounds were bursting with artifacts. The work provided the basis for both undergraduate and graduate courses in archaeological methods. The goals of the program, as stated by history department chairman Brandes in an article in *The Anthropological Journal of Canada* were fourfold:

"A. To perform a thorough archaeological study to find the true and logical sequence of structure and occupancy during the past 200 years.

"B. Through stratigraphic studies and artifact typology to bridge many unrecorded or lost informational gaps in the mission's history.

"C. To gain insight into the irrigation and hydro systems of the Franciscans and, in addition, to determine their systems of defense, their productivity,

and how they overcame the problems of everyday living in Mission Valley.

"D. Through knowledge gained by the excavations to one day be able to restore the mission complex in its entirety, using materials made in the same fashion and from the same source as the original material."

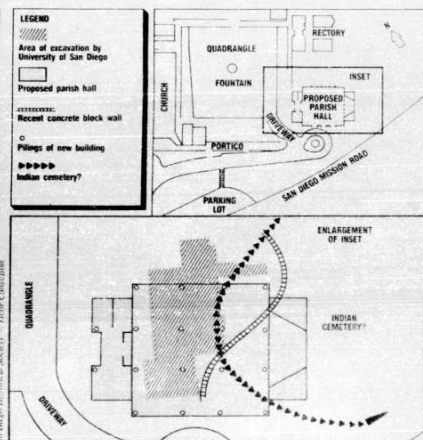
Twenty years after those goals were published, no one outside the USD history department knows the true nature of the thousands of artifacts recovered at the site or whether the information gained has filled "gaps" in the mission's history since very little has been published in refereed scientific journals. And Brandes has evidently abandoned the idea of restoring the mission complex "in its entirety." In letters the university professor has written to the mission's priest, Msgr. Eagen, and to the mission's retained attorney, Don Worley, which were passed on to city staffers, Brandes states that the archaeological excavations are completed, and the mission's "restoration project" should not be delayed. A singular problem remains, however: the building that Eagen wants erected and which Brandes fully supports is not a restoration at all.

Apart from the church, which is the 1931 reconstruction of the fourth church completed at the mission in 1813, none

of the buildings that line the mission quadrangle are reconstructions of original structures. Msgr. Eagen built a rectory in the common "mission style" on the northeast edge of the quadrangle in 1972 over ground that was, according to an archaeologist who was working there at the time, only superficially excavated. Eagen also paved the quadrangle with asphalt in 1972 before it, too, was properly excavated. And although he and the proposed building's architects say the structure is based on an 1848 sketch of a building on the site, other historians and architects state flatly that it is not a historical reconstruction.

Leo Barker, the archaeologist with the National Historic Register office in San Francisco, met with local building architect John Henderson last summer and says of the meeting, "It was clear there was insufficient historical data at that time to create a historical replica.... Henderson admitted the structure was composed of the mission vernacular style." The building will feature a tile roof, arched porticos, and white stucco walls.

Ray Starr from San Diego State University regards the building as an outrageous misinterpretation of history. "The building they're proposing to construct has nothing to do with the mission," he says. "It is a marvelous example of mission revival architecture, which grows out of a whole era of the mission myth in California, and will actually do a lot to perpetuate the mission myth. The myth is that these were glorious places with bougainvillea growing and the fountain splashing and the happy Indians singing music. The padres being very pious, that sort of thing. The reality of it is that you had a huge population, with poor sanitation facilities, you had cattle, you had sheep, you had pigs running around, it was a working ranch. It was not clean, it was



not pretty, and it was downright brutal in terms of the treatment of the Indians. It was not a pastoral, idyllic paradise.... The old mission myth assumes that the Indians were all happy children, just as the *Gone with the Wind* myth assumes that the slaves were happy children. From the Indian point of view, it completely clouds over the incredible death and destruction of cultures."

Although Brandes's letters repeatedly refer to the building as a "restoration," even Msgr. Eagen admits it is something less. "It's not really a restoration," he said in a telephone interview. "It's a building that looks similar to the granary that was on the site.... There was a building there in the 1840s, and there have been several buildings on the site, but you have to

pick a point in time for a reconstruction. We picked 1830 to 1840, the heyday of the mission."

Actually, according to the mission's official history (*Mission San Diego*, by Z. Engelhardt), the period Eagen calls the "heyday" was instead the nadir of church influence, that time when the neophytes — many of whom were required to live on the mission grounds — were freed and the mission properties were confiscated by Mexico and disbursed to private landowners. Mexico had taken over Alta California in 1821, and the vast mission lands, which included some 50,000 acres under cultivation, were coveted by increasing numbers of immigrants. On August 9, 1834, Governor Jose Figueroa signed the decree that in effect killed the mis-

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John Moriarty



John Moriarty

History

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sions. "From that date, the missions were doomed to destruction, and the neophytes to extinction," writes Engelhardt.

"It's so frustrating," remarks SDSU's Professor Starr, "because Eagen doesn't know the history of his own mission, he obviously has no feeling of responsibility toward history, and yet we can't get to him."

The archaeological excavations, conducted by USD faculty and students during the school terms, have produced thousands of artifacts, some of which are to be housed in a museum inside the proposed structure. The building site, on which Padre Serra may have built the original church, later served as the foundation for various shops and mission outbuildings. A blacksmith shop, leather-working shop, a butchering area, and other buildings have been mentioned by Brandes as occupying the site. Throughout the 1970s and until last year, the intricate patterns of walls and foundations exposed by the archaeology students were part of the mission's main tour. These are now fenced off from public view.

Local archaeologist Dick Gadler worked on the digs as a student, and he says, "It was common knowledge we were in a cemetery." Gadler saw bones himself, which were assumed by the students to be Indians. He says the cemetery was located directly beneath a modern-era wall that enclosed the mission compound on the east. The new building is to be situated directly over a portion of that wall.

Gadler says it was clear that the archaeologists were working at the pleasure of Eagen. One particularly

rich store of artifacts had just been discovered in an old underground cellar and not yet completely excavated when, to the students' surprise, a road was paved over it leading to the quadrangle/parking lot. "One Saturday Moriarty said a fountain was going to be built in the middle of the quadrangle," Gadler relates. "So we did a hurried excavation under the site of the [proposed] fountain, and it looked rich. We found some gun flints, musket balls, some other things. We came back the next time, and the fountain was being built and the quadrangle was being paved. I got the distinct impression that to protest was to be invited to leave."

Gadler says the intent had always been to wait until the dig was completed before publishing anything about the work. "But they waited too long," he says. "The mass of information became overwhelming. You'd want to match the field notes with the site before you wrote anything." The excavation site now is completely filled in with mud and weeds. Gadler echoes other local archaeologists and historians when he says, "That mission is the starting point of civilization on the West Coast. The only thing I'd build over that site is the best possible re-creation of what was there before. What they're doing there is not to the benefit of the church or the public's heritage. They're certainly not treating it as hallowed ground."

Were it not for the actions of Joy Higginbotham, a descendant at the mission who led tours of the grounds, the site might already have been bulldozed away and the parish hall standing today. After she learned in late 1984 that a new building was planned for the site where the ruins lay, she arranged to see Moriarty. They met on a Saturday afternoon, when Moriarty brought a USD seminar class to the mission. "That's when I got my

first bit of scary information about that site," she says. "You'd expect an archaeologist to say it was too bad the site was being lost and that he was sad about it.... He looked at me, expressionless, and said, 'My job was to dig this place up, and now my job is over. They can do with it what they want.'" Higginbotham later talked with one of Moriarty's students, who told her that Mori-



Joy Higginbotham

ty in fact had very intense, personal feelings about preserving the site. Outsiders theorize that both Moriarty and Brandes have been pressured by the church to either support the project or stay out of the issue. They point out that Eagen is an extremely powerful figure in the diocese, that he sits on the board of trustees of the University of San Diego, and that his boss, Bishop Leo Maher, is chairman of that board.

Brandes's response to this conflict-of-interest question was included in a sharply worded letter he sent to SDSU's Ray Starr. Starr had written to the city,

objecting to a request that Brandes write a supplemental environmental impact statement on the building project's effect on the ruins. The city sent a copy of the letter to Brandes, who wrote, "A few persons alleged the ethical question of where my allegiance lies: (1) I am not an employee of the diocese; (2) I am employed by the University of San Diego, a private corporation, and if the truth were known, we have more academic freedom than most public schools, which may well be bound up in too many regulations that hamper their teaching, or the opportunity to become innovative; (3) Note well: No one asked me to step into this situation. I am not being paid to do this. My intent is not in a conflict-of-interest situation—I know the difference. (4) The most grievous sin, however, is to suggest that I have to choose between my job and professional judgment, a libelous statement which strongly infers that I have little, if any, credibility; (5) If Moriarty is a Trustee of the University, so is Ernest Hahn, Eugene Trepte, Douglas Manchester, and over thirty other prominent citizens such as Mrs. Helen Copley. Does this mean that you or I may not accept work from them if asked? The comparison is ludicrous...."

Higginbotham and the other docents understood that the exposed ruins were going to be filled with sand and preserved and that the proposed new structure would do the least amount of damage to them. But as she checked in to the plans filed with the city, she learned that she'd been misinformed. The diocese had received city approval for the project in 1980 but hadn't acted on it for four years. The plans filed then were very different from the more specific plans the diocese filed in late 1984, when Eagen decided to move for-

ward with the project. The diocese now contemplated grading the site and building a parking lot, neither of which was part of the originally agreed-upon plan.

Higginbotham had asked the city's historical site board secretary Ron Buckley about the plans in January of last year, and he discovered the discrepancies. Buckley and his boss, Allen Jones, talked with Brandes, who informed them that preservation of the ruins would no longer be necessary since Moriarty had finished digging. However, the discrepancies brought the project to a halt and set into motion a byzantine review process that ultimately enlightened Higginbotham to the hard fact: The diocese can legally build almost anything it wants on the site, without preserving any of the ruins, and no city, state, or federal agency has the power to prevent it.

The city's historical site board, which reviews proposed building projects on historic sites and also designates buildings as historical sites, originally approved the building in 1980. At that time an environmental impact report (EIR) was completed by city staffers, and it found that if the ruins were preserved under sand, there would be no significant environmental impacts. Today preservationists find this EIR laughably inadequate, in part because it relied primarily upon information supplied by Moriarty and Brandes, who had close connections to the owner of the property — the diocese — and not by outside, "independent" archaeologists. The 1980 EIR neglected to say that bones had been found during excavation and described the proposed building as a "reconstruction," which even Msgr. Eagen admits it is not, and mistakenly refers to it as a 4000-square-foot building. Actually, the proposed building comprises 8191

square feet. The diocese claims city staffers made a clerical error in computing the size of the building. Nowhere does the EIR mention a parking lot. When the diocese decided to move forward with the project last year, the city's deputy director of the planning department, Allen Jones, informed Eagen that a supplemental report to the EIR would be required, including an explanation of why the ruins need no longer be preserved, what digging had occurred on the site since 1980, what artifacts have been recovered, and other details. The city proposed to circulate this report to other archaeologists for review and comment.

In his reply, addressed to Jones's boss, assistant city manager John Fowler, Eagen balked. He wrote, "Dr. Brandes feels [Jones] is exceeding his authority in proposing to circulate this information to other archaeologists in California." Eagen included a long letter from Dr. Brandes, in which the professor gave an overview of the dig and asserted that "to delay a restoration project any longer is not only unnecessary, it is unconscionable, and beyond the bounds of reasonableness."

There followed months of meetings and bureaucratic maneuverings in which the diocese and its counsel, Don Worley, successfully argued that regardless of the shortcomings of the original EIR, the city could only delay the project for 360 days. The diocese did alter its plans, returning to the original idea of preserving the ruins beneath the building, and the parking lot was dropped. According to Msgr. Eagen, a full report on the archaeological dig is now being written by Moriarty's and Brandes's students. This is something less than was requested by the city: that the diocese hire an independent archaeologist to write

(continued on page 18)



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History

(continued from page 1)

a supplemental EIR. In a letter to Worley, Brandes states that the students' report will be completed in December 1986.

But December will come three months after the diocese is legally entitled to receive the city's building permits. Under San Diego's toothless historic preservation law, owners of property with historic value cannot be forced to preserve it. The city can only delay a developer's plans. If approval of a project is denied for any reason by the historical sites board, and also then by the city council, the law states that the city has 360 days to come up with a plan for preserving the ruins. In cases such as the mission, as well as a 1979 case involving the Melville Klauber house at Sixth Avenue and Quince Street in Hillcrest — both of whose owners were represented by Worley — the city has two options: to condemn the property or buy it outright. Those options were unrealistic in the past and remain so. Despite the city's efforts to prevent it, the Irving Gill-designed Klauber house was demolished, and that site remains vacant. "There is no right for a person to preserve property not owned by them," Worley points out.

When the historical site board decided last September 25 that it couldn't consider the mission's proposal without a more complete archaeological report, this action was deemed by the city attorney to be tantamount to a denial of the project. The diocese had asked for the matter to be considered as a new project that day, knowing full well the board would have to, in effect, deny approval, which would set the 360-day clock running. Buckley, who was on

vacation at the time, says the matter should never have been placed on the board's agenda that day without the environmental report. Next September the city will be forced, under its historic preservation law, to issue the building permits. And no restrictions may be placed on the project's construction, although the diocese has voluntarily agreed to preserve the site under sand and to excavate by hand the holes for the twenty support pilings.



Archaeological display next to mission gift shop

The city has been trying to toughen the historic preservation law since 1980; Ron Buckley says he'll have a draft of a rewrite finished in late February. Meanwhile, in an effort to halt construction on what they believe is one of the most important archaeological sites in the nation, a committee of interested citizens, archaeologists, and historians was formed last year. Joy Higginbotham was the main leader; Ray Starr was also an active member. Although their efforts may only succeed in having the ruins preserved beneath the building, the Committee for the

Preservation of Mission San Diego de Alcalá was awarded a certificate of merit by the California Committee for the Promotion of History, a statewide watchdog group based in Sacramento.

The committee brought speakers from throughout the state to testify before the city's historical site board. One speaker, David Hornbeck, a professor of history at Cal State Northridge, is an expert on Spanish/Mexican land tenure in California. He pointed

monuments, more than a weekend outing for tourists. The missions are very much a part of our landscape heritage. And we note today that San Diego is the eighth largest city in the United States, the second largest in California, but there's very little that's old here, in fact there's very little that's old in California. We seem to build so rapidly and so quickly that we tend to forget our past. We have very little on the landscape today that reminds us of our heritage. The missions are an integral part of our heritage."

Making a plea to allow history to stand in the way of progress in San Diego is almost un-American. So the preservationists brought up the mission at San Juan Capistrano, which has preserved and restored many of its archaeological ruins, and they gave that argument a uniquely American twist: "These ruins are a treasure to the church, and an economic bonus as well," says Nick Magaloussis, the Chapman College anthropologist who has directed the archaeological dig at San Juan Capistrano since 1979. Entire adobe walls have been preserved under glass and roofs to protect them from the elements, and original buildings have been reconstructed. Fr. Paul Martin, the mission's priest, has been an enthusiastic supporter of the project. "I'm not sure many people in the church have been schooled enough in the economic benefits of historic preservation," says Magaloussis. "I think Eagen and others need to sit down and go through some classes.... Fr. Martin was quite intuitive about the benefits of this project. The more historical resources you preserve, the more visitors will come to the mission. And the more you excavate, the more you find, and the more praise you receive, and the more money comes in to the mission."

(continued on page 20)

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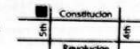
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History

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Magalouis, as an officer in the California Mission Studies Association, tried at first to act as a moderator in the dispute between the local preservation committee and the diocese. He called Eagen to offer the association's services, but "Eagen was extremely rude and brusque over the phone," he recalls. The association was forced to join ranks with the other preservationists against the mission.

Archaeologist Leo Barker of the National Historic Register also encountered a cool response when he came down from San Francisco last August to investigate the status of the dig. He had contacted Brandes, saying that he needed an indication that a prop-

er excavation had been performed. Barker asked to meet with Moriarty, but Brandes told him Moriarty was in poor health and that he himself would handle it. "Brandes was reluctant at first about attending this meeting we had with Eagen at the mission," Barker explains. "We needed to talk about the landmark, what was going on, the role we might have in ensuring the information on the site would be saved, and a proper report written. I talked with him twice, and the second time he said he would make every effort to attend, and he'd bring information such as students' masters' theses about the site and other things. But when I arrived, Eagen said Brandes felt I'd insulted him in the media and he wouldn't attend."

Barker says there was never any intent to insult Brandes. "All we needed to know was that records existed, and we'd support that the work had been

done." He left dissatisfied, and the National Park Service later forwarded a letter to the city with a list of suggestions for what should be included in an archaeological report on the site. This list has been included in a formal request by the city council that the diocese complete a report before the city can approve the building plan. Of course the diocese can ignore the request (and it appears to be doing just that), and the city cannot withhold building permits next September. The list, which serves as a handy guide to what archaeologists find lacking in the available data, includes:

"— A planar map showing all excavated features (foundations, floors, pilasters, burials, archaeological features, et cetera).

"— Cross-sectional profiles and elevations showing the vertical relationship among excavated features.

"— Discussion of the location and description of any test excavations that were placed to determine the depth and variety of cultural deposits below those floors and foundations presently exposed at the site.

"— A preliminary report of findings, including interpretations of the period and function of those features located in excavation.

"— A statement of the presumed research or public-interpretive value of those remains discussed above.

"— Based on the archaeological work conducted to date and the mass of historic documentation available, provide an extrapolation of the nature and value of additional features that may be present within the project area which have not yet been excavated. Include a map showing these untested areas."

Even the National Park Service can-

not compel the USD archaeologists to produce such a report. This is what frustrates historians such as Ray Starr, who would like to see the ruins stabilized and protected and an interpretive program established that would explain their function in relation to mission life.

"The missions didn't just introduce Christianity to California," says Starr, "they introduced citrus and olives and vineyards and irrigation and wheat, all the European products, sheep, horses, cattle, weaving, hide trade. The missions are the economic foundation of California."

Mgr. Eagen says the proposed

building will be the last phase of a long-established plan to enclose the quadrangle. He says that another small plot of ruins across the southern edge of the quadrangle should be left as they are, "but on the eastern side, there are three or four different levels of buildings; it's just kind of a hodgepodge. No one can stand there and really see anything." Eagen also says he is waiting to see the paper being written by Moriarty's and Brandes's students before he decides whether to submit an archaeological report, in accordance with the city's request. Eagen maintains that even if that report isn't

completed before the city must issue building permits in September, "I don't plan to start any building until the report is done." This is quite a change from his earlier eagerness to force the city to deny the project so that the 360-day "clock" would start its countdown.

The preservationists are suspicious of Eagen's apparent turnaround, but they can do nothing except wait and see if he's true to his word. "What's so frustrating," comments Ray Starr, "is that not everything in the world can or should be solved through legal means. It seems to me that we are dealing here with a very important moral issue, of

the church being in possession of what I would call the second most important archaeological site, after the presidio, on the West Coast of the United States. It's a site important to United States history, Spanish history, Mexican history, Indian history. It's the West Coast equivalent of Jamestown. And I think the church is the custodian of a great public resource, and they have an obligation to a greater public than their 1500 parishioners. There are thousands of ways of meeting the needs of parishioners in a church. There is only one San Diego Mission ruin, with its great message of history." □

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Illustration by David Dier

This Is A Test

Think you're smart? Sharpen your pencil and see how well you fare on this basic teachers' examination from San Diego, 1891

By Rudolph Shappes

Until a short time ago, I felt fairly comfortable in my profession. I teach at one of San Diego's high schools, and although my classes tend to be overcrowded and the work schedule extends well into the weekends, I'm pretty good. As for qualifications, I hold bachelor's degrees in Mexican/American studies and liberal arts, as well as a general and a secondary credential in social studies and English. I've accumulated more than eighty postgraduate credits and am working on a master's degree in history at SDSU. And last year I was honored by my school's PTA as outstanding teacher of the year. Not bad, one might say, considering the national teacher shortage.

But recently, while doing research at the San Diego Historical Society's Research Archives, I was shocked to find that if I had applied for a teaching credential a century ago, I wouldn't have been hired to teach even the primary grades. The object of my consternation was the "Examination Questions Used by the County Board of Education, June, 1891, for Primary Grade Certificate."

The San Diego County Board of Education published the examination, which was administered to prospective teachers hopeful of receiving locally granted teaching credentials for the primary and grammar grades. In 1891 the primary grades comprised grades one through three, while the grammar grades included the remaining five grades in the elementary school system. If a teacher hoped to teach high school, he or she would have to pass both

the primary and grammar examinations and then face a third test in their specialty field.

Locally granted certificates were not the only means of acquiring a teaching credential in the 1890s. The California State Normal School in San Jose granted certificates to its graduates after the successful completion of a two-year curriculum, followed by comprehensive examinations that were designed to determine which credential would be granted. If, for example, a graduate passed the exams with a minimum grade of eighty percent, he or she was granted a "First Grade" certificate, which was valid for four years. Those who received scores in the seventy-sixth to eightieth percentile received a "Second Grade" certificate that entitled them to teach for two years. And anyone who fared no better than a score of seventy to seventy-five percent walked away with a "Third Grade" certificate and the right to teach only grades one through three.

If a prospective teacher did not possess a certificate from a "teachers' school," such as the California State Normal School, he or she could still apply for the locally granted credentials, issued by the county board of education. The board's examination was administered on an as-needed basis, and one's score determined which of four teaching credentials would be granted. A score of eighty-five to eighty-nine percent merited a "Primary Certificate" (grades one through three); ninety percent of the questions answered correctly meant a "Grammar Certificate" (grades four through eight); a score

of ninety percent and a demonstrated mastery of a specialty field in a second examination earned the applicant a high school credential; while a "Special Certificate" was awarded to kindergarten teachers.

The 1891 examination covered sixteen areas: English grammar, school law, geography, orthography and word definition, arithmetic, bookkeeping, vocal music, practical entomology, methods of teaching, U.S. history, primary entomology, physiology, civil government, reading, composition, and drawing. Also included were questions for grammar candidates in advanced bookkeeping, drawing, literature, botany, and zoology.

In June of 1891, the examination was administered to seventy-nine applicants. Although those test scores are missing, results of subsequent examinations still exist. For example, six years later, in December of 1897, thirty-four candidates took the test; sixteen of them scored above the eighty-fifth percentile, and seventy-nine percent of those hopeful teachers scored above the seventy-fifth percentile.

What follows is a list of sixty questions chosen at random from the June 1891 examination, which consisted of 270 questions in all (some of them had as many as ten subsections).

1. Diagram the following and parse the conjunction: *His behavior was such as to shock us all.*
2. Define and give examples of the following: A. irregular verbs; B. redundant verbs; C. regular verbs; D. defective verbs.
3. How may participles be used?
4. What are the holidays

observed by the schools in this state?

5. Name five important duties of the County Superintendent of Schools.

6. Name two duties of the State Board of Education.

7. Draw an outline map of South America and locate thereon the two largest rivers, the two chief cities, and the region where it seldom or never rains.

8. Name and briefly describe four chief slopes or river systems of North America, and name the principal river of each.

9. What and where are the following: A. Nicaragua? B. Victoria Nyanza? C. Lucknow? D. Tagus?

10. Name the principal ocean currents; give the reason for oceanic circulation.

11. Define the following words: A. dudgeon; B. cogent; C. apostasy; D. oleaginous; E. sentient; F. sententious; G. transcendental.

12. Separate into syllables, and mark diacritically the pronunciation for the words above.

13. Give four rules of spelling, and illustrate by an example each rule.

14. At 32 cents a square yard, what will it cost to plaster a room (walls and ceiling) 18 feet long, 15 feet wide, and 10 feet 6 inches high, deducting 1/2 the area of three doors, each 3 1/2 by 7 1/2 feet, and 3 windows, each 4 by 6 1/2 feet?

15. What would be paid for three loads of hay, weighing respectively, 175, 1936, and 2164 pounds, at \$12.50 a ton?

16. If my watch keeps correct time, and I go from San Diego (lon.

117 degrees W.) to Washington, D.C. (lon. 77 degrees, 45 minutes W.), will it be faster or slower (local time) and by how much?

17. If I sell eight-ninths of a stock of goods for what the whole stock cost, what is my gain in percent?

18. If 2/3 of A's money equals 3/4 of B's, and 2/3 of B's equals 3/5 of C's, and all together have \$15,190, how much money has each?

19. What three qualities have tones, and how are these qualities indicated in written music?

20. Write the scale of G with proper signature.

21. What is relative pitch?

22. Write the first strain of the tune "Yankee Doodle," arranged for three parts.

23. Where does accent fall in 3/4 measure? In 3/8 measure? In 6-8 measure? In 4-4 measure?

24. Classify the following insects as to order: flea, cutworm, ichneumon fly, lace-winged fly, cricket.

25. What is the basis of classification upon which insects are divided into orders?

26. Give a classification of the coleoptera.

27. Tell all you can about ants.

28. What was the government of the colonies prior to 1775, and how were their rights guaranteed, to what extent did they have the power of self-government, and to what extent were they controlled by the king of England?

29. Give an account of the plot to supersede Washington as the commander-in-chief of the army.

30. Sketch briefly the condition of the country at the close of the Revolutionary War until the

(continued on page 24)

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Test

(continued from page 22)
 inauguration of Washington.
 31. What officers constitute the cabinet of the President?
 32. Sketch the history of the territorial acquisitions of the United States since 1800.
 33. Name four orators distinguished in American history, four statesmen, four generals, four historians, four poets, four inventors.

34. Point out three differences between an insect and a starfish.
 35. Give a classification of the animal kingdom to show the position of insects in the scale.
 36. Through what stages of growth does an insect pass?
 37. Name the seven insect orders, and give an example of each.
 38. Name ten insects you have seen in this county, giving the order to which each belongs.
 39. Give the composition of the bones in the human skeleton.
 40. Describe the circulation of blood in the human.

41. Describe the two kinds of matter which compose the brain and spinal cord, and tell the purpose of each.
 42. How many pairs of nerves branch from the brain? Name several.
 43. What are the voluntary and the involuntary muscles?
 44. How are the members of the judicial department chosen? For what length of term? What is the purpose for the above?
 45. What is the electoral college, and what representation has each state therein?

46. Name the steps necessary for a bill to become a law.
 47. Describe the process of impeachment.
 48. Name and define the modulations of the voice.
 49. Prepare a sketch or outline for a composition on climate.
 50. Draw a pentagon.
 51. Draw and define a compound curve.
 52. Draw and define a reversed curve.
 Applicants for the "Grammar Certificate," i.e., those who hoped to teach in grades four through

eight, faced the following kinds of questions.
 53. Name three kinds of lines used in working drawings, and explain the use of each.
 54. Draw an equilateral triangle with a four-inch base. Within it describe three equal circles, each tangent to the two others and two sides of the triangle.
 55. Define prism, plinth, pyramid, and frustrum.
 56. Give a brief review of the "Lady of the Lake."
 57. Give a short criticism of the "Alhambra."

58. What are some of the peculiarities of style of "Sir Roger de Coverley"?
 59. Name the order to which each of the following belongs: bat, owl, gopher, frog, starfish.
 60. Make a drawing of a flower, naming all of its parts.
 I reproduced the examination and found a group of practicing teachers in San Diego County who would be willing to tackle the questions. Unlike the 1891 applicants to whom the exam was administered in a single sitting, the twenty-eight current test-takers were

neither monitored nor subjected to a time limit. Unlike the applicants of an earlier century, this group was assured that the examination was not a measure of their abilities to teach the subject matter required by their present employment. My colleagues fared just as poorly as I had. Not one of us who is currently teaching in the county attained a grade of eighty-five percent, the minimum score acceptable for a first-through third-grade teacher. Only one person came close to passing, with a score of eighty-two percent — a woman who had been

teaching for more than thirty years in a neighboring school district. Some of the teachers answered only those questions that applied to their own educational backgrounds; approximately twenty percent of the teachers studied the exam, laughed, and refused to attempt it at all. The rest tried but finally, in frustration, gave up. And the implications of all this? I leave the ominous possibilities to those who have time to argue them. In the meantime I think I'll take out my encyclopedia and find out if an ichthyoid is a place or a thing.

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JONATHAN SAVILLE

This is not the first time I have reviewed a San Diego Gilbert & Sullivan Company production of *Iolanthe*. It is in the nature of cult societies devoted to cult playwrights that their repertoire periodically repeats itself, and now the time of *Iolanthe* has come around again. There are, of course, only a very few theatrical authors whose works are treated with this

comprehensive reverence. W.S. Gilbert and Sir Arthur Sullivan belong in the select company of Shakespeare, Molière, Verdi, and Wagner, whose works one expects to see and hear again and again. Reputation is not the only essential element in these cults. Devotees of G & S, like those of Shakespeare or Wagner, wish not only to hear the master's works repeatedly but also to take up imaginative residence in the entire sacred oeuvre, knowing it thoroughly like a familiar many-roomed mansion. From this point

of view, the individual works exist not so much in themselves as in their status as members of a deathless club: the true aficionado comes to know every one of them and to think of them more in relationship to one another than as reflections of outside reality or derivatives of broader theatrical genres. Some people who go to see *Iolanthe* are interested in that particular opera; but many more of them think of themselves, whether with proud fanaticism or in a more whimsical and passive way, as Gilbert and Sullivan types.

What this means is that the proper critical approach to a G & S production must take into account the nature of the cult, the nature of the audience, and the nature of the tradition. Shakespeare and Verdi can transcend their traditions, but Gilbert and Sullivan are tightly bound to theirs, and a production that attempts to break new ground within these holy precincts does so at its peril. *Iolanthe* is 104 years old, and its theatrical essence is redolent with the year 1882, with liberal and conservative politics, with the British class system, with Victorian morality, with the parodied conventions of popular Italian opera, with a traditional style of English operetta singing (light, shallow voices and over-precise upper-class diction), and with a manner of acting so antiquated and stylized that it in fact no longer is to be found anywhere but on Gilbert and Sullivan stages. All these elements — the particular satirical wit of Gilbert, the particular unsentimental melodiousness of Sullivan, the particular self-mocking artifices of staging — are rooted in the entire corpus of G & S operettas, taking their nourishment from sources deeper than those of *Iolanthe* itself, and likely to wither rapidly if replanted in less idiomatic ground. Consequently, although there is a tendency in some circles to regard the staging of a classic as valuable only insofar as it is innovative, the quality of a Gilbert and Sullivan production seems to depend on its impeccable adherence to the traditional ways. Folk-rock musics are not welcome in this religion. The audience demands not new ideas but old-fashioned style.

Style is the key, and that is why the current *Iolanthe* is so pleasurable. It is not merely a matter of respectable English accents, of singing mannerisms modeled on those of the D'Oyly Carte, or of costumes of fairies and peers that carry one resolutely back to the first performances a century ago. The tradition so delightfully embodied down at the Casa del Prado Theatre includes not only D'Oyly Cartism but also the whole charming history of community Gilbert and Sullivan societies, enthusiastic amateur singers perfecting themselves in the comfortably stereotyped roles, volunteers manning the aisles and box office, newsletters, fundraisers, annual dinners, and secretaries and businessmen rushing from their daytime jobs to assure the costumes of Fairy Queens or Lord Chancellors, all for the sake of that distinctive Savoyard ideal with which, in some mysterious fashion, they have become irredeemably infected. What one wants in this tradition is sets — such as those of N. Dixon Fish — that loudly proclaim the fact that they are painted cardboard, that exude any slick professionalism, and whose effects (such as the glittering lights associated with *Iolanthe*'s fairies) revel in their poked-faced naivety. What one wants is costumes — such as those of San Diego's irrepressible, Mr. Gordon Lusk — so artfully extreme in their staginess (the diaphanous pastels of the fairies, color-coded to their delicately tinted faces; the regal crimson of the crowned peers of the realm) that one is made constantly aware that this is a modern company affecting a period style, with such frivolous arabesque intentionally cultivated to the point of provocation. What one wants is staging — such as that directed by Welton Jones — in which the exaggerated gesture of the amateur actor, the symmetrical

blockings of the pageant arranger, the histrionic poses of faded theatrical illustrations, and the boldest and simplest appeals to sentiment and humor are given the full value of the G & S community-production tradition and at the same time made shyly self-referential, with naivety transformed into grace and the conventional raised to a level of high self-conscious stylishness.

And as for the singers, one really does not want Jon Vickers and Montserrat Caballé. The genre itself demands the pretty little soprano, light as helium; the braying, wobbling baritone, like an elderly jackass; and other such familiar vocal types, in various forms of permanent unfinishedness. Two or three singers comfortable with the range and knowledgeable about the style are quite enough to make a devoted audience feel that the music is being treated justly, and the current *Iolanthe* has a suitable supply of such artists: the rather grand plummy voice of Patricia McAfee as Queen of the Fairies; the supple *tenorino* of Michael Cox as Lord Totterell; and, as the splendidly gargoylean *spargne* on this Victorian table, the

delectable Lord Chancellor of the ever-amusing George Weinberg-Harter, whose command of G & S *sprechgesang*, of the agogic rhythms of spontaneous-seeming declamation, and of the comical vocal gestures of these Peter Pratt-Maryn Green avuncular types gives him the air, so typical in community G & S productions, of the one seasoned professional brought in to inspire and consolidate the rest of the cast. What is most important is the overall stylistic direction, where all the crucial stylistic parameters are established, and here, as always, it is Hollice Koran who holds the entire production together, with her sure sense of pacing and proportion, her pervasive sympathy for the G & S style, her suave and sprightly control of the quite accomplished little orchestra she has assembled, and above all her recognition that the true humor of Sullivan's music is to be revealed only by a maintenance of musical decorum, no vulgar laughter but only the ghost of a cunning smile.

A traditional performance, then, in every respect — and all the better for it. But that, curiously, is not the whole story.

Having established the traditionalism (and the sense of meticulous self-parody of tradition) in the first act, director Jones has taken the (for G & S productions) bold step of setting act two in modern times. The fairies, being immortal, retain their gorgeous outfits, but the members of the House of Lords are dressed in a variety of modern British aristocratic tweeds and knickers, a group of American tourists shoot photos of Private Willis (of the Grenadier Guards), the lyrics of a song are revised so as to bring a chipper Princess Di on stage, and in the end, when Strephon and Phyllis have overcome all obstacles to their marriage (the Lord Chancellor's opposition, the fact that Strephon's mother looks younger than he does, the problem of his being half a fairy and half a mortal), the young lovers show up in the uniform of flight attendants on British Airways, distributing boarding cards to the other characters.

Can this modernistic attack on the sacrosanct traditionalism of G & S succeed? A recent series of television productions of the G & S operettas (the whole corpus is lined up, of course) have failed miserably for just such a reason: the destruction of the consistent antiquated style by the introduction of directorial "innovations." But Mr. Jones's witty tricks avoid this pitfall. The costumes may be of today, and a few anachronistic extras may have been briefly inserted into the stage world of 1882, but the style of acting, singing, and moving in the stage space remains absolutely unaltered. There is nothing remotely resembling Joel Grey, crooning like a modern pop singer and gesturing like a nightclub comedian and so causing the very heart to stop beating of *The Ironman of the Guard*. At the Casa del Prado, the director has cannily recognized that the style of Gilbert and Sullivan is a fundamental attitude of mind and body that dare not be altered, while a few superficial additions and changes will merely add a bit of lively humor without the slightest damage to the things that count. For what this production of *Iolanthe* has, above all else, is taste — the prerequisite for any satisfactory bringing to life of that ardent fairy who has been patiently waiting at the bottom of a neighboring stream since 1882.

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Jimmie Walker

JOHN D'AGOSTINO

It may not yet qualify as a trend, but every so often one hears of another well-known refugee from a once-successful, but since-cancelled television sitcom finding sanctuary in standup comedy. A few months ago it was *Welcom Back, Kotter's* Gabe Kaplan who broke a protracted silence; now Jimmie Walker of *Good Times* fame is providing his own answer to those nagging "what-ever-happened-to?" queries by returning to the medium in which he first tasted applause. For immensely successful TV comedians such as Kaplan and Walker, the return to the comparatively low-paying comedy circuit seems an inscrutable career move because of the uncertainty whether it represents a step up, a step down, or merely a temporary lateral caprice. In Walker's case it would seem to be a little of each.

On one hand, the current standup renaissance very likely has made live comedy more popular than at any time since the heyday of vaudeville. So for Walker to jump back into live performance while the spotlight is at its most intense can't help but raise his public profile, reward him with the sort of immediate response not afforded by most television or film work, and enable him to keep his comedic instincts honed. On the other hand, the pay-per-joke scale isn't anywhere near what one makes doing television, and the audience for an entire tour of clubs is minuscule when compared to that for a single episode of a sitcom. On the third hand (you'll have to borrow one), standup can be a nice side trip for someone who has enjoyed waves of success and adulation and now finds himself treading water between sets of swells.

The story of Walker's rise to fame and fortune on *Good Times* and subsequent slide into relative inactivity is not only

more interesting than most such tales but also is pertinent to his recent performance at the Comedy Store in La Jolla. A product of the unbelievably tough South Bronx ghetto in New York City — the one accurately depicted in films as being a bleak no man's land of burned-out buildings, mounds of crumbled mortar and bricks, graffiti-meared walls, and pervasive criminal activity — the young Walker hoped that basketball would be his ticket out of the slums. But Walker was only an average player, and when he realized that he'd never be the next Oscar Robertson, he dropped out of high school to work a series of menial jobs. While working as a delivery boy for a small grocery — where he watched young businessmen pay the equivalent of half his weekly salary for just one meal's worth of goods — Walker decided that he should finish his education. He attended night school and earned a diploma, then enrolled in a federally funded college-prep program, Search for Education, Evaluation, and Knowledge (SEEK), where he improved his learning skills and sought career counseling.

In 1966 the nineteen-year-old Walker received a first-class radio license and landed a job as a part-time engineer at a New York station. But his continuing studies at SEEK awakened a latent interest in literature and language that escalated into a voracious appetite for reading. Inspired by the writings of such black intellectuals as Langston Hughes, Richard Tucker, and James Baldwin, Walker gradually overcame some severe grammatical handicaps to develop both a terrific vocabulary and an interest in writing. One day Walker wrote and performed a short, humorous piece for a SEEK class in oral interpretation that convulsed the other students and prompted one classmate to ask if Walker was a practicing comedian. Walker answered the question by working up five minutes of material that he would later use to audition for the Last Poets. The militant black poetry group hired Walker to open a show for them at Harlem's East Wind, and Walker's routine went over so well that he stayed with the Last Poets for eighteen months while he honed his wit. By 1969 Walker was performing at Manhattan's African Room along with such other young entertainers as Bette Midler, David Brenner, and Steve Landsberg. But at a time when even one appearance on *The Tonight Show* could make a career, most of his peers got the call from Car-

son's staff, while Walker himself was club over.

In the 1972 Walker was still languishing in club work when his former African Room mates made a bold move. Midler, Brenner, and Landsberg all refused invitations to appear on *The Jack Paar Show* unless Walker, too, could be guaranteed a spot on the popular television program. Finally the Paar staff capitulated and Walker's first stint on the show was so well received that it led to appearances on other major television programs, bookings in big-time clubs, and a regular gig warming up the studio audience prior to the taping of a weekly sitcom called *Cheer's Department*. At that time producer Norman Lear was looking for someone to star in a new sitcom (*Good Times*) about an apartment-dwelling, lower-middle-class black family. Lear offered the role to Walker, who almost turned it down because it would mean relocating to Los Angeles and confronting his fear of driving. But Walker tested for the part and won it and was so funny in the show that *Time* magazine dubbed him the "Comedian of the Decade." As the character "J.J." Walker's rubber-faced muggings, cagey maneuverings for love and money, and wry put-downs made him a household name, and J.J.'s favorite exclamation, "By-no-mee!" became a catch phrase. Even his literature and language that escalated into a voracious appetite for reading continued to indulge his lust for live standup work. But suddenly those who came to see Walker performed wanted only to hear "J.J." Some Walker came to feel the same sense of artistic entrapment that would drive his close friend, comedian Freddie Prince (*Chico and the Man*), to take his own life. After *Good Times* went off the air in 1979, Walker starred in two short-lived sitcoms (*B.A.D. Cats* and *East*) before taking an extended hiatus from show biz.

Considering his long absence from the public eye, it was only natural that one didn't know quite what to expect from Walker when he booked two weekend nights at the Comedy Store. It was he became apparent early in his show both that Walker's would be a hit-and-run routine swiping at random subjects and that his boundless energy reveals a real love of live work. Prowling the outer edges of the stage with the anxiety of a man looking for a rest room, Walker talked about the perils of the road. "A lot of times when I hit town, a club owner will arrange for a rental car so I can get around. But I have

to remember where I am because the police aren't the same everywhere you go. I was in Huntsville, Alabama recently, and I got pulled over for driving sixty in a fifty-five-mile-an-hour zone. Now this didn't seem like such a big deal, y'know, but the cop starts to write me a ticket. I said, 'hey, can't you at least give me a warning?' The man pulls out a gun and fires two shots over my head! Mention of cross-country travel leads Walker to comment on radio and, specifically, on the jingoism currently prevalent in rock and roll and best exemplified by Bruce Springsteen's "Born in the U.S.A." "The man makes millions and millions of dollars singing four words sixty-five times in one song... [sings hoarsely] 'Boooooorn in the U.S.A. Boooooorn in the U.S.A. Boooooorn' — I mean, I love my country, too, but god-damn! This provides a neat segue to a few observations about contemporary American life.

"It's a great country and all, but sooner or later you realize that the American dream just isn't attainable anymore. I've got a friend with a master's in philosophy — finally got a job proofreading M & M's... And no one can afford to buy a house these days. The other day I was gonna answer an ad in the classifieds until I realized that the phone number was actually the price of the house. So what you do is you end up renting an apartment, and they rob you blind. I went to check out a place, and the landlord said he wanted the first and last month's rent. I said, 'Man, I wasn't even here last month!' Several minutes into his rant, Walker tackles politics and asks the audience what should be done with Libya's Moammar Khadafi. "Shoot him!" about

two or three people. Walker doesn't seem surprised by the reaction. "The way I see it," he says, "the only good thing about Moammar Khadafi is that his name is worth two thousand points in Scrabble." This gets a good laugh, and Walker stays in the political arena.

"Now Reagan's got this thing on his nose that keeps comin' back. They cut it off, it grows right back. I call it the 'Pinocchio Syndrome.'... But y'know closer to home, 'I hate these weird fashions you see in those fashion shows, y'know, where the models are six foot one and weigh sixty-nine pounds, and they've got no boobs, no face, no ass, and no hair... Why don't fashion designers make clothes for the typical American man that you see every day on the street?' Many of the women in attendance unwittingly concur. "You know, the woman with some cellulite jiggle down here [holds his thigh]... maybe a little butt problem... Now the same women are grunting at this apparent bait-and-switch. "You know, the turkey-neck arms [pinches the area on the back of his upper arm], the women with one tit bigger than the other? Now even the women are laughing along. "And someone's got to tell certain women that they can't wear whatever they want. I mean, I like raincoats, but not every god-damn woman can wear 'em! That's why I think we need [dramatic pause] fashion police. That's right. Then when a 250-pound woman walks into Bloomingdale's and wants to try on a miniskirt... [Walker presses the microphone to his lips and fills the club with the sound of a wailing siren] He isn't through with women.

"Women will wear the wrong things 'cause women do a lot of dumb things, period.' "Oh, yeah, you don't like that joke, but I'll betcha tomorrow you god-damn guys'll be telling it all over San Diego!"

Most of Walker's material up to this point has been of the sort he routinely fishes from the pages of his favorite daily newspaper, *USA Today*. Although he's getting good laughs, the Comedy Store audience seems to become more involved in Walker's act when he begins hitting closer to home. "I hate these weird fashions you see in those fashion shows, y'know, where the models are six foot one and weigh sixty-nine pounds, and they've got no boobs, no face, no ass, and no hair... Why don't fashion designers make clothes for the typical American man that you see every day on the street?" Many of the women in attendance unwittingly concur. "You know, the woman with some cellulite jiggle down here [holds his thigh]... maybe a little butt problem... Now the same women are grunting at this apparent bait-and-switch. "You know, the turkey-neck arms [pinches the area on the back of his upper arm], the women with one tit bigger than the other? Now even the women are laughing along. "And someone's got to tell certain women that they can't wear whatever they want. I mean, I like raincoats, but not every god-damn woman can wear 'em! That's why I think we need [dramatic pause] fashion police. That's right. Then when a 250-pound woman walks into Bloomingdale's and wants to try on a miniskirt... [Walker presses the microphone to his lips and fills the club with the sound of a wailing siren] He isn't through with women.

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(continued from page 29)

hope we're either gonna row or sing the blues."

By now, Walker has the crowd firmly in hand, and he makes his first contact with a member of the audience. Spotting two women sitting together near the stage, he asks one of them why her boyfriend isn't there. At this slightest of provocations, the woman practically snarls. "I don't have a boyfriend!" A startled Walker retreats, placing a protective hand over his crotch. "Whoa! I guess I'll just tack this thing away." He repeats the woman's venomous remark as if testing it for potency, then looks down at his privates. "This poor little guy just crawled around to the back of my knee!" The audience is laughing it up, but Walker seems temporarily purged of the desire to interact with the crowd and shifts gears to the subject of terrible jobs. "I fly in and out of towns, and I see people doing jobs that I just can't imagine. Like what about the guy who works at the 'baggage problems' counter at a major airport? The first thing he hears every morning is [bleating]. 'Hey, buddy, where the fuck are my bags?' I mean, this poor guy's gotta be on narcotics to do a job like that every god-

damn day."

Walker spots a man to one side of the stage who is wearing the stylish clothes one associates with the character played by Don Johnson on *Miami Vice*. He poles fun at the man's self-consciously fashionable ensemble, then borrows his pack of cigarettes. Walker does a bit about smokers and opines that men continue to smoke because the Surgeon General's warning on cigarette packages isn't sufficiently fear-inspiring. "You can't just tell a smoker that he might die. That don't mean nuffin' to a smoker. [Assumes a macho stance and voice] 'Death? I eat death. Tell death to bring his little ass over here!' No, what they should put on the label is, 'Warning: Smoking cigarettes will take three inches off your dick!' " Walker enacts a conversation between two women. "Why are you so depressed?" "Oh, last night I went out with a guy who used to be a chain smoker." "Walker waits for the laughs to subside before sidestepping to a related topic. "Everybody's scared of cancer these days. I read the other day that even McDonald's is sponsoring a clinic that does cancer research. Now I think that's great. But I have just a little problem with

the name -- the Ronald McDonald Cancer Research Clinic." There are scattered snickers and a couple of guffaws. "Now I don't know about you, but if I have cancer, I'm thinkin' this is some pretty serious shit. I don't wanna walk in the door of a clinic and see a clown standin' there." The crowd's laughter momentarily interrupts Walker. "— holdin' a Big Mac [more laughs], which probably gave me the cancer in the first god-damn place!" This gets big laughs and sustained applause. Soon Walker begins to wrap things up, but he takes a second to compliment the audience on its responsiveness. "You probably think I'm just saying that, but believe me, if you weren't a good crowd, I'd sell you. I played Miami recently, and I gave the audience a piece of my mind. This was a dead room," he said, drawing out the last two words. "I mean, this was the kinda place where the grandmothers bring their grandmothers. I did everything I could think of -- pulled down my pants, made funny faces, fared -- nothing. I couldn't get 'em to laugh to save my god-damn life. Finally, I said, 'Y'know, you people really suck!' And I could just hear 'em out there. I never did

like that black man on that black show doing that black humor." They didn't like it that I said that. So I said, 'Yeah? Well, I'm gonna come back here in ten years and you people's gonna be dead!' " As he frequently had throughout the show, Walker laughs at his own joke, then repeats the compliment. The audience reciprocates with a hearty ovation. When Walker ends his routine, he holds a question-and-answer session. Someone asks him if he has any plans for the near future. For the first time all night, Walker exhibits some of the frustration he felt for the past few years. "I'd like to do more TV. But I've come to the point where I just can't deal with the morons who make the decisions. It's like I know what I can do, so it's like you've got the electricity and the wire, but you still need the plug. And unfortunately the plug is all these agents and managers and lawyers who don't know a god-damn thing about comedy!" Walker's candor gets a loud response from the crowd. After the show Walker sits in his dressing room switching channels on a television set and making caustic remarks about the sitcoms currently on the air. He makes no attempt

to disguise either his contempt for the latest crop of shows or the bitterness and resentment he feels about his treatment by the industry. "Look at this guy," spits Walker as he points to and repeats a name that appears in the production credits of a television program. "That guy was on the staff of my show [Good Times]. He never did a damn thing and doesn't have a brain in his head, and I'll bet you any amount of money that he didn't have a god-damn thing to do with this show. Happens all the time. These guys get their names in the credits for doing next to nothing, then they go to another studio and tell them what they've just 'produced,' and they get paid for doing nothing on another show. And people wonder why television is so terrible."

As to his difficulties in getting parts on television, Walker is more specific. "[Studio producers] have a list of black guys that they want for their shows. 'Con- by's taken? How 'bout Eddie Murphy? Murphy won't do it? How 'bout Robert Guillaume? He's busy? Let's get Gregory Hines.' Jimmie Walker's way down at the bottom of the list, and there are some producers who'll tell you they'd rather let a show die than hire Jimmie Walker. I've

heard 'em say it! Why? I honestly don't know. But there are some people who still don't think I can carry a show. Lorne Michaels [creator and producer of *Saturday Night Live*] actually told me to my face that I'm not funny. Lorne Michaels! Have you seen the guys they've got on his show these days?" Walker flips the channel and finds a black sitcom. "One mistake the producers of these so-called black shows are making is that they're hiring the wrong kinds of black actors. Take Kevin Hooks [of the new ABC sitcom *He's the Mayor*]. Now Kevin is a good friend of mine. He's very good looking and a terrific actor. But he's not a comedian, he's not funny, and they make him the star of a sitcom. Then they have to add a ton of canned laughter 'cause the writing's bad and the acting isn't funny and the studio audience isn't laughing." Walker laughs derisively at what he finds a ludicrous situation.

With almost no prompting, Walker talks extensively and excitedly about a number of things. "Check out the weather section in *USA Today*, man. The graphics, the colors -- it's beautiful!" Despite his being disgusted by many aspects of the entertainment business, he generally is upbeat and laughs easily. I mention a remark that David Letterman had made not long ago, in which he'd allowed that Walker had given him his first steady job in L.A. shortly after Letterman had arrived from the Midwest. Walker had hired Letterman to write material for him, and Letterman had recollected that this had made perfect sense in a show-biz sort of way. "Who better?" Letterman had said, "to capture the black experience than a white former weatherman from Indiana?" Walker laughed loudly at the anecdote, but then explained why his hiring of Letterman did make sense. "You know who else I had writing for me at the time? Jay Leno. Louie Anderson. Y'see, I don't do a 'black humor' so to speak. One of the first things I tell a writer is to write 'straight'; to cut out all the 'motherfuckers' and stuff that's supposed to sound 'black.' I'm a comedian. Period. I make observations about everyday life like anybody else. I don't feel that I have to do everything from a black perspective to prove anything. I mean, you can see I'm black." Walker laughs heartily.

Although pleased about comedy's current popularity, Walker is less than enthusiastic about some of the forms it is taking. "I'm a 'words' man, and it took me a lot of time and hard work to get to a point where I could use words to make a living. I don't like this trend toward using lots of physical props and stuff. Not that [prop users] like Harry Bass and Steve Oederker [who was on the Comedy Store bill that same night] aren't funny. They are. But it bothers me that guys like Mort Sahl and Dick Gregory will probably never again be popular because they make you think, and the audience has to be aware of current events and issues that the television generation just doesn't care about. I like to go one-on-one with an audience -- just me and my words against them. I'm not hip. I don't try to go with current trends in comedy. I just do what I've always done. And I always go over well. Except, of course, in *Miami*. Walker lets out a cackling laugh, then looks at the television, where he sees a sitcom actress get a huge laugh with a lame, witless line. Walker's mirth ebbs a bit, but he's still good natured as he discusses his return to standup. "I'm gonna keep doin' what I'm doin', not just because I love it but because in a way I have to. I'm just tryin' to stay alive, man." □

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Price Range: All items à la carte; dinner entrees, \$8.50 to \$19.50
Hours: Open daily. Breakfast, Monday through Friday, 6:00 a.m. to 10:30 a.m.; Saturday and Sunday,

7:00 a.m. to 11:00 a.m.; lunch, Monday through Friday, 11:00 a.m. to 2:30 p.m.; Saturday and Sunday 11:30 a.m. to 2:30 p.m.; dinner, Monday through Saturday, 5:30 p.m. to 10:00 p.m.; Sunday, 5:30 p.m. to 10:00 p.m.

There's no doubt about it — the Grant Grill and its adjacent bar housed in a separate room are among the handsomest rooms in the city. And small wonder, since the U.S. Grant Hotel was refurbished to the tune of \$80 million. That sounds like a vast sum, but when some second-rate movies or television specials are produced at \$30 million, then the price of restoring the U.S. Grant at eighty million doesn't seem too outlandish.

I love entering first-class hotels, because the effect on me is immediate and therapeutic. All the petty problems of my days vanish, and my invisible cloak, stitched together with threads of anxiety and harried feelings, drops from my

shoulders. In my mind's eye I'm young, long-haired, irrepressible, and infinitely romantic. The long sweep of an elegant hotel lobby and the sight of the various attendants who will theoretically take care of my every need fill me with a headiness such as brought on by wine.

In that sense the U.S. Grant does not disappoint my fantasies. The entry room or lobby is large and sumptuous, the multiple chandeliers glisten, and the area rug placed over the beautiful green and white marbled floor is fit for a palace. To add to my delight, chamber music is played by a trio whose absorption with their scores makes them as oblivious to the guests as if they were playing in a primeval forest. There's something quite magical about walking in from the strained downtown street to discover a chamber music trio in this wondrous lobby.

Two dining rooms grace this area. The one to the left as you enter is the Garden Room, which is open daily and serves breakfast, lunch, and dinner; the one to the right is the Grant Grill. The old Grill had a reputation that went beyond San Diego — I heard about it before I lived here. The present Grill has its own flavor, a separate and beautifully appointed bar that should become a haven for anyone who wants to stop for a drink downtown, and the dining room itself. The walls are paneled in rosewood, and the pictures of dogs or hunting scenes (reproductions of the work of painter George Stubbs) are beautifully lit. To one side is an open kitchen, where white-hatted chefs are busy at their craft; on the other side is the dining area, filled with luxurious banquettes that allow you to relax at the tables. As our waiter who had lived in London many years observed, "This is the top of the pub." In fact, I could visit Grant Grill once a week and not tire of it. But as it developed, the subtle and soothing elegance of the room constituted the major part of the dining experience.

For one thing, we can't overlook the irritants. There's no parking at the Grant Hotel. If you use the valet service on Third Avenue, your car will be whisked away to the Ace parking lot (on Third Avenue) and returned to you when you're done, at the cost of five dollars. My ex- and I quickly abandoned this idea and went to the Ace parking lot ourselves. Because we were going to the theater afterward, we were early; at 5:30 we were told that it would cost us a dollar until 6:00 and three dollars thereafter. That meant four dollars, which we declined to pay. There wasn't a parking spot anywhere in the streets, and we ended up parking at Horton Plaza and walking to the Grant. The small inconvenience is not an issue, the price of valet parking at the hotel should pick up the tab of having your car parked if it wants to induce you to dine there.

The second matter of interest is the service. We were taken to a beautiful table with lots of privacy and a view of the entire room. But as soon as the waiter heard that we weren't drinking, he seemed to lose interest in us. There are many people like me who don't like to drink before an opera, concert, or play or to have a large meal that will cause drowsiness. I don't feel that I should have to apologize to a waiter for my choices. My friend and I decided to share one salad and to have an entrée each. This seemed to sour our waiter. When we requested that our Caesar salad (tossed at our table) be divided, he placed the entire plate of salad in front of me. Since our bread was cold, we asked to have it heated. He whisked it away, and we didn't see him again for an hour, when he returned with the dessert cart.

Many years ago, when I was a student at Columbia University, I worked on Saturdays at a small women's coat store, where I was referred to as the "L.O. man" (yes, man). When a customer balked or walked to the door, I "took over" from the regular saleswoman (boss) by murmuring that my boss was out of sorts that day, that I had been listening and knew just what the customer wanted, that I would satisfy her needs, that I would sell her a

coat. And I did. This buried recollection of being a "L.O. man" came to me when the second waiter appeared and began "chatting us up," telling us that he had worked on the *Queen Elizabeth II*, that he had lived in London. He began exchanging notes on London dining spots. As he talked, he quickly divided the Caesar salad that had been prepared by the first waiter. The amount of lettuce was skimpy, and it had been tossed with too much dressing. I wondered, as I often do, why a first-rate place can't provide a few more lettuce leaves for the handsome price of \$4.50. Especially when the waiter is told that the salad is to be divided, it would strike me as a common courtesy to toss in a few more leaves of romaine — it's not as though the waiter had to rush out into his garden for the lettuce and then hand wash it under the faucet and dry it.

We were still waiting patiently for our reheated bread to be brought back by the first waiter; he never materialized, but our second waiter brought it with alacrity. As we ate the very good sourdough bread, we noticed that the sorbet to cleanse our palates was being prepared for us. Into elegant glasses champagne was splashed over our cassis sorbet. Normally I wave this aside, this time particularly, since we had only a small amount of salad and didn't have much in our mouths to cool or cleanse. But when the sorbet melted into the champagne, it did make a delightful drink.

Yet these are minor points. The major issue is the preparation of the entrees: satisfactory but disappointing. My escort

had the prime rib of beef with pinot noir sauce and Yorkshire pudding (\$18.50). He ordered it because prime rib used to be the staple of the old Grant Grill. The cut of beef was large and about two inches high. It arrived in a covered silver dish and was placed on a serving plate, but the meat was barely lukewarm and had surprisingly little flavor. Nor was either of us impressed with the pinot noir sauce, which tasted like ordinary brown gravy. The Yorkshire pudding, in the form of a miniature popover, was hard, had the density of a muffin, and was like no Yorkshire pudding I had ever made at home or tasted elsewhere. Accompanying the roast beef was a slice of potato, and in a tiny separate dish a single bad of broccoli and a carrot, whose size led to believe that it had been harvested within a few days of its conception.

I had ordered the rack of veal because I was curious about what a veal rack would consist of. It proved to be two small chops — scarcely a "rack." And though I asked for the veal to be cooked well done, the edges of the chops were slippery and undercooked. To his credit, the waiter hastily suggested that the veal could be cooked longer, but I simply gave one of the chops to my escort. With my one chop I had a tiny semolina cake topped with fresh tomatoes, and on a separate plate, a seedling carrot, a baby zucchini scarcely larger than the carrot, and one bad of cauliflower. Politeness caused me to eat these vegetables in two bites — actually, and with no trouble. I could have had them in one.

The experience led me to wonder why

the Grill can't prepare more succulent meals than the ones we sampled. For all of its anachronisms, Lohach's puts out a prime rib that's memorable, and their house salad — the same price as the Caesar salad at Grant Grill — could serve three people. Moreover, nothing at the Grill had much taste. I love simple, straightforward cooking, but both the beef and the veal lacked flavor — I would be hard-pressed to explain why. And those skimpy vegetables perplex me. Why not three baby carrots, three zucchini, three buds of cauliflower?

The night before I had taken a friend of mine to Maitre D' restaurant in La Jolla for his birthday. I had an incomparable rack of lamb with a delicate Dijon sauce that had me melting in my chair. The rack consisted of six or seven baby chops of the best quality, and with it there were more carrots and snow peas than I could eat. This dish cost twenty dollars, but the generosity of the portion and the tastiness of the food put the somewhat drab entrees at the Grill.

Please understand that I will return to the Grant Grill because I love the ambience and would like to try the salmon steak, which is \$15.50. But something should be done about improving the preparation of the meats from the rotisserie and about adding more vegetables, or even a baked potato, to their offerings.

My escort said he would definitely return because the Grill reminded him of dining at 21 in New York. But if the Grant Grill has a reputation for cuisine, the food must match the elegance of the

surroundings. Our stripped-down meal, which consisted of one salad, two entrées, one dessert (good chocolate mocha cake, \$3.75), and one coffee (Yuban) came to thirty dollars each, including tip but no wine. That's about the bare bones minimum at which you can dine here.

A few weeks prior to my visit to the Grill, a colleague and I visited the Garden Room across the lobby. It has its own chef, and prices for entrées range from \$8.50 to about \$19.50 (the nightly specials vary in price). My friend and I shared one good house salad (\$3.75), and he ordered the bouillabaisse (\$12.50), which was all but inedible because the fish in it was high and briny tasting. My friend is not the kind who likes to send entrées back, so he filled up on bread and wine. I had an evening special no longer offered, an appetizer plus entrée for twenty dollars. This consisted of adequate quenelles (poached ground-fish patties) and a good piece of broiled veal served with grapefruit orange slices. Nothing fantastic, and with wine, one piece of truffle cake (\$3.75), and tip our bill came to sixty dollars. My escort was not amused. Moreover, the Garden Room, with its muted grays and rose colors, grows oppressive as does the impersonal service. You feel that the great politeness on the part of the staff covers an element of contempt.

When it comes to restaurants, I'm an optimist. If the Grant Hotel has \$80 million to spend on decor, it can invest in some terrific chefs. I adore the place and would stay there with great joy. But as yet the food doesn't make my heart sing.

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It's a tricky situation. You can't say that *Brazil* is too long without seeming to ally yourself with the front-office men who wanted to shorten it (and "commercialize" it), and against whom director Terry Gilliam fought so tenaciously, so publicly, finally so triumphantly. And now at last we have it, just the way he wanted it, the artist's vision free of meddling

smudges and thumbprints, exactly as I could have seen it last spring in England if I had had any interest at the time or had known what fuss lay ahead — and it's too damn long. (Actually the listed running time is eleven minutes shorter here than in England, but it has Terry Gilliam's stamp of approval, and I'm not complaining.) "Too long" is of course not an objective judgment, determinable by timepiece, applicable to any movie that clicks over the two-hour-and-ten-minute mark. But it applies well enough to a particular

The story, such as it is, revolves around a young British bureaucrat (Jonathan Pryce), who, with his upright light-bulb-like head, suggests a lineage with such Warner Bros. cartoon figures as Egghead and Elmer Fudd. The search of success for a man for the girl of his dreams — literally, that is, the girl who pops up in the recurring role in his dream life, and to the accompaniment of the 1939 pop song that gives the movie its title — is open-ended enough. But the emergence of an actual, tangible girl (Kim Greist) who happens to correspond exactly to the dream-girl (except with shorter hair), and who happens to have a prominent part in the mistaken-identity case which has lately come across the bureaucrat's computer screen, narrows the possibilities with a slam. I dare say this is what's known as pretty thin.

The dream images themselves are among the clearer successes of the movie. I am not thinking of the hero's armored laconia outfit, nor the billowing diaphanous drapery around his designated maiden, both of which seem not just corny but — a virtual alarm-bell-to-dreamer — overly conscious and calculated. I am thinking of other images that come very near the visual extravagances that only seem possible in dreams and not even in the best special-effects departments: the ready-made skyscrapers, for example, that come bursting through the green countryside and, like flower stems, in time-lapse photography, shooting up to full height in a twinkling. And perhaps I could include, too, all those images of the hero's face, which fall into coarseness, the giant bronze samurai and his crouching gnomelike minions in baby-Buddha masks.

Some of the spectacularity of the dream scenes is ultimately a bit diminished by their surroundings, or rather too nearly rivalled by their surroundings, or rather so nearly equalled by their surroundings as to be indistinguishable from

them. This is the result of a systematic erosion of the barrier between fantasy and reality, a deliberate spillover of dream logic and dream imagery into the everyday: e.g., the bureaucratic and technological boggle of getting one's heating fixed, and the appearance (a cameo one, by a mustachioed Robert De Niro) of a swashbuckling free-lance Mr. Fix-it, a sort of Super-repairman, who, in another bit of "thin" plotting, also happens to play a prominent part in the mistaken-identity case.

At the end, the inseparability of dream and reality goes all the way to the *Nightmare on Elm Street* level, with a sort of MTV delirium of Establishment-sponsored pursuit and persecution. The proper complaint with this ending is not that it is too grim, but that it is grindingly grim, sadistically grim, teasingly non-grim and then hope-dashingly grim after all. This is not to say I would throw in with the front office in wanting to lop it off at one of the upswings in the cycle. I can see that that I can see that side of it. I just say, "oh, boy, that's a little bit of a mess."

I find the movie's issue to be about as compelling to me personally as New Coke's. Classic. I'm a 7-11 man.

You will most likely have heard, particularly if you scrutinized the recent Academy Award announcements all the way down to Art Direction, that the sets of *Brazil* are something special. And that, they are. And then they are some more, and then sooner or later they stop being something special and start being something usual, something monotonous, something numbing. (As the time-setting of this "Orwellian" (as we have all learned to call it) future is identified at the outset as "somewhere in the Twentieth Century," and it is in fact both forward and backward from the present, laden with 1940s clothes and appliances, but further forward in time, in a surreal, futuristic landscape that we have quite got the future, I suspect as it might have been imagined when Orwell was imagining it, only a bit further into it than he himself imagined.

This is a deeply mined vein in British films, what with, among others, Lindsay Anderson's *O Lucky Man* and *Britannia Hospital*, Stanley Kubrick's *A Clockwork Orange*, Don Levy's *Herostratus*, not to forget Michael Radford's commemorative version of *1984* itself. But in a film as crowded with detail as the present one, it

stands to reason that some of them in isolation would be bound to be pretty marvelous. See, for instance, the earphoned stenographer transcribing every last cry for mercy, invocation of Higher Powers, inarticulate scream of pain, etc., to issue from the lips of a torture subject in the adjacent room. Yet for every one of those — is there any other of those? — there is an overloaded in-tray of hackneyed jokes about Official Channels, The Proper Forms, and so forth, so that the isolated marvelous detail is all but lost in a non-descript mush.

Ideas not only have to fight one another; they have to fight their treatment. The willy-nilly use of the wide-angle

lens, with its funhouse-mirror effect, tells us, I.e. it tells us that Gilliam doesn't trust grotesqueries (or anything else) to speak for themselves, and doesn't know when to let up. And though not itself a big item in the budget, the lens directs our gaze quite legitimately to that side of the creative ledger. No wonder Gilliam did not want to cut a minute of the movie, a square foot of scenery, a dime of production values. (*What? Part with my hard-earned possessions?*) Never mind artistic vision, then, there are material considerations: financial gain, territorial holdings. And in that view of the matter I can find no compelling reason to try to extricate the movie from the commercial

maestro. For all its twitches of subversion, it is up to shoulder in the pocket of the money men. Its chosen path to artistic prominence is less through invention than through acquisition. And thus it plows onward, piling up production values and special effects, trying to spend its way into the artistic upper crust recklessly raising the stakes and increasing the pressure until we finally fold into some posture of submission. Either that or until we start to feel the same way we answer to telepathic dictation to the torturer's stenographer: *Ooof, no more*

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QUARTER NOTES

BY JONATHAN SAVILLE

SAN DIEGO OPERA: OTELLO

The greater an opera is, the easier it is to produce — and at the same time the more difficult. It is easier because the quality of the music and drama, being so high, tends to overwhelm any except the grossest defects of execution. In this sense, Verdi's *Otello* (the latest offering in the San Diego Opera season) will make its greatness evident even with the determined opposition of mediocre singers or empty-headed staging, while a less brilliant and more fragile work — von Flotow's *Martha*, for example, or Delius's *A Village Romeo and Juliet* — requires supremely accomplished singing and direction if it is to come off at all. Paradoxically, the opposite is true as well. If the music-drama of *Otello* necessarily prevails over less than first-rate artists, it also arouses higher expectations than less important operas; with Shakespeare, Brito, and Verdi behind it, all at their peak of creative greatness, it can seem painfully betrayed if the performers fail to measure up to its lofty standards. This is particularly so since *Otello* is a frequently performed opera that has attracted the world's

foremost operatic artists, so that in confronting a new production the seasoned music lover carries in memory the grand achievements of Toscanini and Furtwängler, of Martinelli, Vinay, and Domingo, of Tibbett, of Tebaldi, of Ponnelle.

In this august company, the San Diego Opera *Otello* came off quite decently in musical terms (though it was by no means without its weaknesses) but not terribly well dramatically. To get the most egregious flaws out of the way at once, it must be said that Wolfman Stalick's sets, designed for the Canadian Opera Company, were far from impressive. There was grandiosity, but of an empty, cliché-ridden sort, which had little relation to the flow of the music and the implied space of the dramatic action; and, in fact, worked to impede both. Above all, the sets lacked any organizing concept, any concentrated visual evocation of the opera's ideas or characters or atmosphere or plot structure, that might make them useful contributors to the theatrical experience rather than mere backgrounds filling in the visual field with routine indications of place. What a contrast with, for example, Jean-Pierre Ponnelle's splendidly poetic sets for the



Giuseppe Giacomini

San Francisco Opera production of *Otello*, where the oppressive stonework of military fortifications competes with the graceful delicacy of Cyprus's elegant Venetian civic architecture, the way the malicious and destructive Iago and the lovely, innocent Desdemona compete for the allegiance of the central character. I am afraid I cannot find much good to say about Lofti Mansouri's stage direction either. There was a good deal of arbitrary moving about the stage (the principle apparently being, "To indicate strong emotion, take a walk"), but I cannot remember an instance in which something contrived by the director — the

juxtaposition of figures, the movement or stasis of a singer, the deployment of a shadow — illuminated the action or significantly reinforced what was going on in the score and the libretto. Mr. Mansouri's crowd scenes, in particular, were downright embarrassing. This critical activity of illumination and interpretation was therefore pretty much confined — as was, after all, not inappropriate — to the musical performance, which was of a generally high order of accomplishment. If I found something to carp about in virtually every area of the musical performance, that is simply an indication that this was a very good *Otello*

indeed, it could be no means match that perfect *Otello* I can so easily perform in my imagination, putting it together out of memories of superlative elements in past performances I have seen and heard. Consider, for example, the conducting of Michelangelo Veltri. Maestro Veltri demonstrated an admirable command of this marvelous score, sometimes (perhaps not quite often enough) seconded by the slightly bedraggled opera orchestra. But there were many moments in which a detailed understanding of the music's dramatic tensions seemed to elude him and the singers under his command. In act two, for example, there is a little colloquy between Otello and the conniving Iago in which the Moor asks, "What are you hiding in your heart?" Iago disingenuously repeats the question, "What am I hiding in my heart, signore?" and Otello, losing his temper at this equivocation, angrily mimics Iago's answer, note for note. It is the same melodic motif, repeated three times, each time with different expressiveness and different dramatic meaning, and with a surely mounting and finally exploding emotional energy. But by allowing the tenor and the baritone a quite excessive

rubato and by failing sufficiently to alter the inner directions and implications of the repeated phrase, Maestro Veltri let this powerful moment of music-drama slip by with scarcely any effect on the audience, even those members of it who were paying attention to the subtleties in English.

The Iago of Silvano Carroli similarly mixed impressive mystery with defects of judgment or taste. Mr. Carroli is a tall man of imposing presence, with a powerful, well-produced, stirring masculine voice. But his interpretation of Iago led him to excessive use of quasi-spoken notes (in which the pitch intentionally fell away after its emphatic initiation), dead notes (without vibrato), and notes of oppressively crude and ugly timbre. These choices seemed to me incorrect in two ways. Musically, they interfered with the flow of line and shape of phrase that Verdi intended as fundamental components of Iago's role. Dramatically, they indicated a crude and vulgar understanding of Iago's character, transformed by Mr. Carroli from the fascinating, subtle, demonic personage of Shakespeare and Boito into a conventional melodramatic stage villain, so openly evil that even the noble and naive Otello ought to have seen (or heard) through him right off the bat. To put this criticism another way, Mr. Carroli's Iago functioned essentially as an independent characterization, reflecting only the baritone's own (more or less erroneous) brutalization of the role, and not serving to reinforce the dramatic ideas and values of the opera as a whole — all of this surely redounding to the discredit of director Mansouri as well as to that of Mr. Carroli

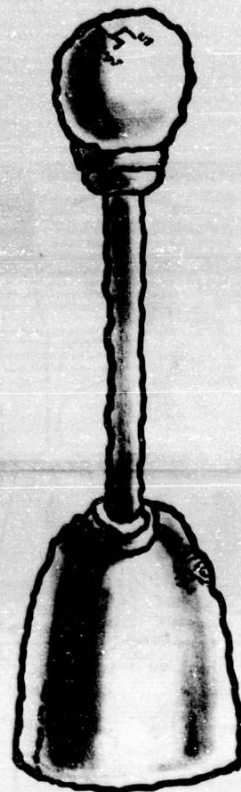
himself. But if the characterization was crude and the singing often ugly, Mr. Carroli's was undeniably a powerful Iago, physically, emotionally, and vocally large — a remark that can be applied equally, *mutatis mutandis*, to the other principal singers in what was by any standards a cast to be reckoned with.

It was certainly true of Giuseppe Giacomini in the title role. Mr. Giacomini had a difficult time with this assignment. It was his first *Otello*, always a great challenge for a tenor moving into more heroic roles; but as if that had not been enough, he came down with a respiratory ailment before opening night. I attended both the first and last performances and therefore heard Giacomini when he was gallantly struggling against daunting physical odds and also when, substantially recovered, he could give the listener a more adequate opportunity to judge his suitability for the role. That final performance was certainly an admirable one, all in all, and there can be no doubt that Mr. Giacomini's voice is an important one. Nevertheless, one may be permitted to retain some doubts about his *Otello*, at the role's present stage of development. For one thing, I did not hear a truly distinctive timbre in the voice; it was strong and pleasant, but perhaps a bit anonymous. The low, baritone range, so much exploited in this role, sounded rather weak, and while the midrange often had the rounded, trumpetlike quality one so values in dramatic tenors, the top was not free and was often arrived at by straining and screeching. I was less disturbed by these weaknesses, which may have

been the result of residual illness, than by a relative lack of dramatic power. Mr. Giacomini, on the basis of this performance, does not appear to be much of an actor, and time after time he delivered lines of the utmost emotional intensity ("Sangue! sangue! sangue!" "Dove son giunto!" "A terra! . . . e piango!") without that full, frenzied commitment of the spirit needed if this tormented hero is to inspire us with the requisite pity and fear. If Mr. Carroli consistently overacted, Mr. Giacomini consistently did the opposite — or at least enough so as to unbalance the emotional structure of the drama.

I do want to reiterate that in making these critical remarks I do not intend to denigrate the performance as a whole, for if this *Otello* did not make the impact of the greatest performances I have witnessed, it was in its own terms much more than merely respectable, and in any case (as I have remarked) the greatness of the music can compensate for many relative imperfections in the execution. With the *Desdemona* of Hungarian soprano Ilona Tokody, however, the production moved to a distinctly higher level, where neither judicious excuses nor qualified words of praise would be appropriate. Here is a thrilling voice, filled with warmth and passion, exquisitely floated, and beautifully expressive of innocence, pathos, terror, melancholy, and lyric resignation. Miss Tokody's series of arisons and arias at the beginning of the fourth act surely constituted the high point of the performance, and I will not soon forget that enchanting, soaring, inwardly suspended "Ave Maria." □

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LETTERS

(continued from page 3)
kept looking over at the prison, knowing the prisoners were eating better than I was.
If you want a real treat, try the smoked salmon at the English pub there. It's fantastic.
E.J. Brady
Chula Vista

Alicen Blunder Man

Might I take this moment to agree with my daughter Alicen's critique ("Letters," February 13) of Eleanor Widner's review of Lubach's ("Pour House,"

February 6), which I did not read until this afternoon?
Apparently your proofreaders are as lax in their work as Ms. Widner in her restaurant (along with their mother, who recently died) for years. The sisters intend to spend most of their life savings to cast the statue and build the retreat. Fares says. (He declined to estimate the cost of the project.) The family wants to sacrifice its assets as a way of expressing thanks for divine favors and paying tribute to the mother of Jesus Christ, Fares says. They hope that the beauty of the statue and gardens will foster peace feelings in those who visit and perhaps bring a few stray lambs back to the church. The retreat will welcome all

City Lights

Thirty-Two

(continued from page 4)
people to a 185-seat meeting hall with commercial overtones.

But Nasim Fares, a Santee drug store owner of Christian Lebanese descent, claims that his motives are purely religious. Fares, who gives his

age as "almost 60," says he is carrying out the wishes of his three older sisters. All three are Roman Catholics who have been planning this project (along with their mother, who recently died) for years. The sisters intend to spend most of their life savings to cast the statue and build the retreat. Fares says. (He declined to estimate the cost of the project.) The family wants to sacrifice its assets as a way of expressing thanks for divine favors and paying tribute to the mother of Jesus Christ, Fares says. They hope that the beauty of the statue and gardens will foster peace feelings in those who visit and perhaps bring a few stray lambs back to the church. The retreat will welcome all

denominations, but the Fares hope to make it a Roman Catholic church.
(Church authorities had not yet been involved at the time of the planning group meeting, although Fares did relay his intentions to Bishop Leo Maher the next day.) A spokesman for the Catholic diocese, Reverend Steven McCall, says that Fares and the diocese's business manager

are scheduled to meet next week. As for whether the chapel could be turned into a Catholic church, he says, "There's no real firm policy [on conditional requests]. They're all evaluated on their own merits."
Some members of the planning group, seeing the words "Fares Memorial" on the edge of the architectural drawings presented at their

meeting, assumed that the project would be more a tribute to the Fares family than the Fares' faith. They asked if the statue could be scaled down or eliminated altogether. Fares said no. He claims that the figure, which he hopes will duplicate a monolithic Madonna standing near a highway in Santa Clara, will hold only a small plaque with his family's name imprinted on it. He insists on height as a necessary lure. "[Everyone's] rushing around on the freeway and streets," he says. "We want the statue to attract people to the chapel. Is it wrong for us to want to be visible? Is it a sin?"

Fares does not intend to force the statue on anyone, though. Instead he will try to persuade the planning group and the community that the Madonna, once situated, will not be overwhelming. Fares and his architect plan to place a thirty-two-foot pole on the intended spot to indicate what the true view will be from the freeway and the neighborhood. "They think [the statue] is going to be larger than life, but it's not," he says. The county planning department will hear the project on February 27, but the ultimate decision will not be made by bureaucrats, drug store owners, or art critics, according to Fares, who says, "We're leaving it up to God. If it's his will, it will go."

Homestays

(continued from page 4)
instead of a full ranch breakfast," claims Loretta Kitcherside, who last weekend offered her guests eggs, potatoes with cheese and corn; hot cereal with nuts, brown sugar, and milk; plus juice, pastries, and coffee.
But what bothers Kitcherside and the other innkeepers the most is the intrusion of government into their family lives. "You let those people in the front door, and before you know it, they've taken over the whole house," she warns. Vance Bittin, who lives halfway between Julian and Lake Cuyamaca, claims as family's kitchen is cleaner than ninety percent of the restaurants in the county. He'll stop renting

out his three spare rooms before he lets inspectors into his house. "I'm not going to have state people coming in to check my restrooms," he says. Bittin points out that newspaper classifieds advertise rooms for rent with no government interference. And no one tells him to whom he can lease his rental properties, he says.

The problem, as local inn consultant Carol Emerick sees it, is one of categorization. The county has lumped large inns and small guest houses together under a "bed and breakfast" classification, mixing up families and commercial enterprises. The distinction is further muddled by large operations that tack the trendy words "bed and breakfast" onto their signs, causing these establishments to lose their true European definition. Emerick, who publishes a yearly guide to small inns in the area, says there are approximately twenty homestays (with five rooms or fewer) in San Diego County. She has asked the county to recognize the difference and devise a less stringent and costly set of regulations for guest houses, particularly those with only one or two rooms. The Julian innkeepers, along with the town's chamber of commerce, are lobbying for guidelines with no mandatory

permits or inspections. Which puts the county in "a really awkward situation," according to spokesman Marvin Jones. "How do you find out who complies?" he asks. Jones has agreed, however, to examine the alternatives before he brings his proposed regulations to the board of supervisors in April.

The Tracks

(continued from page 5)
first-class status. This is a common favor that airlines have routinely provided for senators and congressmen, particularly those in a position to affect airline regulations. In Nay's case, according to Bobbitt, accepting the gift was a clear conflict of interest, since Northwest Orient was then in negotiations with the port over a lease for space at port-managed Lindbergh Field. Bobbitt also claims the ticket upgrade was a gift that Nay failed to report as required on his financial disclosure statements.

Nay didn't return several phone calls on the matter. District attorney spokesman Steve Casey says Bobbitt's letter of complaint has been reviewed but that the district attorney's office hasn't yet had time to follow up on it. "I'm not dismissing what Mr.

Bobbitt has to say," Casey explained, "but it's simply a question of priorities. There's too much else going on right now." Casey says he knows that Bobbitt's motive is to get Nay removed, "and we don't want to get dragged into somebody else's dogfight, but if there's something there, we'll look into it."

Dog Beach

(continued from page 5)
who says his department's standards for declaring a beach a health hazard "involve only taking water samples, not soil samples. And since most of the dog manure is above the high tide line, the water in the area is generally clean — so there's nothing we can do, either."

Bob Burns, however, is not placated. In recent weeks, he's

gone to Dog Beach nearly every morning to take pictures of the piles of dog droppings on the sand. And once he feels he's gathered enough evidence, he says, he will present it to the Ocean Beach Planning Board, where he already has the support of president Ed Riel. "Once we feel we have a case, we will get hold of city planners and our city councilman and insist they do something about it," Riel says. "Maybe the solution will be to find a better way to clean the sand; maybe it will be to simply not have dogs on the beach anymore. But I don't know how successful we'll be, since I get the feeling the city really doesn't care."

— T.K.A.
— Paul Krueger,
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and Bruce Golen



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RAIN OR SHINE!
Pouring rain or clear skies —
Starts February 20th.

HUGE PARKING LOT SALE!

Oak Veneer WALL UNIT

Holds stereo, TV, books, microwave, trophies, dishes, plants, and more.

74" T x 40" W x 18" D

Reg. \$174.50
NOW \$90.00
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Rattan BOOKSHELVES

72" Tall
27" Wide
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3 Different styles available
6' x 6' x 6'

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46" Tall x 30" Wide
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DRAGON PALM
Dracaena Marginata, 4-5 ft. tall, 4 trunks
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Grows in hot, stuffy offices. 4-ft. tall
Reg. \$32.00
NOW \$18.50

Our last parking lot sale 3 weeks ago on January 30th was rained out. Now we have a tent ready!

***BEST BUYS FROM THE LAST SALE STILL AVAILABLE:**

137 BED TRAYS (Reg. \$22.50)	YOUR CHOICE \$10.00	93 MINI HAMPER (Reg. \$18.00)
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THE BASKET CASE

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FEBRUARY 20TH-27TH,
6:30 PM**

Section 2
Events, Theater, Music, Film

Keys To A Tribute

Pianist Arthur Rubinstein was born in Lodz, Poland in 1882 and died recently after more than nine decades of supreme music making. Pianist Gregory Allen can born in Cheyenne, Wyoming in 1949 and is very much alive — so much so that he will be performing a recital at the East County Performing Arts Center this weekend. But these two artists, of such different eras and backgrounds, are nevertheless linked in certain significant ways. Allen was the grand prize winner in the 1980 Arthur Rubinstein International Piano Master Competition in Tel Aviv, and his forthcoming recital, which is dedicated to the works closely associated with the older pianist's career.

Musicians establish their musical identity not only by such technical matters as their tone, their touch, and their treatment of phrasing, or such "spiritual" matters as their energy, their poise, and their qualities of directness or relaxation, but also by their choice of repertoire. Arthur Schnabel, for example, was always identified with Beethoven and Schubert, and a contemporary younger pianist such as Andor Watts has never quite escaped being typecast as a Liszt pianist. Given the length of his career, the richness of his talents, and the breadth of his taste, Rubinstein naturally escaped any such narrow identification. His Chopin was famous, of course, but so was his Brahms, so was his Beethoven, so was his Rachmaninoff, so was his Tchaikovsky, so was his Schumann. In his time, he offered superlative performances of all the great standard concertos and sonatas. But he also devoted great passion and care to shorter works, often by his contemporaries (since he lived so long, the word "contemporaries" covers a great deal of ground when applied to him). The range of these works is quite extensive, including (for example) Prokofiev's transcription of his "Dance of the Hours" (continued on page 9, col. 4)

Spokespeople

If there's one thing about Southern California that bugs the biggest out of me, it's ten-speed bike riders. Where I come from, which is none of your business, we don't tolerate grown men and women puffing their way toward heart attack junction on our streets. If a person wants to look ridiculous on a ten-speed, we used to say, don't do it in a place that violates the driving public's right to hog the road. But down here, people who like bumping along on those wimpy little tires while their behemoths get bruised by those pointy little seats seem to think the road is as legitimate as Hah! Roads are for motorized travel, dusty garages are for bikes. California pencil necks on their California pencil bikes ought to be outlawed from our public thoroughfares.

Better yet, they ought to all join Sunday's big international bike tour, sponsored by American Youth Hostels, which starts in Chula Vista and runs thirty-eight miles down through Imperial Beach, Olay Mesa, and into Tijuana before looping back north. By then we ought to have a law passed saying nobody can cross the border into the United States with a California pencil bike.

It's not as if most ten-speed riders disrupt the smooth flow of traffic; no, all ten-speed riders disrupt the smooth flow of traffic. A lot there are many reasons why. For one thing, half of them are riding their spanking new bikes for the second and last time before they lock it away for their next garage sale. They've poured their flabby rolls into those silly bike-riding suits and try to convince themselves they look trim. All they look is revolting. Then they take to the road with an expression of smug superiority, thinking that they somehow are better than the rest of us because they're moving under their own steam. Well, give me hydrocarbons any day. We didn't fight three wars just so we could chuck progress and try to outsmart each other.

And speaking of smug, what better place to practice it than Mexico? Have you seen the gringos down there lately? They seem to think that their tap water doesn't stink. They walk around Tijuana or Puerto Nuevo or Ensenada with plastered smiles that say: I'm okay and

deserve it, you're dirt poor and deserve it. My feeling is, California pencil necks should ride over those Mexican roads for a few miles, then let's see who's wearing the condescending grin.

And another thing. Have you seen all the junk they're attaching to those bikes these days? Water jugs, fire extinguishers, steamer trunks, baby strollers, microwaves, brief coolers. These health nuts want to know how to rough it! But what really kills me are the tandem bikes, with dorking Mom and Pap wearing those little kid lids, with the dime-size dentists' mirrors sticking out in front of them. Those are the clowns you really have to watch for. Pass them too closely and their spindly little legs start pumping furiously as they try to catch up with you at the next light. I like to let them get almost beside me, shaking their flaccid little fists, before I give them a good dose of "Very satisfying."

Anyway, here's the plan: the San Diego Council of American Youth Hostels got 2000 pencil necks to ride to TJ and back last year, and they're trying it again this Sunday, February 23. Everybody's supposed to meet at Chula Vista's J Street marina at 8:00 a.m., and then they start a circular route toward the border. Ride marshals will accompany them to assist when their lungs give out or their absurd little tires blow. They'll cross the border at Olay Mesa and ride down into TJ for a stop at the Youth Hostel down there. Once they're across the border we have them where we want them. I've contacted my local congressman about emergency legislation

(continued on page 9, col. 2)

Distances

— 5:00 a.m. My god, I can't believe it's time to get up. I didn't sleep a wink worrying about this race. I'm beginning to think my boyfriend is right — women aren't made to run long distances. Maybe if I don't shower, I can sleep another few minutes.

— 5:30 a.m. Yeah, half a cup of black tea. I don't even like tea. But I've been loading up on the carbohydrates all week and... just who said that I told me this: is all I'll need before the race? Someone who wanted to beat me!

— 6:00 a.m. This is ridiculous.

Most people are saving logs for their third and last charge. Even the sun is ignoring the sunrise alarm — and I'm driving down I-5 to a place where I'll run myself sick with a pack of total strangers. I should see a psychologist.

— 7:00 a.m. Look at some of these people at this starting line. Yeah, I'm sure that woman in the green shorts is gonna run ten kilometers. She looks like the gets exhausted when her nose runs. This oughta be a cakewalk.

— 7:10 a.m. Just keep steady. You're doing fine. Breathing's okay. Rhythm's good. God, look at that cute guy. I'd let him pass me any day. Don't get too far ahead of me, sweetheart — I might want to pinch those cheeks.

It's 7:15 a.m. I'm not gonna win this thing, but I'm gonna be respectable. Jesus, lady, do you

(continued on page 10, col. 2)

Illustration by David Dine

READER'S GUIDE TO LOCAL EVENTS

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. 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 80893, San Diego, CA 92158.

Dance

Folk Dances are held each Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 449-4631 during business hours.

New England Contra Dancing to live music is held today, Thursday, February 20, 8 p.m., United Commercial Travelers Hall, 4569 Thirtieth Street, North Park. 481-1974.

The Tulsa Ballet Theatre, a forty-member company under the direction of Roman Jauregui, former dancer with the Ballet Russe de Monte Carlo and Moselyne Larkin, an Oklahoma ballerina, comes to San Diego to perform. The program features act two of *Swan Lake*, *Pas de Deux* from *The Great*, part two of *Bohémienne*, and *Cette Pantinette*. The company will perform today, Thursday, February 20, 8 p.m., Mandeville Center auditorium, UCSD. 452-4090.

Scottish Country Dancing is held each Friday, 7 to 10 p.m.,

Pacific Beach Women's Club, 1721 Hornblower Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 East Avenue, La Jolla. For more information, phone 454-5191.

Greek Dances are taught in a two-hour workshop by Joe Kalyandinos that begins Friday, February 21, 7:30 p.m. After the class, request dancing continues, Folk Dance Cafe, 2927 Meade Avenue, North Park. 281-5656.

"Big Ladies," the "delights and dilemmas" that tall women know are explored in new works by three San Diego dancers: Ellen Segal, Maria Keeney-Jacodetti, and Patricia Sandback. Collaborative solos, duets, trios, and works for larger cast are featured on the dance program, Friday, February 21 and Saturday, February 22, 8 p.m. both nights at Sals, 852 Eighth Avenue, downtown. 235-8466.

"Peace Dance Fever," the Gross Reuses Cultural Center sponsors this benefit for CISFES, an organization whose purpose is to educate Americans against U.S. interference in Central America, Friday, February 21, 8 p.m., at the center, 1947 Thirtieth Street, Golden Hill. 232-5209.

Over Thirty and Like to Dance? The 24-Karat Club hosts an evening of dance (cocktail attire) every Friday night, 8:30 p.m., Kona Kai Club, 1551 Shelter Island Drive. For more details phone 459-1592.

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

Philippine Dances are performed by twenty-nine dancers, with

accompaniment by eighteen musicians and fifteen singers, traditional and ceremonial dances from the various islands, as well as original pieces, are featured by the Samahang Philipppine Dance Company, Saturday, February 22, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Dance Debut, the Aguilar Dance Ensemble, a company of young dancers, presents its premiere performance on Saturday, February 22, 8 p.m., with a program of choreographed works by the company's direction. The event will be held at the Palomar College auditorium, San Marcos. 481-1832 or 942-7060.

The San Diego Swing Dance Club meets each Sunday at Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginner's class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-3235.

A Beginner's Square Dance Class continues on Sunday, February 23 from 5:30 p.m. to 7 p.m. at Craftsmen's Hall, 989 Centre Street, Hillcrest. 466-5565.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal County Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park. 276-7004 or 488-2617.

Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

Contemporary and Ballroom Dancing sponsored by the Healthy Set single nonsmokers'

club takes place every Wednesday from 5 to 8:30 p.m., at Lehi's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-togethers, phone 292-7406.

Music

Symphony, conductor David Atherton leads the orchestra and mezzo-soprano Shirley Close in a program that includes Luciano Berio's "Folk Songs," Rossini's *William Tell* Overture, Grieg's *Two Elegiac Melodies*, and Four Dance Episodes from Copland's *Rodeo*. Performance times are today, Thursday, February 20, 7 p.m., Friday, February 21, 8 p.m., and Saturday, February 22, 8 p.m., Symphony Hall, 1245 Seventh Avenue, downtown. 699-4205.

Choral Performance, the Occidental College Glee Club has Southern California for a winter tour and performs Friday, February 21, 7:30 p.m. in the Cultural Arts Center in Carlsbad. The program includes music from a wide range of periods and styles. For more details phone 931-1325 or 729-3580.

Chamber Orchestra, the La Jolla Chamber Music Society presents the Los Angeles Chamber Orchestra, with conductor Ken Jean (resident conductor of the Detroit Symphony Orchestra) and counterpoint Paul Esawood, in a performance that features Purcell's *The Gondal Knot* Unfold, Handel's *Concerto Grosso*, op. 6, no. 11, J.S. Bach's *Cantata No. 54* ("Wiedersehe dich der Sunde"), Vivaldi's *Sacred Master*, C.P.E. Bach's *Sinfonia No. 5 in B Minor*, and

the Lamento of J.C. Bach, Friday, February 21, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 459-1724.

Barbershop Quartets and Chorus, more than twenty ensembles will gather for two days of serenading during the Barbershop Harmony Festival, which begins at noon on Saturday, February 22 and Sunday, February 23, ending each day at 6 p.m. On Saturday, look for the sixty-member San Harbor Chorus and a number of strolling quartets. Sunday features four choruses, ranging in membership from twenty-five to 128 voices. And who will they convene? Horton Floss, known by some as the city's newest "clip joint." For information on specific performance times (all of which are free), phone 239-8180.

Symphony, the Philharmonia Hungarica, born of the 1956 revolution when thousands of refugees fled the "sea of blood and tears from their homeland," is now based in the North Rhine country Wuppertal, Germany, it is mandatory to purchase subscriptions for the remainder of the season. For details phone 757-4190.

Pianist Gregory Allen, homecoming boy made good (he's the 1980 grand prize winner of the Arthur Schnitger International Piano Competition in Tel Aviv and second prize winner of the Queen Elizabeth International Piano

(continued on page 4)

5th Anniversary Week
Beginning Monday, March 3,
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Bikini
Contest**
Over \$2,000
worth of prizes



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Entries must include a picture and may be mailed or brought in person to Diego's before 8 p.m. Sunday, March 2, 1986. All entries will be reviewed by our judges and selected contestants will be contacted by phone to appear on March 3, 1986 at Diego's Miss Diego's Bikini Contest. For additional info call John 483-6006 Mon-Fri. 9 am-5 pm.

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EAST COUNTY PERFORMING ARTS CENTER • EL CAJON
210 E. Main • 440-2277 • Feb. 28, 6:00 and 8:30 pm

VILLAGE THEATRE • CORONADO
1334-161 • March 1, 2:00, 6:00 and 8:30 pm
No advance tickets

SHERWOOD AUDITORIUM • LA JOLLA
La Jolla Museum of Contemporary Art • 700 Prospect
454-3511 • March 6, 6:00 and 8:30 pm

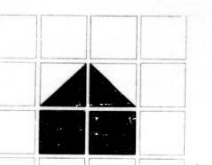
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Class FM 106.5-AM 600
Tune in weekdays at 7:15 a.m. for details.

READER'S GUIDE

(continued from page 2)
Competition, returns to town under the auspices of the Musical Merit Foundation of San Diego, the organization that first sent him off with awards and scholarships two decades ago. His concert, dedicated to the late Rubinstein, will be held Sunday, February 23, 2:15 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 265-6031, 440-2177, or 290-3889.

Piano Recital, Roger Gregory, resident organist of the Rancho Bernardo Community Presbyterian Church, will perform a program of Romantic music, including the Symphonic Etudes by Schumann and works by Chopin, Poulenc, and Berg. Sunday, February 23, 4 p.m., at the church, 17010 Pomerado Road, Rancho Bernardo. 497-0811.

"Sacred Music Series," a vocal recital, featuring tenor Jacques Trussel and soprano Bonnie Hamilton, will include solos and

duet selections from opera and musical theater, classical and modern compositions. The performance will be held Sunday, February 23, 4 p.m., La Jolla Presbyterian Church, 17115 Draper Avenue, La Jolla. 454-1605.

Harpichordist Tamara Loring will perform J.S. Bach's Suite in E Minor, four sonatas by Domenico Scarlatti, "Pieces de Clavecin" by Antoine Forqueray, and other works in a recital, Sunday, February 23, 7 p.m., Smith Recital Hall, SDSU. 265-6947.

Choral Performance, the Norwegian Boys' Choir performs Sunday, February 23, 7 p.m., at the Immaculate of USD. For ticket information phone 293-3158.

Classical and Sacred Vocal Works will be performed by baritone John Riggs, with accompaniment by organ, harp, and violin, at the next open

meeting of the Music Makers Club, Monday, February 24, 7:30 p.m., All Saints Episcopal Church, at the corner of Sixth and Pennsylvania avenues in Hillcrest. Free. 276-6067.

Guest Cellist Sharon Robinson joins music director Donald Baras and the San Diego Chamber Orchestra for a program that features Holst's St. Paul's Suite, Mozart's Symphony No. 41 ("Jupiter"), and Robeson in Fauré's "Régence" and the Cello Concerto No. 1 by Saint-Saëns. Monday, February 24, 8 p.m., Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 700 Prospect Street, La Jolla. 757-4402.

"Spring Chamber Music Series," the annual series continues with a violin recital by the San Diego Symphony concertmaster, Andrew Cardenas, with accompaniment by pianist Karen Follins and violist Cynthia Phelps. The program includes works by Handel, Martinu, Copland, and

Beethoven. Tuesday, February 25, 7:30 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3917.

UCSD's Contemporary Music Ensemble, under the direction of its eclectic mix of sounds in this program, featuring Roger Revulski's Verigo (synthesized piano), Keith Humble's Piano Sonata No. 3, Vinko Globokar's *Par Une Forêt de Symboles* for Six Performers ad libitum, and Stefan Wolpe's *Piece for Two Instrumental Units*, Wednesday, February 26, 8 p.m., Mandeville Center auditorium, UCSD. 452-3129.

Festival of Animation, the seventh annual animated film fest continues with its sixth weekend of internationally acclaimed shorts; this weekend the guest speakers are Marilyn Zornado and Academy-award nominee Joan Grantz of Will Vinton Productions. Show times are Friday, February 21, 7 p.m., and 9:30 p.m.; Saturday, February 22, same times; and Sunday, February

women in the Rastafari movement; their self-image, and the collective neglect that they have endured as a result of their low status (as opposed to that of men) in Rastafari precepts. The award-winning documentary, which has been recently acquired by the Smithsonian Institution, consists of interviews with a cross-section of Jamaican women and, along with Rastafari Voices, will be shown today, Thursday, February 20, 7:30 p.m., Ossa Room Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-4670.

Film
"Rastafari Conversations Concerning Women," this hour-long video was taped in Jamaica in 1993 to explore the role of

TO LOCAL EVENTS

21, 2 p.m., 4 p.m., 7 p.m., and 9 p.m. The works will screen in Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-2594.

"Political Film Series," two films are featured this week: *The Man Who Enslaved Women*, a 1985 film premiere made in 1985 by Yvonne Rainer, and *Soft Fiction*, a film of "erotic content" that is "structured entirely from a female perspective." The works will be shown Friday, February 21, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-2016.

"Real to Real Film Series," Mesa College sponsors this series of film presentations followed by discussion of pertinent "issues" with area experts. Film number one is *Toussie*, the Dustin Hoffman-Jessica Lange hit. The topic to be examined is that of sexual stereotypes. Friday, February 21, 7 p.m., to 10 p.m., room G-112, San Diego Mesa College,

7150 Mesa College Drive, San Diego. 562-2797. Free.

Museum Film, two films are featured this week: *Bonnie and Clyde*, a 1967 film about the lives of the famous bank robbers, and *The Assassination of Jesse James by the Coward Robert Ford*, a 1976 film about the life of the famous outlaw. The films will be shown Saturday, February 22 and Sunday, February 23, 1 and 3:30 p.m., Natural History Museum, Balboa Park. Free with museum admission. 232-3821.

Film Commemorating Black History Month will be shown during February at the San Diego Museum of Man, this Saturday, February 22, Black History Month, 10:00 a.m. to 5:00 p.m., 1000 La Jolla Village Square, San Diego. Free with museum admission. 239-2001.

"Blue Water Odyssey," the true story of one family's five-year sailing voyage around the world is presented in this adventure film, shown Saturday, February 22, 8 p.m., Civic Theatre, 201 C Street, downtown. 236-6510.

"The Red Pomegranate," the Russian-language film (shown with English subtitles) chronicles the life and works of Armenian poet Aram Satian, called the "King of Song." Sunday, February 23, 11 a.m. Ken Cinema, 4061 Adana Avenue, Kensington. 265-5909.

"Monday Night Film Series," the month-long series of film shorts continues with Roman Polanski's *Two Men and a Cradle*, a parody of Benjamin Franklin's *The Poor Man's Boy*. The film will be shown at 10:30 a.m., 2 p.m., and 5:30 p.m., in the museum's Hewett Hall classroom, Balboa Park. Free with museum admission. 239-2001.

Library Film, *Danowski* (1971-1981) is a work that examines the career of the Russian novelist in relation to his writings; it will be shown Wednesday, February 26, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"Windows on Your World," the travel film series continues with *The Chalk Experience*, preceded by a short performance by the Calico Clangers, Wednesday, February 26, 1:30 p.m., and 7 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2177.

Space Center Film, two laser light shows are being screened at the Reuben H. Fleet Space Theater and Science Center in Balboa Park. Screenings, including Phil Collins and Peter Gabriel hits as "Ahab," "Home by the Sea," and "Hold On," is shown Wednesday through Friday, 9:15 p.m. Led Zeppelin: In the Beginning.

featuring musical hits by that group, is presented Saturdays through Thursdays, also at 9:15 p.m. Additional shows are at 10:15 p.m. on Fridays and Saturdays and 6 p.m. on Saturdays and Sundays. 238-1168.

Lectures
Paleontologist Richard Leakey, whose family's research into the human evolutionary record has sparked decades of controversy, will present a slide-illustrated lecture today, Thursday, February 20, 7 p.m., Montezuma Hall, Aztec Center, SDSU. 265-5152.

"Maya & Co. Trends in Spanish Photography," Spanish vanguard movements in the Twenties, Thirties, and Forties will be discussed in a slide-illustrated lecture by Joan Fontcuberta, who has curated the exhibit of the same name for the International

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The ensemble Tafelmusik, one of the best in the world, is a unique group that combines baroque and modern music. With a repertoire that ranges from J.S. Bach to contemporary composers, the group has been hailed as one of the most innovative and exciting in the world. They are performing on the 20th century. Playing on authentic instruments as well as modern Tafelmusik brings audiences an exciting blend of styles for the first time.

Friday, March 7, 8:00 p.m.
Mandeville Auditorium
G.F. Handel: Concerto a quattro in D
J.F. Rameau: Pieces in Concert
P. Reger: Three Pieces
J.S. Bach: Two Sonatas in C major

Saturday, March 8, 8:00 p.m.
Sherwood Hall
G. F. Handel: Concerto a quattro in D
A. Vivaldi: Sonatas in F major
G. F. Handel: Three Pieces in E minor
J. Rosenmüller: Trio Sonatas in E minor
R. Bartók: Mikrokosmos
G.P. Telemann: Tafelmusik Trio in E minor

G.A. \$7.50, Students \$3.50
Tickets for both concerts at UCSD Box Office: 452-4559

READER'S GUIDE

Center for Photography in New York City. Her talk will be held today, Thursday, February 20, 7:30 p.m. in the auditorium of the Natural History Museum, Balboa Park. 239-5262.

"The Maghreb: Less Frequent Sights of Algeria, Morocco, and Tunisia." Charles Ross will present a slide-illustrated lecture Friday, February 21, 7 p.m., International Gallery, 642 G Street, downtown. 239-8255.

"Rembrandt: The Mystery of Light and Shadow," local artist Francis Gilot will lead a three-hour seminar on the seventeenth-century artist, whose etchings

were of such high quality that critics of his time believed he had developed new printing processes. The talk, which includes breakfast, will be held Sunday, February 22, 9:30 a.m., Lehi Amphitheater, 505 South Coast Boulevard, La Jolla. 755-0630.

"The Roots of Sikh Violence in India Today," Malathi Sandhu, who was born and educated in India, will lead off a lecture series on "Religions at War," sponsored by MiraCosta College, Saturday, February 22, 7:30 p.m., at the college's campus Center for International Understanding. One Barnard Drive, San Marcos. Future lectures will explore strife

in Ireland and in the Islamic world. For registration information phone 757-2121 x233.

"Black Americans: A Look to the Future," UCSD history professor Charles Thomas will speak during the next "Brown Bag" series lecture, Monday, February 24, noon, Hewitt Hall, San Diego Museum of Man, Balboa Park. Bring a lunch. 239-2001.

"The Rise and Fall of the British Empire, and What Comes After," once again, an interesting lecture series is slated for a time that conflicts with too many people's schedules. Herbert Falkenstein will conduct a seven-session seminar on English history, opening with "The

Tudors and the Rise of British Nationalism: Threshold to Empire, 1471-1610," Monday, February 24, 1:30 p.m. to 3:30 p.m. Later topics include "The English Revolution," "The Victorian Era," "To Arms! 1914-18," and more, held on successive Mondays at the Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 438-5014.

"The English Amendment: What It Says and What It Doesn't Say," Senator S.I. Hayakawa will speak on the proposed Constitutional amendment (he's in favor of it; other bilingual politicians and ethnic leaders find the bill offensive) that will make English the official national language—and what that means in terms of education, among other things. The talk, sponsored by the Pacific

Asian Voter Education Council (PAVE), will be held Monday, February 24, 7:30 p.m., Ocean View United Church of Christ, 3525 Ocean View Boulevard, San Diego. For details phone 233-3620.

"Space, Politics, and SDI," Sanford Lakoff of the UCSD Institute for Global Conflict and Cooperation will speak on the implications of Reagan's proposed Strategic Defense Initiative. Wednesday, February 26, 7:30 p.m., Grayson Boehm lecture hall, Resden H. Fleet Space Theater and Science Center, Balboa Park. 238-1233 x213.

"Armahe Travel," a two-person, narrated slide show on travels in East Germany will be presented Wednesday, February 26, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5014.

movements of armored vehicles the government doesn't give out information on nuclear convoys. Day says it is your right to know if a truck carrying the equivalent of 1000 H-bombs is going to pass through this city. 265-0730.

"Ocean Perspectives: Today and Tomorrow," Ocean County, International Oceanic Enterprises, and World Ocean sponsor this dialogue, held Tuesday, February 25, 7 p.m., Spinnaker Room, Viscount Hotel, 1960 Harbor Island Drive, Harbor Island. 223-3748.

"Earthquakes, Landslides, and Floods," the four-part geological hazards seminar concludes this week with a lecture by David Hunn and Patrick Abbott (both of SDSU) on underground water, pollution, and flooding, scheduled for Wednesday, February 26, 7 p.m., in the auditorium of the Natural History Museum in Balboa Park. Series and individual tickets are available. 232-3821.

"The Carpenters of the Natural History Museum go off on a ninety-minute hike, also along Cabrillo's Bayview Trail, to look at the geological formations and vegetation along the former military road, Sunday, February 23, 10 a.m. to 4:30 p.m., Phone 232-3821 for details on the free hike.

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Special

Auto-Race, the thirty-second season, featuring custom cars, hot rods, antique pedal cars, racing cars, trucks, vans, boats, bicycles, and lots more opens Friday, February 21, 5 p.m. to 11 p.m. The expo continues Saturday, February 22, noon to 11 p.m., and Sunday, February 23, noon to 5 p.m., San Diego Convention Center, 202 C Street, downtown.

Nicaraguan Fiesta, Friends of Nicaragua Culture celebrate their third anniversary with an evening of foods (potluck), song (performed by Isabel Terecote), and the film about the North American Harvest Brigade. Friday, February 21, 6:30 p.m., St. Paul's Episcopal Church, Fifth

TO LOCAL EVENTS

Avenue and Nurnberg Street, Hillcrest. 439-4650.

A Bayview Trail Walk past the old defense installations at Cabrillo National Monument is offered by volunteer Rita Riccio, Saturday, February 22, 10:30 a.m. and 12:30 p.m. Phone 293-5450 for reservations.

A Beach Walk that includes a tour of the Encina Power Plant, as well as exploration of a lagoon and coastal areas, is sponsored by Scripps Institution of Oceanography Saturday, February 22, 1 p.m. to 5 p.m. To make reservations for the walk the deadline is today, Thursday, February 20, phone 452-4578.

Orchid Show, the San Diego County Orchid Society sponsors a two-day midweek, running on Saturday, February 22 from noon to 4:30 p.m. and on Sunday, February 23 from 10 a.m. to 4:30 p.m., Casa del Prado, Balboa Park. Free. 461-4915.

Standup Comic Keenan Wayans, who has appeared in *CHiPs*, *Chariots*, and *For Love and Honor*, takes the stage at the Improv today, Thursday, February 20 through Sunday, February 23. Show times are 8:30 p.m. week nights and 8 p.m. and 10:30 p.m. on Friday and Saturday. The Improv is at 434-4152.

"New Writing Series," Paul Ausler, New York poet and novelist (*City of Glass*), is the featured writer, reading and discussing his work on Wednesday, February 26, 4:30 p.m., Revelle Forum Lounge, UCSD. Free. 452-6766.

In Person

Poetry, local poets Jane Tami and Sara Austin will read from their

respective works today, Thursday, February 20, 7:30 p.m., the Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 355-3735.

More Poetry, Kathleen Lidings will read from her collection of poems, *Invisible Summer*, today, Thursday, February 20, 7:30 p.m., Multicultural Arts Center, 415 Market Street, downtown. 235-8092.

Three Comics, meaning Joy Camen, Allan Stephens, and Pats Henderson, are featured this time around at the Comedy Store, usually you can see the first two fellows on night, today, Thursday, February 20 through Sunday, February 23, only shows at 9 p.m. tonight and Sunday and at 8 p.m. and 10:30 p.m. on weekends. They will be joined on Friday and Saturday nights by Herndon.

The Comedy Store is located at 916 Post Street in La Jolla. For reservations phone 454-9178.

Former Ballerina Rita Ruchter, who threw in her shoes for the comedy stage, headlines at the Improv Tuesday, February 25 through March 2, with show times at 8:30 p.m. on week nights and at 8 p.m. and 10:30 p.m. on Friday and Saturday. For reservations phone the Improv at 832 Garnet Avenue in Pacific Beach. 463-4520.

"New Writing Series," Paul Ausler, New York poet and novelist (*City of Glass*), is the featured writer, reading and discussing his work on Wednesday, February 26, 4:30 p.m., Revelle Forum Lounge, UCSD. Free. 452-6766.

performances in honor of Black History Month, Saturday, February 22 and Sunday, February 23, 7:30 p.m. each night, Grass Roots Cultural Center, 1947 Thurston Street, Golden Hill. 232-5009.

More Poetry, the Black Writers and Artists Group, including Hal Alexander, Robin Broughton, David Grigsby, Calvin Mason, Jane Staudt, and Carmen Walley, will present a poetry reading Sunday, February 23, 7 p.m., in the Music Room of the Villa Montezuma Museum, 1925 K Street, Golden Hill. Free. 239-2211.

San Diego Post From Adler reads from her work Monday, February 24, 7:30 p.m., D.C. Villa Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

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"Annie," the film version of the stage version of the comic strip, airs Monday, February 24, 8 p.m., KCST-TV, Channel 39.

Radio/TV

Local and National Celebrities are featured each Tuesday and Thursday, 9:45 a.m. and 12:48 p.m., on the KPBS-FM (89.3) Radio Comedy Spot.

Mayoral Candidates' For Im, the live, phone-in program, sponsored by the San Diego League of Women Voters, will be broadcast today, Thursday, February 20, 7 p.m., on the KPBS-FM (89.3) Channel 15.

South African Playwright Athol Fugard, who created *Master Harold... and the Boys*, will discuss apartheid in his country and why he refuses to leave, nonetheless. The program airs Friday, February 21, 7:30 p.m., KPBS-FM (89.3) Channel 15.

Mayoral Election Debate, Gloria Fennel moderates a three-way debate among candidates Bill Cleator, Floyd Morrow, and Maureen O'Connor, as primary election day approaches, the debate, scheduled for Sunday, February 23, 7 p.m., airs over KPBS-TV, Channel 15.

"Shogun," the acclaimed six-part series, starring Richard Chamberlain and Yoko Shimada, begins Sunday, February 23, 8 p.m., and continues nightly through next Friday, February 28 over KSTV-TV, Channel 6.

"Annie," the film version of the stage version of the comic strip, airs Monday, February 24, 8 p.m., KCST-TV, Channel 39.

"Koleander Speaks to Parents," during the live, call-in hour, San Diego Police Chief Bill Koleander will field questions. The program is broadcast Wednesday, February 26, 7 p.m., repeating next Friday, February 28, 5:30 p.m., and the following Monday, 7 p.m., over Southwestern Cable channel 19. Call Video channel 35, Coronado channel 12A, Jolma channel 4, Carlsbad Cable channel 35, Cox Cable channel 23, North County Cable channel 35, Pala Mesa channel 35, and TM 15B.

Sports

Jugglers and Unicyclists are invited to join the international jugglers Association for free workshops, held each Thursday, 6:30 p.m. to 8:30 p.m., Federal Building, Balboa Park. Beginners are especially welcome. 293-1480.

Boxing, Golden Star Promotions presents the over-the-top Richard "The Warrior" Aguirre (13-0) versus Seattle's Nee Pannier in tonight's main round event. Also on the card are David Gutierrez (a UCSD student with a 12-0 record) and Roberto Collins fighting it out in the eight-round semi-main event. In all, five matches are on the card for this "Las Vegas-style" night. The doors open today, Thursday, February 20, 5 p.m. (the time hour doesn't start until 7 p.m.) at the El Comte Hotel, 750 Beech Street, downtown. 266-3838.

BUCK'S TICKETS

THE BEST SEATS AT THE BEST PRICES - SINCE 1976

LUTHER ANDROSS March 1, Sports Arena

DIONNE WARWICK April 10, Civic Theatre

PADRES SEASON TICKETS

223-4567

2150 LA JOLLA AVE. PACIFIC BEACH

PAT BENATAR March 23, Sports Arena

KENNY ROGERS new date - May 13, Sports Arena

DINGO BONGO Feb. 28, Del Mar

238-2825

4647 COLLEGE AVE. INSIDE 'My Tropic Place'

LOUISE HAY YOU CAN HEAL YOUR LIFE

February 25, 1986 7:00-9:30 pm Arts Studio 3735 Adams Ave. San Diego Fee: \$10.00 Call Janet Thompson at 236-1091 for ticket information.

There are prime seat selections available for the Symphony. Call Teleseat or visit an outlet for exact seat location!!!

San Diego Symphony Feb. 20-23, David Atherton, Conductor; Shirley Close, Mezzo-Soprano; Mar. 1-2, David Atherton, Conductor; Peter Rife, Double Bass; Mar. 6-8, David Atherton/Jacob Druckman Conductors; Alexander Tondato, Piano; Mar. 13-15, David Atherton, Conductor; Ali Mozart; Mar. 20-23, David Atherton, Conductor; Andres Cardenas, Violin

Gilbert and Sullivan's "Iolanthe" Feb. 21-23, Casa del Prado, Balboa Park

Music Tech '86 Feb. 22, 12pm-8pm, Feb. 23, 7pm-4pm, Plaza International

Ronnie Montrose Feb. 25, 8:00pm, Balboa Park

Don Carlos & The Freedom Fighters Feb. 27, 8:00pm, Spirit Club

Blue Water Odyssey Feb. 27, 6:00 & 8:30pm, La Paloma Theatre Feb. 28, 6:00 & 8:30pm, East County Performing Arts Center Mar. 6, 6:00 & 8:00pm, Sherwood Auditorium

The Magic of David Copperfield Civic Theatre Feb. 28, 6:00 & 9:00pm Mar. 1, 6:00 & 9:00pm

The Music Man Mar. 7, 14-16, 21-23, San Diego Junior Theatre

Tafelmusik Quartet Mar. 8, 8:00pm, Sherwood Auditorium

Evening with Friends Mar. 10, 7:00pm, Civic Theatre

Stryper Mar. 14, 8:00pm, California Theatre

Johnny Thunders Mar. 20, 9:00pm, Spirit Club

AUTHORIZED TELESEAT TICKET OUTLETS All tickets subject to a non-refundable service charge

LOCORICE PIZZA REGRORS Pacific Beach Chalmers La Mesa Escondido Carlsbad Chula Vista Escondido BILL GAMBLE'S MEN'S STORES Fashion Valley Little Towne Centre Powerhouse Plaza Grossmont Shopping Ctr. College Grove U.C.S.D. Box Office S.D. Stadium Civic Center Box Office 32nd St. Naval Station S.D.S.U. Arts Center Oceanview Inner World Pomona E.D. Market Balboa Park Hall of Champions

LASERIM PRESENTS

GENESIS

A laser-light spectacular featuring the best of Peter Gabriel and Phil Collins

NOW SHOWING AT THE REUBEN H. FLEET SPACE THEATER AND SCIENCE CENTER • BALBOA PARK • 238-1233

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KGB-FM 101

Whiplash... Facts vs. Myth

The fact is that not many people understand the mechanics of whiplash injury. Especially insurance companies. Evidence shows that in a simple rear-end collision, forces exert up to 600 pounds of pressure on the neck. This initial backward movement of the head is called hyperextension and this results in real injuries, not magical ones. Part: Real injuries deserve real compensation. Free initial consultation

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180 Marine View Ave., Suite 103, San Diego 92108 • 255-0011

La Jolla Chamber Music Society & the East County Performing Arts Center are proud to present the Los Angeles Chamber Orchestra conducted by Ken Jean in an all baroque program with acclaimed counter-tenor Paul Esswood

"Esswood" is a miracle of voice control, musicality and artistic phrasing "The Kurier, Vienna

Works by Vivaldi, Purcell, Handel and others

Friday, February 21, 1986 at 8:00 pm East County Performing Arts Center 210 East Main Street, El Cajon

Tickets: \$13.50 & \$11.00 (\$2.00 off for seniors over 60 and students with ID) (Entertainment coupons for LACMS and ECPAC will be accepted)

Tickets available at: The East County Performing Arts Center box office 440-2277 Monday-Saturday from 11:00 am-4:00 pm and the La Jolla Chamber Music Society Office 454-3724

THE MAGIC OF DAVID COPPERFIELD

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SAN DIEGO CIVIC THEATRE

FRI, FEB 28, 6 & 9 pm
SAT, MAR 1, 6 & 9 pm
FRI, MAR 2, 3 & 7 pm

Tickets: Fri, 6 pm \$14-\$11-57 All others \$13-\$8 available at Civic Center Box Office and at Ticket outlets. For info & charges call 236-6510

MYSTERY MAGIC

LEVITATION

IT'S TIME FOR WHALE WATCHING

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TWO-HOUR TRIPS NOW RUNNING DAILY

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For reservations and directions call 224-3383 1717 Quince Road, San Diego Located next to Marina Village

LOTS OF FREE, CONVENIENT PARKING

READER'S GUIDE

Scuba Courses are conducted every Saturday at 2 p.m. at the newly opened Water Education Training (WET) facility, 7044 Miramar Road, San Diego, Phone: 578-3483.

Indoor Track Meet, the twentieth annual Michels Invitational meets with pole vault events, Sunday, February 23, 11:30 a.m., featuring U.S. champion Billy Olson against Russia's Sergey Bubka. High school track events follow, then the meet gets off full swing, with high jump, long jump, triple jump, shot, mile and two-mile runs, and other events for top national and international men and women athletes. The meet takes place at the San Diego Sports Arena. 224-4171.

Ice Spectacular, top names in skating — including Tiffany Chin, Christopher Bowman, Kary Kesh, Richard Dwyer, and Joe Merz — are featured in the ice rink extravaganza, held as a benefit for the Leukemia Society of America, Sunday, February 23, 7:30 p.m., Ice Capades Chair, University Towne Center, La Jolla Village Drive, La Jolla. 238-1037.

For Kids

The San Diego Girls' Chorus invites new members to enroll and is looking for young girls between eight and thirteen. They

meet each Thursday night at 7 p.m. in the Puppet Theater on Presidents Way in Balboa Park. 565-8776.

Puppet Show, Marie Hitchcock presents her *Yankee Doodle Dandy* Show Friday, February 21, 10:30 a.m., and Saturday, February 22, 11:30 a.m., featuring U.S. champion Billy Olson against Russia's Sergey Bubka. High school track events follow, then the meet gets off full swing, with high jump, long jump, triple jump, shot, mile and two-mile runs, and other events for top national and international men and women athletes. The meet takes place at the San Diego Sports Arena. 224-4171.

Film, *Children of the Night* and *Frederick* will be shown Saturday, February 22, 10:30 a.m. for children up to the third grade. University Community Branch Library, 4155 Governor Drive, Clairemont. Free. 453-5722.

Theater, *The Adventures of Nymf de la Spirite*, an adventure tale that finds Nymf saving the sun from the Arien sun stealer, is performed, script, games and other entertainments are also featured Sunday, February 22, 11 a.m., Marquis Public Theater, 3717 India Street, downtown. 296-9097.

Theater, South Coast Repertory's Young Conservatory Players present an audience-participation work entitled *What? What? What? Why?* that invites the audience to direct the nineteenth-century cast, ages ten to seventeen, in improvisational sketches by shouting out the above-mentioned questions (at appropriate times, of course). Performances will be held Saturday, February 22, 1 p.m. and 3 p.m. and Sunday, February 23,

3 p.m. and 5 p.m., at the theater, 655 Town Center Drive, Costa Mesa. 957-2622.

Participatory Games highlight the Sunday roller skating sessions for children ages eighteen months and older and their parents at Skateworld, classes meet from 9 a.m. to 10:15 a.m. weekly, 6907 Linda Vista Road, San Diego. 560-9278.

A Tide Pool Field Trip for preschoolers and their parents is planned by Scripps Institution of Oceanography, Sunday, February 22, 10:30 a.m. to 3 p.m. for registration information phone today, Thursday, February 20, 452-4578.

Story Time for preschoolers continues until May 19, each Monday at 7 p.m., University Community Branch Library, 4155 Governor Drive, Clairemont. Free. 453-5722.

Art Exhibit, Murilands Junior High School students, ages eleven to fourteen, are represented in an exhibit entitled "Pony (Or More) Ways to See a Cat," on view from Tuesday, February 25 through March 10.

La Jolla Art Association Gallery, 7917 Grand Avenue, La Jolla. Gallery hours are daily, noon to 4:30 p.m., 459-3001.

Preschoolers are invited to bring an adult for the half-hour storytime session, Wednesday, February 26, 10 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Galleries

"Painted Works", Victor Arballo and Yoshiko Kana are featured in this exhibition, which opens today, Thursday, February 20, with a 6:30 p.m. reception. The show continues through March 13, Mesa College Art Gallery, room D-104, 7250 Mesa College Drive, San Diego. Gallery hours are 9 a.m. to 2 p.m. Monday through Friday. 560-2829.

New Gallery Opening, *Reflections*, Gallery located at 8371 La Mesa Boulevard in La Mesa, opens its doors with an inaugural show entitled "Reflections." The exhibition features works in ceramics, glass, and fiber arts, as well as jewelry. The opening reception will be held on Friday, February 21, 5 p.m. to 9 p.m., regular gallery hours are Tuesday through Saturday, 10 a.m. to 6 p.m. 697-8750.

"Incident at DeKalb", Margaret Honda's installations resemble clothing but incorporate beaded and other worn, ready, and leather in a macabre way that evokes the "original purpose of dress" as an instrument of defense. The show opens Saturday, February 22 with a 7 p.m. reception and continues through March 22, Anuska Galerie, 2400 Kettner Boulevard, San Diego. 231-6632.

"Figures", works in watercolor, pencil, and oil by five artists are on view through March 5, with a reception planned for Friday, February 21, 6 p.m. to 9 p.m., Santa Fe West Galleries, 622 Fifth Avenue, downtown. Hours are

Tuesday through Saturday, 10 a.m. to 5 p.m., 231-1673.

Opening Benefit, the Gallery Store has relocated to a new downtown location, opening Friday, February 21, with a reception (9 a.m. to 10 p.m.) that benefits the 1986 ArtWalk, a collaborative effort by more than fifty downtown art organizations and artists to promote public awareness of their works. An architectural installation by Mario Lara fills the second-floor exhibition area of the new site, while jewelry designs by Wendy Allen are on view in the downstairs exhibition space. Pianist-performance artist John Kalpas entertains, and a 400-foot-long neon installation will also highlight opening night. The Gallery Store is now at 724 Broadway, downtown. Look for the searchlight or phone 233-9100.

Paintings by Alfredo Antonini are on view through March 14 at Point Loma Nazarene College's Keller Art Gallery, with a reception scheduled for next Friday, February 28, 7 p.m. to 9 p.m. Gallery hours are Monday through Friday, 9 a.m. to 4 p.m., 1900 Lombard Drive, Point Loma. 222-6474.

"Art and Artifacts", works by forty San Diego artists are on view at Seacrest Square, 4475 Mission Boulevard, Pacific Beach. Included are ceramics, photography, oil, animations, silk screens, paper collages, computer art, sculpture, and more. Hours are Tuesday through Saturday, noon to 5 p.m., 274-5300.

New Works by Gary Hansmann and Lilly Rosa, entitled "From pen and Vaseline," remain on view until February 22, Accredo Gallery, 4010 Goldsmith, Mission Hills. 296-8748.

"The Construction of Kwan-Yin Lake (Part IV): Study of a Creature Storage Shed", this installation by John Connell continues through February 25, Conlon Grenfell Gallery, 527 Fourth Avenue, downtown. Gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m., 238-0388.

Day of an Artist in Watercolor, Lorna Yarbo's works continue on view through February 26 at Kensington Gallery, 4112 17th Avenue, Kensington. 281-3477.

New Gallery, the Church of Architecture, at the corner of Nineteenth and Market in Golden Hill, opens its doors with an eclectic show, featuring painting, sculpture, drawings, furniture, "architecturalism," stunt work, and a dash of confusion. The show continues through February, 234-1518.

"What Are You Doing Now?" mail art collected from some 150 contributors around the world by John Tozoad, and works that

range from a mountain of junk mail to poetry, paintings, rubber stamping and more, are featured through March 1, Sushi Gallery, 851 Eighth Avenue, downtown. Gallery hours for the show Friday and Saturday, noon to 4 p.m., 235-8466.

"The New Testament", works by Woplia remain on view through March 1, Spectrum Gallery, 744 G Street, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 232-9743.

"Young American Artists IV", five emerging artists — Rod Bar, Squeak Carnwath, James Patrick Finnegan, David Klamen, and Alison Saar — are represented in this exhibit of sculpture, paintings, and mixed-media assemblages, which continues on view through March 2, Mandeville Gallery, UCSD, 1000 La Jolla Village Drive, San Diego. 534-2864.

Recent Pastel Drawings by Ernest Silva are on exhibit through March 5, Quint Gallery. Gallery hours are Wednesday through Saturday, 10 a.m. to 4 p.m., 664 Ninth Avenue, downtown. 239-8592.

"Pacific Connections", works in clay by ten Japanese and ten American artists continue on exhibit through March 6, SDSU Art Gallery, Hours are Tuesday through Saturday, noon to 4 p.m., 265-4941.

"Art in Entertainment", entertainment accessories in ceramic, glass, metal, and fiber, created by Paris Bortman, Diane Buccelloni, Florio Cohen, Dorothy Hanner, Tom Hartson, and Ted Sato, remain on view through March 5 at Gallery Eight, Hours for viewing are Monday through Saturday, 10 a.m. to 5 p.m., Gallery Eight is located at 7464 Grand Avenue, La Jolla. 534-9781.

"Assemblages", works by Randolph Sommer that comprise found objects, words, and oil remain on view through March 4 at Natalie Bush Gallery, 908 E Street, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m., 544-0205.

"Contemporary Ceramics (Facility Plus)", twelve artists are represented in this show, which continues through March 14, Grossmont College Gallery, Grossmont College Drive, El Cajon. 465-1700.

Photographs by Jeffrey Houser, which constitute an exhibit

entitled "Water Works and Other Works," are featured alongside those of Deann Hawkins, grouped under the title "Somewhere in Paradise," Seawall's Photography Gallery, 1114 North Highway 101, Encinitas. The works continue through March 14, 942-5671.

Photographer George Aar's photographs depict the daily lives of members of a band of Beirut guerrilla fighters; the works, many of which have appeared in AP and UPI releases, remain up through March 21, Foundation Gallery, USD, 260-4600.

"Chinese Export Silver: A Legacy of Luxury", sixty-nine silver objects dating from the 1700s to the early 1900s remain on view through March 23, San Diego Museum of Art, Balboa Park. 232-7931.

"Textures of Black America", works in oil, watercolor, pencil, and ink, as well as photographs and sculpted works by twenty-five area artists remain on view through March 30 at Villa Montecito, 1935 K Street, Golden Hill. The exhibit is sponsored by the San Diego Historical Society and will feature lectures and musical events in the coming weeks. 239-2211.

"El Mundo Magico", retrospective works of Fernando Perrenio, who won the 1994 national prize for painting in Italy, the 1983 grand prize of Gubardo (also in Italy), and the grand prize in 1980 for editorial art in Mexico, are featured in an exhibit that continues through March at Galeria Dimensiones Continuas, Avenida de los Heroes in Tijuana's Plaza Oh.

Two Solo Exhibitions at MOPA, photographer Judith Golden's "Masks and Masquerades" retrospective includes eighty-five images of women that incorporate collages, apophysis, and pigmentation applications in a study of cultural stereotypes. The forty-five photographs of Japanese artist Masao Sado in the exhibit "Rancho Indigo Body" depict tattooed bodies "as autonomous works of art." The duo shows continue through April 6 at the Museum of Photographic Arts in Balboa Park. 239-5262.

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Two Solo Exhibitions at MOPA, photographer Judith Golden's "Masks and Masquerades" retrospective includes eighty-five images of women that incorporate collages, apophysis, and pigmentation applications in a study of cultural stereotypes. The forty-five photographs of Japanese artist Masao Sado in the exhibit "Rancho Indigo Body" depict tattooed bodies "as autonomous works of art." The duo shows continue through April 6 at the Museum of Photographic Arts in Balboa Park. 239-5262.

Spokespeople (continued from page 1) barring the entry into the United States of any suspected California pencil rider.

entitled "Water Works and Other Works," are featured alongside those of Deann Hawkins, grouped under the title "Somewhere in Paradise," Seawall's Photography Gallery, 1114 North Highway 101, Encinitas. The works continue through March 14, 942-5671.

Photographer George Aar's photographs depict the daily lives of members of a band of Beirut guerrilla fighters; the works, many of which have appeared in AP and UPI releases, remain up through March 21, Foundation Gallery, USD, 260-4600.

"Chinese Export Silver: A Legacy of Luxury", sixty-nine silver objects dating from the 1700s to the early 1900s remain on view through March 23, San Diego Museum of Art, Balboa Park. 232-7931.

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READER'S GUIDE TO LOCAL EVENTS

and demonstrating his own talents. He comes to us from the University of Texas at Austin, which (as other recent San Diego recitals have indicated) boasts a first-rate piano department, and his concert is sponsored by the Musical Merit Foundation (which awarded Allen himself prize in the competitions of 1966 and 1967). Gregory Allen's tribute to Arthur Rubinstein will take place Sunday, February 23, at 2:15 p.m. The location: the East County Performing Arts Center, 210 East Main Street, El Cerrito. For ticket information phone 265-6011, 440-2277, or 296-3889.

— Thomas Arne

Distances

continued from p. 8
think you could find another

pound of cellulite somewhere? Smart money says she's got a quart of Hagen-Daz and a sister of Henry Weinhardt waiting for her at the finish line. God, I've never seen so many cute guys in one place. And I had to run out of styling money.

— 7:35 a.m. I'm in a decent groove. A little tightness in the right calf, but nothing to worry about. It's that my sweat that smells like Lipton's Orange and Spice? Probably my imagination. People told me my mind would do some strange things. So far I think I'm doing pretty well for my first time out. In fact, I've never gotten it this early in the month. I never counted on this, that's for sure. Must be the nervousness, the physical exertion. I should've worn some protection just in case. But

nooooo, not Ms. Right-on-Time-Like-Clockwork. God, this is the worst thing that's ever happened to me. What would Kathy Rigby do in a spot like this? Well, I'm not going to stop now. I didn't kill myself training, then get up in the middle of the night just to quit over something that's perfectly natural. It's too late now, anyway. What a horrible sensation. Reminds me of that fateful day in Miss Duermers seventh-grade history class. Oh, holy Christ there's that guy again. Why is he slowing down? No, don't look back here, you bastard. I'm not gonna look down. Are those people looking at me? I must look like the Japanese flag by now. Gotta keep running. Put it outta your mind. Only another ten minutes or so, and it'll be over. That's all that counts anyway. Finish the race. Right now that's all that matters in the whole world.

I remembered my first and last experience in an organized distance run when I saw the notice about the upcoming Leggs/YWCA 10K run and two-mile fun run. They're expecting more than 1000 women to compete in this thing. It's even got a theme: "Who Says Women Can't Run the World?" And this year there's a new corporate division for three-women teams. In addition to the two main runs, they're having a "Little Leggs" quarter-mile fun run for girls age seven and under. Maybe I should enter the 10K. The winner is going to receive an all-expense-paid trip to New York City to compete in the Leggs mini-marathon in May (that's the original long-distance road race for women). But aside from the first, second, and third-place awards, they're soon giving prizes to the first three finishers in each of twelve age categories

(I won't tell you which one I'd be in). You could do worse for 5.5 minutes of sweating. Women of all ages and fitness levels are invited to enter this thing. If you're not quite sure about it, don't worry. Nationally known runner Sharon Barbano will lead a clinic for entrants that will cover training safety, running shoes, and warm-up exercises tonight, Thursday, February 20 at 6:00 p.m. at the downtown YWCA, 1012 C Street.

The ninth annual Leggs/YWCA 10K run and two-mile fun run will be held in Balboa Park on Saturday, February 22. The "Little Leggs" will begin at 7:45 a.m., with the women's 10K starting at 8:00 a.m., and the two-mile at 8:05 a.m. For additional information on any of the races or on tonight's clinic, call the YWCA at 219-2902.

— Claire Dillan

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8600 Lawrenceville Ave. Escondido
749-3448

LYRIC DRINKER THEATRE
7578 El Capitan Boulevard, La Mesa
464-1196

MARQUIS PUBLIC THEATRE
MARQUIS GALLERY THEATRE
3717 India Street, San Diego
295-5654

MIRACOSTA COLLEGE
Little Theater
One Barnard Drive, Oceanside
757-2121

NORTH COUNTY PERFORMING ARTS THEATRE
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Loma Santa Fe Road, Solana Beach
489-0295

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1501 La Jolla Village, Vista
724-3421

OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Center Stage
Fountain Stage, Balboa Park
239-2275

ORANGE PRODUCTIONS COMMUNITY THEATRE
Park Village Theatre, Suite B-9
Park Plaza at the Village, 310 Third Avenue
Chula Vista (619) 444-6400

PALMER COLLEGE
Palmer College Theatre, San Marcos
454-8650

PATIO PLAYHOUSE
Veterans Shopping Center
1151 E. Valley Parkway, Escondido
746-6660

PINE HILLS LODGE
2860 La Jolla Village, Vista
765-1100

POINT LOMA THEATRE
3900 Lombard Drive, Point Loma
232-6414

SAN DIEGO ACTORS THEATRE
111 Eighth Avenue, downtown
232-0442

SAN DIEGO CITY COLLEGE THEATRE
Theatre and Sports, downtown
232-0442

SAN DIEGO PLAYHOUSE
Carmel Theatre, Carmel
756-1198

SAN DIEGO JUNIOR THEATRE
2244 Fourth Avenue, San Diego
238-8575

SAN DIEGO PEARL COLLEGE
7200 Pearl College Drive, San Diego
279-2300

SAN DIEGO REPERTORY THEATRE
2620 Sixth Avenue, downtown
235-8025

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265-6884
Open at Amphitheatre
265-6947

SAN DIEGO LITTLE THEATRE
Del Mar Performing Arts Center
755-7358

SANTEE COMMUNITY THEATRE
10025 Los Ranchos Road, Lakeside
448-5673

SCRIPPS RANCH COMMUNITY THEATRE
Miramonte Junior High School
Avalon
6230 Scripps Ranch Road, Mira Mesa
566-1300

SHOWCASE SAN DIEGO
2244 Fourth Avenue, San Diego
423-0082

SOUTH COUNTY REPERTORY THEATRE
605 Van Center Drive, Costa Mesa
714-987-6033

SOUTHWESTERN COLLEGE
Amenia Theatre, Main Hall
9001 Chula Vista Road, Chula Vista
421-1180

STARLIGHT
Starlight Bowl, Balboa Park
232-3400 or 234-5748

THE SUMMIT GALLERY
851 Eighth Avenue, downtown
235-8025

THE THEATRE IN OLD TOWN
4040 Tenth Street, Old Town
268-9063

UNITED STATES INTERNATIONAL UNIV. CITY
10455 University Road, Scripps Ranch
271-4142

UNIVERSITY OF CALIFORNIA SAN DIEGO
1035 Theatre, Studio Theatre
Mandarin Theatre, San Diego
452-4574

UNIVERSITY OF SAN DIEGO
Carmel Theatre, Carmel
Linda Vista Road, San Diego
265-6880

READER'S GUIDE TO THE THEATER

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

AGNES OF GOD
Orchard Productions Community Theatre presents John Pielmeier's drama about a young nun accused of murdering her illegitimate child. Herb Nector directs the production. Don Salazar as Agnes, Barbara Silva as Dr. Livingston, the coast psychiatrist, and Ruth Sweeney as the mother superior. The Sunday performances are for Orchid. Productions are reserved for group sales. Interested parties can call 421-1446. (Sm.)

OnStage Productions, Friday, February 21 through March 29; Thursday through Saturday at 8:00 p.m.

AS YOU LIKE IT
With the aid of three veterans of the Old Globe Theatre, the South Coast Repertory Theatre is staging Shakespeare's popular comedy. Lee Shaller directs the production, which features Jonathan MacIntyre of the Old Globe as Jacques, Larry Drake (a double nominee by the San Diego Theatre critics for his work as the Globe last year) as Charles and William, and Marjorie Fowler (Telly's Polly and MacIntyre's the Globe) as Rosalind. Other cast members include Carl Reggiardo, Benjamin Stewart, David Chernel, Kristen Lowman, Robert Machray, Ron Bowman, Ann Long, John Elington, and John David Foster. Cliff Faulkner is the scenic designer, Shigen Vail the costume designer, and Peter Mansuetti the lighting designer. (Sm.)

South Coast Repertory Theatre, Mainstage, Tuesday, February 25 through March 30; Tuesday through Saturday at 8:00 p.m., Sunday 7:30 p.m., Matinee Saturday and Sunday at 2:30 p.m.

BEAUTY AND THE BEAST
The Santee Community Theatre presents a new musical version of the popular tale — music by Linda Berg, and book and lyrics by Kevin P. Mullin. Mullin and Pierre Williams direct the production, which is the first original musical staged by the Santee Community Theatre. Members of the cast include Michael Williams, Dawn Williams, Jerry Alexander, Jennifer Berg, Mullin, Chris Redenti, Chris Elbert, Cam Williams, Robb Bous, and Amy Alexander. Linda Berg is the musical director. (Sm.)

Santee Community Theatre, through February 23; Friday and Saturday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

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Santee Community Theatre, through February 23; Friday and Saturday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

BIG LADIES
Sushi presents a "dance concert" by San Diego artists Maria Keeney-Jacobsen, Ellen Segal, and Pat Sandback. This is the first collaborative effort by these dancer/choreographer/teachers, and it consists of two tris, three solos, and two duets, none of which has been performed in San Diego. The title piece focuses on the "delights and dilemmas of being tall." Other works include "Tall Last," an abstract piece based on Fittes juggling dance steps, and "In Prison of Wonder," a dancer and hearing ceremony set to music by Tom Indiana. Members of the company include Nancy McCarthy, Terry Shipman, Vicki Wolfe, and Michael Katsarich. Original scores for the production have been created by Mark Landrum, Burnham Jones, Phil Keeney, Jim Mooney, Jim Sando, and Linda Viekman. (Sm.)

Sushi, Friday, February 21 at 8:00 p.m.

A COUPLE WHITE CHICKS SITTING AROUND TALKING AND LOVE STAR
John Ford Noonan's White Chicks was popular in the Seventies because it had one of the first portrayals of "female bonding" in the theatre. Seen today — at the Marquis Public Theatre — it makes one wonder what all the hoopla was about. It is very lightweight, verges on the absurd, and is definitely a male view of the phenomenon. It is still a funny play, but one must suspend tons of disbelief for the jokes to work (one example: a woman cures her husband of phaldering by telling him a short). It is also a good vehicle for two actresses. At the Marquis, however, Mary Qualla and Patricia Elmore have a very sharp rehearsal. In their opening night performances, from the comic precision necessary to make one overlook the play's weaknesses. The set, a dreary affair attributed to James Johnson and Maria Tolson, requires a suspension of personal taste.

A ten o'clock showing of James McInerney's Lone Star follows White Chicks. In this context, Lone Star serves as a sequel, a sort of White Dukes Sitting Around Drinking Bears and Remounting Their Unit. You — and it suffers from the content and from some uneven acting performances. Richard Platz, who played the crazy cheerleader in Bleacher Bums at the Marquis, gives an intense and energetic effort as the dimwitted Ray. But he repeatedly blurs the character's most important moments and lines. As does James Johnson, who has Roy Calder's Tense head down to a T but is less effective in his normal voice. Metz and Johnson have "bonded" their characters well together, as the play requires, but their weak direction often fails to include the audience. (Sm.)

Marquis Public Theatre, open-ended

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464-0900

run, Friday and Saturday at 8:00 p.m.

A DAY IN HOLLYWOOD A NIGHT IN THE GRAVEYARD
The La Jolla Stage Company presents the Tony Award-winning musical drama feature, with book and lyrics by Dick Vosburgh and music by Frank LaSalle. Hollywood, directed and choreographed by Louis McKay, is a spoof of the movies of the 1930s, while Graveyard, directed by Michael Auer, is a takeoff on Chekhov's "The Bear" via the Marx Brothers. Cast members for both productions are: Ray Bourbell, Julia Dabne, Scott Vink, Ruby Samra, Bruce Selet, Susan Simmons, Timothy Talmay, Joyce Gill, Max Gunt, Sun Namun, Sandy Sax-Scheller, and Stephen Shuchter. Steph Stone is the scenic and lighting designer, and Annie Armata is the costume designer. (Sm.)

La Jolla Stage Company, through March 2; Friday and Saturday (and Thursday, February 27) at 8:00 p.m., Matinee Sunday, March 2 at 2:00 p.m.

EAST EUROPEAN TETRALOGY
The UCSD Theatre presents a new play by Oana-Maria Ilock about a journey through Pradoline, a fictional country somewhere in Eastern Europe. Written in four separate but united stories, the tetralogy follows a Pradolian woman and her new husband as they return to her homeland after living in America for the past five years. Rita S. Wasserman directs the production. Cast members include Julie Brinkman, Peter Carlton Brown, William Bono, Monica Buckley, Denika Hendrickson, Deryl Callyn, Hector Costa, Brad Corti, Giovanni Fickson, Carol Mullen, Roger Nelson, Anne Selcoe, Carolyn Sweeney, Wasserman, and Adam Walsh. Victoria Petrovich is the scenic designer, Cathy McFarland the costume designer, Alexandra Portone the lighting designer, and

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Aaron Kramer the sound designer. (Sm.)

Warren Theatre, UCSD, Friday, February 21 through March 1; Thursday through Saturday at 8:00 p.m., Friday, February 23 at 7:00 p.m.

THE EGOMANIACS
The "new-age improvisational trio" — former Hot Flashes Sheri Glaser and Maggie Gillette, along with recording artist Lawrence Pass — are performing for an extended run at the Marquis Gallery Theatre. The group combines improvisation and

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READER'S GUIDE TO THE THEATER

directs the production. Cast members include Bob Paschek, Jim Dineen, Dennis Turner, Barbara Duvall, Allen E. Yates, Cal Maus, Colette Gulliflow, Robert Harrington, and Gail Carver. Equus will run in repertory at the NCTT with *Woodstock*, which was written by Peter Shaffer's twin brother, Anthony. (Sm.)

FRONTIERS
San Diego State University presents a drama based on the book *Pioneer Women: Voices from the Kansas Frontier* by Joanna L. Stratton. The play, written by Valery Diermole, Doreen Dunn, Kathleen Gaffney, and Nancy Selin, spans the years 1840 to 1880 and examines the lives of women for whom lynching, catastrophes of nature, and the threat of Indian attacks were everyday occurrences. Margaret McKenney directs the production. Members of the cast include Susan Shaw, Kelli Marie Olmstead, Joy Mansfield, Helene Conner, Denise Boyd, Laura Gonzalez, Karl Nyhammer, and Carol Roberts. Marc Hanuk is the scenic designer. Den Conner is the lighting designer, and Patricia Wilson is the costume

designer. (Sm.)
Main Stage, Dramatic Arts Building, SDSU, through February 22, Thursday through Saturday at 8:00 p.m.

GASLIGHT
Patrick Hamilton's *Gaslight* is a classic of its genre: the low-key, behind-closed-doors, furry spider-at-your-throat thriller. The play cares little for mystery and glady reveals its secrets early on. Mr. Manningham killed Alice Berlow fifteen years ago, and is slowly driving his wife Bella insane, and is still looking for—love the name, love the name—the "Barlow Rubies." What the play wants to do, and does well, is to tell you, in his means are minimal and melodramatic. And a simple touch, like the ex-policeman accidentally leaving his hat on the chair, can fill the theater with an eerie chill. The Bowery Theatre has staged off this forty-five-year-old play which has been called *Angels Street* when performed in this country and has given it a first-class production. Although the play's narrative pace, especially in the expository scenes, is slow, the production's pace—directed well by Steve Pearson—is brisk overall. *Gaslight* is fun, while intricate escapism. But under Pearson's direction it also abounds in psychological and cultural subtleties. The play is set in the 1830s, and Bowery's production explores the

forms of mastery the Victorians are readily granted a married man. Even if she weren't being drugged and rendered insane, Bella's day-to-day humiliations (and those of Victorian women in general, the play suggests) would certainly be horror enough. Credit for this atmosphere—both sub- and surface—goes to Pearson and the Bowery's designers, many of whom have done their best work. Pearson also plays Manningham with the same understanding that characterizes the production as a whole. And while *Gaslight* may shine in its secrets freely, actress Robin Hunt, in an absolutely splendid performance as Bella, sustains a mystery all evening long. Like a nineteenth-century Ophelia, Hunt's compelling work is at once concrete and ethereal, a sleepwalker at the border between sanity and madness—or has Bella crossed over? Hunt communicates how much courage it would take for Bella to confront her husband. She also indicates that, as a tragic result of this confrontation, Bella's mental deterioration may now be complete. (Sm.)

BOWERY THEATRE
Bowery Theatre, through March 9, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

IOLANTHE
Reviewed this issue.
Casa del Prado Theatre, Balboa Park, through February 23, Friday and Saturday at 8:00 p.m. Matinee

Sunday at 2:30 p.m.

NO, NO, NANETTE
The Lawrence Welk Village Theatre is offering the popular musical (with music by Vincent Youmans and lyrics by Irving Caesar and Otto Harbach), which evokes the "carefree days of 1925" and which boasts such songs as "Good, Good, Good," "For Two," and "I Want to Be Happy." Rob Barron directs the production. Members of the cast include Carol Swerbach, Harold MacPherson, Jr., Maggie Montgomery, Beverly Ward, Jeffery Holland, Alan Bartley, Cynthia Ferrers, Barbara Carlton, Cheryl Beller, and Ginny Ames. (Sm.)
Lawrence Welk Village Theatre, through March 30, Tuesday and Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday at 1:45 p.m.

ON THE VERGE, OR THE GEOGRAPHY OF YEARNING
Eric Overmyer's fantasy play, currently at the Casula Center Centre Stage, is an absolutely silly drama that gets dumber as it goes along. In the most purple language imaginable, it tells the story of three Victorian women who, for unexplained reasons, can travel forward in time. Like Alice of Wonderland fame, they boldly go where no one has gone before, emerging finally in 1995, a year that, also for unexplained reasons, comes to represent a "brave new world" to

the women. The play does have some funny moments, but such instances are few, and there are too numerous to enumerate that as just, by the way, sounds like Overmyer's language, which throughout, has soaked too long in a maelstrom of cliché. Like women to a game of Trivial Pursuit, where the women discover briefly evokes memories of teenage-girl-drama. But little else. The play never reveals anything new about 1995, or female Victorian travelers, or us. And the overall giddiness of the enterprise, in which none of the parts are real, suggests that On the Verge was written as a Saturday morning TV cartoon for the preschoolers.

At the Old Globe, director Craig Noel and his cast and crew have made an honest effort to stage the play. But the production has been unable to solve, or even to mask, the script's many problems. The Old Globe Theatre is to be commended for staging new plays. Mounting a "work in progress" is every bit as risky as pounding around the Purple on an elephant. But the biggest problem with On the Verge is that it doesn't progress at all. It may move forward in time, but in actuality it goes nowhere. (Sm.)
Casula Center Centre Stage, Simon Edson Centre for the Performing Arts, through March 9, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

1776
The Lamb's Players Theatre opens its ninth season with the musical, by Peter Stone and Sherman Edwards, that takes place in the summer of 1776 in Philadelphia, where the Declaration of Independence was created. The musical, which has such songs as "Good, Good, Good," "For Two," and "I Want to Be Happy," Rob Barron directs the production. Members of the cast include: Phil Card, David Carmichael, Kerry Cederberg, David Heath, Robert Smyth, John A. Martin, Jeff Oles, Gayle Todd, Kurt Reichert, Tom Stephenson, and Rane Wild. Matt Buckley is the scenic designer. David Thayer is the lighting and sound designer, and Margaret Neuhoff is the costume designer. Wanda Thompson is the musical director. (Sm.)
Lamb's Players Theatre, through March 22, Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

TO GILLIAN ON HER 37TH BIRTHDAY
Candace Bland's warm and uplifting (and light) comedy is about overcoming the loss of a loved one, or "telling it" in the language of psychology. The play offers far-reaching insights into the human condition, and is a rare example of an enjoyable evening of theater. But to its credit, it also has a lot of buzz words. Thus, instead of the realistic of encounter groups, which depend on the play, the play gives its protagonist a magic mirror to make his peace with the departed and to rejoin the world. The secret is what would have been his wife Gillian's thirty-seventh birthday, had she not died in a boating accident two years before. Since then her husband David has dutifully recorded the passage of each day—the movements of the weather and the stars—but has kept her own life frozen in time. Gillian's birthday prompts members of his family, including Gillian's ghost, to do something about that.

Well directed by Joseph Herendy, the San Diego Repertory Theatre's production of this play avoids the extremes of sentimentality and excessive gloominess that he dominates in the script. Those most responsible for keeping an attack of the cutes at bay are Barbara Perry and James C. Pendergast, who play David's sister-in-law (a lonely psychiatrist) and her husband (a strange, lonely man who lives in a small apartment). Both are excellent, sharp and true. They keep the play sharp and the production alive. Repertory's William Altman, Kate Fink, and David Cash have a couple of daughter and her friend, the overall quality of the acting more than makes up for individual lapses. (Sm.)
San Diego Repertory Theatre, Sixth Avenue Playhouse, through March 16, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

A STREETCARNAMED DESIRE
The Lamplighters present Tennessee Williams' compelling drama about Blanche DuBois, who has been undermined her own life with romantic illusions and has thus caused herself to reject walking reality as best she can. When she goes to live with her sister (and her husband) in New Orleans, the pressures of her "normal" lives lead to a revelation of her tragic self-delusion. Pat Smith directs the production. (Sm.)
The Lamplighters, through February 23, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

SWEET CHARTY
The Fiesta Dinner Theatre presents the musical comedy—written by Neil Simon, with music composed by Cy Coleman—about the adventures of Charley Valentine, "the

girl who wanted to be loved." Frank Meyer directs the production. Robin Hudson is Charley. Other cast members include: James Diaz, Eugene Edwards, Jennifer Gonzalez, Terri Hunter, Peter Kuehn, David Mohr, Judy Hines, Gary Schroder, Alan Schuman, Howard Strickland, Chuck Swann, Laura Wilkins, and Kelle Wright. Judy Ann Banning is the choreographer. Mary Barrett is the scenic designer. Zora Dufour is the costume designer. Lela Miller is the lighting designer, and Herbert Hecht is the musical director. (Sm.)
Fiesta Dinner Theatre, Friday, February 21, through April 6, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.


WOODKID
The North County Community Theatre is staging the popular summer drama, by Anthony Shaffer. John Douglas directs the production. Members of the cast include Bob Paschek, Jim Dineen, Dennis Turner, Barbara Duvall, Allen E. Yates, Cal Maus, Colette Gulliflow, Robert Harrington, and Gail Carver. *Woodkid* will run in repertory at the NCTT with *Equus*, which was written by Peter Shaffer's twin brother, Peter. (Sm.)
North County Community Theatre, through March 16, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. Call the theatres, at 724-3421, for the specific dates of each show.

WINTER
The Palo Playhouse is staging Jack Heifner's comedy about the lives and times of three young women—at cheerleaders in 1963, sorority sisters in 1966, and veterans of an era in 1974. Anne Allen directs the production. Live Counsellor plays Kathy (74) (he never wanted to be a cheerleader). Peggy Schneider plays Joanne (I've always found it better not to think). And Susan Mann plays Mary, the rebel eager for freedom from small-town life. (Sm.)
Palo Playhouse, Friday, February 21, through March 16, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.


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North County Community Theatre, through March 16, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. Call the theatres, at 724-3421, for the specific dates of each show.

THE WIZ
The International Company of USIU is staging the musical—book by William F. Brown, music and lyrics by Charlie Smalls—based on L. Frank Baum's *The Wonderful Wizard of Oz*. The collaborators have turned the popular tale of Dorothy and the Wizard into "a fantasy for today" and have written music based on rock, gospel, and soul. David Larson directs the production. Carl Jablonski is the choreographer. (Sm.)
The Theatre in Old Town, Friday, February 21 through March 9, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Aquino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92188.

I may be dating myself (it works wonders on a lonely Friday night), but listening to the Pandoras reminds me of what the guys at my high school used to call "spider babes." These were tough-as-enamelled-nails chicks, whose uniforms consisted of brightly colored, tight-fitting, geometrically tailored clothes, pointy boots, white lipstick and gobs of black mascara, and a haphazard of ratted hair that fell about the usually gaunt faces like exploding protein fireworks. Spider babes usually hung around with the guys whose knuckles had grown in inverse proportion to their arrested mental development so that they very nearly scraped the ground. A taciturn lot, spider babes broke their cholerical silence to laugh only when it was at someone's expense. They traveled in packs, smoked cigarettes in the open, and to a good Catholic boy who had transferred (i.e., escaped) from an all-boys parochial school, they were scary as hell. In those days, of course, girls didn't form bands — they just danced in front of them. Had they been able to, however, I'm certain that a group of guitar-wielding spider babes would have sounded a lot like the Pandoras, a quartet of



PANDORAS

neo-archaisms from L.A., whose first album for the Santa Monica-based Rhino Records was released just last month. Formed a couple of years ago by vocalist/guitarist/songwriter Paula Pierce, the Pandoras have laid claim to that rock-strewn demilitarized zone that separates the punk genius of the Who's "I Can't Explain" from the garage bravura of the Cutaways' 1965 hit "Liar Liar." In fact, the first single from the Pandoras' new *Stop Pretending* — "In and Out of My Life in a Day" — sounds exactly like a hybrid of those two Sixties tunes. That single opens the new album with a tooth-cracking crunch, but unlike a lot of albums that put the

grabber up front, *Stop Pretending* is an entire mouthful of rock candy. The songs are simple garage-rock, the instrumentation features the venerable line-up of guitar, organ, bass, and drums, and the production makes no attempt to mask the scabbed raucousness of a female gang that could clear the hallways with a collective glance. But even though the Pandoras will probably be lumped in with other exponents of L.A.'s neopunkedelic, "paisley underground" scene, and while they may suffer the indignity of being pets of girl-rock patron and radio personality Rodney Bingenheimer of L.A.'s KROQ (talk about arrested

development), the Pandoras are much more than just the latest 'band to make news because they wear skirts instead of Levis. There's an insurgent snap in the Pandoras' execution of this new-garage material that marks them as the genuine article rather than as the frontpiece of some disgruntled music-ite operative's lecherous scam. Pierce is this year's answer to Christine Hynde in the motorcycle-mama pageant, her graphite-lined lips releasing a wildcat yowl every few measures to punctuate a snarling vocal delivery. She's no slouch on the guitar, either, and easily holds her own with any of the male power-strummers I've heard on the garage scene. But

this isn't just Paula and some pals. Keyboardist Melanie Vammen, bassist Kim Shattuck, and drummer Karen Blankfeld capture the twanking energy of the best garage in a way that makes the familiar chord changes sound downright revelatory. As a group, the Pandoras prove that garage doesn't have to be wet-tissue sloppy to be raw, and the punch they deliver with a tight, four-fingered fist not only precludes their sounding camp, it also threatens to break through the restrictive walls of the garage subculture. If this were the Sixties, the Pandoras would be good enough to muscle their way into the private club whose all-male membership included the Music Machine, the Shadows of Knight, and the Candelas — bands who helped define the garage prototype (and whose best music also is available from the Rhino catalogue). But this is the liberated Eighties, and the Pandoras likely will be forced by circumstances to duke it out with other all-girl bands who have fought their way to the front in recent years. Judging from *Stop Pretending*, it won't be much of a match. Compared to the Pandoras, the now-defunct Go-Go's were preening debutantes; the Bangles are docile folk-rockers; and even the lovably zany-vaunchy Screamin' Sirens are a kind of musical Marx Sisters. This band is more like a mature Runaways, only with the talent to back up their

smirking street-smarts. In other words, they can play. This week the Pandoras will headline a terrific quadruple-bill that will bring the neopunkedelic *Things*, San Diego's own *Full-Time Hearts*, and the *Untold Fables* to UCSD's Triton Pub on Saturday night. Another promising show will feature a band that recently has seemed like the dark horse in the race to the top that has several American roots-rock bands at full gallop. These days seemingly every band that has a country-ish or rockabilly tune on its song list calls itself a roots-rock band. But show me an outfit that advertises its commitment to American music on its collective sleeve, and I'll show you a band that read about

early rock and roll, blues, and country forms in a magazine. The best roots-rockers are not easily distinguishable from other contemporary rock and rollers. Such groups as the Beat Farmers, Jason and the Scorchers, Lone Justice, and the Long Ryders sound as current as top water while drawing on traditions that run as deep as a prairie well. And the discerning listener can easily separate the real item from numerous Made-in-Taiwan imitations. The most authentic American rock is so inextricably married to raw country and folk styles that you can't pry them apart. That's why the Long Ryders' music rings true. The band stands like a traffic cop at the crossroads where various

indigenous American forms intersect. Now turning this way, now that, the band directs the listener to its influences without abandoning its central position. If you listen to the group's *Native Sons and State of Our Union* albums, you'll hear what sounds like a well rounded rock and roll band, and that's the point. In the Long Ryders' songs you don't so much hear as feel the sort of folk that inspired the original Byrds, the kind of country that spawned the Flying Burrito Brothers, and the pumping riverboat rock that churned through Creedence Clearwater Revival's best work. In other words, you get the type of rock and roll in which the most familiar elements of American music sacrifice their

identities to the cause of a group effort. This Sunday the L.A. band will be joined by another Big Orange sensation, the *Unforgiven*, and *Broken Homes* for a concert at the Bacchanal. In other concerts this week, the *Blasters* and *Preston Smith and the Crocodiles* will be at the Belly Up Tavern tonight, Thursday, while *Street Pajama* continues a stint at Monk's in Mission Valley that will conclude on Saturday. This band out of Tucson, Arizona, won an album-of-the-year award from an Arizona magazine for its third independent release, *Beast de Resistance*. I can understand why. *Street Pajama* had emerged in either of those cities instead of in Tucson — this band would be

around a thick bicep of dance-rock in a way that ranks with the best such efforts. Female vocalist Merle Harmon's singing springs to and fro in this colorful rock garden with a leonine grace, while crisp musicianship on the parts of keyboardist Lamont Arthur, bassist Jeff Masterson, drummer Jerome Kimes, and guitarist Wiley King proves that technical competence does not inhibit feeling or spontaneity. There isn't a weak cut on the five-song EP, and something tells me that if *Beast de Resistance* had been released in New York or Los Angeles — and if *Street Pajama* had emerged in either of those cities instead of in Tucson — this band would be

(continued on page 16)

RONNIE MONTROSE

in concert

Playing tunes from his new album Tuesday, February 25 at the Bacchanal 8022 Clairemont Mesa Blvd.

Doors open at 7 pm One show only Tickets in advance at the Bacchanal and all Telecast outlets

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L.A.

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THE LONG RYDERS

and special guests the UNFORGIVEN and Broken Homes

Sunday • February 23 **Bacchanal** 8022 Clairemont Mesa Blvd. Tickets available at Bacchanal & all Telecast outlets For phone orders call 268-9686, for information call 560-8022

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CELEBRATE FAHN & SILVA'S 6TH ANNIVERSARY AT THE DEAD MAN'S PARTY

FRIDAY, FEBRUARY 28 - 7:30 PM **DEL MAR FAIRGROUNDS** O'BRIEN PAVILION

BAND WILL PERFORM PROMPTLY AT 7:30 PM TICKETS AVAILABLE AT ALL TICKETMASTER OUTLETS. FOR MORE INFORMATION: 483-6339

WITH SPECIAL GUEST **MARCH 23-7:30 PM** **SAN DIEGO SPORTS ARENA**

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PRODUCED BY FAHN & SILVA PRESENTS IN CONJUNCTION WITH THE DEL MAR FAIR ASSOCIATION

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Tickets available at Belly Up & Ticketmaster

The long awaited return of
THE BLASTERS
with guests
PRESTON SMITH & THE CROCODILES

Friday, February 21 9:15 pm

Nostalgic Rock & Roll with
THE FABULOUS MAR DELS

Saturday, February 22 9:15 pm

America's Best
THE BEAT FARMERS

with special guests
Giffin Recording Artists
LITTLE AMERICA

Sunday, February 23 9 pm

Rockin' Rhythmic Blues
THE PALADINS
with special guests
Hollywood Pats and Junior Watson

Monday, February 24 9 pm
Nostalgic Rock & Roll
THE MAR DELS

Tuesday, February 25 9:30 pm
Nostalgic Rock & Roll
INTERNATIONAL REGGAE ALL-STAR

Wednesday, February 26 9 pm
"World Music"
THE BONE DADDYS

Coming: Thursday, February 27 9:30 pm
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10 men up a minute!
JACK MACK & THE HEART ATTACK

Coming:
Friday, February 28 — **PRESTON SMITH & THE CROCODILES**
Saturday, March 1 — **BILLY YERA & THE BEATERS**
Thursday, March 6 — **NORTON BUFFALO**
Sunday, March 9 — **KENNY RANKIN**
Wednesday, March 12 — **ASLEEP AT THE WHEEL**
Thursday, March 13 — **LIVINGSTON TAYLOR**
Friday, March 14 — **JOHNNY VAN ZANT**
Saturday, March 15 — **BUFFALO SPRINGFIELD REVISITED**
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(continued from page 15)

much better known.

And speaking again of roots-rock, the Beat Farmers will team with the Unforgiven for a gig at SDSU's Backdoor on Friday night, while former Plimsoulers Peter Case and Victoria Williams headline a show at the Spirit that includes Gary Heffern and Friends, the Outriders, P.S. Your Cat Is Dead, and Stormy Summer. The other Saturday night show brings Legal Weapon, Frightwig, Black Tango, and Dave's Brother Phil to the Spirit. The week closes with hard-rock guitarist Bonnie Montrose at the Bacchanal on Tuesday night.

The Blasters and Preston Smith and the Crocodiles Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Street Pajamas: Monk's, tonight, Thursday, through Saturday, 22, call for time, 10475 San Diego Mission Road, Mission Valley, 563-0460.

The Beat Farmers and the Unforgiven: SDSU's Backdoor, Friday, February 21, 9 p.m., Artec Center, San Diego State University campus, 265-6562.

Peter Case and Victoria Williams, Gary Heffern and Friends, the Outriders, P.S. Your Cat Is Dead, and Stormy Summer: Spirit, Friday, February 21, 9 p.m., 1130 Buena Vista, 276-3993.

Elvis Excitement with Aaron Heart and Memphis Gold: Little La Vegas, Friday, February 21, call for time, 1770 Palm Avenue, Imperial Beach, 424-3754 or 424-3755.

The Pandoras, the Things, the Tuffable Hearts, and the United Fabians: Triton Pub, Saturday, February 22, 7 p.m., Student Center on the UCSD campus, Gilman Drive at La Jolla Shores Drive, La Jolla, 452-4090.

Legal Weapon, Frightwig, Black Tango, and Dave's Brother Phil: Spirit, Saturday, February 22, 9 p.m., 1130 Buena Vista, 276-3993.

The Long Riders, the Unforgiven, and Broken Homes: Bacchanal, Sunday, February 23, 8 p.m., 9022 Clairemont Mesa Boulevard, 560-8022.

Bonnie Montrose: Bacchanal, Tuesday, February 25, 8 p.m., 9022 Clairemont Mesa Boulevard, 560-8022.

Oingo Boingo: O'Brien Pavilion, Friday, February 26, 7:30 p.m., Del Mar Fairgrounds, 15 at Via de la Valle, Del Mar, 483-6339.

Egberto Gismonti and Nando Carrera: UCSD's Mandeville Auditorium, Friday, February 26, 8 p.m., UCSD campus, La Jolla, 452-4090.

The George Keas Ensemble: Words and Music Bookstore, Saturday, March 1, 8 p.m., 2806 Fourth Avenue, Upland, 258-4011.

Billy Vera and the Beaters: Belly Up Tavern, March 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Angry Ramonettes and Rae Zebra: Jackie Robinson YMCA, Saturday, March 1, call for time, 151 North Forty-fifth Street, 264-0144.

Grandmaster Flash: SDSU's Montezuma Hall, Sunday, March 2, 8 p.m., Artec Center, San Diego State University campus, 265-6562.

The Jimmy Corson Trio with Sharon Andrews: San Diego City College Theatre, Tuesday, March 4,

CULTURAL ARTS BOARD
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FRIDAY, FEBRUARY 21 — BACKDOOR — 9:00 PM
9IX welcomes
BEAT FARMERS

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THE UNFORGIVEN

SUNDAY, FEBRUARY 23 — SMITH RECITAL HALL — 7:00 PM
TAMARA LORING
harpist

MONDAY, FEBRUARY 25 — SCRIPPS COTTAGE — 12 NOON
KARL CANFIELD
fute and recorder

TUESDAY, FEBRUARY 25 — MONTY'S DEN — 8:00 PM
COMEDY NIGHT
with three professional headliners

SUNDAY, MARCH 2 — MONTEZUMA HALL — 8:00 PM
GRANDMASTER FLASH

FRIDAY, MARCH 7 — BACKDOOR — 9:00 PM
STRANGE DAZE
"A Tribute to The Doors"

SUNDAY, MARCH 16 — MONTEZUMA HALL — 8:00 PM
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8 p.m., Fourteenth Avenue and C Street, downtown, 230-2481.

Norton Buffalo: Belly Up Tavern, Thursday, March 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Strange Daze — A Tribute to the Doors: SDSU's Backdoor, Friday, March 7, 9 p.m., Artec Center, San Diego State University campus, 265-6562.

Broken Bones, Peter and the Test-tube Babies, Manifest Destiny, and Dick's Army: Jackie Robinson YMCA, Saturday, March 8, 8 p.m., 151 Forty-fifth Street, 265-9947.

Talk Back and the Rave-Ups: Belly Up Tavern, Saturday, March 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

The Romantics: Belly Up Tavern, Wednesday, March 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Boys of the Laugh: La Paloma Theatre, Thursday, March 13, 7:30 p.m., First and D streets, Encinitas, 436-4030.

Aleph at the Wheel: Belly Up Tavern, Thursday, March 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Stryper and Chalice: California Theatre, Friday, March 14, 8 p.m., 1122 Fourth Avenue, downtown, 483-6339.

Golden Boys of Bandstand: featuring Frankie Avalon, Fabian, and Bobby Rydell: Civic Theatre, Friday, April 4, 8 p.m., 202 C Street, downtown, 236-6510.

Dianna Warwick: Civic Theatre, Thursday, April 10, 7:30 p.m., 202 C Street, downtown, 236-6510.

Club listings are compiled by Ron Arntsen. If you wish to be included, please call 265-5082. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Bar-X Ranch House, 119 East Broadway Vista, 724-6510: The Blue Canyon Band, country and oldies, Friday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: The Blasters, American roots rock, Thursday; The Mar Dels, vintage rock, Friday; the Beat Farmers, American roots rock, rockabilly, and country rock, and Little America, rock, Saturday; the Paladins, rock and rhythm and blues, and Hollywood Pats and Junior Watson, blues and rhythm and blues, Sunday; the Mar Dels, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; the Boredaddys, calypso, ska, rhythm and blues, reggae, and blues, Wednesday.

Afternoon concerts 5:30-8 p.m.: The Chicago Six, Disraeli jazz, Friday; Tobacco Road, vintage jazz and boogie-woogie, Wednesday.

Bookworms/Panthers: Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-3735: Tim Finkler, jazz piano, 8 p.m., Friday.

Reverell's Back Room, 2677 Vista Way, Oceanside, 721-5400: Midnight Delight, contemporary, Sunday through Saturday; The Slim Pines and the North County All-Stars, rock, jazz, rhythm and blues, and contemporary, Sunday and Monday.

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231: Peggy Shannon, folk, Saturday; Rebecca Roberts, classical guitar, Sunday brunch, Dan Liberlino, classical and jazz guitar, Sunday evening.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0960: New Country, country, Wednesday through Sunday; Outlaw Country, country, Monday and Tuesday.

El Comal, 12845 Pinoy Road, Poway, 486-1010: Tim Carmel, contemporary, Wednesday through Saturday.

Firestone Lounge, 429 West Washington, Escondido, 745-1931: Robb Harris, rock, Thursday through Saturday; the Reflections, rock, Wednesday.

The Flying Bridges, 180 North

LEHR'S GREENHOUSE

TONIGHT
Thursday, February 20
WGB-FM 101 NIGHT
with guest VJ Mike Berger
Drink specials & surprises — \$1.25 Vodka drinks
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Friday, February 21
JAZZ HAPPY HOUR
With guest host Art Good • 5:00-7:30 pm
Complimentary hors d'oeuvres
984 Champagne & Chablis

featuring
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Friday & Saturday February 21 & 22
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Two bands • Two dance floors
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SUNDAY
Sunday, February 23 • 11:00 am-1:30 pm
CAJUN BUFFET BRUNCH & LIVE JAZZ
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In Lehr's cabaret
THE BRUCE CAMERON JAZZ ENSEMBLE
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MONDAY
Monday, February 24
THE BRUCE CAMERON JAZZ ENSEMBLE

TUESDAY
Tuesday, February 25
NURSES' NIGHT
Hospital employees admitted free

WEDNESDAY
Wednesday, February 26
CAMPUS NIGHT
Free admission with student I.D.

THURSDAY
Thursday, February 27
CABARET DRINK SPECIALS
Thursdays-Vodka drinks \$1.25
Sundays-Margaritas \$1.25
Tuesdays-Tequila drinks \$1.25
Wednesdays-Iced Tea \$1.25

2828 Camino del Rio South, Mission Valley, 299-2828

Hill Street, Oceanside, 722-1904: Don Tension, country and contemporary, Monday through Saturday with Karen Kennedy's Wednesday through Saturday.

Haak Fogarty's, 245 West El Norte, Escondido, 743-9141: Dan Livingston, country, rhythm and blues, and contemporary, Friday and Saturday.

Olney's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420: Gil and Linda, contemporary, Tuesday through

Saturday, live music, Monday, call club for information.

Henry's, 264 Elm Street, Carlsbad, 729-9244: Tony Sorci and Co., contemporary, Tuesday through Saturday, the Belar Bros, vintage rock, Sunday and Monday.

Hotel Escondido, Scott's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Bones, rudies and contemporary, Wednesday through Sunday; Double Trouble, contemporary, Monday and Tuesday.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633: Mike Stone, adult rock, Thursday through Saturday, live music, Wednesday, call club for information.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Chrystal Wings, rock, Friday and Saturday.

Hunter's Inn, 9650 Carmel Mountain Road, Los Peñasquitos, 578-3762: Swanly Modes,

contemporary, Tuesday through Saturday.

Irishman's Own, 656 First Street, Encinitas, 944-0233: Sean McKivier, Irish and contemporary, Thursday through Saturday, with Barbara McCarty, Thursday and Paul Dunn, Friday and Saturday; the Paradise Street Band, Irish music, Sunday.

Japanese Restaurant Yae, 11616 Iberia Place, Rancho Bernardo Town Center, Rancho Bernardo, 485-0399: Larry Moore,

contemporary, soft pop, and jazz on the piano, 5:30-9:45 p.m., Friday and Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Chuck Showalter, contemporary, Thursday through Saturday; Rockola, Beatles music, oodies, and contemporary rock, Wednesday.

Kypling's, 927 First Street (in the Lumberyard Shopping Mall), Encinitas, 942-8181: Live music, nightly, call club for information.

La Dupatis, 340 West Grand, Escondido, 742-8282: Ramona, Latin music, Friday through Saturday; Mrs. Latin music, Wednesday, The Martini Tapatio perform Friday through Saturday beginning at 7 p.m.

Lee's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Hot Shot with Ben Bell, country, Wednesday through Sunday; the Fairbrook Band, country, Monday and Tuesday; Free chugging lessons, Monday and country dance lessons Tuesday through Thursday.

Lee's Blanchard, 16236 San Diego Road (in the Fairbanks Plaza Village Shopping Center), Rancho Santa Fe, 756-3058: The Bruce Cameron Ensemble featuring Elliot Lawrence, jazz, Thursday through Saturday.

Les 1963 East Valley Parkway,

Escondido, 746-7038: Red Checkers, country, Tuesday through Saturday.

McCabe's, 1145 South Tremont, Oceanside, 439-6646: Live music, Thursday through Saturday, call club for information.

Mike Flew, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday.

Mira Max, 815 North Hill Street, Oceanside, 439-6711: Cabbie with Judy Ames, contemporary, Tuesday through Saturday.

Mission Inn, 502 East Mission, San Marcos, 471-2039: The Belar Bros, vintage rock, Friday and Saturday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-3474: The Bob Houck Duo,

contemporary, Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: The Rick Carlson Duo, contemporary, Thursday through Saturday.

The Normandy, 215 North Hill Street, Escondido, 722-4721: The Edge, rock, Thursday through Saturday; the NYX, rock, Sunday through Tuesday; Firewell, rock, Wednesday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193: North Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-6614: Scarlet, rock, Thursday; Notice to Appear, rock, Friday Saturday and Wednesday; the Thompson Brothers, rock, Sunday; New

Shoes, jazz, Monday and Tuesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Eno and Jenna, traditional American music, 7:30 p.m., Thursday; Danny Carlsban and Robby Peirce, Irish, Scottish, and American music, 7 and 9 p.m., Friday; Carla Schick, folk instrumental, and Penny and Tipora, Gypsy and Celtic music, 7 and 9 p.m., Saturday; the Whiskey-Baja Band with Brian Connolly, traditional Irish music and Ains, 7 p.m., Sunday; Old Time Hot Night, Tuesday, Kate O'Malley, contemporary and traditional folk songs, 7:30 p.m., Wednesday; Sunday Brunch Concert, Catherine Espinoza, harp.

Pan Seep Anderson's, 850 Palomar Airport Road, Carlsbad, 438-0890: Live jazz, call club for days and times.

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

Ralph and Eddie's, 290 Grand Avenue, Carlsbad, 729-2989: Five Steps West, country rock and rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Gina Eckelme and Jinx, contemporary, Tuesday through Sunday; the Red Crest Band, oodies music, Monday.

The Red Couch Inn, 135 North Pine, Escondido, 743-9796: The Agents, rock, Thursday through Saturday; the Rhythm Method, rock, Sunday and Monday; Cabot, rock, Tuesday and Wednesday.

Red Dog Saloon, Valley Fort Restaurant, 3757 South Mission Road, Fallbrook, 229-4757.



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This Sunday, February 23

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Restaurant & Club employees this is your night
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MONDAY, FEBRUARY 24
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ELIA RUTH MOORE 8:30-midnight

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- * Talent Search with Cash Prizes...\$125, \$75 or \$50 and a chance to enter the Grand Prize Finals
- * Winners based on audience response
- * Seeking the Best: Comedians, Dancers, Jugglers, Magicians, Single or Duo Musicians & Singers (Dream Maker music systems available as back up)
- * Sign up any evening or call for information
- * Local Talent Agents have been notified of this contest and may be present.

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TUESDAY EVENINGS
Dance to the original sounds of Crystal T's.
Dance contest at 10:30 p.m.

Nightclub Survival
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Instruction by Michael Kiehm, Starlight Dance Studio.
Dance lessons begin at 7:00 p.m.

Crystal T's Emporium

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MONDAYS 10:00 p.m.

Be the lead singer of your favorite group and win Cash Prizes...\$50, \$25 or dinner for two and a chance to enter the Grand Prize Finals.
Winners determined by audience response.
Call evenings for details.

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WEDNESDAY EVENINGS
Bid for the best buys on fashionable women's attire.
Two shows - 10 and 11 p.m.

Crystal T's Emporium

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Ricochet, country and country rock. Thursday through Saturday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar 481-9686. Red Lane, country and rock. Friday and Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-7792. Ranch Party. Blues, Thursday; the Crescendos, band dance music, 8-12 p.m., Friday and Saturday; and 7 a.m., Sunday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090. Alaska, country. Wednesday, Friday, and Saturday.

Trepper Room, 1270 Main Street, Ramona, 789-3755. Live music, Friday and Saturday; call club for information.

Tequila Plata, 3296 Mission Avenue, Oceanside, 757-7757. The Echoes, rock. Thursday through Saturday; the Models, rock. Wednesday.

That Place Place, 2622 El Camino Real, Carlsbad, 434-3171. Live blues/country music, Saturday; call club for information.

Triple S Steak House, 1740 East Vista Way, Vista, 726-6770. The Texas Band, country, Friday and Saturday.

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach, 481-0747. Mel Hallam, classical guitar. Thursday through

Saturday evenings and Sunday and Sunday lunch hours.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466. New Rich, variety. Thursday; Steppin' Out, country and contemporary rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Miss D'Meanor, rock. Thursday through Saturday; live rock, Wednesday; call club for information.

Whiskey Creek, 14240 Honey Road, Poway, 748-7531. Jerry Bae and a Touch of Country, country. Tuesday through Saturday; clogging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Plaza, 1260 West Valley Parkway, Escondido, 745-8640. Frances, rock. Tuesday through Saturday; Street Choir, rock, Sunday and Monday; Iso Facts, rock, Tuesday and Wednesday.

Wooden Nickel, 12303 Pecos Road, Poway, 748-6364. Ron Morin, country. Wednesday and Thursday.

Beaches
Atlantic, 2595 Ingraham Street, Mission Bay, 226-3892. Jesse Davis, contemporary. Tuesday

through Saturday; Hollis Gentry and Fattburger, jazz, Sunday and Monday.

"Babie Bella", at the dock, Babie Hotel, 998 West Mission Bay Drive, Mission Bay, 448-0551. Main Street, contemporary music for dancing, Friday and Saturday.

Babie Hotel, 998 West Mission Bay Drive, Mission Bay, 448-0551. The Clue, rock. Tuesday through Saturday; Chestnut's Jazz Quartet, jazz, Sunday. Piano bar. Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday; Phil Beeher plays classical and variety music during the Sunday brunch.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. The Truth, rock, Friday and Saturday.

Cafe on the Bay, 2211 Pacific Beach Drive (in Campland), Pacific Beach, 272-8239. Richard Slater, classical guitar. Sunday brunch.

Carlos Murphy's, 1300 La Jolla Village Drive, La Jolla, 457-4170. Xpresso, contemporary. Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Sunday through Tuesday; the Hypnotic Revue with Marshall Silver, hypnotist, 8:30 and 10:30 p.m., Wednesday.

Carlos Murphy's, 1904 Quivira Way, Quivira Basin, 226-3892. Jesse Davis, contemporary. Tuesday

through Saturday; Hollis Gentry and Fattburger, jazz, Sunday and Monday.

"Babie Bella", at the dock, Babie Hotel, 998 West Mission Bay Drive, Mission Bay, 448-0551. Main Street, contemporary music for dancing, Friday and Saturday.

Babie Hotel, 998 West Mission Bay Drive, Mission Bay, 448-0551. The Clue, rock. Tuesday through Saturday; Chestnut's Jazz Quartet, jazz, Sunday. Piano bar. Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday; Phil Beeher plays classical and variety music during the Sunday brunch.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. The Truth, rock, Friday and Saturday.

Cafe on the Bay, 2211 Pacific Beach Drive (in Campland), Pacific Beach, 272-8239. Richard Slater, classical guitar. Sunday brunch.

Carlos Murphy's, 1300 La Jolla Village Drive, La Jolla, 457-4170. Xpresso, contemporary. Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Sunday through Tuesday; the Hypnotic Revue with Marshall Silver, hypnotist, 8:30 and 10:30 p.m., Wednesday.

Carlos Murphy's, 1904 Quivira Way, Quivira Basin, 226-3892. Jesse Davis, contemporary. Tuesday

through Saturday; Hollis Gentry and Fattburger, jazz, Sunday and Monday.

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Atop the Summer House Inn, La Jolla

Clario's
Bar & Restaurant
presents the legendary

PAPA JOHN CREACH
Through February 23, Thursday through Sunday 9:00 pm.
2-drink minimum.

Monday through Wednesday 8:00 pm - 12:00 am
THE THEN AND NOW TRIO
Formerly Rapmaster Ronnie Banz
DANCING

Starting February 26
PETER SPRAGUE ENSEMBLE
with RON SATTERFIELD
MIKE GARSON & FREEFLIGHT

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Drum voices 24; Bass, snare;
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cymbals; claps; cowbell; 8 user
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Cassette In & Out; Metronome Out;
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4382 Mission Boulevard, Pacific Beach 270-3220
Daily 10 am-2 am

FOUR EYES Thursday-Saturday
THE REFLECTORS Sunday-Monday

PRIVATE DOMAIN Tuesday
BLOOD BRUCE BAND Blues & Boogie every Sunday 4-7 pm
featuring Johnny Vito on the Sax

Tonight, February 20, and every Thursday 5-8 pm
OUTDOOR BBQ
T-Bone steak (cooked to order), com-on-the-cob, baked potato, all for only \$6.50.
Enjoy all of this on our outdoor deck.

FRIDAYS ARE DOLLAR DAZE
Any drink in the house \$1.00 6-8 pm
Tacos and chips with salsa also a buck.
Regular menu also served.

Chuck's STEAK House
La Jolla's Finest Jazz
featuring the great sounds of

NEW SHOOZ
Wednesday & Thursday, 8 pm - 12 am
Friday & Saturday, 9 pm - 12 am
No cover charge

Every Sunday night - Jazz
Joe Marillo Quartet
Coming in March - Street Players

Lunch: Monday-Friday 11:30 am - 2:30 pm
with daily seafood specials
Dinner: 5:00 - 11:30 pm. La Jolla's finest steaks,
prime rib and seafood
Happy Hour: 4:00 - 6:00 pm, Monday-Friday

Reservations suggested
1250 Prospect Street (McKellar Plaza) • La Jolla • 454-5325

PARK PLACE LIVE ROCK 7 NIGHTS

HEROES
Now through February 22

"BEST OF COMEDY" EVERY THURSDAY
10:00 pm, and midnight
Tonight direct from L.A.—Jack Marion

Every Friday—**KGB** Night with Jim McInnes
Fun • Games • Prizes

Sunday & Monday—Dance to **Street Pajama**
Dr. Downs (hypnotist) is back, February 24
1280 Fletcher Parkway, El Cajon • 448-7473

JOIN THE FUN

Oh! Ridge
Tuesdays through Saturdays, 9 pm-1 am

DOCK MASTERS
in the Shelter Island
Marina Inn 223-2572

BONITA RESTAURANT
Presents rock & roll with

Avorones
February 21, 22 & 26

Thursday, February 20
THE BLONDE BRUCE BAND
Coming March 5
BOLTON DALLAS

• Puerto Nuevo lobster-style dinners, served daily
• Fresh fish, seafood, chicken, steaks
• Sunday champagne buffet brunch
• Open daily for lunch and dinner
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Coupon good for \$1.00 off all dinners
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DANCING
Now appearing
2 week special
AUTOMATICS
Thursday-Saturday, Feb. 20-22
Sunday-Saturday, Feb. 23-Mar.

SPECIALS
DRINK SPECIALS NIGHTLY

ORIGINAL MUSIC SHOWCASE
Coming soon
Tuesdays
4:30-8:00 pm
Starts Tuesday, Feb. 25

HAPPY HOUR
Drink specials
Incredible buffet after work 4:30-8:00 pm

Thursday through Saturday

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666. Scat, rock, Thursday through Saturday.

Carriage House, 7415 Balboa Avenue, Claremont. 278-2597. Heavy funk, contemporary, Friday and Saturday.

Cosmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 591-7131. Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday.

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

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley. 291-5720. Heart and Soul, contemporary, Tuesday through Saturday.

Islands Lounge, Hanaei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101. The California Transfer, contemporary, Tuesday through Saturday; Bobby O'Day, contemporary, Sunday and Monday.

King Luis Inn, 5125 Linda Vista Road, Linda Vista. 291-4279. The Bobby Gordon Trio, jazz, Friday and Saturday.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley. 298-6281. L.A. rock, Wednesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828. Ipo Pacht, rock, Thursday through Saturday, with the Reflectors, rock, Friday and Saturday; the Reflectors, rock, Sunday; Europa, music video presentation, Monday; Circles, rock, Tuesday and Wednesday; Hollis Gentry and Patti Patter play jazz during the Friday happy hour and Sunday brunch.

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060. Street Pajama, contemporary, Thursday through Saturday; the Mar Dela, vintage rock, Wednesday.

The Moonflow, 4615 Claremont Drive, Claremont. 273-1022. Passage, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730. The Precinctors, rock, Thursday through Saturday; Scat-rock, Sunday and Monday; the Force, rock, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873. Pro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131. Passion, contemporary, Tuesday through Saturday; Dining Room, Kathy

Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Claremont Mesa Boulevard, 277-3217. The Rosie Trio, contemporary, Thursday through Saturday.

Springfield Wagon Works, 5255 Kearney Villa Road, Kearney Mesa. 565-2272. Jo Theano, piano bar, Wednesday through Saturday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley. 298-0511. Coral Room: The Four of Us, swing and group vocals, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Speakeasy, 8379 Mira Mesa Boulevard, Mira Mesa. 566-0907. Live music, Thursday through Saturday, call club for information.

Spirit, 1130 Buena Vista Avenue, Bay Park. 276-3993. Saigon Allot, rock, Side FX, rock, and Marty; rock, Thursday; Peter Case and Victoria, rock, Gary Heffern, rock, the Outriders, rock, PS Your Cat Is Dead, rock, and Stormy Summer, jazz-blues fusion, Friday; Frighthead, rock, Legal Weapon, rock, Black Tanga, rock, and

Dave's Brother Phil, rock, Saturday; Jim Call and Zo-Moier host ambient industrial avant-noise music night, Tuesday; Kimbas Ohi, rock, Attack Weapon, rock, and Segae, rock, Wednesday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley. 298-0511. Coral Room: The Four of Us, swing and group vocals, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461. Live music, Thursday, call club for information; the Blonde Bruce Band, blues and rhythm and blues, Friday and Saturday; Paradise Greg Glover and Karol Kipri, keyboards and vocals performing everything from

standards to contemporary, Sunday and Monday; Scat, rock, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge. 280-9944. First Effort, contemporary, Thursday through Saturday; Dusty Best, contemporary, Sunday through Wednesday.

The Wellhouse, 10789 Tierrasanta. 560-6677. Ray and Laine Cornea with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday; Jo Theano, piano variety, Sunday; Ray and Laine Cornea with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Tuesday through Wednesday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-9262. Steve Coran, country, Tuesday through Saturday; Hawire, country, Sunday and Monday.

Your Palace, 32282 Governor Drive, University City. 453-4444. Jimmy Corcoran with vocalists Sharon Andrews, jazz, Thursday through Saturday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779. Lounge: Stu Shames, jazz piano, 6-8 p.m., Tuesday through Thursday; Dining Room: Norel, harpist, plays Thursday through Saturday evenings during dinner.

Anthony's Harborside, 1350 North Harbor Drive, San Diego. 232-6358. Bogart, contemporary, Tuesday through Saturday; Ella, Both Pigeon, jazz and blues, Tuesday.

Arter Bowl, Timpone Room. 4356 Thierbach Street, North Park. 283-3133. Sandi and the Classics '85, contemporary, Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673. Frank Dexter, contemporary, Tuesday through Saturday.

Book and Candle, 1250 Sixth Avenue, downtown. 699-6800. Richard Slater, classical guitarist, Saturday evening.

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 682-3370. Bob Hart, classical piano, Wednesday, Thursday, and Sunday brunch, and performing jazz with Third Floor late Friday night. Dand and Francesca Savage and Friends, classical viola duets, Friday and Saturday.

Cafe del Rey Morn, 1549 El Prado, Balboa Park. 234-8511. Willie Fabel, piano variety, Wednesday through Saturday and Sunday afternoon; Keith Lambart, piano variety, Tuesday.

Cafe Vienna, 3619 College Avenue. 265-1446. Roland Klotz,

either music, Friday and Saturday; Johnnie B., accompaniment music, along, Wednesday, Thursday, and Sunday.

The Coe-Coe Club, 4383 University Avenue. 283-8213. Johnathan the Texas Flash, honoring variety requests, Friday and Saturday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 233-5572. Chet Hodge, comedy and music, Tuesday through Saturday.

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

Drowsy Maggie's, Thirtieth and University, North Park. 238-8584. Mary Adams and Stu Shames, jazz standards on harp and piano, Thursday; Albo Platenica (Mary Sal Platenica), singer, Barbara Albo, dancer, and Poco Benita, guitar, flamenco music and dance, Friday; the Paradise Street Band, Irish

music, Saturday; Zimmo, Klemer, dance music from Eastern Europe, Sunday; Old Time Host Night, Monday; Cathy Curtis, guitarist, songwriter, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest. 295-6282. Eddie Gold, show tunes and contemporary music on the piano, Thursday through Saturday; Christie Rickert, contemporary and torch music, Sunday and Monday; Barbara Casler, contemporary, Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-6866. Harvey and the 52nd Street Jaz, jazz, Thursday through Saturday.

Hamburgers! 1010 Wallace Street, Old Town on the Razor del Mundo. 295-6584. Charlie Weiss, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861. The

Tuesday
VERTIGO
Club Mix
February 25, 1986
9 pm
140 S. Sierra Ave., San Marcos Beach


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Friday & Saturday Rock 'N' Roll


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Britton Street Lights
Side FX Chalice
Call 466-9997 for info.
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Traditional Japanese Restaurant
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Saturdays & Sundays
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Dinner 235-5144 • Music 232-1733
Valet parking



BORN CROSS-EYED
Dance Concert
Featuring music of
THE GRATEFUL DEAD
WEDNESDAY, FEBRUARY 22
8:30 PM
\$4 admission
Take 15 to La Jolla Village Drive. Go west to Torrey Pines Rd. Turn right into parking lot, west end down the road to Chit Cafe.
ALL AGES WELCOME


JAZZ IN THE VALLEY
We're back in '86 with no cover charge
MOST VALUABLE PLAYERS
featuring **BO HENDERSON** former lead singer of The Dramatics - Live jazz 8 pm-midnight - dancing 12:00-1:30 am
Wednesday is **SHREY NIGHT** Hear a skit and get in free all night long
Thursday night **REGGAE NIGHT** The Reggae reggae crowd in San Diego featuring **MAKEDA & DUNJA LE OF 91X**
FRIDAY HAPPY HOUR
Drink special, complimentary hors d'oeuvres
No cover for Happy Hour between 5:30 and 7:30 pm
BOGEY 'S
5353 Mission Center Road - 297-8061

CLUB I-B HUNDAYS and FRIDAYS at Munkin, 945 Garnet Ave., Pacific Beach
Presenting **LIFE** on Monday
THE SEVENTH (February 24)
CLUB I-B Thursday at CLUB I-B at Seaside Beach


Great jazz & dancing
with
The Denise Jeter and Bob Morss Quartet

Tuesday through Saturday 9 pm to 1 am
PORTHOLE Lounge
Holiday Inn
San Diego Embarcadero
1355 N. Harbor Drive

New World Presents
MUSIC TECH '86
Featuring:
KEYBOARDS, SOFTWARE, MIDI SYSTEMS, PA & SOUND SYSTEMS, MULTI-TRACK & RECORDING GEAR
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AKG, Amfil, Audio-Technica, B&M Magazine, Beyer, BGW, BiAmp, Carver, Casio, Crown, Ales, Electro-Voice, Electronic Musician Magazine, Ensoniq, JBL, J.L. Cooper, Kurzweil, Lexicon, Mix Magazine, Otari, Passport, QSC, Roland, Samson Wireless, Sennheiser, Soundcraft, Synch, Tascam, 360 Systems, Plus Others
Saturday, Feb. 22nd Noon to 8 p.m.
Sunday, Feb. 23rd 10 a.m. to 6 p.m.
Tickets for Music Tech '86 are available at New World Audio and Teleseat outlets.
Tickets \$5.00 advance \$7.50 at the door.
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PARADISE BAY
Seafood Restaurant & Oyster Bar
Wednesday through Saturday
February 19-22
PRIVATE DOMAIN

Coming February 27-March 2
FOUR EYES

Every Friday
FASHION ODYSSEY
Drink specials nightly • Formerly the Windrose Restaurant
At Mission Village, San Marcos Blvd. • 7555 Quince Rd. • 697-2323

MUSIC THAT SIZZLES. ALL WEEK LONG.
PRIME TIME JAZZ
Catch San Diego's hottest jazz groups in concert. With no cover charge. It's Prime Time Jazz. Only at The Atlantis.
Sundays, 6 to 10 p.m.
*Mondays, 8 to Midnight
This week starring
Fattburger

This Tuesday through Saturday
8:30 p.m. to 1 a.m.
The Atlantis Lounge
presents
Jesse Davis
The Atlantis

Dennis Jeter and Bob Morse
Quartet, jazz, Tuesday through
Saturday.

Hotel San Diego, 339 West
Broadway, downtown, 234-0221:
Harry's Live music, Friday
and Saturday, call club for
information.

Humphrey's, Half Moon Inn,
2241 Shelter Island Drive, Shelter
Island, 234-3571: Bruce
McKeithen, piano variety, Tuesday
through Friday happy hour;
Michael Ronah, piano variety,
Wednesday through Saturday.
Indoor stage: Ella Ruth Piggie,
jazz and blues, Sunday and
Monday.

Imperial House, 505 Kalmia
Street (at Park Boulevard),
Hillcrest, 234-3525: Wayne Juré,
jazz, Tuesday through Saturday,
with the Imperial House Opera
Singers, Tuesday and Wednesday;
Wayne Juré and Hank Young, jazz,
Friday and Saturday; Judy Doyle
and Deborah Ryder play variety
music during the Thursday and
Friday happy hours.

"The Invention" at the dock, 1066
North Harbor Drive, downtown,
298-8066: The B Street Band,
contemporary, nightly.

Jim's Hickory Wood Barbecue,

3312 El Cajon Boulevard,
298-8220: Talent show and boot
night with Ellen Fay performing
everything from country to folk
and contemporary, 7:30 p.m.,
Wednesday.

Jelly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300:
Barber and Ory, mirth and music,
Wednesday through Saturday.

La Maison/Calerie St. Jean, 5681 Fifth
Avenue, Hillcrest, 298-0119: Live
music, Saturday, call club for
information.

Lucky Lady Club, 455 Sixteenth
Street, downtown, 233-9391: Sigh,
Latin and Top 40, Thursday
through Sunday; Los Ruff, Latin
and Top 40, Monday and
Wednesday.

Mandala Wind, 308 University
Avenue, Hillcrest, 297-3017: Big
City Blues, blues and rhythm and
blues, Tuesday through Thursday;
Wayne Juré and Hank Young, jazz,
Friday and Saturday; Judy Doyle
and Deborah Ryder play variety
music during the Thursday and
Friday happy hours.

Mr. A's Restaurant, 2250 Fifth
Avenue, downtown, 239-1377:
Peter Robberecht, pianist, Tuesday
through Saturday.

Oasis Club, 3184 Market Street,
downtown, 237-9772: Pro

Brigham's Preservation Band,
Dixieland jazz, 3-7 p.m., Sunday;
Rock Skunk, recorded ragtime
music, Monday.

O'Hangry's, 2547 San Diego
Avenue, Old Town, 298-0133: Ron
Wheeler, contemporary, Thursday
and Saturday.

Our Place Pub at Mikan's, 2424
Fifth Avenue, Hillcrest,
232-1773: Coral Thurst with Steve
O'Connor, jazz, Friday; the
Clarence Bell Trio, jazz, Saturday
and Sunday.

Papagayo Restaurant, 861 West
Harbor Drive, Seaport Village,
232-7581: Paradise (Greg Glover
with Karol Kippi, keyboardist and
vocalist performing everything
from standards to contemporary,
Wednesday through Saturday.

Patrick's II, 428 F Street,
downtown, 233-3077: Pro
Brigham's Preservation Band,
Dixieland jazz, early evening
Thursday; live music, Friday and
Saturday, call club for information;
the Aubrey Faye Quintet, jazz,
Tuesday and Wednesday.

Real Casino, 4105 Taylor Street,
Old Town, 295-0111: The Paces,
Studios and Seventies hits, Friday;
DJ Jim Anthony spins platters on
Saturday.

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

Rosie O'Grady's, 3402 Adams
Avenue, Normal Heights,
294-7666: Eugene Karavayev,
variety, Wednesday; Bryan, Irish
music, Thursday; Double Take,
contemporary, Friday and
Saturday; Robin Hensel, blues and
jazz guitar, 3:30-7:30 p.m., Sunday.

San Diego Harbor Excursion,
Harbor Drive and Broadway,
downtown, 234-1111: David Watson
and the Gathering, contemporary,
Friday and Saturday.

Sheraton Harbor Island,
Reflections, 1380 Harbor Island
Drive, Harbor Island, 291-2900:
Devocean, Top 40 dance music,
Tuesday through Saturday; the
Jazz vintage rock, Friday happy
hour; Shepherd's Restaurant: Vicki
McMaster, standards and pop from
the King of Jazz, Friday and
Saturday through Sunday;
Call Dietrichs, classical harp,
Tuesday.

Smedley's Baseball Inn, 502
Fifth Avenue, downtown, 233-8519:
Eddie Preston, vintage pop,
contemporary, and jazz, Thursday
and Friday.

Sternwheeler Showboat, at the
dock, 1066 North Harbor Drive,
downtown, 298-8066: The Pier
Group, contemporary, Tuesday
through Saturday.

Tk, 2041 First Avenue, downtown,
239-0787: Live rock, Friday and
Saturday, call club for information.

Tom Han's Lighthouse, 2150
Harbor Island, 291-0110: Dusty and
Melissa, contemporary, Wednesday
through Sunday; Donna Cote,
contemporary, Monday and
Tuesday.

**Top of the Park Lounge/Park
Mansor Hotel**, 525 Spruce Street,
Hillcrest, 299-9002: Top of the
Park: Daniel Jackson, pianist, 5-8
p.m., Wednesday through Friday;
the Daniel Jackson Ensemble,
jazz-blues fusion, Friday and
Saturday; Paul Reising, pianist,
jazz-blues fusion, Tuesday and
Wednesday; happy hour, Tuesday
and Wednesday; Laboche: Diego
Cano, jazz, Friday and Saturday;
Call Dietrichs, classical harp,
Tuesday.

Trojan Horse, 6179 University
Avenue, East San Diego, 582-1070:
The Blitz Brothers, rock, Thursday
through Saturday; Sergeant
Slaughter, rock, Sunday.

Tuba Man's, 2551 University
Avenue, North Park, 295-9426:
Live music, Friday and Saturday,
call club for information.

Uptown Crew and Company, 835
West Harbor Drive, Seaport
Village, 232-4855: Live music,
Thursday through Saturday, call
club for information; Airwaves,
reggae, Wednesday.

Yukon, 4278 University Avenue,
East San Diego, 294-9310: Live
music, Thursday through Saturday,
call club for information.

East County

Antonio's Hacienda, 700 North
Johnson, El Cajon, 442-9827:
Dusty Band, contemporary, Friday
and Saturday.

Barney Stone Too, 7059 El
Cajon Boulevard, College area,
443-2263: Bill Craig, folk and folk
music, Wednesday through Sunday.

The Boneducks Restaurant,
8320 Parkway Drive, La Mesa,
465-3660: Dale Pearson,
contemporary music on the piano,
Tuesday through Saturday; Jim
Moore, piano variety, Sunday and
Monday; Craig Jones, piano, 5 to 8
p.m., Friday.

Bull and Bear, 990 North Second
Street, El Cajon, 440-5757: Kicks,
rock, Wednesday through
Saturday.

**Carlos Murphy's/Crossmont
Center**, 500 Crossmont Center
rive, La Mesa, 696-9757: Ukiah,
comedy and music, Wednesday
through Saturday; the Star Party,
recorded music and video
audience participation
presentation, Sunday and Monday;
Hypnotic Marshall Sylvester presents
the Hypnotic Revue: Tuesday night
at 9 and 11 p.m.

Circle O Corral, 1013 Broadway,
El Cajon, 444-7443: Country
Casinos, country, Tuesday
through Saturday; Coyote, country,
Sunday; clogging lessons, Monday
and Tuesday.

Coo-Coo's Nest, 12247 Woodside
Avenue, Lakeside, 443-2200:
Wayne Steele, piano variety,
Thursday through Saturday.

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

Don's East, 13321 Business
Highway Eight at Los Coches, El
Cajon, 443-2444: The Belairs,
vintage rock, Friday and Saturday.

Don's West, 5286 Baltimore
Drive, La Mesa, 465-0533: The
Classics, Fifties and Sixties rock,
Tuesday through Saturday.

Flam Springs Inn, 15505
Highway 80, El Cajon, 443-0568:
Carl Simmons, country, Thursday
through Sunday.

Happy Days Car Hop, 9664
Campe Road, Spring Valley,
463-1757: The Wanderers, vintage
rock, Friday; Three Speed, vintage
rock, Saturday.

Horseshoe Tavern, 7664
Broadway, Lemon Grove,
469-6341: City Lights,
contemporary, Friday through
Sunday.

Kelly's Pub, 6344 El Cajon
Boulevard, College area, 448-7072:
Brent Bowers, contemporary
favorites, Thursday and Saturday;
Featherstone, contemporary,
Friday.

Lakeside Hotel, 9940 River
Street, Lakeside, 443-9591: Martin
Eddy and Country Breach, country,
Friday and Saturday.

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

Live Oak Springs, Old Highway
80 Boulevard, Jacumba, 766-4288:
Live music, Friday and Saturday,
call club for information.

Lorenz's, 306 Broadway, El

Cajon, 442-9606: Abhi with Gerni
Woo, contemporary, Tuesday
through Saturday; Tro Brigham's
Preservation Band, Dixieland jazz,
Sunday and Monday.

Magnolia Mulwanny's, 8661
Magnolia Avenue, Sanite,
448-8550: Scarlet, rock, Friday
and Saturday.

Nite Owl East, 667 North
Mollison Avenue, El Cajon,
447-3554: The Baja Springs, Top
40 dance music, Thursday through
Saturday; Brag, contemporary,
Sunday through Wednesday.

Ole Wagon Wheel, 8646 Mission
Gorge Road, Sanite, 449-6240:
The Gold Dust Band, country,
Friday and Saturday.

The Outpost, 652 Grand Avenue,
Spring Valley, 464-9007: Laredo,
country, Friday and Saturday.

The Os Bos Inn, 9816 Campo
Road, Spring Valley, 469-9616:

Dan and Terry, contemporary,
Tuesday through Thursday; Alton
and the Os Bos Country Lads,
country, Friday and Saturday.

Park Place, 1280 Fletcher
Parkway, El Cajon, 448-4111: The
Hermes, rock, Tuesday through
Saturday; Street Peas, rock,
Sunday and Monday.

Pelican Pub, 7828 Broadway,
Lemon Grove, 464-9284: Rock jam
season with Spread Eagle,
Thursday and Sunday; live music,
Friday and Saturday, call club for
information; Cow Jazz, country
swing, jazz, and rock, Tuesday.

Pizza Plus, 764 Jamacha
Boulevard, El Cajon, 444-3300:
Gary Raynor, contemporary,
Thursday, Vamp, rock, Friday and
Saturday.

Rodeo Room, 8300 Broadway,
Lemon Grove, 469-5137: Ron
Mottin, country, Friday and
Saturday.

Shasta Five Restaurant, 569 H
Street, Chula Vista, 426-5951:

TNT Lounge, 63231 Imperial
Avenue, Escondido, 263-2903: Live
music, Wednesday through
Saturday, call club for information.

Van Winkle's, 10055 Mission
Gorge Road, Sanite, 449-0060:
Crosfies, contemporary and
country rock, Friday and Saturday,
Sunday and Monday.

Wile Coby's Saloon, 240 West
Main Street, El Cajon, 440-9247:
Jim session, Thursday, musicians
welcome; the Nomads, rock,
Friday and Saturday.

Dance Machine, 1862 Palm
Avenue, Imperial Beach, 429-1161:
Crystal, rock, Thursday through
Saturday; Circles, rock, Sunday
and Monday; France, rock,
Tuesday and Wednesday.

De Vined's, 626 E Street, Chula
Vista, 427-8880: Tito and
Augustine, contemporary, Monday
through Saturday.

Dock's Cocktails, 317 Third
Avenue, Chula Vista, 422-1566:
Diane Gillman, contemporary,

Juan Bobles, contemporary,
Tuesday through Thursday; the
Palm Trio, contemporary, Friday
and Saturday; East Coast,
contemporary, Sunday and
Monday.

Country Bumpkin, 1862 Palm
Avenue, Imperial Beach, 429-1161:
Gail Lee and Go for Broke,
country, Tuesday through Saturday,
live country music, Sunday and
Monday, call club for information.

Dance Machine, 1862 Palm
Avenue, Imperial Beach, 429-1161:
Crystal, rock, Thursday through
Saturday; Circles, rock, Sunday
and Monday; France, rock,
Tuesday and Wednesday.

De Vined's, 626 E Street, Chula
Vista, 427-8880: Tito and
Augustine, contemporary, Monday
through Saturday.

Dock's Cocktails, 317 Third
Avenue, Chula Vista, 422-1566:
Diane Gillman, contemporary,

South Bay

**Bonita Casa Restaurant and
Lounge**, 4475 Bonita Road,
Bonita, 267-7700: The Rockaways,
contemporary, Thursday through
Saturday.

Chula Five Restaurant, 569 H
Street, Chula Vista, 426-5951:

SUNDAY • TUESDAY



THE ALL NEW
MESSENGER

945 GARNET AVENUE, PACIFIC BEACH • 276-4653
DANCING • VIDEO • SPIRITS
COMPLIMENTARY HORS D'OEUVRES AND HAPPY HOUR MONDAY THRU FRIDAY 5:00-8:00 PM

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PAT BENATAR
3/23

LUTHER VANDROSS
5/1

DOONNE WARMACK
4/10

KENNY ROGERS
5/13

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ZZ TOP

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ROLLING STONES

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8179 University (College & University) 282-1070
Thursday-Saturday, February 20, 21 & 22

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Sunday, February 23
SARGEANT SLAUGHTER
Thursday-Saturday, February 27 & 28, March 1
FRIENDS

Thursday nights—Tequila \$1.50 all night long
Margaritas, Smokers, Shooters, etc.

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Del Mar
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SCARLET
(Thursday only)

NOTICE TO APPEAR
(Friday & Saturday)

THE FATTBURGER BAND
San Diego's finest jazz • Dining 'til 3 am Fri. & Sat.

THOMPSON BROS.
Rock and Roll • Dance • Rock and Roll • 9-11 pm

NEW SHOOZ
Jazz • Jazz • Tues.—Complete prime rib dinner \$5.99, 4-11 pm

NOTICE TO APPEAR
Wed.—Restaurant Employee Night • \$1 well drinks • Rock and Roll

NERVUS REX
Mon.—KGB 116 Night • Tues.—Restaurant Employee Night

KING BISCUIT BLUES
Wed.—Mexican Lobster Night \$7.99 • Margaritas \$1.00.

Wednesday and Thursday. Warm live country, folk and contemporary. Friday and Saturday: live music. Monday and Tuesday: club for information.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953. Live music, contemporary, Friday and Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479. Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista, 420-4828. Live and Love. Change, contemporary and oldies. Wednesday through Sunday. City Lights, contemporary and oldies. Monday and Tuesday.

Landmark Cocktail Lounge, 2521 Sweetwater Road, National City, 475-7313. Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4006. Live music, Friday and Saturday. Call club for information.

Little Las Vegas, 1770 Palm



THE LONG RYDERS, Sunday, Bacchanal

Avenue, Imperial Beach, 424-3754 or 424-3755. Elvis. Excitement with Aaron Heart and Memphis Gold. Elvis Presley impersonator extraordinaire. Friday live and recorded ballroom dance music on San Diego's largest dance floor. Friday through Sunday. Call club for information.

Marisol, 1680 Broadway (at Main

Street), Chula Vista, 429-8045. Los Lujes, Mexican cowboy music (norteño). Thursday, Colours. Band, blues and rhythm and blues. Monday, salsa and Cumbia music. Sunday evening, with Los Lujes, early evening Sunday.

Oasis Bar, 121 Third Street, Chula Vista, 429-3977. Bustle! Loose, country, nightly.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 478-3537. The Blonde Bruce Band, blues and rhythm and blues. Thursday, the Twelves, rock. Friday and Saturday.

Zorilla's, 603 Palomar Street, Chula Vista, 425-1626. La Bapulla, Latin music, Thursday through Sunday.

PERFORMERS

Performers listings are compiled by Ron Jennings. If you wish to be included, please call 263-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Agents and Coach Inn
Attack Wessel Spirit
Automaton Bacchanal, Hakyon
The Beat Club Club Chale
The Best, Farmers, Betty Up Tavern
The Belair Boos, Henry's, Mary's
by the Pier, the Mission Inn-San Marcos
The Belairs, Don's
Elvis Bishop Betty Up Tavern
Black Tangle Spirit
The Blasters, Kelly Up Tavern
The Blitz Brothers, Trojan Horse
Born Cross-eyed, Che Cafe
The Broken Homes, Bacchanal
Peter Case and Victoria Williams Spirit
Chrystal Wings, Hungry
Hunter/Rancho Hernandez
Circles, Lehr's Greenhouse, Dance Machine, Money Money's
The Classics, Don's West
The Clues, Bahia Hotel
Cruisin', Mary's by the Pier
Crytals Dance Machine
The Dark Riders, Hakyon
Dave's Brother Phil, Spirit

Back Room
The Echoes, Tiquila Flats
The Ergs, The Normandy
Flywell, Bacchanal
The Forces, Navajo Inn
Four Eyes, Paradise Bay, Joe Murphy's
Frances, Dance Machine, Whiskey Flats
Freewill, The Normandy
Frightful Spirit
Aaron Heart and Memphis Gold
Little Las Vegas
Gary Heffern, Spirit
The Harvies, Park Place
Ipsos Pacto, Whiskey Flats, Lehr's Greenhouse
The Jets, Catamaran Hotel, Sheraton Harbor Island
Kicks, Bull and Bear
L.A.s, La Hacienda Cantina
Legal Weapons Spirit
Little America, Betty Up Tavern
The Long Ryders, Bacchanal
The Mar del Mar, Kelly Up Tavern
Martyn Spirit
Messengers Club Chale

Miss D'Meanor, Vista Entertainment Center
The Models, Tiquila Flats
Ronnie Montross, Bacchanal
Nervous Nuts, Old Pacific Beach Cafe
Night Watchman, Che Cafe
Nimbus Obli, Spirit
The Nomads, Win Cody's
Notice to Appear, Old Del Mar Cafe
NYC's, The Normandy
The Outriders, Spirit
The Paladins, Triton Pub, Betty Up Tavern
The Pandoras, Triton Pub
Private Domain, Paradise Bay, Joe Murphy's
P.S. Your Cat Is Dead, Spirit
Quest, Red Coach Inn
The Reflections, Paradise Lounge, Joe Murphy's, Lehr's Greenhouse
The Shilohs, Methods, Red Coach Inn
Rafael Sana, Paradise Lounge
Rockin' Jolly Roger/Dominale

Scarlett, Money Money's, Magnolia
Melany's, Old Del Mar Cafe
Scat, Bunbury's, Tio Leo's/Mira Mesa, Navajo Inn
Sergeant, Spirit
Sergeant Slaughter, Trojan Horse
Side FX, Spirit
The Silers Brothers, Joe Murphy's
The Spud Brothers, Hotel Del Coronado
Street Chalk, Whiskey Flats
The Striders, Spirit
The T-Bone Hearties, Triton Pub
The Thrills, Triton Pub
The Thompson Brothers, Old Del Mar Cafe
Three Speeds, Happy Days Car Hop
The Thrusters, Club Chale
Topsy, Money Money's
The Truth, Beach Club
The Twosomes, Old Bonita Store Restaurant
The Untold Fables, Triton Pub
Vamps, Plaza Plus
The Wanderers, Happy Days Car Hop

The Woolly Bullies, Mary's by the Pier

Contemporary/Top 40

Alli with Gerrie Woon, Lorenzo's
Judy Ames, Mira Mar
Dean Alderson, Mexican Village
The B Street Band, the "Insider"
The Baja Straggs, Nite Owl East
Barber and Orr, Jolly Roger/Support Villages
Billy Beacher, Mexican Village
Dusty Beats, Antonio's Hacienda, Tio Leo's/Mission Gorge
Begrets, Anthony's Harborside
Bones, Hotel Escondido
Brent Bowens, Kelly's Pub
Bray, Nite Owl East
Jerry Burchard, Dock's Landing
The California Transfer, Islands Lounge
Callahan and Callahan, Best of Friends, Blue Bayou Lounge

Rick Carlson, Melany's/Escondido
Toy Carmen, El Comal
Cashlanza with Judy Ames, Mira Mar
City Lights, Horseshoe Tavern, Joey's
Norman Clifford and Frankie Ferlin, Victor's

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Live music 7 nights a week!
3595 Sports Arena Blvd. • 223-5596 • Across from Sports Arena

Thursday-Saturday
February 20-22
9:00 pm-1:30 am
CIRCLES

Sunday & Monday
February 23 & 24
SCARLET

Thursday is Pacific Athletic Club's **AEROBIC COMPETITION** of San Diego's finest, fittest bodies 8:00-9:00 pm

Saturday is **75' MARGARITAS AND FREE COVER** from 7:00-8:00 pm

Sunday is **BAR & RESTAURANT COMPETITION NIGHT** Lots of fun & prizes and a chance to win the "San Diego Cup" to keep at your restaurant for one month. Call club for more details. \$1.00 well & domestic beer.

Wednesday is **75' HAPPY HOUR** with Katie Manor & Ryan Jones, 91' shooters, 25' draft beers & FREE food from 6:00 pm to 9:00 pm

KIFM 98.1 Live Out JAZZ
Comes to downtown. Tuesday. Complimentary seafood appetizers —the best you will ever have.

ELLA RUTH PIGGEE
Thursday-Saturday

BOGART
The all new, redecorated

Anthony's Harborside
Acoustically rated as one of the finest showroom lounges
Larger dance floor • Wide screen TV
More room to dance & party • Check it out! 232-6358

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Sunday & Monday

HEADBAND
Tuesday & Wednesday

XPRESSO
Thursday, Friday & Saturday

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Bahia
RESORT HOTEL
998 W. Mission Bay Dr. 488-0551

TUESDAY THROUGH SATURDAY
ROCK BY THE BAY
9:00 pm-1:30 am
No cover, no minimum

THE CLUE
\$1 Drink Specials
8:00 pm-closing
Tuesday: Iced Tea Shooters
Wednesday: Heinekens & Coronas
Thursday: Margaritas

HAPPY HOURS:
Monday-Saturday, 4:00 pm-8:00 pm
Sunday 4:00 pm-6:00 pm, Best burrito bar in town

SUNDAY
SUNDAY BUFFET BRUNCH
10:00 am-2:00 pm • All you can eat
Includes a complimentary cocktail \$10.95

JAZZ JAM
featuring
CHEATHAM'S JAZZ QUARTET
6:00 pm-10:30 pm • No cover, no minimum

BAHIA BELLE MOONLIGHT CRUISE
Sailing every Friday & Saturday night
7:30 pm & every hour on the 1/2 hour until 12:30 am
COCKTAILS • DANCING
LIVE MUSIC BY "MAIN STREET"
Passage: \$5 • Board outside at the Bahia Hotel Mission Bay

PIANO LOUNGE
8:30 pm-1:30 am
Tuesday-Saturday, Marsha Ann Griffith
Sunday & Monday, Bob MacLeod

EVERY THURSDAY
JAZZ DANCE NIGHT
with Mark Walton of KIFM 98.1 & Charneil 10
Thursday, February 20
NEW SHOOZ
Complimentary hors d'oeuvres 6:00-8:00 pm
General Fashionable presents the
Fashion Auction starting at 6:30 pm
First 300 people qualify for drawing
Dancing begins at 9:00 pm

FRIDAY THROUGH TUESDAY
Dance to live entertainment 9:00 pm-1:30 am
Appearing through March 31

EVERY SUNDAY
SUNDAY BRUNCH
On our patio overlooking the bay
10:00 am-2:00 pm • All you can eat \$8.95

Roy and Lanie Correa with Bert Miller: The Wellhouse
 Bing Conroy: Mulvaney's/Connors and Escondido
 Donna Cote: Ben Ham's
 Lighthouse
 Carol Crawford: Dock's Landing
 Jesse Davis: Atlantis
 Devocion: Sheraton Harbor Island
 Frank Dester: Barnacle Bill's
 Judy Dopke and Deborah Ryder: Imperial House
 Double Take: Rosie O'Drady's
 Double Trouble: Hotel Escondido
 The Duo: Shore's Restaurant
 Dusty and Melissa: Tom Ham's Lighthouse
 East Coast: La Maza, China Five Restaurant

Gina Edeline and Jinx: Rancho Bernardo Inn
 Ed Ellis and Tapestry: Sandtrap Lounge
 Featherstone: Kelly's Pub
 First Flight: The Leo's/Mission George
 Fortunes: Hudson E. Lee's
 Forward Motion: Monk's
 Floyd Gaines: Salmon House
 Blarney Stone Pub
 Wayne Glee: Dock's Cocktails
 Eddie Gold: Escape Lounge
 Heart and Soul: Holiday Inn/Mission Valley
 The Bob House Duo: Monterey Bay Conners
 Betty Hyde: Carriage House
 Jack and Diane: MCP's
 Jam Track: Rusty Pelican Restaurant

Peter Jay: The Wellhouse
 Louie and Loose Change: Jorg's
 Main Street: "Bahia Belle"
 Bruce McKeithen: Judson's, Humphrey's
 Midnight Delight: Borrelli's Back Room
 Jim Moore: Roundabouts
 Larry Moore: Japanese Restaurant Yau
 Charlie Morse: Hungarua
 Rita Moss: Hotel La Jolla
 Bobby O'Day: Islands Lounge
 The Palm Tree: China Five Restaurant
 Paradise: Papagayo Restaurant, Tio Lavi's/Mesa
 Passages: Moonglow
 The People Movers: Hilton Hotel
 Pier Group: Sternwheeler Showboat
 Christie Rickert: Escape Lounge
 Bruce Robbins: Cafe La Maza
 Juan Robbins: China Five Restaurant

The Rockaways: Bonita Casa Restaurant
 The Route 160: Peter D's
 Sandi and the Classics '85: Aztec Bowl
 Sharon: Gourmet Lounge/Town and Country Hotel
 Shine It On: Vacation Village Hotel
 Chuck Switzer: Jolly Roger/Oceanside
 Dave Smith: Hungry Hunter/Imperial Beach
 Tony Soraci and Company: Hong's
 Southwind: Hilti Islandia Hotel
 Michael Stone: Hungry Hunter/Oceanside
 Street Pajamas: Park Place, Monk's
 Swanky Modes: Hunter's Inn
 Don Tannison: The Flying Bridge
 Tito and Augustine: De Vinci's
 Bert Torres: Standart Hotel
 Triple Play: Hilton Hotel
 Twogether: La Jolla Village Inn
 Two Pieces: Reef Gusto

David Watson and the Gathering: San Diego Harbor Excursion
 Ron Wheeler: O'Hungry's
 Xpresso: Carlos Murphy's La Jolla
 Country/
 Country Rock
 Alaska: Moonlight, Stage Coach Inn
 Alton and the Ox Bow Country
 Lada: Ox Bow Inn
 Jerry Base and a Touch of Country: Whiskey Creek
 The Beat Farmers: Bully Up Tavern
 The Blue Canyon Bands: Barr-X Ranch House
 Brumley: Abilene Country Saloon
 Bud's: Loses: Oasis Bar
 Bud Checkers: La's
 Country Casanova: Circle D Corral

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The hottest and funniest of the new comedians performing every Thursday night at 10 p.m. and midnight. And when our comics aren't keeping you in stitches, our bands will help you rock the night away!



Tonight! Jack Marlon
 Opened for Smothers Brothers, Marshall Tucker, Toto, and on Showtime's Laff Off.
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 Live D.J. nightly from 8:00-1:30 am
 Dance to your favorites—over 80 tunes a night—no repeats.

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 30-foot buffet filled with complimentary hot and cold hors d'oeuvres
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 Nightly specials offering more for the money.
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FEBRUARY 20, 21 & 22



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THE LONG RYDERS



with **THE UNFORGIVEN**
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 Tickets available at Baccharal and all Ticketron outlets

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BLACK AND BLUE
LEATHER WOLF
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TUESDAY, FEBRUARY 25
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Open Tuesday through Saturday

Every Wednesday

\$1.00 Margaritas

all night long. Dance to the fun beat with D.J. Jorge



plus fashion shows from San Diego's trend stores

Doors open 8:00 pm • 75¢ drinks 8-9 pm

No cover until 9:00 pm

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We have the right to refuse anyone • Please show 21 ID

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Revolution & 6th St., 2nd & 3rd floor

Open 7 days from 2 pm-6 am

Monday through Thursday—\$4 drink + \$10.15, with coupon

Daily 7:00-8:00 pm • \$1.00 drinks \$1.25

2 pm-4 pm

Sunday dance for minors under 18

12+ admission includes 2 drinks, no beer or alcohol served

Music

SANS SOUCI—Revolution & 6th St. 2nd & 3rd floor

REGIO—Revolution & 6th St. 2nd & 3rd floor

BAMBI—Revolution & 6th St. 2nd & 3rd floor

LES GIRLS—First corner Revolution

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 • Thursday—Guys get in free
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 California's top rated D.J., Ty Alexander
 will drive you nuts with the best dance music in the country!
 Plus, receive a special coupon to get in Sunday for only \$1.00.
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 Coyotes: Circle D Corral
 Crowfoot: Van Winkle's
 Martin Eddy and Country
 Breese: Lakeside Hotel
 The Fallbrook Band: Leo's Little Bit of Country
 Five Steps West: Ralph and Eddie's
 Four Star Country: Landmark Cocktail Lounge
 The Gold Dust Band: Ole Wagon Wheel
 Grand Central Station: Hutch's
 Haywire: Wrangler's Room
 The Hot Shot with Ron Ball
 Leo's Little Bit of Country
 Red Lane: Paul's Hidden Acres
 Laredo: Outpost
 Gail Lee and Go for Broke: Country Bumpkin
 Lone Star Country: Country Side Restaurant and Lounge
 Ron Martin: Rodeo Room, Wooden Nickel
 North Party: Oakdale Lodge
 Outlaw Country: Country Side Restaurant and Lounge
 Ricochet: Red Dog Saloon/Valley Fort Restaurant
 The Severy Brothers: Pomerado Club
 Carl Simmons: Film Springs Inn
 Sheer Crazy: Wrangler's Room
 Steppin' Out: Valley Center Inn Saloon
 Don Tannison: The Flying Bridge
 The Texas Band: Triple S Steak House

Folk/Ethnic

Alma La Tapatio
 Danny Caranahan and Robin Perrier: Old Time Cafe
 Brian Connolly: Whiskey Stone Pub
 Bill Craig: Barnacle Bill's
 Eric and Jeremy: Old Time Cafe
 Go Steers for under \$6.00
 Kamlinos: La Tapatio
 Jackie Kendall: Hotel La Jolla
 Kenny and Tipora: Old Time Cafe
 La Sappala: Zorilla's
 Latin Five: La Sappala's
 Latin Soul: La Tapatio
 Los Lupes: Marisol
 Los Ruffs: Lucky Lady Club
 Louie and Loose Change: Jorg's
 Sean McVicker: Ireland's Own
 Paul Montesano: Old Pacific Beach Cafe
 Mosaic: Marisol
 Kate O'Malley: Old Time Cafe
 The Paradise Street Band:
 Ireland's Own, Drusky
 Maggie's
 Ranch Party: San Luis Rey
 Doulos Golf Course Country Club
 Carla Selasky: Old Time Cafe
 Peggy Shannon:
 Coffee-by-the-Sea
 Sighs: Lucky Lady Club
 The Whiskey-Baja Band with Brian Connolly: Old Time Cafe

Blues/R&B/Reggae

Airwaves: Upstart Crow and Co./Seaport Village
 Big City Blues: Mandolin Wind
 The Blonde Bruce Band: Joe Murphy's, Old Bonita Shore Restaurant, Tio Leo's/Mesa
 The Bonedaddys: Bully Up Tavern
 Tom "Cat" Courtney: Texas Teahouse
 Ed Ellis and Tapestry: Sandtrap Lounge
 Robin Henkel: Rosie O'Drady's
 Hollywood Fats and Junior Watson: Bully Up Tavern
 The International Reggae All-Stars: Bully Up Tavern
 King Blacut Blues: Mandolin Wind, Old Pacific Beach Cafe
 Dr. Slim Peru and the North County All-Stars: Borrelli's Backroom
 Ella Ruth Piggee: Anthony's
 Harborside, Humphrey's
 Stormy Summers: Spirit

Jazz

Mary Adams and Stu Shamers: Drusky Maggie's
 Sharon Andrews: Your Palace

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