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# READER

VOLUME 16, NO. 1 JANUARY 8, 1987  
SAN DIEGO'S WEEKLY

## In the Forests of the Sea



The spiral blade of a giant kelp.

**Scientists reap a harvest  
of mystery from kelp beds  
off the San Diego shore**







## STANDING RENOVATION

BY PAUL KRUEGER

Though many of downtown San Diego's classiest old buildings were demolished to make way for the new Horton Plaza shopping center, a brigade of landmark structures still lines the Broadway thoroughfare. From the painstakingly restored Home Federal Building on the corner of Sixth and Broadway, west past the newly renovated Fox and Granger buildings to the U.S. Grant Hotel and the YMCA, developers have pumped millions of dollars into historic downtown properties. But the seventy-five-year-old Spreckels Building hasn't benefited from such costly attention, despite the availability of taxpayer subsidies, the apparent good intentions of its owner, the pledges of the city's redevelopment director, and, most recently, the intervention of Mayor Maureen O'Connor and City Councilman Mike Gotch.

Few buildings could benefit more from an overhaul than the Spreckels, an architectural masterpiece of onyx, cherrywood, and brass built by

the sugar king himself, John D. Spreckels. Current owner Jacquelyn Littlefield acknowledges that her six-story landmark needs everything from new carpets and central air-conditioning/heating to extensive sidewalk repairs. Gerald Trimble, executive vice president of the Centre City Development Corporation, the city-funded redevelopment agency, wants even more: new plumbing and electrical systems, a new roof and marquee for the Spreckels' 1480-seat theater, curb-side landscaping, and new exterior lighting.

Trimble knows the building's needs first-hand, because his agency has kept offices in the Spreckels since 1977. His staff complains that there's no hot water in their sixth-floor bathrooms, no sink in their office lunch room. More than once, he says, visitors have slipped on the Spreckels' hallways or tripped on the sidewalk. "It's in bad condition and getting worse all the time," Trimble says of the Spreckels, whose E Street side borders the Horton Plaza shopping center and the soon-to-be-open Omni International Hotel.

Trimble says his demands for improvements in the building aren't motivated by the fact that



The Spreckels abides: "In bad condition and getting worse"

he works there daily. Its strategic location in the heart of the new downtown make the Spreckels a "very obvious block of critical prominence that should sparkle." But his outspokenness hasn't endeared him to the tough-talking redevelopment boss to his landlord, Littlefield. She suspects that Trimble's ten-year effort to link her with an investment partner who would

help finance a floor-to-ceiling renovation of the property is little more than a transparent cover for a scheme to "hand over the land... to a lot of specious developers who want it." And Littlefield believes that only her vigilance has thwarted Trimble's plot.

He dismisses Littlefield's skepticism as simply "not true at all." The best measure of his

good will and concern, he says, is his agency's recent offer to spend hundreds of thousands of taxpayer dollars to help the rehabilitation. Littlefield says that some years ago she approved such a joint effort on the sidewalk repairs but that Trimble didn't take it. But the latest offer, submitted December 4 by Trimble, has gone unanswered, despite a January 1 deadline and the latest efforts of Mayor O'Connor and Councilman Gotch.

Trimble agrees that the Spreckels theoretically should be renovated without any taxpayer subsidies. Office buildings, he notes, "generate the highest revenue of any use," and he believes the Spreckels "should generate the sort of revenues needed to make the improvements." But Littlefield also feels that taxpayer expenditures are justified because "if one has an historical site, isn't there an obligation by the city to help maintain it?"

The redevelopment agency's December 4 offer was prodded by Councilman Gotch, who set the groundwork at an early luncheon attended by himself, Littlefield, and Mayor O'Connor. Gotch says he placed the groundwork at an early luncheon attended by himself, Littlefield, and Mayor O'Connor. Gotch says he placed the groundwork at an early luncheon attended by himself, Littlefield, and Mayor O'Connor.

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J. SPRECKELS BY JACQUELYN LITTLEFIELD

## SHOP FOR SHERIFFS

BY NEAL MATTHEWS

The Honorary Deputy Sheriffs Association is a group of 500 law-and-order boosters with a penchant for largesse. Last year they donated \$68,000, the worth of equipment to the San Diego County Sheriff's Department, the money coming from dues and other membership costs. The equipment included a body-wearing device for secretly recording conversations, a

\$35,000 firearms training system utilizing a large video screen, seven sets of flexible body armor (at \$625 per set) for the street narcotics unit, and a laser trajectory device for determining the paths of bullets in shootings. The honorary deputies also helped the department buy a used helicopter from the California Highway Patrol. But the association's last batch of gifts in 1986 was the most sobering: riot gear.

Two cases of "tear ball" antiriot grenades, valued at \$2160, and eight Arwin antiriot weapons, valued at \$10,000, are now on order and will be delivered soon to the sheriff's department. According to Karen Thomson, president of the Honorary Deputy Sheriffs Association, the grenades explode and disperse 300 rubber balls that badly sting

anyone nearby. The Arwin rifles are similar to those used by English troops in Northern Ireland. Thomson says they fire a rubber "baton" that is 4 1/2 inches long and about an inch in diameter. "This is primarily in response to jail overcrowding in San Diego," she explains. "The board of directors saw a film of the L.A. County jail riots last spring. The grenades emptied a crowded hallway of inmates in a matter of seconds."

Nance Maes, special assistant to Sheriff John Duffy, says the request for riot gear came through the six county jail commanders. Maes says that the department draws up a yearly

"wish list" of equipment that it feels is too expensive or specialized for the county itself to purchase and sends it to the honorary deputies. "Their board saw the film [of the L.A. County jail riot], and they knew that we'd had some of our own jail riots, on a smaller scale. They purchased the equipment as a reaction to our escalating overcrowding. For instance, the South Bay jail has a rated capacity of 192 inmates, but it houses over 600 now."

Captain Lewis Jones, commander of the Descanso Detention Facility, says the riot gear request was an outgrowth of meetings held among all the jail commanders. "One Arwin [rubber bullet gun] will be placed at each jail, and a sufficient number of sting ball grenades. You don't need many," Jones explains. He also says the jails are awaiting delivery of tear gas canisters.

The jail commander says large-scale fights among inmates are on the increase at his facility and usually involve Mexicans against blacks. "Forty-seven percent of our inmate population are Mexicans, about half illegal aliens and the rest gang members," he says. The last big fight occurred in mid-October of last year and resulted in eighty-six inmates being moved to other jails once order was restored. "We have 400 inmates and nine deputies, and we're not in a lock-down situation," riot gear. "So we have the potential for riots. All we've got now are batons and helmets and the Taser [electric shock weapon]. We don't think we'll ever have to use the new stuff, but we want to be prepared for anything."

Maes says that the department draws up a yearly

## THE COPT ON THE CORNER

BY BRAD CANLEN

Pay phones have never been known for their reliability, especially in times of a big hurry. Smashing the receiver against the coin-release lever rarely releases the coins; surly operators disconnect surly questioners; talkative women in bedroom slippers turn their backs to impaling stares. Using a pay phone has always been an inconvenience, at best. But hold the line, San Diego, because the AT&T dismemberment has led to another announcement: expect to find more hearing or otherwise inoperative pay phones around town than previously thought possible.

The new brands of pay phones — owned, installed, and serviced by the competitors of Pacific Bell — became legal in California in February of 1986. COPT phones (Customer-Owned Pay Telephones, in Pacific Bell language) began appearing locally in noticeable numbers last summer, according to one industry source, who estimates that there are now 500 of these phones in San Diego.

Some look exactly like the typical pay phone, while others vary with digital displays and fancier coin slots. COPT phones charge twenty-five cents for a local call, as allowed by a Public Utilities Commission decision last year. COPT phones also keep your quarter if the line is busy or there's no answer, demand more money in the middle of a call, charge you the wrong amount for toll calls, and give you a disconnected phone number to call for refunds.

Not all COPT phones have these problems, of course. Just most of them, according to a spokesman for the California Pay Phone Association, a trade organization of COPT phone dealers. "They're junk," says Anthony Fischler, referring to many of the early products made in the rush to capture AT&T's territory. Following on the heels of inexperienced phone manufacturers were the "little shyer companies," as Fischler calls them, who bought and installed the shoddy phones. When it came time to fix them, these companies were floating belly-up in bankruptcy court. "It's a cash-intensive business," explains Fischler, who owns his own COPT firm and claims to have thirty-three



New concept for an old convenience

worship pay phones — for which he paid \$300 each — sitting on a shelf.

On the list of COPT phones to avoid are the ones at Diego's Mexican Restaurant in Solana Beach, the Alpha Beta supermarket on Baltimore Drive in La Mesa, and the pay phone next to Fuddruggers in Mira

Mesa. These are the unreliable models, according to the vice president of the United Corporation, a vending firm that installs and services the most COPT phones in San Diego. John Cunningham also has a list of COPT phones to use, which includes the one at the Body Beautiful car wash on Pacific Highway, the Trion Restaurant in Cardiff, and Gold's Gym on Fletcher Parkway in El Cajon. The

superior phones are the ones United installed, of course. Cunningham says that San Diego has "a couple dozen [COPT firms] who are pretending to be in the business and three or four who are actually in the business." He predicts that the smaller companies, like the faulty phones, will soon self-destruct. Most of the inferior COPT phones in San Diego "will probably be out of service when you walk up to [them]," he says. But in some places, especially the mom-and-pop operations that contracted with a now-defunct company, the broken phones will sit for years, supporting an "Out of Order" sign and collecting dust like an unpopular can of ketchup.

Liquor stores, gas stations, restaurants, and other small operations have the most broken pay phones because they were — and still are — the largest market for COPT companies. Some have installed coin phones for the first time, and others have switched from Pacific Bell (which has 16,000 pay phones in San Diego) for a greater commission, as they see it. A Pacific Bell spokesman said she couldn't provide the number of switchers or an accurate comparison of commissions. She did say that Pacific Bell prides itself on the quality of its equipment and its service.

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Lindbergh Field cab stands: Taking the long way home?

## ONCE MORE AROUND THE BLOCK

BY BRAD CANLEN

A lost taxi driver seems a contradiction in terms, but in San Diego, it may define a certain group of cabbies: foreigners. Hotel valets, among others, claim that these taxi drivers don't speak or understand English very well. Don't know their way around the city, run up the fare while they're looking for an address, and often take people to the wrong destination. And they single out one group of immigrants — Iranians — as being the worst.

"I've had cab drivers pull up here, and it's obvious they speak little English," says David Robinson, a valet at the Hotel Inter-Continental. Some

immigrant cabbies have asked Robinson how to get to Fifth Avenue (located one red light away from the hotel) or where Seaport Village is. Hotel guests have gotten back out of the cab to ask Robinson for directions, he says. Steve Huff, a valet who works with Robinson, remembers the guest who paid seventeen dollars to get from the hotel to the San Diego Zoo and seven dollars to get back.

Troy Nelson, a valet at the Horton Grand Hotel, hears similar complaints from guests "all the time," he says. Many foreign-born taxi drivers have no idea where the Grand is, according to Nelson; they take guests to the Grand instead, or immigrants — Iranians — as being the worst.

Taxis are regulated by the paratransit division of the San Diego Police Department and also by the County of San Diego. Last May the police department started giving a test

to new taxi drivers, who must pass a multiple-choice questionnaire about simple math, driving rules, map reading, and layout of the city. Cabs must also carry the most recent edition of the Thomas Bros. street guide to San Diego. But these safeguards are not enough, according to some cab companies and their drivers.

Jeff Hano, general manager of Coast Cab, is one of ten people certified to administer the taxi drivers' test. The big cab companies in town are responsible for testing their own new employees. Although he can't disclose much of its contents, he gives two examples of how little knowledge is

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## GOODBYE, NORMA JEAN

BY BOB McPHAIL

It took her four tries, but on the fourth throw, Patty Lou Dahlorio was able to send a foot-long block of wood crashing through a plate-glass window at Oceanic's daily, the *Blade-Tribune*. It was not a surreptitious act. Shortly after midnight on Sunday,

December 28, Patty and her sister, Robin Lynn Dahlorio, stormed into the newspaper offices and demanded to see someone on the editorial staff, only to learn from a security guard that the office was closed. The guard showed the two sisters out and then locked the front doors. Just moments later, the wooden block shattered the window.

Patty and Robin had journeyed to the *Blade-Tribune* in anger after reading earlier in the day an account of their mother's death under the headline, "Troubled Cadillac Joans Her Last Ambulance Ride." The story, by reporter Darlene Himmel-spach, detailed the troubled life of forty-eight-year-old Norma Jean Dahlorio, who on December 20 had stepped into the path of a small pickup truck in the northland lanes of Old

Highway 101 in Encinitas and was killed. Himmel-spach reported that Norma Jean Dahlorio had a long history of making unfounded calls for help to Encinitas-area paramedics. One well-known incident, in August of 1981, involved an Encinitas fire captain who intercepted a call from Norma Jean to the fire dispatcher and refused to send out an ambulance. That decision would come to haunt the captain, who later was demoted from his rank and quit the department.

Himmel-spach said in an interview that Encinitas fire officials have kept a scrapbook of clippings regarding the incident, which gained widespread coverage in the local papers. During the fire captain's appeals hearing over his demotion, said Himmel-spach, evidence was presented showing that Norma Jean had made as many as fifty unfounded calls for assistance.

Although Himmel-spach tried to contact Norma Jean's daughters in preparation for the obituary, it would not be until after the story appeared that she finally talked to them — when they telephoned her at home. "They were furious," Himmel-spach recalled. A woman identifying herself as Robin Dahlorio began the conversation, said

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Troubled Cadillac Jeannie takes her last ambulance ride

Veteran actress Elsa Lanchester dies

Deaths



## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
Is it called Golden Hills or Golden Hill? It's actually called both, but I mean, which is right, and how do you know for sure? There's two opposing camps in this town, both convinced that they've got the right name, but nobody can seem to back it up. So which is it? And what makes you think you know so much, anyway?

Gene Poole  
Rancho San Diego

The battle between the two opposing camps — which I call the Bactrians versus the dromedarians — has been waged for many decades. All a waste of time. Before I came to know "so much," I was a Bactrian myself, but now I know that there is only one correct answer: the single-hill dromedarians know the truth. Golden Hill it is. The monitor has the official blessing of the city's planning department, which is the final arbiter on all such disputes. You can ignore my personal assertion that Golden Hill doesn't exist, but if you ask the city officials themselves, they'll say Hill, singular.

Well, they might say Golden Hill. Problem is, there is so much confusion about the name that even staffers in the planning department get confused and refer to the neighborhood as Golden Hills. Examples official and semi-official abound: a press release in 1978 from the city refers to Golden Hills, and there was a Greater Golden Hills Community Plan, a Greater Golden Hills Precinct Planning Committee, and a Greater Golden Hills Planning Association. Newspapers haven't helped matters, having often strayed into the Bactrian camp, even occasionally referring to Golden Hill and Golden Hills in the same article.

There's equal confusion about the boundaries of Golden Hill. As near as I can determine, the official borders are Twenty-fourth, Russ, Twenty-fifth, and F streets. The original subdivision map indicates an even smaller strip extending from Broad-



way just past C Street. But people have played as loose with the boundaries as they have with the name, and over a period of time, the neighborhood had crept outward in all directions. I've seen it listed as covering as large an area, west to east, as from Sixteenth to Twenty-eighth and as far south as Commercial Street.

If that's not confusing enough, how'd you like to try to determine how the neighborhood got its name? A friend of mine swears Golden Hill originated when some poetic soul looked eastward from downtown at sunset and saw the golden light reflected off the windows of the houses on the hill. Unfortunately, the name Golden Hill was bestowed before there were houses there. In 1887, when the city proclaimed the area Golden Hill at the request of developers Erastus Bartlett and D. Schuyler, Golden Hill was devoid of houses. Another, more plausible, explanation is that the dirt in the area had flecks of golden-colored minerals (not gold, of course) that glittered in the sunlight. I believe that Bartlett et al. saw dollar signs

in the undeveloped subdivision and that "golden" was the hoped-for color of the money in their bank accounts.

Last November I told the sad story of C. Stern, whose boyfriend's dog, Rocky, despised her cat (also Rocky) and threatened their masters' relationship. I gave my opinion and asked for your advice. I received many replies and would like to share a few.

A fan of the cat, name of Summer, explained all about desensitizing the dog by exposing him to the cat gradually. "Start with brief visits which allow both parties to feel safe and comfortable in the other's presence," with the dog securely chained to the piano," he writes, but then reveals his true allegiance. "Is a guy who owns a German shepherd named Rocky sensitive enough for a long-term relationship? Check for hostility in more than just the dog."

"A Cat Lover" writes, "She loves cats, he loves dogs. As with their pets, they will never get along. Despite all of the studies

by social scientists, there are only two types of people: cat lovers and dog lovers. Cat lovers are independent, neat, quiet, lead a well-ordered life, listen to soft music, eat a low-fat diet, and enjoy track meets and tennis matches. Dog lovers are social, extroverted, attack life, enjoy rock and roll, eat red meat, and enjoy football and hockey. These two people [C. Stern and friend] are incompatible. My advice: Keep your respective pets and your sanity. Dog man, hit Confeiti. Cat lady, on to Chuck's Steak House and find a new prospective mate."

A more thorough answer came from "The green bough from the land in the lake in the swamp." (How could I make that one up?) Green bough claims to have a rational solution to the problem. "You must go about it scientifically," G.B. writes. "Weigh the dog and the cat, and find the ratio of their weights (say a fifty-six-pound dog and a four-pound cat — the ratio is fourteen to one). Now you set up a reverse situation to help the dog understand the results of his actions. You must find a tiger or a lion, depending on the color and appearance of the cat. Get one that is the same ratio of weight as the dog and cat are... for example, a tiger or lion of 784 pounds. Let the two play together in the back yard. Any intelligent dog — and I'm sure Rocky is one — will learn very quickly that it isn't fun to play roughly if he is the bottom member of a fourteen-to-one ratio. Perhaps after a few little games you won't even have a problem any more."

I hope C. Stern sees these sage bits of advice and lets me know the outcome of her predicament. And you thought only Dear Abby cared! □

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

## JANUARY SUPER SALE!

ONCE A YEAR SALE... NOW THROUGH JANUARY 31, AND IF YOU MISS IT YOU'LL HAVE TO WAIT UNTIL 1988!

**WAITING FOR A STUPENDOUS SALE?** The anticipation is over and the SALE HAS BEGUN! This "Once a Year Sale" is only on until JANUARY 31 which means if you miss this one, you may never see these bargains again! **WORTH THE WAIT?** Yes! Use advantage of our "Once a Year Sale" as we mark practically everything down 10% to 50%. This includes some of our best items. Butcher block tables, desks, sofa-sleepers, bookcases, chairs and much more!

**SO DON'T MISS OUT.** This sale ends January 31, which means if you miss it, you'll have to wait until 1988.

**HomePlace**

SAN DIEGO  
4025 Goldfinch Street 297-5201  
LA JOLLA VILLAGE SQUARE  
8849 Villa La Jolla Drive, #305  
450-1811

ENCINITAS 115 El Camino Real North  
753-9151 (Ralph's-Long's Center)

SANTA MONICA  
Santa Monica Place Mall 451-5758



**Block  
Buster Tables**  
Reg. \$259 Sale \$199  
All butcher block tables 10% off



**Scrooge**  
Reg. \$75 Sale \$59

**Welmar  
Chair**  
Reg. \$39 Sale \$33  
**Armchair**  
Reg. \$49 Sale \$43



**Desk Lamp**  
Reg. \$19 Sale \$17



**Langley Sofa &  
Loveseat**  
Reg. \$699 Sale \$599



**Value  
Desk**  
Reg. \$259 Sale \$219  
Also available  
in white  
Reg. \$249 Sale \$199

## TROPICAL NIGHTS BOUTIQUE

**SPECTACULAR SAVINGS  
25% OFF ALL BLOUSES**  
from our newest collection



Thank you  
for making  
'86  
our best year,  
... ever!



We invite you  
to visit our  
new location

Opening  
January 10, 1987!

"We wish you a New Year filled with joyous  
days and lots of TROPICAL NIGHTS!"

NEW LOCATION!  
The Promenade  
4150 Mission Blvd.  
Pacific Beach, CA 92109  
581-1543

LA JOLLA  
8008 Girard, #140  
456-0680

ENCINITAS  
The Lumberyard  
897 1st St., #102  
944-9342

PALM SPRINGS  
258 N. Palm Canyon Dr.  
320-6187



## THE INSIDE STORY

BY PAUL KRUEGER

A BIG SALARY IS OFTEN JUST BARE PAY for popular radio and television personalities; the really hot media stars can make thousands more by selling their faces and voices to advertisers. Weatherman Clark Anthony has peddled cellular car phones; TV sportsman Ted Lerner sells Chrysler and radio's Bill Holland pushes Pacific Scene's housing projects on his financial affairs show. Now Roger Hedgecock has joined the ranks of electronic salesmen with an advertising pitch that trades directly on the format of his popular radio talk show and pushes an unusual product that makes some incredible claims.

The former mayor debated December 8 as spokesman for Dr. Carlos Soria, a Baja California physician who claims his secret "Facial Rejuvenation" formula can "literally wipe ten to twenty years from your face" without scalpels, collagen injections, or chemical peels. Soria's clients pay \$3500 for twelve days at his Villa of Youth resort clinic near Tijuana, where a special facial masque containing mysterious ingredients can make "the ravages of age, scars, and other defects all vanish." Some physicians are very skeptical of such claims. "When someone has a 'magic' cream that does wonderful things, it's

always suspect because there is no such thing as medical magic," warns a local dermatologist. But a Soria spokesman promises that "it's no magic, just simple science." As for the secret formula, he explains that "it's no different than the makers of Coca-Cola; they don't publicize their formula, and Soria is not revealing his."

The sixty-second radio spots now airing daily on Hedgecock's morning KSDD talk show mimic the call-in format he has mastered since resigning as mayor following his December 1983 conviction on felony perjury and conspiracy charges. The commercials feature Hedgecock waxing on the treatment. "Let me tell you, it works.... You'll have new skin, a new face" and taking a "phone call" from a Soria alumna. "We have Jennifer on the line from Orange County," the former mayor says. Jennifer then tells the listeners how she looks so young that "my husband and I have a little joke about how he's going around with his daughter now."

Hedgecock was introduced to Dr. Soria by Mel Buxbaum, who served as his press secretary during his last months in office and later worked for three months as executive producer of the KSDD talk show. Buxbaum has since formed a public relations firm that counts

several Baja businessmen on its client list. Hedgecock wasn't available for comment this week on his side venture into advertising, but Buxbaum says the former mayor agreed to lend his voice to the Soria ads only after Hedgecock's initial reservations about the medical treatment were answered by a personal tour of Soria's Villa of Youth and a working lunch with the doctor. "I had lot of skepticism [about Soria's claims], but I came away convinced it was phenomenal," says Buxbaum. "Roger was really impressed [by Soria's clinic] and would be really comfortable" doing the ads. He declined to say how much Hedgecock is being paid for the commercials.

Hedgecock had done similar testimonial-style advertisements for De La Fuente Cadillac, owned by Route De La Fuente and his son Roque, Jr., who is a loyal and generous political supporter of the former mayor's and for whom Hedgecock worked until recently as a lobbyist on a large Ouy Mesa land project. Two new Buxbaum clients, a patio builder and a "very high-ticket" leather goods retailer, will be promoted in similar fashions on Hedgecock's show in the coming months. Buxbaum says. While he notes that KSDD management has "no say" in how many of the ads Hedgecock airs, Buxbaum says he and the mayor have agreed to do no more than three such spots, so as not to dilute their effectiveness.

Newspaper pros should know best of all that you can't always believe what you read.



Roger Hedgecock

But editors at the San Diego Union took the bait of a literary practical joke last month when they reprinted the partial contents of a newly discovered "diary" supposedly written by the late Franklin D. Roosevelt.

Though savvy editors at the New York Times and Washington Post wrote that the diaries, which were first published in the December issue of the Washingtonian magazine, had sprung from the fertile imagination of a Washingtonian staffer, the Union joined the Washington Times in lapping up the writings as historical truth. The diary's author finds the whole episode quite amusing, but Union ombudsman Cliff

Smith, who last week wrote a "clarification" acknowledging how the paper got snookered, criticized the diaries as a "hoax."

Portions of Roosevelt's faked memoirs appeared December 11 in the Union's "guest editorial" section, which runs beneath the daily editorials. The excerpts, which revealed FDR's patronizing opinion of Joseph Kennedy and his fear of Louisiana political boss Huey Long, were lifted from the December 2 editions of the Washington Times, which had jumped at the diaries because of the insight they shed on the famous liberal icon.

Author Vic Gold says the clues to his parody were obvious. An editor's note explaining the credentials of Gold and his daughter-co-author Paige, notes how the Golds "helped Orson Welles get the word out to America about The War of the Worlds," the famous radio broadcast hoax that sent millions of listeners running from an imaginary invasion. "I also had Roosevelt writing about his affair with actress Jean Harlow. The idea of Roosevelt having anything to do with Harlow is laughable," Gold insists. When Washington Times editors realized they'd been taken, they published a sheepish correction, acknowledging they had "stabbed their toe on a publishing hoax."

It was a San Diego State University history professor who informed Union ombudsman Smith that Roosevelt wasn't a diarist. Smith also heard from a reader, who recalled a National Public Radio segment

on the diary spoof. Author Gold says several Washington-area archivists called him, thinking the diaries were real, but he bristles at the charge by Union editorial page editor Ed Fike that it is "very misleading to publish as fact something that's a truce of lies and imagination." Retorts Gold: "It was obviously a work of imagination, and they leaped in with all four feet. I can't help it if they're floundered and have no sense of humor."

When San Diego Housing Commission executive plunked down \$2.5 million for their share in an office building and laid on Stephens

Avenue in Logan Heights, they boasted that the deal would save taxpayers thousands of dollars in annual rent payments. But last month, the commission approved spending \$36,000 to replace the building's roof, a decision critics said would only benefit the co-owner, investor Robert Lichter. Now a public-interest attorney has helped persuade the housing commission and its lawyers to withhold that payment and instead to consider asking Lichter to pay for the new roof.

The commissioners agreed to pay for the roofing work on December 12, following an attorney's opinion that the responsibility for each repairs clearly rested on the

commission as tenant of the building. But commission critic Mel Shapiro read the documents thoroughly and saw that the roofers had informed landlord Lichter that the leaky roof was beyond repair and would have to be replaced. After reviewing the commission's lease, Shapiro was convinced that the new roof was a "capital improvement" and should be paid for by Lichter. He asked public-interest attorney Charles Wolfinger to study the matter, and after arriving at the same conclusion, Wolfinger fired off a five-page letter to commission executive director Ben Montijo that warned that if the commission buckled and footed the bill, "it

will set a precedent that will require it to replace anything and everything in the building for the remainder of the fifty-five-year lease term." On December 23, Montijo and the commission's lawyers at the local firm of Jennings, Engstrand and Henrickson agreed not to pay for the new roof but to instead "proceed with a more detailed review and analysis" of the issue.

Commission spokesman Ken Guyer says the commission's original decision to pay for the roof and their attorney's concurring opinion was based on their belief that the work was a "repair," not a replacement. Guyer says the commission's change of heart was not the result of Shapiro's

research or Wolfinger's letter but was prompted by additional independent information on the subject. The commission's attorneys plan to finish the research by next week so that commissioners can debate the matter again at their January 16 meeting. The commission's own lawyers have already charged more than \$220 for that advice, but Wolfinger says he's happy to perform his services gratis. "The commission knows that Mel [Shapiro] is going to be there watching them and that he's got this crazy, free attorney who's going to be writing them letters. That's the upshot of this thing, and it's all for the good."

# January Clearance SALE!

Jan. 9th through Friday, Jan. 16th

Prices slashed up to 80% in all departments

	Were	Now
Underwear	\$5 to \$10	\$1.99
Shirts	\$20 to \$65	\$8.99 to \$29.99
Pants	\$25 to \$65	\$8.99 to \$29.99
Sweaters	\$24 to \$69	\$8.99 to \$29.99
Jackets	\$22 to \$100	\$10.99 to \$49.99
Shorts	\$12 to \$18	\$1.99 to \$10.99
Sweatwear	\$18 to \$26	\$4.99 to \$9.99
Activewear	\$15 to \$12	\$1.99 to \$8.99

Quantities are limited. Selection for best selection.

# INTERNATIONAL MALE

San Diego  
2800 Midway Drive  
619/226-8755  
Monday thru Friday, 10am to 9pm  
Saturday, 10am to 6pm  
Sunday, 11am to 6pm

West Hollywood  
9000 Santa Monica Boulevard  
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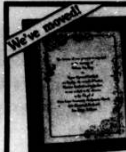
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# Forests

(continued from page 1)

Craig Barilotti likes to say that human knowledge of marine plants, compared to that of terrestrial plants, is about 3000 years behind. "We've been growing terrestrial plants for thousands of years," he says. In contrast, scuba gear so necessary for the study of underwater biology was invented just forty-five years ago, and the vast majority of the research on the giant kelp, *Macrocystis pyrifera*, began more recently than that.

Barilotti is a marine biologist working for Kelco, the San Diego-based company that, with 500 local employees and 1400 employees worldwide, is the principal harvester of giant kelp in the world. A native of Santa Monica, Barilotti began scuba diving more than thirty years ago and occasionally swam in the waters off the Palos Verdes Peninsula, the headland that delineates the southern edge of Santa Monica Bay. It was an area then experiencing an "eco-catastrophe," according to Barilotti. "At that time, there were just massive quantities of industrial wastes going out there," including products of the Montrose Chemical Company, the last manufacturer of DDT in the United States. With sewage from Los Angeles County discharging directly into it, the ocean off the Palos Verdes Peninsula "was probably the most polluted marine environment in the world," Barilotti says. Diving there, he says, it didn't take much imagination to realize something was drastically awry. "At least ten miles off the bottom were just denuded of everything." Concern over what was happening led him to pursue a doctorate in marine biology. He taught at San



Kelp marine biologist Craig Barilotti, Dale Glantz, Ben McPhee

Diego State University for several years, then eight years ago went to work directing Kelco's scientific research on the kelp "forests." Although marine biologists both inside and out of Kelco use the term "forests," Barilotti expresses some discomfort over it. He acknowledges that stands of kelp and terrestrial forests do share certain important characteristics. Both produce dense canopies that shade the plants below. Both serve as home to plant-eating animals that graze upon the forest products.

But Barilotti likes to point out the inherent differences between the forests of the land and those of the sea. Most dramatic is the rate at which they change and grow. A tree can live for hundreds of years, whereas one of the giant kelp plants off the coast of San Diego has a typical life span of about five years. It can grow, however, at a rate of up to two feet per day under optimum conditions. "A terrestrial forest takes roughly a hundred years to produce," Barilotti says. Compare that to a stand of the giant kelp plant, which can grow a new canopy two or three

times a year. Everything else in the surrounding underwater ecological system is adapted to the giant kelp's fast-growing, heavy-shedding lifestyle. Although the marine giants constantly lose material in the form of drift seaweed, Barilotti says, "When you dive in a kelp bed, it sort of looks like the park clean-up crew has just been there. You don't see drift kelp all over unless there's just been a big storm." A host of creatures is waiting below to eat the falling drift.

Looking at kelp forests versus ter-

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# Forests

(continued from page 8)

restrial forests more broadly, Barilotti notes that the productivity of land-based plants is almost directly related to the availability of water. Marine plants, on the other hand, obviously have plenty of water. Their productivity instead seems to depend most upon the availability of nutrients — the nitrates and phosphates the plants convert into new plant material. In kelp beds, nutrients are constantly brought in from deeper ocean waters through current flows and upwelling. "Nutrients in a terrestrial forest are recycled and regenerated within the forest, and if you log it extensively, eventually you take away all the nutrients and you have to add nutrients to it. In contrast, we [at Kelco] can keep taking kelp from the kelp forest, and it doesn't affect the supply. In other words, they sort of normally harvest themselves. The only thing we change is that we harvest them all at one time." (Although the state of California owns the kelp beds, it leases some of them to Kelco, and Kelco for the most part decides when the kelp should be harvested.)

Barilotti and other Kelco scientists are quick to add that the kelp company's three harvesting ships cut only the top few feet of each plant. Removing only the surface canopy does subtly change the way the plant grows, and other scientists who don't work for Kelco might argue that the effects of this aren't fully enough understood to say that no harm is done. Yet no one has yet demonstrated any such harm, and the question was one of the earliest questions raised about giant kelp: in 1923 a research report was published that explained in broad terms how the plant

grows. Anchored to the ocean floor by a tangled mass of tissue called a "holdfast," the giant kelp sends up fronds bearing both blades and little buoyant "floats" that lift the plant skyward. By the time they reach the surface, giant kelp fronds are usually thirty to sixty feet long. The fronds keep growing at the surface, but another change occurs — they start losing

Several usually can be found in the North County, and a big one lies off La Jolla; this year it begins at a point off the Children's Pool and runs south all the way into Pacific Beach. A 1911 federal government survey noted it, though the surveyors described the growth as thin then, and thin it has remained throughout most of the years

writer, describing the inhabitants of one of these beds of seaweed. "It was Darwin who first compared 'these great aquatic forests' with the terrestrial ones in the intertropical regions. Yet he added, 'If in any country a forest was destroyed, I do not believe nearly so many species of animals would perish as would here, from the destruction of the kelp.'"

Notwithstanding the great biologist's enthusiastic comments, American interest in its giant kelp didn't develop for several decades more and then was spurred by the unromantic needs of the fertilizer industry. In the late 1800s and early 1900s, American farmers had come to rely heavily on a mineral called potash for use as a fertilizer, and most of the supply came from mines in Germany. Concerned about overdependence on the Kaiser, the U.S. Congress commissioned studies conducted from 1911 through 1913 to map California coastal kelp beds, since kelp was another source of potash. Those surveys revealed *Macrocystis pyrifera* to be flourishing from central Baja up to Santa Cruz; another species of the giant kelp continued up to Alaska. (These are the only giant kelps found along American shores, though *Macrocystis* also grows along the east and west coasts of South America, off South Africa, Tasmania, south Australia, New Zealand, and the sub-antarctic islands.) Before the government survey was even concluded, commercial harvesting had begun, and the pace grew ever more frantic as potash prices skyrocketed in the advent of World War I, particularly since potash was also a key ingredient in military explosives. According to one Kelco history of this period, harvesting companies sprouted up from San Diego to Santa Barbara, and in 1916, the Her-

## Scuba divers reported great fronts of sea urchins that advanced and devoured the ailing kelp plants.

blades near their base on the ocean bottom, and they continue losing them. By the time a giant kelp plant is seventy-five feet long, it normally has lost many of its underwater blades, and soon the surface tissues begin to senesce, changing color and no longer adding new blades. Left alone, these heavy strands of aging kelp will soon break off and float away. Harvesting the plant within a few feet of the surface mimics the natural process, that study in 1923 concluded. Other subsequent studies have concurred.

In general, giant kelp likes to grow in thirty to sixty feet of water with a rocky bottom. Besides the Point Loma bed, other kelp forests dot the coast of San Diego County, their precise locations changing from year to year.

since. This year, however, the Imperial Beach bed grew enough giant kelp so that Kelco was able to harvest it for the first time in the company's fifty-seven-year history. A few hundred acres in size, it seems to be increasing, according to Kelco. No one knows why.

Although it's not surprising that the early systematic studies of giant kelp should relate to man's exploitation of the plants, the first published insights into giant kelp ecology simply reflect a sense of awe and respect. During his 1834 voyage to Chile on the HMS Beagle, Charles Darwin pored over specimens of the enormous plants and noted, "The number of living creatures of all Orders, whose existence intimately depends on the kelp, is wonderful. A great volume might be

(continued on page 10)

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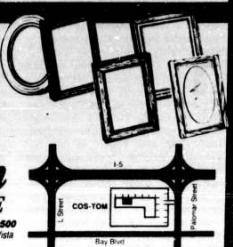
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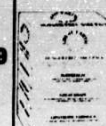
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Harvesting ship *Kelco* with load of kelp.



Photo by Paul Turner.

## Forests

(continued from page 12)

cules Powder Company, built near San Diego, was reportedly employing up to 1500 people and handling as much as 1800 metric tons of kelp daily.

Welcome as the 1918 armistice was to most people, it spelled disaster for the Southern California kelp processors. With the government canceling explosives contracts, commercial harvesting all but ceased until the late 1920s, when a few companies began harvesting *Macrocystis* to be processed into meal used as an ingredient in livestock feed. One such company was Kelco of California.

Kelco manufactured the kelp meal for a while but then took an interest in a discovery made by a British pharmacist back in 1883. From the walls of kelp cells, he had extracted a substance called algin, a natural compound with the ability to change the flow properties of fluids. Soon after its founding in 1929, Kelco began extracting algin, which was used at first to control the viscosity in a gasket compound for seal-

ing tin cans. Over the years, the local enterprise developed a myriad of other applications for the algin, and today Kelco manufactures some seventy different algin products used to do everything from prevent ice crystal formations in milkshakes to help antacid tablets disintegrate.

It was Kelco, therefore, which was paying the most attention to San Diego's giant kelp forests throughout the 1930s and 1940s, and the bulk of the company's research efforts were directed toward how the kelp might be used, rather than at what was going on within the shadowy, complex world over which the giant kelp lorded. By the mid-1950s, however, two developments combined to begin changing that. One was the growing use and acceptance of scuba gear, which at last enabled marine biologists to get a good, sustained look below the surface of the water. The other was growing evidence that parts of Southern California's kelp beds were in trouble.

That evidence showed up first and most dramatically off Los Angeles, in the Palos Verdes kelp beds where Craig Barilotti began his diving career. But even in the mid-Fifties, the huge kelp bed off Point Loma had also begun to thin out somewhat, particularly in the south end of the bed, right off the Point Loma lighthouse. Today many scientists believe that one major cause of the deterioration in both the Los Angeles and San Diego kelp beds was sewage. (San Diegans at that time released their sewage at a shallow depth in the bay,

from which point the sewage flowed out and turned north—right into the Point Loma kelp bed.) But then, as now, the role of the sewage was hard to sort out from two other blows inflicted on the forest by completely natural processes.

One was the *el niño* oceanic condition that began warming the waters off the coast here in 1957. That year Kelco harvested only forty-eight percent of the kelp from the Point Loma bed that it had harvested in 1952 (a good year), and the next year, the yield dropped to twenty-one percent. In 1959, the canopy floating on the surface of the waters off Point Loma had shrunk to no more than 150 acres, just one percent of what it had been seven years earlier. By then, Kelco had begun harvesting giant kelp elsewhere in California, and *el niño* forced the company to expand its horizons even more.

Furthermore, not long after the canopy disappeared, the scientists and Kelco's researchers who dove beneath the waters in Point Loma increasingly saw another astonishing (and to Kelco, chilling) sight. Three kinds of sea urchins normally make their homes in the kelp beds. Along with abalones, the urchins are the major herbivores who compose the kelp forest clean-up crew, consuming the old blades normally shed by the messy plants. Most of the time, the urchins hide under rocks and in crevices, never venturing more than a foot or two from their homes. But by 1960, scuba divers had begun to report the urchins crawling out of their hiding places and forming great froths composed of several dozen or more of the spiny sea

creatures, who advanced upon and devoured the already ailing kelp plants. By that year, hundreds of acres off San Diego had been denuded, and in the newly barren areas, observers often found sea urchins, who apparently continued to subsist on microscopic algae that grew on the bottom. The urchins thus effectively prevented new kelp plants from taking hold and getting re-established.

Southern California's kelp beds seemed to be in a state of real emergency. An explosion of kelp research resulted, with San Diego scientists leading the efforts. Biggest of all was something called the Kelp Habitat Improvement Project, in which various state agencies, Kelco, and university-based researchers joined forces to try to understand what had happened off Point Loma and to look for ways to repair the damage. In the ensuing years, answers began to emerge to many basic questions, and the project scientists began to take action. They reasoned that since all of the urchins' natural predators had either been wiped out (in the case of sea otters, who were hunted to extinction off San Diego almost 150 years ago) or severely reduced in number (as in the case of sheephead fish and lobsters), it was appropriate for humans to fill that void and try to restore the ecological balance. The research team thus developed a procedure for controlling the urchins. It involved sprinkling quicklime into the areas where urchins were known to proliferate; the chemical reacted with the sea water and gave off heat, in effect



Scuba workers Paul Turner, Cloudy Lemert, Paul Dayton, and Mike Tegner.

burning the urchins to death.

How well did it work? The marine biologists are still arguing about some things. One important event that occurred in 1963 (about the same time the quicklime began) was that the sewage outfall was moved from San Diego Bay to a point about two and a half miles off Point Loma, more than a mile past the kelp bed. Some scientists think this improved the water quality in the Point Loma kelp beds. (And researchers learned in the 1970s that the clarity of the water is crucial to kelp forests, since the plant's female reproductive cells only became fertile when there's a certain percentage of light in the water.)

The quicklime indisputably killed urchins (along with some other less-tolerant kelp forest inhabitants), and in the urchins' absence, the giant plants began to return. A more difficult question to answer is whether the urchin populations would have died off naturally. Some evidence suggests this can occur. Whatever the explanation, aerial photos of the Point Loma kelp forest, taken over the years, tell a dramatic story: virtually absent in 1960, the giant kelp by the late 1960s had once again grown into a thick blanket that covered nearly 1000 acres on the surface of the coastal waters.

Aerial photos of that blanket taken regularly since then show an amazing amount of variation from one year to the next. It's a variation inconceivable in any terrestrial forest; the boundaries of the kelp bed shift as if annually redrawn in the dark by a poor-sighted copy artist. In fact, the principal ranger of kelp boundaries tends to be winter storms, which generate waves that can dislodge the *Macrocystis*—particularly the oldest and youngest plants—like a giant plucking daisies. The destruction then continues as the dislodged plants move through the forest, their heavy holdfasts bludgeoning neighboring plants, their fronds entangling with and damaging healthy

the beginning of a veritable underwater soap opera.

It actually began far away, in the tropical Pacific, where the sea surface temperatures in May of 1982 began rising for reasons that are still not understood. The warmer equatorial waters set off a chain of far-reaching events, one of the consequences was an unusually deep atmospheric low-pressure center in the Aleutian Islands off Alaska and stronger than normal westerly winds. These brought an extraordinary number of severe storms to the West Coast of the United States, where they made landfall much farther south than normal. In San Diego, the first of eleven major storms struck on November 30, 1982. Over the next four months, waves higher than eighteen feet were measured no less than six times. To put that in perspective, only ten waves of similar height had been measured from 1900 through 1982. That sort of battering devastated all the giant kelp canopies throughout San Diego—and everywhere else *Macrocystis* grows from Baja northward. Virtually overnight, at least 1400 acres of giant kelp canopy disappeared in the Point Loma bed, according to Paul Dayton and Mike Tegner, the Scripps Institution of Oceanography's principal authorities on giant kelp.

Dayton and Tegner dove extensively during the spring of 1983, and they estimate they surveyed about 10,000 square meters of underwater *Macrocystis*. What they found certainly didn't spell the end of the giant kelp. Although the dense kelp on the surface of the water had been destroyed, many plants retained their holdfasts and parts of the plants below the surface. (The percentage of underwater destruction ranged from thirteen to sixty-six percent and seemed to depend on depth, with the plants in the shallowest areas suffering the worst beating.) That spring of 1983, the water temperatures dropped from their unusually high levels back into the normal range, and "as a result, the kelp grew like crazy for a little while," Tegner says. "The storms had cleared a lot of open space. So there was tremendous recruitment of young plants." By fall, however, most of these had died, as ocean temperatures from August through October climbed above sixty degrees and stayed there, sometimes spiking up to more than seventy degrees.

Way back in the late 1950s, during the big *el niño* that occurred then, kelp researchers had observed the disastrous effect that both on temperatures of more than sixty degrees can have on kelp. An obvious early hypothesis was that the heat alone battered the plants. Then research in the early 1970s showed that kelp tissue in the laboratory could thrive at temperatures as high as sixty-eight to seventy-seven degrees. Tegner says it now seems clear that the problem with warm water (from the giant kelp's

—continued on page 16



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## Forests

(Continued from page 75)  
perspective) is that plankton grow so well in it that they gobble up all the nutrients. In water that warm, the giant kelp in effect starves. San Diego's kelp got a respite from the barren seas when the temperatures plunged for a month or two at the end of 1983. But then the water temperatures heated up again and remained high until around November of 1984.  
By April of that year, Tegner and Dayton had begun to voice the concern that Point Loma's giant kelp might take a long time to return to its previous densities. Giant kelp doesn't live alone. It's part of an entire community of plant life; some half-dozen different species of kelp form "understories" in the sections of San Diego's shores where the giant kelp also grows. Normally, the giant kelp is dominant, it's very hard for other plants to invade it because of *Macrocystis*'s ability to climb quickly above the other plants and receive the majority of the available sunlight. But when certain species of the understory reach a certain density, they can prevent the giant kelp from invading. Those savage storms of the winter of 1982-83, which so damaged the giant kelp, hardly hurt the understory species at all, and the warm water probably hurt them less, according to Tegner. As the warm water persisted through the winter of 1983-84, Dayton and Tegner wondered if the giant kelp's ecological competitors might not give it a serious battle.

The warm *el niño* waters finally dissipated by November of 1984, and it didn't take long for the answer to emerge: though initially sparser than they had been in years, the younger giant kelp plants soon had shot up past their small-fry competitors, and by the end of 1985, feathery blades of giant kelp once again could be seen covering hundreds of acres of the surface of the water off Point Loma.

And then, having survived the most violent storms of the century, followed by two years of starvation; having escaped a recurrence of the urchin plagues like those that occurred after the 1957-59 *el niño*, the giant kelp suffered yet another disaster. Tegner says the first signs that trouble might be brewing began to appear in the summer of 1984, when the giant kelp was still suffering from the nutrient-bare warm waters. Particularly down at the south end of the Point Loma kelp bed,

Kelco and Scripps kelp researchers began noticing that the *Macrocystis* leaves were beginning to look chewed up; the plants just didn't look good. "By the winter [of 1984-85], it was very obvious that something serious was going on," says Tegner. From January through June of 1985, the period when the canopy should have grown both in size and in density, it instead shrank by sixty percent.

Tegner says it took a while to put all the pieces together, but by late spring of 1985 the major clue was inescapable: up to fifty percent of all the blades on the giant kelp plants in certain parts of the Point Loma forest were curling. The immediate cause was obvious to the kelp ecologists. One inhabitant of the forest is the kelp curler, a tiny invertebrate that makes a cozy home for itself by folding over one corner of a kelp blade and cementing it shut with a gummy mucus. Normally, however, the kelp curlers don't do this to enough kelp leaves to harm the plant. Usually the kelp curlers are eaten by a little fish called the kelp surfperch, which normally lives amid the fronds of the giant kelp canopy. When so much of the canopy disappeared throughout 1983 and 1984, the surfperch numbers probably declined precipitously. And the kelp curler population apparently exploded. "These animals are all small, but there were these huge numbers of them," says Tegner. "It was very much like a plague of insects on land vegetation. They'd eat off all the blades, so you would see stipes [stalks] with just the floats. And eventually those would disappear. Whole areas at the south end [of the Point Loma forest] were completely denuded."

The researchers from Scripps began keeping track of what percentage of the kelp leaves were curling in June of 1985, and Tegner says the numbers began to decline by late that year — just as surfperch numbers seemed to climb, and surfperch guts examined by Tegner and her associates appeared to be filled with kelp curlers. The giant kelp looked increasingly good throughout 1986. "We've had very substantial recovery," Tegner said.

**M**arine biologists like Tegner must surely have one of the longest commutes to work of anyone in San Diego. One day this past December, she and a team of three other scientists from Scripps prepared to head out for a routine day of diving. The drive through La Jolla traffic to Scripps is the easy part. But then they have to get from their offices at Scripps out to where the giant kelp live. And

though the kelp beds aren't far, reaching them is a multistep process made up in large part of drudgery: filling the heavy scuba tanks with compressed air, gathering up all the diving gear, loading the dozens of items — fins, belts, collecting bags, charts, lunches, jackets, sunglasses, wet suits, dry suits, corn starch, weight belts, and more — into the back of a truck. Then the kelp researchers must drive to Quivira Basin on Mission Bay, where Scripps keeps a twenty-foot aluminum launch. Once again all the gear must be transferred: from the truck into handtrucks, then from the handtrucks into the boat. The actual boat ride through Mission Bay, out the channel, and south along Point Loma seems easy, but on this day it was past eleven o'clock by the time the scientists reached their goal at the very southern end of the kelp bed, which stretches from Sunset Cliffs in Point Loma down to south of the lighthouse.

The Scripps scientists concentrated their work on the Point Loma forest, which is the biggest. On this particular day, they uttered exclamations of pleasure to find a yellow buoy where they had left it. Sometimes lobster fishermen or motorboaters cut the buoy adrift, and the scientists have to drop an anchor. But an anchor tends to disturb the bottom, and in this particular part of the kelp forest — notable for its poor visibility — that was the last thing the researchers needed.

On this trip, the most senior member of the group was forty-five-year-old Paul Dayton, who began studying kelp at Scripps sixteen years ago. These days teaching and administrative responsibilities only leave Dayton the opportunity to dive two or three times a month. In 1974 he hired Mia Tegner, who had just completed a doctorate at Scripps in which she studied the interactions of sea urchin eggs and sperm. Today Tegner ranks as one of the most knowledgeable abalone and sea urchin biologists in California. She now dives in the kelp forest twice a week, and two additional assistants, Paul Parnell and Cheryl Lennett, bring back underwater data for the team even more often.

This day all four plan to share the mundane tasks involved in trying to expand human knowledge of how the kelp forest works. Within minutes of tying the launch to the buoy, the four scientists, now garbed in diving apparatus, each roll over backward off the sides of the little motorboat and slowly sink beneath the water. In all directions, the ends of *Macrocystis* fronds can be spotted floating on the blue-dappled surface. Distant ones look like some

sort of unrecognizable litter, but up close the blades dance sinuously, and the floats glow with a rich, golden color in the luminous sea of green.

The scientists' destinations, some fifty feet or so beneath the surface, are four lines of fabric-covered lead, each one more than seventy-five feet long, which Tegner and Dayton fixed in place almost four years ago. Parnell and Lennett's task this morning is to swim along the lines and map every significant plant growing within two meters (about six and a half feet) of each of the four lines. To do the work, the two divers are armed with clipboards bearing special waterproof paper on which are written detailed notations — what species were growing where, how high — from the last time the team mapped here, some six weeks before. This day they planned to record any changes. Dayton and Tegner have similar lines at four other underwater "stations" throughout the kelp bed; all are mapped every other month on average. The idea is that closely following the lives of individual plants in different parts of the kelp forest can give some insight into the health, structure, and organization of the forest.

While Parnell and Lennett map, Tegner and Dayton plan to swim along the same lines, but with another goal — namely, to collect every single piece of drift algae floating within two meters of each side of the line. That may sound simple, but the scientists say it often isn't, particularly at this site, where visibility on the bottom often is so bad that the divers can't see more than five to ten feet in front of their masks. In such murky, it's also tough to distinguish between plants that have broken off and those that are still lightly anchored to the bottom. It forces Tegner and Dayton to work slowly and cautiously. When Tegner finally resurfaces and climbs into the launch, she growls, "I kept losing the line! I'd get two feet away from it, and then I'd lose it again!" Yet she's managed to tuck a reasonable seaweed salad into a yellow net bag that she carries.

Today it's a mixture composed primarily of a delicate annual bottom kelp called *Desmarestia*, which has infested the south end of the Point Loma forest this year. (An opportunistic species, it is rare under normal conditions but tends to spring up after disturbances.) But pieces of the giant kelp and a few of the understory species are mixed in, and Tegner also has bagged a badly eaten strand of the feather-bou kelp, which grows in much

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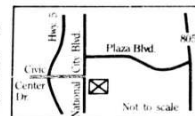
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# Forests

(continued from page 17)

shallower water but sometimes breaks up and floats out to the kelp forest. "Then the urchins grab them because they're good to eat," she says. A piece of emerald green surf grass in one of the collection bags also found its way out to the forest in similar fashion.

When the team of scientists makes it back to Scripps at the end of this day, they'll dump each of the bags of drift algae out onto a table, sorting them into the different species. Then Parnell will

weigh each species collected along each of the lines, carefully recording the information. The individual numbers are virtually meaningless. (So what if someone collected 110 grams of *Laminaria farlowii* from a hundred-meter-square patch of ocean floor on one morning in January of 1987?) But drift algae feeds many creatures in the forest. As it becomes more or less abundant, effects ripple widely. Today's numbers are one tiny piece that may someday fit into part of one of the puzzles found in such abundance here.

With the tasks at the south station completed, Parnell pilots the launch to

the station at the far north end of the kelp bed. Here Dayton and Lennett plan to do the mapping, but Tegner and Parnell will perform the even more tedious job of checking to see what percentage of the giant kelp leaves have been curled by the tiny creatures who caused so much trouble in 1985. To check for kelp curlers, the scientists first dive down to the bottom of the forest and pick a giant kelp plant at random. Then, beginning at the bottom, they count every single blade, carefully checking each one for curling and writing down the total number of blades and the total number of curled blades. Then they start again with another

plant. By the time Tegner and Dayton pile back into the boat after a half-hour or so this activity, they have counted a total of 606 blades, fewer than two dozen of which showed any signs of curling, a 1.5 percent curling rate — far less than the forty to fifty percent rate that the invertivores inflicted on the forest in 1985.

With the scientists' air supplies dwindling and their specific goals accomplished, Parnell steers the launch back toward Mission Bay. The group has spent less than an hour and a half under water, and it takes at least that long to return to the dock, unload and wash all the gear, shower, load

everything back in the truck, drive back to Scripps, and unload everything. No one complains; that's the nature of this work, and no one is more aware of that than Paul Dayton, who's been studying kelp for more than twenty years. Dayton is more apt to complain about something else: the frustrations of trying to better understand something so little understood that no one even knows what part of the picture scientists ought to be looking at.

When Dayton first began his work at Scripps, he set up one station right in the middle of the Point Loma kelp bed, and he began doing studies there. It seemed a reasonable approach. No one

knew then that sea urchins tend to settle and grow on the edges of the kelp forest or in holes created by storms. So by studying just one section in the center of a forest one could get a completely distorted picture of what was happening to the urchins, one of the most important elements in the forest ecology. Or to take another example, when Dayton began his Point Loma work, no one guessed that the very shape of the forest alters currents so that nutrients move through different parts of the forests at different speeds.

Eventually he added two stations at different depths in the center of the forest, and when the *el Niño* began, he

and Tegner added two more, at the north and south ends. Tegner says, "Now obviously, you can't have an infinite number of [research] sites — but the question of how many you do need is a nontrivial one." As time has gone by, Tegner and Dayton say they've become convinced that the most important challenge in ecology today is this one of properly integrating the varying scales of space and time.

They point out that pressures in the real world, such as funding and academic promotional procedures, tend to force ecologists into two- and three-year study projects, while few natural patterns are that short. Terrestrial

ecologists certainly share that problem, Dayton says. But he says terrestrial ecologists also start from a base of incomparably more common knowledge. "A cynic could say, 'Well, you [marine biologists] haven't really learned anything that John Muir didn't know a hundred years ago.' And there's a certain truth to that." Given the immensely more sophisticated base of knowledge that terrestrial biologists have, Dayton says, "I sometimes feel like, 'Gee, here I'm bashing my brains out to move us up from 3000 years to one hundred years ago.... Maybe my students will bring us up to the present generation.'"

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# From a Journalist's Notebook

William Weber Johnson's encounters with the legends of his time

By Stephen Meyer

Photographs by Craig Carlson

Ernest Hemingway was good company, but his drinking and hard living were difficult to keep up with. Argentinian president Juan Perón was either a tad insincere, or he didn't dare challenge the will of his legendary wife, Evita. Mexican president Lázaro Cárdenas deserved his reputation as the perhaps the least corrupt president in Mexican history. And B. Traven, one of the most reclusive and mysterious writers who ever lived, kept his secrets but revealed more than he intended.

These disparate observations were plucked from several recent discussions with journalist and writer William Weber Johnson, whose long and varied career includes fleeting encounters with many great men, including the four named above. The Hillcrest resident, now seventy-seven years old, is the author of a dozen books, including three in the well-known *Time-Life Books* series. His most famous work, *Heroic Mexico*, published by Doubleday in 1968, is still one of the most widely read popular histories of the Mexican Revolution. Johnson worked for Time Inc. from 1941 until 1961, serving stints as bureau chief in Mexico City and in Buenos Aires. In 1961 he became a journalism professor at UCLA and was department head there from 1966 until 1971. In addition to his books, he has published free-lance articles in *Holiday*, *Geo*, the *Saturday Evening Post*, *Life*, *Smithsonian*, and numerous other publications.

But credentials aren't what is most impressive about William Weber Johnson. One is much more struck by his demeanor, which is polite and unassuming for a man of his accomplishments, and by his curiosity, which has led him to investigate subjects ranging from the Mexican Revolution to sea otters to an obscure Texas painter named Harold Osman Kelly. "There's not an ounce of vanity in the man," says John Boynton, who edited a 1984 version of *Heroic Mexico*, published by Harcourt Brace Jovanovich. "I was impressed by his practicality and everyday common sense in concert with real intellectual depth." Johnson would appreciate this description of what every journalist should strive for. Like many of his breed, Johnson has acquired over the years a rich collection of anecdotes about the lives that have crossed his own.

## Ernest Hemingway

In the spring of 1944, war correspondent William Weber Johnson discovered that the pressures of falling German buzz bombs, deadlines for *Time* magazine, and late-night bull sessions with Ernest Hemingway were more than he could handle. Though he would happily have dispensed with the bombs and the deadlines, it was the late-night talks that had to go. Forty-two years later, peeping voyeuristically into the past, the story of Johnson's encounters with Hemingway reveals that a minor — though not entirely insignificant — detail has been mistakenly reported by many of the writer's biographers.

Johnson worked for *Time* magazine's London bureau during World War II when he met the great writer, who was staying in the room down the hall from him at the Dorchester Hotel. The Dorchester was a famous watering hole for war correspondents at the time, and

Hemingway was recuperating there from a severe head injury he'd received in an auto accident. He was in London with his wife, Martha, but the two were rival correspondents from different magazines and weren't getting along. Johnson, then thirty-five, got to know Hemingway quite well and was at once fascinated and disturbed to see one of America's greatest writers suffer through a tormented period of his career. "I didn't drink a lot, but whenever he'd go out, he'd ask me along, and we'd go out to the bars and have a drink, then another drink," Johnson recalls. "He was drinking far too much. He was worried he'd scrambled his brains in the auto accident and would never write again."

After making rounds at the bars, the two men would return late in the evening to the Dorchester Hotel, where Hemingway would want to talk. "I'm an early-night, early-morning person," says Johnson. "But Hemingway would want to sit there and talk into the night. I told him once that one of my favorite stories of his was 'The Big Two-Hearted River.' He was drunk and told me the whole story of how he wrote it. It didn't make much sense because he was so drunk, but I stayed up half the night listening to him."

The next day at the *Time* bureau, Johnson ran into a young reporter named Mary Welsh, who would later become Hemingway's third wife. Welsh had been living in London's West End when the Germans began bombing London, and she felt unsafe there. So Johnson found a smaller room at the Dorchester and offered his large room to Welsh and her friend Connie Ernst. The day after his late-night tête-à-tête with Hemingway, Welsh saw Johnson yawning in his office and commented that he looked tired. "Hemingway kept me up all night," Johnson told her.

"You know Hemingway?" Welsh asked. "I'd like to meet him." The next night, Johnson and Hemingway again made the rounds at the bars. "We came back to the hotel, and he sat down and started talking again," Johnson recalls. "I said, 'Listen, why don't you go down the hall and meet these two nice girls [Welsh and Ernst]? Just go knock on the door. They'd like to meet you.'" Hemingway did just that. "The next day I saw Mary at the office, and she looked tired," continues Johnson. "I asked her how it went with Hemingway, and she said [in an exasperated tone] 'That guy kept us up all night.'"

Johnson's account of how Mary Welsh met Ernest Hemingway contradicts Welsh's explanation in her autobiography, *The Way It Was*. Welsh (who died last November) and other Hemingway biographers have always claimed that Welsh was introduced to Hemingway by writer Irwin Shaw at the White Tower, a popular Greek restaurant in the Soho section of London. Johnson isn't sure whether Welsh's memory failed her or whether she had some other reason to alter the story. "Maybe her version sounded better?" Johnson surmises.

## Juan Perón

Three years after his encounters with Hemingway, Johnson was named *Time-Life* bureau chief in Argentina. He was fluent in Spanish, having spent time in

Mexico during his college years in the 1930s and having served as bureau chief in Mexico City in 1946. During his first year in Buenos Aires, he wrote a *Time* cover story about the legendary Eva Perón, better known as Evita. The article, which made reference to Evita's unsavory past and her humble origins, was ill received by Argentinians' first lady — "Unless something was flattering, Evita considered it an insult," Johnson says — and she decided to take vengeance on *Time*. Through her connections, she managed to block distribution of the magazine throughout the country.

After the article came out,

Revolution, a subject that had interested him since he traveled to Mexico as a college student in the early 1930s. In the mid-1960s, he finally found time to write about it. *Heroic Mexico* is an attempt to sort out the confusion of the Mexican Revolution, to figure out why the great heroes of the thirty-year struggle — Francisco Villa, Emiliano Zapata, Venustiano Carranza, Alvaro Obregón, Francisco Madero — fought for the same ideals yet seemed intent on destroying each other. Ramón Eduardo Ruiz, now a history professor at UCSD, wrote a favorable review of *Heroic Mexico* when it came out in 1968. He called

**The stories poured in: B. Traven was reported to be an oilfield worker, a beachcomber, a drunkard, even author Jack London, who had faked his suicide.**

Johnson's phones were tapped and his valued sources in Buenos Aires began shunning him for fear of reprisals. "One of my sources just later told me, 'Don't call me anymore,'" Johnson recalls. "I was between marriages at the time, and I'd have dates, and the secret police started following them." The authorities further harassed Johnson by taking away his camera, an identification card needed to send a cable. His mail was seized as well, and he had to send letters to New York via Uruguay. "They didn't actually throw me out of the country; they just made it impossible to work," Johnson says.

The bureau chief began getting pressure from *Time* headquarters in New York to resolve the problem. So, fully expecting to be turned away, he requested a meeting with Argentine president Juan Perón, who had a policy of never speaking to the foreign press. "I never thought I'd get an interview, but I did," Johnson says. "He told me his wife had friends in the customs house who were all loyal to her, and they were stopping *Time* from being distributed." Johnson asked what could be done about it, and the most powerful man in Argentina shrugged and said there was nothing he could do.

Months later, after Johnson had been reassigned elsewhere, the distribution of *Time* still hadn't been restored in Argentina. In retrospect, Johnson wonders if Perón didn't have a hidden motive for granting him the exceptional interview. He was very good natured with me," Johnson says. "But my impression afterward was that he was a kid pulling wings off a fly. He said he had nothing to do with blocking distribution of *Time*, but I knew that was a goddamn lie. I think the reason he agreed to meet me was because he wanted to torment me a little."

## Lázaro Cárdenas

Beginning in 1946, when Johnson was head of *Time's* bureau in Mexico City, he collected information about the Mexican

Revolution, a subject that had interested him since he traveled to Mexico as a college student in the early 1930s. In the mid-1960s, he finally found time to write about it. *Heroic Mexico* is an attempt to sort out the confusion of the Mexican Revolution, to figure out why the great heroes of the thirty-year struggle — Francisco Villa, Emiliano Zapata, Venustiano Carranza, Alvaro Obregón, Francisco Madero — fought for the same ideals yet seemed intent on destroying each other. Ramón Eduardo Ruiz, now a history professor at UCSD, wrote a favorable review of *Heroic Mexico* when it came out in 1968. He called

it "a political-biographical study of the revolutionaries who, having triumphed, turned their armies against each other in a graphic demonstration of the truth of the historical axiom that revolutionaries devour their own."

"My interest with the revolution began in 1931, when I was a student," Johnson says. "I met some old veterans of the revolution, the porters in my hotel, for example. All of their stories disagreed. That fascinated me. Some said Villa was a hero, others said he was a deep-down son of a bitch. Some would say Carranza was the greatest man who'd ever lived. Others would say he destroyed the revolution. My curiosity was piqued. This was just something I got interested in, like someone getting interested in butterflies."

Though Johnson says he wrote *Heroic Mexico* primarily to order the confusion in his own mind and to understand the revolution himself, he admits another motive. "I wrote the book, I guess, because I hoped people could understand what Mexico went through, so they could understand the catharsis," he says. "That way, people could approach the Mexican people with more sympathy. I hope that explanation is not too pompous."

One of his first acts when he took office in 1933 was to cut his own salary in half and eliminate altogether his entertainment expense allowance. He hated pomp and ordered buglers to break tradition and cease heralding his arrival to work each morning. He also banned presidential portraits in public buildings. Cárdenas loved the *campesinos*, the peasants, and is credited with having instituted systematic land reform, instead of merely talking about it, as many revolutionary leaders had. He is perhaps best known for having nationalized the oil industry, a move that alienated Mexico from the rest of the world but which united the Mexican people.

Despite Cárdenas's reclusive nature, Johnson managed to obtain an interview with him. He did so by contacting a Mexican friend named Adolfo Orive Alba, who had been in the Cárdenas government. "He [Alba] had complimented me on the *Time-Life* book on Mexico," recalls Johnson. "He said he thought I'd been very fair to Cárdenas and that he'd do what he could to get me an interview." A few days later, Alba called and told Johnson to go to an address in the Lomas Chapultepec section of Mexico City. "I went and Cárdenas met me there," Johnson recalls. "He was very cordial. I asked him, 'What are you doing now?' and he replied, 'Have you got a week? I'll show you.'"

Within days Johnson and Cárdenas flew to Iguala, where Cárdenas was developing a hydroelectric power plant in the Río Balsas basin, southwest of Mexico City. Cárdenas was in charge of the Río Balsas Commission, a government project to develop the region. During his week with Cárdenas, Johnson saw several incidents that may have influenced his portrayal of the revolutionary leader as the man who most faithfully embodied the ideals of the Mexican Revolution. Johnson recalls that even in the hellish heat of Iguala during the summer of 1965, the stoic former president dressed far more formally than the occasion demanded. "He had on a shirt, necktie, Palm Beach jacket, and a Panama hat," Johnson recalls. "And despite the heat, he never seemed uncomfortable." However, he was uncomfortable with the adulation of his beloved Indians.

"We went to an Indian village, and the people would be trying to kiss his hand," recalls Johnson. "Cárdenas, who was an absolutely selfless man, would get fussed over that. The Indians had pictures of the Virgin of Guadalupe [the patron saint of Mexico] between candles. Right next to the Virgin, they'd have pictures of Cárdenas. He got fussed about that as well."

During their week together, the two men spent time on the beach drinking coconut milk, and they visited several villages together. In one of the villages, while he was giving a speech, Cárdenas noticed a little boy with milky-white eyes. "Cárdenas asked," "Is that boy totally blind?" "Someone said, no, he was just impaired. Cárdenas asked, 'Is anyone doing anything about it? Would his parents let him go to Mexico City with me to see a specialist?' The little boy had no parents, so Cárdenas asked him if

(Continued on page 22)



# Notebook

(continued from page 2)

he wanted to go, and he said yes. I still remember his name. It was Trunquillo, and all he owned was a shovel to keep warm and a violin." Johnson heard later that Trunquillo went to Mexico City, but the doctors said they could do nothing to help him.

Cárdenas's wariness of the press emerged when Johnson asked him to answer some questions. The former president insisted that Johnson write down his queries on paper, and he would respond in writing as well. "They weren't very good answers," Johnson recalls. "I don't think I ever used anything I got from him." Johnson isn't sure what he gained from spending a week with Cárdenas. "It didn't help in writing the book," he says. "It just confirmed my feeling that this was one of the great men. It confirmed to me that he was genuine."

## B. Traven

In 1966 Johnson met and became friends with one of the most mysterious and elusive literary figures of the Twentieth Century, B. Traven. Traven's life, it seems, was devoted as much to hiding his past as it was to writing novels. "His life is the most tangled trail there ever was," Johnson says. Since his youth, Traven, who has sold an estimated 25 million books in thirty languages, had assumed one false identity after another. Biographers have strong evidence suggesting that Traven was once a Bavarian revolutionary who used the name Ret Marut and who fled Germany in the early 1920s to escape a death sentence; that Marut arrived in Mexico in 1924 and became Traven Torvan, a Norwegian who was a naturalized Mexican citizen; and that in about 1947 Torvan, whose link to the elusive writer B. Traven was revealed by a probing Mexican journalist, adopted the pseudonym Hal Croves, an American who happened to have a thick Germanic accent.

The most reasonable explanation for Traven's fierce denial of his life identity is that he never lost his fear that Ret Marut's German enemies would seek him out and kill him. In

addition to the dozens of pseudonyms he used (including Bogumil Schiebelen and Ppawiltsch) Rafajhqlayq), Traven also invented apocryphal stories about his origins — so many that the numerous scholars who would later attempt to piece his past had to contend with a labyrinthine network of false leads. Traven doggedly denied his German heritage — evidence suggests that he was born in eastern Germany in 1882 — and insisted that he wrote his manuscripts first in English, then translated them into German. Though most doubt this, some scholars still debate the issue.

At times in Traven's life — for example when the Humphrey Bogart film based on his novel *The Treasure of the Sierra Madre* appeared in 1947 — skeptics wondered whether Traven really owned or whether his work may have been written by a combination of several writers. John Huston, who directed *The Treasure of the Sierra Madre*, invited B. Traven to work as a consultant on the film, which was made in Mexico. However, a man named Hal Croves showed up instead, insisting he was Traven's agent and translator, that he knew Traven's work as well as the author himself, and that he had permission to offer advice on Traven's behalf. Everyone on the movie set suspected that Croves was in fact Traven.

In 1966 William Weber Johnson wrote a critique of Traven's book *The Night Visitor and Other Stories*. The article, which appeared in the *New York Times Book Review*, caught the eye of one R.E. Luján in Mexico City. Luján, whom Johnson didn't know, sent him a letter saying that the review was very nice and that if ever Johnson was in Mexico City, he should call. "My wife and I were in Mexico City that summer," says Johnson. "I called the number she'd put in the letter, and R.E. [Rosa Elena] Luján turned out to be the wife of B. Traven. She invited us over for drinks."

The invitation to meet Traven in 1966 was ironic, given that twenty years before, while Johnson was Time-Life bureau chief in Mexico City, he'd written an article for *Life* about Traven. In 1946 Johnson had been besieged at the Time-Life offices by Mexican journalists and

writers who believed that Time-Life was offering a \$5000 reward to anyone who could locate Traven, if indeed there was such a man. At this point in the writer's career — just as *The Treasure of the Sierra Madre* was soon to become a movie — the mystery of his life was deepening, and the reward story seemed plausible. However, it turned out to be a hoax, a publicity stunt cooked up by an agent promoting a new book by Traven called *Una Canasta de Cuentos Mexicanos*.

The stunt proved effective, and wild stories of Traven's whereabouts poured into Johnson's office. He was said to be a worker in a Tabasco oilfield, a beachcomber at Boca del Rio, a drunkard in Tampico. It was even said that B. Traven was in fact Jack London. According to this outlandish account, the famed adventure writer of the Pacific Northwest had allegedly faked his suicide in 1916 and fled to the tropics. To conceal his recognizable style, the story went, London-Traven supposedly saw to it that his manuscripts were first translated into German and then retranslated back into English. Johnson found all these yarns fascinating and wanted to write about them. But how to get through to Traven? Johnson contacted Esperanza Lopez Mateos, Traven's agent and Spanish translator.

Johnson promised her he would respect Traven's passion for secrecy; the article, he assured her, would be about the apocryphal stories and not dig for details of Traven's life. So Esperanza cooperated. She told Johnson more stories, including a rumor that she herself was B. Traven, and added an anecdote about her client's obsession for privacy. One day she had a lunch date with Traven at a popular Mexico City restaurant called *Seppi*, but at the last minute had to cancel. Unable to contact Traven, Esperanza sent her brother-in-law, filmmaker Gabriel Figueroa, to the restaurant with instructions to tell a man named Hal Croves that she couldn't make the meeting. Esperanza gave Figueroa a detailed description of Croves. He went to the restaurant, saw a man who fit the description perfectly, and approached him with the message. But the man denied he was Hal Croves or that he knew any woman

named Esperanza. "But you look just like the man she described," Figueroa said. "No, it isn't me," Croves replied.

Soon after his meeting with Esperanza, Johnson received a twenty-five-page, single-spaced typed letter written in stilted English that read as if it had been translated literally from German. Johnson has no doubt it came from B. Traven, and it offered still more outlandish stories about Traven's identity and whereabouts. Johnson was instructed by the writer to send the letter to Alfred Knopf, Traven's publisher. "I sent it, but I made a photocopy of it first, of course," Johnson says wryly. Today that photocopy is in a special collection of writings about Traven at the University of California, Riverside.

When they met in 1966, Johnson says that he and Traven — who never referred to himself as such but stuck to his identity as Hal Croves — hit it off "famously." Johnson, a modest man himself, was impressed by the self-effacing writer who once said that he was no more important to the production of his novels than the paper-mill worker, the typesetter, or the scrubwoman who cleans his publisher's office. During their first encounter over drinks, "Croves" pulled out the *Life* magazine article Johnson had written back in 1946 and said, "You see, I appreciated it so much I saved it all these years." Johnson was also shown Croves's library, which contained hundreds of copies of B. Traven's books in many languages and editions.

The two men talked about Mexican history and about Indians, subjects they both found fascinating. The conversation continued the next day, when Johnson and his wife returned for lunch. Croves and Johnson later took a picnic to the village of Tepozotlán, the site of some Spanish ruins and a restored Jesuit church twenty-five miles outside Mexico City.

During their talks, they planned a trip. Johnson would buy a four-wheel-drive land cruiser, and together the two men would retrace Traven's travels of decades before through the Sierra Madre mountain range. They would rediscover the towns and villages where B. Traven worked in the oil fields, the cotton fields, and in the jungle eradicating

locusts. The trip would start in Tampico, on the Gulf coast of Mexico, and descend the eastern Sierra Madre to Mexico's southernmost state, Chiapas, where Traven had researched stories and become a beloved figure among the Indians. Of course, during the trip they would take notes, which would later be convoluted into a book. Johnson and Croves would write together. Unfortunately, Croves died at age eighty-six in the spring of 1969, just months before the trip was to get under way. There is no telling how many Traven mysteries might have been solved had Johnson been able to spend several months with the enigmatic author. "That would have been one hell of a book," Johnson says with more than a tinge of regret.

Johnson, however, did get another chance to write about Traven. In the town of Ocosingo in the state of Chiapas, where Traven lived, worked, and explored in his youth, a memorial service was held after the writer's death. Johnson was invited by Rosa Elena Luján to take part in the ceremony, which culminated when Traven's ashes were taken up in an airplane and dropped over the Lacandón jungle, the setting for many of B. Traven's adventure novels. Johnson wrote about the funeral in *Life* magazine on May 30, 1969. In the article, he respected the spirit of Traven's life by emphasizing Ocosingo's importance to Traven, rather than vice versa. Johnson introduced his reader to the mystery and harshness of the place and, halfway through the article, finally informed the reader that the purpose of this literary pilgrimage to Ocosingo was to tell the story of a funeral of a man who happened to write books. Traven would have appreciated Johnson's gesture.

On the way back to Mexico City,



Rosa Elena Luján asked Johnson to write a biography of her husband. Johnson agreed, on the condition that he be given access to Traven's archives and complete editorial control over the project. Since most of the manuscripts in Traven's archive were written in German, Johnson took a crash course in German at UCLA, where he was then head of the journalism department. His effort was in vain, however. Though he negotiated with Luján for an entire year, they couldn't come to terms. "I agreed to do everything I could to keep her happy, but wouldn't give her veto power," Johnson says. "After a year, I gave up. This was during my most productive period, and I couldn't waste any more time."

Two widely read unauthorized

assured me her only concern was that everything be right," Johnson says. "She assured me that there was no concern about mentioning the women in Traven's life. He was quite a womanizer, you know. I suspect there was a lot she didn't know about him, and she was afraid of disclosing her own ignorance about her husband. She was embarrassed that her husband didn't tell her everything about himself."

Luján and Johnson have remained friends despite the disagreement. In fact, she called in November and asked Johnson and his wife Elizabeth Ann to come spend some time with her in Palm Desert. Johnson begged off, however. He's slowed down a bit these days due to fragile health. He still finds time for the passions of reading and writing, however. Last May he published an article on Mayan art in *Smithsonian*, and he's now working on the text of a book to be published by Texas A&M University Press about an old friend of his, novelist and painter Tom Lea. When Johnson isn't reading and writing, he's indulging another of his passions, walking. For years Balboa Park has been his most frequent haunt, but he admits he's a bit tired of it. "I think I know every inch of the park," Johnson says. He and his wife are very excited about their decision to sell their Maryland Street home and move downtown to the Marina Park condominiums. "Think of all the walks you can take down there!" Mrs. Johnson exclaims, obviously pleased for her husband. "There's all kinds of places to go." In a few months, a familiar figure will be stepping daily through new terrain, studying the contemporary urban architecture, visiting the galleries, browsing the bookstores. If you see him, stop and say hello. Or better still, ask him to tell you a story. □

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# New York Minutes



Jonathan Saville, John Lithgow in "The Front Page"

JONATHAN SAVILLE

A recent trip to New York gave me a chance to make a selective assessment of the current state of the New York theater. More importantly — for individual theater works always count for more than institutions and generalizations — it gave me the experience, for better or for worse, of several plays and productions that suggest

what makes good, bad, and mediocre theater. This week's column is devoted to four relatively disappointing productions, and next week's to the two shows I really enjoyed.

There is a general consensus among serious New York theatergoers that the theater in that city is in a state of decline. Production costs have greatly reduced the number of new productions (down about two-thirds from a few years ago) and have

forced the Broadway theaters to emphasize sure popular appeal over artistic risk taking (never a strong suit on Broadway). The off-Broadway theaters continue to flourish, but during December there was not much among the off-Broadway offerings that I found appealing — that is, productions that seemed likely to extend my idea of theatrical possibilities. New York remains a great center of theatrical activity and energy, for one thing because so many first-rate actors, directors, and designers live there. But the shift of creative energies from the metropolis to the provinces, from New York to the regional theaters, is an undeniable fact. For stimulating, refreshing, aesthetically exciting theater, one used to head straight for New York. Nowadays, one might do better in Minneapolis, Washington, D.C., Seattle, Los Angeles, or — more often than one would expect — San Diego.

The *Front Page*, by Ben Hecht and Charles MacArthur, is a period piece, a fifty-year-old testament to the techniques and values of American stage comedy in a period as remote to the majority of current theatergoers as the Civil War. Nevertheless, everything in it is familiar: the comic-satiric portrait of hard-bitten, mean-spirited, vulgar-mouthed newspaper men; the satire on once amiable and savage — on self-serving, power-hungry, unprincipled politicians; the melodramatic plot (a prisoner awaiting execution, intrigues to save him); the comic plot (successful reporter torn between his passion for his profession and his plans to marry a rich girl); and the unforgettable leading characters, reporter Hildy Johnson and his editor Walter Burns, those archetypal amorat technocrats of the news industry, believing in nothing but getting and publishing a sensational story. These elements are familiar because they have been absorbed into the popular theatrical arts and re-emitted in all sorts of variations; and of course the play itself has been treated numerous times in films.

Jerry Zaks, who directed the current production of this play at Lincoln Center's Vivian Beaumont Theater, made the understandable decision to treat *The Front Page* in a respectful, antiquarian fashion. Tony Walton provided him with a richly evocative, realistic set, remarkable not for its effectiveness but for its suavity in bringing the old ideas to life. Zaks took the script seriously and strove to realize all its values — humorous, satirical, sociological, characterological — precisely at the level evidenced by the authors. His aim was evidently to reproduce the sort of production the original audience would have seen half a century ago. His cast has some strong points: the vividly cynical Walter Burns of John Lithgow (a stage actor of great presence), and two zesty character portrayals by canny older actors, Jerome Dempsey's mayor, given the focused, satirical characterization this wonderfully delineated type deserves, and Bill McCutcheon's delectably comic Mr. Pincus, the naive but stubborn messenger whom the mayor tries to bribe. The rest of the cast is competent and routine, including the miscast Richard Thomas as Hildy Johnson, a character demanding much more sharpness of will and grandeur of mean-spiritedness than this engagingly boyish actor can supply, in spite of his strenuous efforts to do so.

But what makes this *Front Page* the opposite of memorable is that it has no point of view other than that of the responsible theater historian. It tells us nothing new about the characters, about the play, or about the world. Lacking any real ideological focus, it also tends to lack the energetic impetus that comes from a true creative engagement with a script; it is rather than any actual defects in the piling, that make the show, for all its hectic farcical tempo, seem slow and leaden. There is nothing strikingly bad about this well-crafted production. But there is nothing in it that will face the memory of the superior realizations of the play on film.

John Guare's *The House of Blue Leaves* is another revival, this time of a script only a decade or so old. Its production is another

Lincoln Center enterprise (now at the Plymouth Theatre), the director is once again Jerry Zaks, and the sets are once again by Tony Walton. It is Walton's set that provides the most flavorful element of the production, with its effectively realistic and stylized representation of both the interior of the lower-middle-class Queens apartment where the action takes place and the exterior urban world that surrounds it and whose spirit it is supposed to exemplify. This play has been highly praised, and it does indeed have its virtues: the playwright's zany imagination (a mistress who gives sexual favors but will hold her cooking, a plot to blow up the pope at Yankee Stadium, a trio of nuns entering from the fire escape); his sometimes gorgeously demonic lyrical dialogue, with its flights of linguistic fancy; and the intriguing interplay between realism and theatricalism, the fourth-wall convention and characters talking to the audience, a plausible family situation and utterly implausible stage actions to depict it.

But there is a moral cruelty in both script and production that some people — myself included — are bound to find objectionable. The wife in this family is schizophrenic, and she is treated as a figure of fun. Her illness is mocked; it provides the play with many of its laughs. Guare's ostensible motivation for such treatment of this character is that the painfulness of the situation, and the pity he feels for "Bananas Shaggin'"; are so great that they can only adequately be expressed through ironic laughter, deep down under which we are to intuit fearful compassion. This device does not work; indeed, it is hard to believe that that is what is really going on. For Guare treats another character, a young actress who has gone deaf, in precisely the same mocking way. Accidental death and dismemberment, and suicide, are similarly made comic, and if there is an underlying notion that a world in which

such things happen is a place of deplorable suffering, Jerry Zaks's production of the play certainly does nothing to bring it out. His actors work hard to cope with the very peculiar script, but most of them solve their problems with mere external mannerisms. One can hardly blame them for not making the characters resemble actual, plausible, realistic people, for the script makes that impossible. But few of them succeed in the alternative theatrical task of making the characters — and themselves, as actors — vital, concentrated presences on stage, whose intensity of focus can take the place of realistic characterization. Those who managed this presentational style with some degree of success were young Ben Stiller, as the papiasul son of the family (Stiller made the most of Bonnie's one big crazy monologue), Danny Aiello, as the smarmy Hollywood producer (Aiello, unlike most of the others, made the addresses to the audience actually work as moments of theatrical communication), and Patricia Falkenhain, in the tiny but zippy characterized role of the head nun. The production of Simon Gray's new play, *The Common Pursuit*, at the Promenade Theatre on upper Broadway, has the distinction of being the only show in town (seemingly) not designed by Tony Walton. Its sets are by David Jenkins, admirably realistic renditions of the university-undergraduate, literary-publisher, intellectual-class-shabby atmosphere in which the play's overrefined and understated characters exist. The only thing remarkable about the sets is the device whereby, the original scene (Cambridge undergraduates, filled with idealism, planning a literary magazine) reverts upstairs to be covered over by the subsequent scenes (aging, disillusionment, adultery, revelations of kinky sex), only to re-emerge, in the play's fundamental irony, at the very end, along with its once-again youthful characters, before time and moral

tardiness take their toll. This is also the only remarkable feature of the script, and even it is essentially little more than a moderately ingenious way of representing a thoroughly banal insight.

The characters, too, are thoroughly banal. Simon Gray at his very weakest (which is a bit like saying "salt at its very saltiest"). There is little real life in any of them, they are all so infected with the curse of British politeness, their concerns are so narrow, their intellectuality is so predictable, and the language Gray gives them is such a pallid imitation of the playwright's habitual pallid wily style, that it becomes quite impossible to care what happens to any of them. It could be revealed that every one of them was sleeping with all the others, as well as with dogs and goats, without in any way engaging a discerning audience's interest or arousing any surprise. The production at the Promenade, ineptly directed by the author and Michael McGuire, tries to make British accents take the place of true wit, and since much of the American cast cannot give the accents any authenticity, even this desperate measure fails. There is a decent performance by Kristoffer Tabori, as the chief disillusioned idealist, but it is decent only so long as stiff upper lip is the motto; when strong emotion seems called for (as when this character discovers that his wife has been made pregnant by his friend and colleague), the actor proves as much out of his element as the playwright.

Finally, a few words about *Cats*, the long-running ("Now and Forever" reads the advertisement) Andrew Lloyd Webberization of T.S. Eliot's *Cat in Hat* (the *Common Pursuit*). *Cats*, in particular, has sensational production values. But judged by the highest standards — and why judge by anything lower? — none of these four shows was really worth spending an evening of one's life on. Not to mention making a trip to New York for.

detriment all over the stage, boxes, balcony, and theater walls; the musical-comedy-cum-feline choreography of Gillian Lynne; and of course the excellent score by Webber, so clever in its setting of the Eliot poems, so hummable, so exciting an accompaniment to the dancing. Audiences with a short attention span — people who do not go to the theater otherwise — are wild about *Cats*. But if one needs more than brief fragments of light entertainment, the show must by its very nature fail to satisfy. It has no through-line, no movement forward, from moment to moment, lured on by an objective, a dénouement of a plot, a deepening of character, a revelation of meaning. It consists merely of a series of cat numbers, a more or less random anthology, like the collection of poems on which it is based.

In short, it is a revue. But what a revue requires, to make up for the absence of a through-line, is variety, and that is precisely what *Cats* is short on. Admittedly there are different kinds of cats, singing and dancing — thin cats, fat cats, young cats, old cats, clownish cats, sexy cats, battered cats. But a vision of life as simply one cat after another can make an ultimate appeal only to the most besotted of cat fanatics. How much preening of whiskers, curling back of lips, and unbuttoning of claws can one witness, without wishing that all those extraordinarily talented and hard-working dancer-singers would go on to something else — dogs, pigs, anything?

There is, of course, something positive to be said about these plays and productions (one must admittedly scrape pretty hard to find any words of praise for *The Common Pursuit*). *Cats*, in particular, has sensational production values. But judged by the highest standards — and why judge by anything lower? — none of these four shows was really worth spending an evening of one's life on. Not to mention making a trip to New York for.

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# Wring Out the Old



Life is a Bed of Roses

DUNCAN SHEPHERD

For me — and me, I have no doubt, alone — 1986 stopped being a bad moving year and suddenly became a good one on the night of October 29. That was when Alain Resnais's *Life is a Bed of Roses* had its one and only local showing at the La Jolla Museum of Contemporary Art. It doesn't take much, it always seems to me whenever I am given it, to keep me happy. Resnais's complicated but limpid meditation on utopia, with such essentials as justice, education, and True Love striven for and inevitably not altogether achieved in three separate historical periods (the

present, pre- and post-World War I, and some indefinite Time Immemorial), is the sort of cinematic experience I expect to have only once every five years or so, and positively need to have, for purposes of spiritual renewal or something, once every ten. This one cuts along safely within the time limit — by, oh, a year or so — since the last such one that I can recall having had on the first-run circuit: Alain Resnais's *Providence*. There have been, in that span, maybe one or two others off the first-run circuit. It seems to me I used to have them more often.

That *Life is a Bed of Roses* has gone almost entirely unshown in this country, or at least anywhere in it outside of New York, and that it picked up few critical ribbons

during its brief exposure even there, perhaps has some bearing on the increasing infrequency of the sort of moving event that leaves me weak in the knees for hours afterwards and tied up in the head for days. Despite what I thought was a rather off-form outing for Resnais in *My American Uncle* (but well and widely distributed, curiously enough, for one of his films), it seems clear from this subsequent work that Resnais has kept up his end of things since the revolutionary and innovative period of *Last Year at Marienbad*, *Muriel*, and *Je T'aime, Je T'aime*. It's the critics who have let down — and of course, though not always through any doing of their own, the audience.

Part of the problem might be diagnosed as the snowballing trend toward nationalization of film critics — which these days means, in practical terms, what we could call the television and advertisement of film critics. The first of these phenomena — the national syndication of half-hour critical forums on television and the proliferation of critical "spots" on TV news and magazine shows — has, besides hurting (a few) critics into media stars as luminous and as well paid as other TV personalities, enthroned as a critical model the conversational, quick-grip, off-the-top-of-the-head method of analysis. The second — the use of critical blurbs in newspaper ads to replace straightforward promotional copy like "Garbo laughs!" and "Gable's back and Garson's got him!" — has

shrunken the dimension of that still further, and has managed to make household names of people by whom you (or I, at any rate) have never read a single review even the length of those in *Time* and *Newsweek*: Jack Curry and Mike Clark (*USA Today*), Joseph Gelmin (*Newsday*), Peter Travers (*People Magazine*), Bruce Kirkland (*Newsweek*), Richard Freedman (*Newhouse Newspapers*), Robert Osborne (*The Movie Channel*), Michael Medved (*Sneak Preview*), Katie Kelly (*Entertainment Tonight*), Joel Siegel (*WABC-TV*), Dennis Cunningham (*WCBS-TV*), Gary Franklin (*KABC-TV*), Digby Diehl (*KCBS-TV*), plus other pundits on the

distribution companies' subscription lists and VCR programming schedules. It wasn't always so.

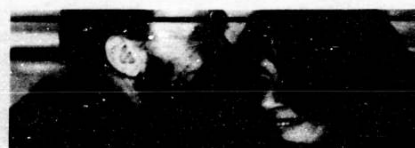
The turning point appears to me to have come somewhere in or around the brushhaze over *Bonnie and Clyde*, with its fetish for reconsiderations and recantations and its fateful assertion of the intellectual legitimacy of the Hollywood cinema (since degenerated into the intellectual legitimacy of Spielberg and Lucas), or else shortly thereafter when it was proven that a blessing bestowed by Pauline Kael could rescue a (not very good) movie called *Pretty Poison* from commercial oblivion. The irony is that the critics — not specific critics necessarily, but *genus critics* — who came to prominence and power in, and as a result of, the adventurous Sixties are now, in their desire to conciliate that position, part of the conservatism and commercialism they tend publicly to decry. It really ought not to be the business of the critic to provide rationales for, or put into words, or (with print critics as distinct from broadcast critics) put into complete sentences, the average viewpoints of the average viewer. To do so would make him no more than a ghost-writer for the philistine. And anyone with average viewpoints has no business becoming a critic in the first place. Or remaining a critic, in the second.

Curiously but not surprisingly, the more national the constituency of the critic, the more provincial his opinions are prone to be, with a perhaps unconscious eye now on the television watcher and movie-ad reader in Biloxi and Billings. Such a critic, though usually stationed in New York or Los Angeles, is less apt to waste his time (and risk his reputation) on something obscure or difficult from France or Japan than is never apt to make it to Mississippi or Montana. One thing feeds another, and there are fewer movies made that are worth wasting time on, or fewer of them imported or promoted if they are. Nor does such a critic seem able or willing to prolong a "discussion" or "controversy" beyond the attention span of the seltzwater TV watcher and blurb reader. Or maybe they just don't

make discussion topics and controversies like they used to. The buzz about *Marienbad*, if I remember right, did not die out within the calendar year, and was only stirred up again in another year by the advent of *Muriel*, whereas the fabulous flap over *Blue Velvet*, for example, seemed to simmer down after two weeks — in that case, all it was worth — and I never did figure out what the devil it was about. (Should women with bruises on their bodies be photographed naked, was it?) Before you could bat an eye, everyone had jumped onto the Newman-and-Cruise bandwagon, or onto some other.

But, while I could go on in this vein indefinitely, I can see that what started out to be the traditional tally of Best Films Of The Year has made little progress in that direction. There is a reason for that. Not much progress is possible to make in that direction — for me, I should emphasize again. But putting it off won't stretch it out. So, then...

In an age of epidemic sequels, there seems to me an especially good reason to find a spot on any such list for Michael Apted's *28 Up* and Claude Lelouch's *A Man and a Woman: 20 Years Later*. The former, an update on the group of fourteen English schoolchildren twenty-one years after their initial grouping for the television documentary *7 Up*, reminds us of what is at least real life that invests all sequels whatever with such appealing possibilities, and it awakens an appetite for still another sequel or two that might go under the name of *42 Up* or *56 Up* or some other *Multiple-7 Up*. The latter, an update on a fictitious pair of French lovers after a time lapse of only one year less, serves the salutary purpose of reminding us that, with the exception of *28 Up* and very few others, most of the movies to which there are sequels are not, after all, real life but only movies. (That Newman-and-Cruise bonanza, *The Color of Money*, though entertaining enough on its own, was a distinct disap-



A Man and a Woman: 20 Years Later



The Color of Money



Under the Cherry Moon

pointment as an even longer-gestated sequel.)

What hereafter nips our list in the bud is a sort of unofficial and self-imposed Statute of Limitations against any movie that has found its way to town after an unspecified but somehow unacceptable

number of years. Thus *Airplane! Drove in* the Japanese series last winter at UCSD and *The Color of Pomegranate* in the ongoing Russian series Sunday mornings at the Ken are, at forty-seven and seventeen years old respectively, outside the limit. All five of the worthies cited so far, it occurs

to me, can be added up to a grand total of eighteen days of availability during the three hundred sixty-five on the calendar. This says something about something. Or about someone.

But while I do not seem to be able to scrounge up any more nominees which by my standards are of major-league, first-string, pennant-contending caliber, there are still plenty of others that I wouldn't hesitate to rely on for bench strength. These would include, in no order other than maybe rhythmic and euphonic, *Smooth Talk*, *Turtle Diary*, *A Great Wall*, *Angry Harvest*, *Hugobond*, *Kazi*, *Mother Teresa*, *Sid and Nancy*, *That's Life*, *Down and Out in Beverly Hills*, *Crossroads*, *The Manhattan Project*, *Star Trek IV: The Voyage Home*, *Little Shop of Horrors*, *Half Moon Street*, and, last but not least, the most universally and irretrievably underrated of the year, *Under the Cherry Moon*: where were all the friends of black-and-white — a virtual La Scala chorus when Woody Allen was taking the tenor lead and John Huston baritone during the Great Colonization Debate — when this movie needed help? The case for black-and-white cannot be fought and won in the arena of "classics" alone.

The foregoing itemization, which could be expanded to include such regrettably overrated but not otherwise repugnant items as *Hannah and Her Sisters*, *My Beautiful Laundrette*, *Mono Lisa*, *Round Midnight*, and *The Color of Money*, goes back to what I said earlier about not taking much to keep me happy. It's other people who seem to require movies to be great, brilliant, sizzling, powerful, terrific, and unforgettable in order to be worth their moviegoing while. These are the people, I find, who will be fastest to tell you that they "love" movies. Or great, brilliant, sizzling, powerful, terrific, and unforgettable ones, anyway. I, on the other hand, will be pleased to see you at the movies in 1987, whether or not. □

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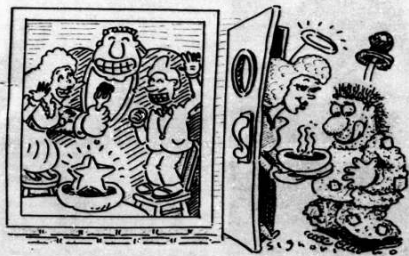
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# The Mexican Resolution



ELEANOR WIDMER

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**Type of Food:** Mexican and seafood specialties  
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**The Restaurant: Los Arcos**  
**The Location:** Bulevar Salinas and Calle Escudron 201, Colonia Atencion, Tijuana (706-065-3171)  
**Type of Food:** Mexican seafood specialties  
**Hours:** Open daily, 12:00 noon to 10:00 p.m.-11:00 p.m.

New Year's resolutions are like dreams: their intensity is immediate, the effects last for several hours, and suddenly they are gone, the emotional impact spent. Like everyone else, each year I resolve to lose weight, curb my impatience, and limit my often uncontrollable urges. These good intentions fade almost as soon as the deter-

minations have been made.

For this reason, I would like to suggest some hypothetical resolutions that are in the public domain. I've always been haunted by the fact that we have so many splendid and expensive restaurants that exist side by side with those people who are homeless and economically disenfranchised. Several years ago, when I made the rounds to various missions and soup kitchens in downtown San Diego, I was appalled by the fare. At that time, I wondered why restaurants could not contribute their leftovers to these agencies and was told it was against the law. I am not referring to half-eaten steaks or the skins of baked potatoes, which are justifiably discarded. But there's always a great deal of waste in any food establishment, as well as in catering services. Several years ago, for example, I attended a gala and saw a huge and expensive pie discarded because the crust had cracked. Such waste outraged me; yet when I attempted to take home this perfectly good pie, I was looked upon as a social pariah.

Recently in New York City, some private citizens banded together to collect and distribute leftovers from various social events and official dinners, as well as from restaurants; these meals are now distributed to the poor and the homeless. It would be one of my much sought-after resolutions if the same could be done in San Diego. There has to be a way we can obviate the waste and distribute untouched food to those who would benefit from it. If any restaurateur, catering service, or private citizen has a similar interest, we should resolve together to work on this project in 1987.

As for dining out itself, I wish waiters and waitresses would resolve to treat diners' complaints with the dignity they deserve. It serves no one's purpose for a waiter or waitress to remark, when staring into a plate of charred, undercooked, or even bad-smelling food, "You're the first person to complain about this." If

restaurants are to flourish in 1987, they should provide the product and service for which we leave home: fresh food, with good portions, combined with attentive and intelligent service. Even Paul Bocuse, the father of nouvelle cuisine, has conceded it is no longer fashionable to look down at a plate that is aesthetically pleasing but leaves you hungry.

Last on my list of resolutions would be that diners visit their old and favorite neighborhood restaurants at least once a month without constantly searching for the new and fashionable. The only way we can maintain our long-established restaurants is by patronizing them. And this brings me to a restaurant I recently revisited after a hiatus of about two years. Su Casa is a well-known Mexican restaurant that has been in existence on La Jolla Boulevard for about two decades. It recently was sold to two men from Mexico City, and the menu has taken a turn toward more traditional regional Mexican dishes. Su Casa still has an excellent oyster bar, fresh fish, and combination plates. But some of the newer items are well worth trying, especially in conjunction with coupons that enable you to have these dinners at remarkably low prices.

Of these new dishes, be sure to order the deluxe fish tacos. These consist of white fish fillet, deep-fried with bread crumbs, and served with rice, beans, guacamole, and hot corn tortillas. On the night I was there, I had a coupon, and this dish cost only \$5.95. The food covered a large plate from end to end, was fresh, tasty, and a wonderful value. A more elegant dish is the succulent, homemade corn tamales, stuffed with shrimp and crab meat and covered with a light, green romesco sauce (\$30.95 without coupon). Su Casa has been noted for its tamales, and this one is the best I've had in a long time.

Two other new dishes are also worth mentioning. One is the shrimp fajitas, which consists of large shrimp sautéed with bell peppers and onions served with rice and beans (\$10.95 without coupon).

And for the first time, Su Casa is serving *carindes michoacanos*. If you like pork, try this version of the old standard. You may build your own taco with the pork, guacamole, cilantro, onions, and tomatoes, as well as with rice and beans (\$8.95). The service was highly attentive, and the new owners are providing dishes with a more authentically Mexican flavor. The beans are still prepared without lard, which is excellent in general but is especially good news for vegetarians.

If Su Casa represents a return to an old restaurant, Los Arcos in Tijuana is an adventure into the new. Located conveniently on Bulevar Salinas (which intersects Revolución), it is part of a chain that originated in the state of Sinaloa. Other branches exist in Mazatlan and Cabo San Lucas, but its existence in Tijuana is relatively new and provides some wonderfully original dishes. One of the great favorites was the *mariscado*, served in a vast clay pot, brimming with grilled

seafood specialties (\$200 pesos). On the night we were there, a famous American football personality and his party were in the dining room, all of whom ordered this dish. For approximately ten American dollars each, it was possible to have more seafood and rice than any two people could possibly handle. This applied even to a football player noted for a little appetite. One of the amusing aspects of the presence of this athlete was the fact that the owners wanted to have their pictures taken with him and had to stand on chairs in order to equal his height. A great deal of hilarity was created in the dining room, but the athlete took the attention with characteristic aplomb.

Not that we were neglected. To the contrary, we had some excellent, extremely fresh shrimp *ceviche* (\$500 pesos) and another raw fish called *lobos*, which is unusual, but may not be to everyone's taste (\$600 pesos). However, the most exciting of the appetizers was the smoked marlin

tacos, for which I would gladly return (600 pesos). Also available are two entrées with smoked marlin, the stuffed shrimp (4600 pesos), and the stuffed fish fillet (4600 pesos).

From the extensive menu of twenty-eight entrées, we also had the char-broiled red-fish (*burga a las brasas*, 4000 pesos). This is a wonderfully tasty fish with a little zip to it provided by the special marinade. The redfish was served to us with a very hot, spicy rice. The shrimp *chile relleno* is also not to be missed. It is listed on the menu as stuffed peppers and therefore may be overlooked (3000 pesos).

Los Arcos specializes in *culichi* dishes. *Culichi* is a nickname for dishes or people who are from Culiacán, the state capital of Sinaloa. We had the *culichi* shrimp, which is quite interesting because it arrives in a soupy green sauce that is quite *picante* (4600 pesos). You may also have fish in this sauce (*filete culichi*), which is unique but not compelling (4600 pesos). In addition,

we had a lobster *machaca* (2800 pesos), which was filling and well prepared. For those who are adventurous, there is also octopus in garlic sauce (*pulpo al mojo de ajo*, 2800 pesos), which is very rich and can only be eaten in small quantities.

Los Arcos offers approximately fifty dishes in all, including steaks. However, I suggest that you stick to the fish and seafood. I've had more interesting sauces at Loreto's, but Los Arcos is certainly worth a try because the portions are vast, the dishes fresh and unusual, and while the service is slightly dreamy, it is nevertheless so gracious. When we were there, the peso was \$75 to one dollar, which meant that most of the entrées were approximately five dollars. Please wear your warm clothes when you go, the door is kept open, and the large room does not appear to be heated. If you are resolved to try more restaurants in Tijuana this year, January is a good month in which to start at Los Arcos.

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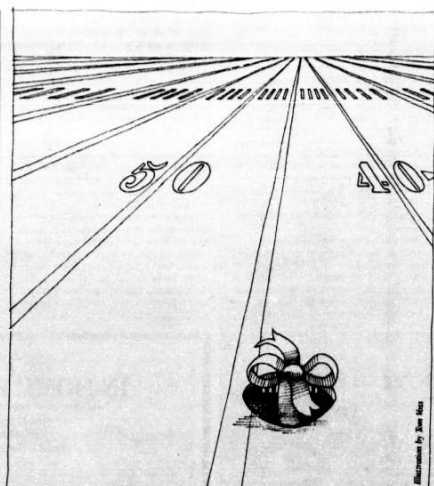
## SPORTS

### Better Kickoff Coverage Might Have Tipped the Holiday Bowl the Aztec's Way

BY JOHN D'AGOSTINO

Before the season for predictions has run its course, I'd like to offer one of my own. I predict that when coach Denny Stolz convenes the 1987 San Diego State Aztecs football team for its first spring workout, he will open with this simple directive: "Let's have the kickoff team in full pads in the middle of the field. We'll see everyone else in September."

In reviewing the Aztecs' wrenching, last-second, 39-38 loss to Iowa in the recent Holiday Bowl, it becomes increasingly clear that the defeat is attributable specifically to Iowa's superiority in the area of kickoff coverage and not to any presupposed, generalized differences between the teams. True, Iowa's corned, Kobe-beef linemen outweighed the Aztec counterparts by an average of almost thirty pounds. The Hawkeyes also have a decided advantage in the area of recruitment, play in the tougher, more prestigious Big Ten conference, and have a great deal more bowl game experience than the



praises of television commentators Jay Randolph and Dave Logan, the local, most embarrassing deficiency became the margin of a heart-crushing defeat.

When you total the numbers, there wouldn't seem to be any great disparity between the Iowa and San Diego kicking squads. The Hawkeyes' Marv Cook kicked off six times, averaging better than fifty-one yards per kick, and the Aztecs returned his boots an average of sixteen yards per carry. The Aztecs' Kevin Rahill, meanwhile, averaged slightly less than forty-nine yards for seven kicks, and these were returned an average of better than twenty-two yards. But the similarity of these numbers is deceiving.

As a rule, a team's kicker lags behind the downfield pursuit to prevent a touchdown in the unlikely event that the ball carrier is able to break through the other ten defenders. Something has gone dreadfully awry when the kicker is forced to make the saving tackle more than once in any game. Yet on three of the Aztecs' kickoffs, the coverage was so bad that only last-ditch efforts by the diminutive Rahill prevented long touchdown runs. On each of these occasions the breakdown of the Aztecs' containment followed an important score by its own eleven, which reversals not only immediately shifted the impetus from the home team to the visitors, but inevitably gave Iowa quick-strike field position.

In that regard, the Aztecs twice courted disaster, then married it in a double-ring ceremony with less than a minute to go in the game. Having moments before regained what appeared to be a safe lead when Rahill's field goal gave State a 38-36 advantage with forty-seven seconds remaining on the clock, the resurgent Aztecs inexcusably allowed speedy Kevin Harmon to return the contest's final kickoff forty-seven yards to set up the winning drive. The locals had been keying on Harmon, who

local upstarts. But for all that, the Aztecs proved to 60,000 fans at San Diego Stadium and to many more than hold their own against a nationally ranked football team — except in that one critical but frequently overlooked area.

When you eliminate the kinds of "if-only's" that can haunt the loser of so close a contest, it remains that the Aztecs surrendered their first-ever major bowl game to the NCAA's

nineteenth-best team because they fielded a Division I-caliber offense and defense but a Division III-quality kicking team that too often was incapable of containing the ball carrier. Like football squads on any level, State had suffered occasional special-teams lapses during the regular season. But under the glare created by television cameras, a fireworks display, stadium lights, tens of thousands of souvenir penlights held aloft by a capacity crowd, and the glowing

earlier had burned the Aztecs on returns of thirty-five and thirty-three yards, respectively. Yet with the game hanging in the balance, Harmon sped unimpeded to the SDSU thirty-seven yard line. Again, it was only Rahill who stood between the ball carrier and a touchdown gallop. Three plays later, Iowa's Rob Houghtlin booted a forty-one-yard field goal to give the Hawkeyes the victory that most observers — not only in the Midwest but in San Diego, as well — had considered a foregone conclusion anyway.

The purpose of singling out the terrible performance by the Aztecs' kicking team is neither arbitrarily to place blame nor to seek excuses for the loss. It is to provide an index of just how close State came to shocking everyone by blowing this Big Ten Goliath out of Mission Valley. A look at Iowa's scoring shows that not once were the Hawkeyes able to mount a scoring drive from inside their own

thirty-yard line. Twenty-four of Iowa's thirty-nine points were scored after the Aztecs had given them the ball on State's side of the field. Twice this largesse came in the form of interceptions served up by Aztec quarterback Todd Santos (the first theft positioned Iowa at the Aztec five, the latter at SDSU's forty-nine).

In fairness both to the Aztecs and to the Hawkeyes, those interceptions — as damaging as they were — can be eliminated from the self-destruct equation because turnovers are a part of football and Iowa must be given some credit for playing alert and aggressive defense. But that still leaves ten points that the Hawkeyes probably would not have scored if Iowa's kickoff coverage hadn't given them great field position. A review of SDSU's poor pursuit angles and missed tackles on their last five kickoffs shows that even a consistently average effort by the Aztecs' containment crew would have forced Iowa to begin two of their final

scoring drives inside their own thirty, from which area of the field the Midwest's proved particularly ineffectual.

When you consider the ten points that the Aztecs' kicking team donated to the Hawkeyes and figure in the offensive momentum that State surrendered by allowing devastating kick returns after their own scores put them on top by as much as fifteen points, it isn't far-fetched to conclude that the San Diego team came this close not only to beating Iowa, but to humiliating them in front of God and the NCAA. That's pretty significant when you realize that State wasn't supposed to provide much resistance to the "superior" squad from Iowa.

But the best news about the Aztecs' fine effort in the Holiday Bowl is that a recruiting drive that was already promising to pay big dividends next fall can only have been boosted by the team's splendid showing. SDSU became a viable choice for this

region's graduating high school football stars and junior-college transfers as soon as they won the Western Athletic Conference championship by beating BYU; by very nearly adding Iowa to their belt, SDSU should have positioned itself to reel in some dandy prospects for 1987.

One would think that among those gridders stampeding to Monocuma Mesa to compete for spots on next year's squad there must be someone who can kick deep (Rahill's boots never traveled beyond the Hawkeyes' ten-yard line and usually fell far short of it) and a few others who can cover the field and tackle with better authority than their predecessors.

Even moderate improvement in the Aztecs' kicking game will mean that if they make it to postseason play next year, the bowl game might be decided by the offense and defense and not by a suspect special team. And that outcome probably would be much more satisfying to Aztec fans.

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## QUARTER NOTES

BY JONATHAN SAVILLE

### CLAUDE FRANK AT CIVIC THEATRE

The San Diego Community Concerts Association continued its valuable season with a recital by pianist Claude Frank at the Civic Theatre. Frank is a German-born pianist who has long lived in the United States; he has established a respectable international reputation, has performed virtually everywhere, and has made a number of recordings, including a complete survey of the Beethoven piano sonatas. He offered a program firmly within the standard classic-romantic repertoire: a sonata movement by Haydn (as an encore), Beethoven's *Appassionata*, two Impromptus by Schubert, Schumann's *Andersson*, the Chopin *F Minor Fantasia*, one of Liszt's Hungarian Rhapsodies, and three Preludes of Debussy.

As a general characterization of Frank's playing, one may say that it is polished without being illuminating. His technical mastery is indisputable, extending not merely to the accurate — and sometimes brilliant — execution of the notes, but also to the artful

balancing of sonorities, the bringing out of inner voices, the lucid articulation of melodic lines and rhythmic motifs. The sound he produces is thoroughly pleasing, with a warm, blooming richness in the bass, a clear brightness in the treble, and at appropriate lyric moments an admirably floating tone. These virtues are joined with a finely tuned musical intelligence, which discerns and conveys the shape of phrases, sections, and entire pieces, so that the listener is always kept aware of where the music is and where it is going. Nor is there any lack of emotion, each work being understood in terms of its own emotional universe, and the feelings being allowed to arise naturally out of the structure and texture.

And yet, and yet... In listening to this attractive program, performed so artfully and with so much evident love, I continually found my mind wandering away from the music, so that again and again I had to force myself back into active listening. When my attention was focused, I could usually hear nothing but what was praiseworthy; I felt pleasure at re-encountering familiar pieces in performances so faithful and (most of the time) so free of overt inadequacies or disconcerting eccentricities; I listened for a while; and

then, ineluctably, my mind drifted off in other directions. There was, in this playing, a certain glimmers, a sense that everything could be comfortably clarified and shaped, a reluctance to take chances, an amiable refusal to confront the mystery that lies at the heart of any real work of art, an avoidance of extremes, of danger.

In his younger years, Claude Frank studied with Artur Schnabel, but in these crucial respects his playing could not be further from that of his teacher. In Schnabel's playing — of some of these very pieces, for example the Schubert and the Beethoven — one sensed not only the confident command, the magisterial knowledge of how the music was put together, but also an aura of perilous risk taking, of walking along the edge of a precipice in order to see into the depths of encountering something well known that might nevertheless at any moment reveal itself as something shockingly new.

This description, so accurate for Schnabel (who occasionally fell over the cliff and found his vision exceeding his technique), must be essentially true, though with different emphases, for any interpretive artist (instrumentalist, singer, conductor, actor, dancer) who can capture an audience's re-encountering familiar pieces in performances so faithful and (most of the time) so free of overt inadequacies or disconcerting eccentricities; I should say, in fairness to this

pianist, that while the playing, the lack of spiritual or aesthetic courage, would have been discernible in some degree to any listener, they became more and more salient in proportion to the familiarity of the works played. For no listener could this have seemed a profound concert, but for many listeners it must have seemed a perfectly adequate one.

On the few occasions when Frank essayed interpretations lying outside the mainstream, as in the *Appassionata*, one understood why such forays into the personal and idiosyncratic were so rare in his playing. The new ideas — mainly peculiarities of tempo — simply did not work, failing to establish their own logic and sounding like willful impositions. Much more typical was the pianist's performance of the Chopin work. Here is one of the composer's ripe masterpieces — the height of Chopin's developed late style, along with such similar grand creations as the A-flat and F Minor Ballades, the Polonaise-Fantasia, and the E Major Scherzo. These are large-scale works, often with numerous themes, exhibiting the harmonic boldness, textural richness, and surprising linearity characteristic of Chopin in his last decade, and presenting the performer in the most challenging manner with the problem posed by much romantic music of extended scope: making sense of a structure that grows out of

the classical style (motifs, themes, key relationships, developments) but that no longer adheres to its fundamental principles, creating new kinds of structure with each piece. Such is the case with the Fantasia (Chopin's op. 49), with its longly double-themed introduction, its four main themes in quite unclassical key-relationships to each other, its slow central section with the apparent air of structural and emotional detachment from all the rest, and its resolute avoidance of what — in the classical style — is the single most important key after the tonic itself, namely, the dominant.

To make this music seem more than a rhapsodic improvisation, a pianist cannot content himself with mere intelligent and feelingful playing. What is required is a reckless plunge into the romantic imagination, a world of strivings and tensions in which the pull toward incoherent self-expression is continually being countered by a powerful thrust toward order, and in which this struggle, experienced to the full, becomes one of the chief aesthetic facts of the style and of the works written within it. It takes a very special type of pianist to bring the Fantasia off — and whatever his other excellences (and they are many), Claude Frank does not, on the evidence of this performance, seem to have that special Chopin-esque quality: plunging is definitely not his forte.

## CITY LIGHTS

### RENOVATION

(continued from page 4) month from the city attorney that would allow city engineers to undertake the sidewalk improvements without Littlefield's approval and bill her for the cost. (He believes the responsibility for repairs lies with the property owner because an underground parking garage in the Spreckels' basement extends out to the curb; Littlefield's representatives disagree.) Trimble is even talking about how the city could acquire the Spreckels through eminent domain proceedings if Littlefield doesn't agree soon to a renovation schedule.

As for Gotch, Trimble says the councilman "felt he could

be a negotiator, but he now realizes he struck out just like everyone else." Gotch wasn't available to respond to Trimble's comments. Littlefield, though, says the councilman is still in the game, and she says that her failure to respond by Trimble's deadline was due to the press of year-end business and doesn't signify that she's not interested in a deal. While she and her lawyer aren't ready to talk about specifics of a renovation agreement, Littlefield says they will study the general aspects of such a joint effort to determine "what we're going to give up and what we're going to gain."

And she pledges to hamstring any effort by Trimble to undertake major sidewalk repairs without her approval. "I could foresee it taking two to three years in court if he attempts anything with our sidewalks," she promises.

## ON THE CORNER

(continued from page 3) record. Also, COPT phones charge twenty-five cents for a fifteen-minute local call, while Pacific Bell is a nickel cheaper and the caller can talk indefinitely.

So what, says Cunningham. According to his statistics, the average local call is only four and one-half minutes long, and seventy-four percent of the people who use Pacific Bell pay phones put a quarter in anyway. He likes the fifteen-minute limit. "It keeps the selfish people from tying up the phone

with long personal calls," he says.

Every new industry has its problems, COPT companies explain, and theirs is no exception. The outcome will be more pay phones in San Diego, and competition will ensure that most of them work, they believe. Making a coin call may become a more pleasant experience for another reason, largely overlooked in the entanglement of deregulation: the death of the phone booth. Those seething stalls of germs and odors are being phased out

by Pacific Bell, and COPT companies are also passing them over in favor of hooded phones or phones in a half shell.

## AROUND THE BLOCK

(continued from page 3) required to pass. One multiple-choice question asks the best route from the downtown Greyhound bus terminal to Old Town. A possible answer leaves the driver in Balboa Park. Another question asks where Rosecrans Boulevard is. The

(continued on page 34)

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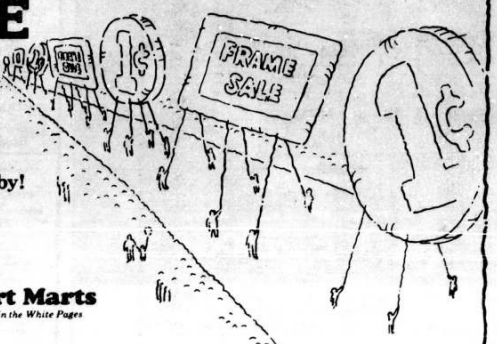
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### Dance

**Traditional African Dance** classes are held each Thursday, 7:30 p.m., 526 Martin Luther King Jr. Way, downtown. Fridays, 6 p.m., 230 Birmingham Drive, Cardiff, and Saturdays, 3 p.m., 526 Fifth Avenue, downtown. For more information, call 457-5185.

**International Folk Dancing**, the magazine Kava folk dancers sponsor two classes of folk dancing. Fridays, 9 a.m. to noon, room 206, Casa Del Pueblo, Balboa Park. Saturdays, 12:30 p.m. to 3 p.m., North Park Recreation Center, 4044 Idaho Street, North Park. No partners or experience needed. Call 236-1771 or 297-1530 for more information.

**Senior Dance**, the Poppers will be providing old-time music and modern favorites at a dance hosted by the San Diego Parks and Recreation Department and the San Diego Senior Ballroom Dance Club, Friday, January 9, 1:30 p.m. to 4 p.m., War Memorial Building, 3325 Zoo Drive, Balboa Park. For additional information, phone 236-5765.

**Scottish Country Dancing** is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Humboldt Street.

**Pacific Beach** classes are also held on Wednesdays at 7:30 p.m., 7776 Eads Avenue, La Jolla. For more information, phone 454-5191.

**The Ballroom Dance Club of San Diego** hosts classes each Friday, 7 p.m. to 11 p.m., at the Balboa Park Club building in Balboa Park. On Sundays, from 6 p.m. to 7 p.m., an international-style ballroom dance is followed by free general dancing. For more information, the nonprofit club, phone 483-4860 or 278-6445.

**Polka Party**, the Valdegar Family Orchestra provides the music at the Santa Sophia Catholic Church's 1987 Polka Send-Off, Friday, January 9, 8:30 p.m., 9800 San Juan Street, Casa de Oro. Call 463-8020 or 463-6162 for ticket information.

"Dance Jam," create your own dance style in an evening of freestyle expression and San Diego Folk Dancers invite all intermediate dancers to join in

recreational dancing every Friday, 9 p.m., 1235 Fifth Avenue, Hillcrest. 232-1213.

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

**Round Dance**, a beginning round-dance class takes place every Sunday, 4:30 p.m., Silverado Ballroom, 4752 University Avenue, East San Diego. No prior dance experience is necessary. Call 469-9325 for details.

**Clogging**, the Raylin Cloggers offer a twelve-week beginner's class Sunday, January 11, 6 p.m., Conference Building, Balboa Park. For further information, call 481-9185.

**More International Folk Dancing** takes place each Wednesday, 7 p.m., no experience and no partners are necessary for the classes, held at the Balboa Park Club Building in Balboa Park. For

no-partner and couples' dances each Monday, 7:30 p.m., Revital Hall, Balboa Park. 463-7529.

**Israeli Dancing** is conducted every Monday, 8 p.m., Lawrence Bruch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3032.

**Folk Dances** are held each Tuesday and 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 463-7529.

**Covered, Improvisational Dance** classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington. For details phone 283-0446.

**More International Folk Dancing** takes place each Wednesday, 7 p.m., no experience and no partners are necessary for the classes, held at the Balboa Park Club Building in Balboa Park. For

## TO LOCAL EVENTS

details phone 569-4955 or 422-5548

### Film

"Kevanagat," the 1983 film, which has had a tremendous influence on American visual representation (between the First Interstate Bank commercial, a the first film of the Committee for World Democracy's spring film series. This film, featuring a Philip Glass score, screens Friday, January 9, 7 p.m., Third Lecture Hall, UCSD. Free. 534-4873.

"Palom," director Roberto Rossellini shot footage for this neorealist account of the Allied invasion of Italy while the Nazis still occupied Rome. The birth of European postwar cinema can be marked by this 1946 black-and-white film, which screens Monday, January 12, 7 p.m., Third Lecture Hall, UCSD. Free with museum admission. 232-3821.

**Charlie Chaplin Festival**, Dennis Jones at the Warfield theater pipe organ provides the musical accompaniment to the "Little Tramp's" Cammie, as well as three silent shorts, *A Dog's Life*, *The Bank*, and *The Bond*, at an annual presentation by the Theatre Organ Society of San Diego and the San Diego Opera Sunday, January 10, 7:30 p.m., California Theatre, 1122 Fourth Avenue, downtown. Call 236-5532 for complete information. Also, see the "events highlight" on page one of this section.

"Palom," director Roberto Rossellini shot footage for this neorealist account of the Allied invasion of Italy while the Nazis still occupied Rome. The birth of European postwar cinema can be marked by this 1946 black-and-white film, which screens Monday, January 12, 7 p.m., Third Lecture Hall, UCSD. Free with museum admission. 232-3821.

**Palom**, director Roberto Rossellini shot footage for this neorealist account of the Allied invasion of Italy while the Nazis still occupied Rome. The birth of European postwar cinema can be marked by this 1946 black-and-white film, which screens Monday, January 12, 7 p.m., Third Lecture Hall, UCSD. Free with museum admission. 232-3821.

**Rape Film**, "Can't You See Me?" a short film which deals with "date rape," starring Margaret Avery (*The Color Purple*) and other well-known actors, and which was filmed on the UCSD campus and other locations around San Diego, screens Wednesday, January 14, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4636.

"Henry IV," the final film of the Marquis de Bellocchio retrospective at the La Jolla Museum of Contemporary Art is the San Diego premiere of Henry IV. This 1985 film, which stars Marcello Mastroianni in an adaptation of Luigi Pirandello's play about a German emperor who can no longer differentiate between illusion and reality, screens Wednesday, January 14, 7:30 p.m., Sherwood Auditorium, 1006 Wall Street, La Jolla. Call 454-0267 for details.

**City College Films**, the Associated Student Body of

San Diego City College screens films each Wednesday at 4 p.m. in room 112 of the library at 1313 Twelfth Avenue.

**Rainbow War**, a new 70mm documentary-style film about a war between the primary colors, and The Magic Egg, a computer-animated short feature, join On the Wing at the Reuben H. Fleet Space Theater and Science Center. On the Wing explores the "dynamic relationship between natural and mechanical flight," using ultra-high resolution and high-speed photography to film an insect's fine loop or follow the flight of an eighteen-foot, radio-controlled replica of a peregrine falcon. *Rainbow War* screens daily at 1 p.m., 4 p.m., and 7 p.m. On the Wing is shown daily at 11:40 a.m., 2 p.m., 5 p.m., and 8 p.m., an additional 10:30 a.m. show is added on Saturdays and Sundays. There is no 11:40 a.m. screening on Mondays.

**Husched Film**, in conjunction with their "Mirrors of the Gods: Reflections of Husched Reality" exhibit, the Museum of Man will be screening *Husched: People of the Forest*, which captures six major Husched rituals in their homeland in the Sierra Madre Mountains of Mexico, next Thursday.

January 15, 7 p.m., Museum of Man, Balboa Park. Call 239-2001 for complete information.

**"Rainbow War"**, a new 70mm documentary-style film about a war between the primary colors, and The Magic Egg, a computer-animated short feature, join On the Wing at the Reuben H. Fleet Space Theater and Science Center. On the Wing explores the "dynamic relationship between natural and mechanical flight," using ultra-high resolution and high-speed photography to film an insect's fine loop or follow the flight of an eighteen-foot, radio-controlled replica of a peregrine falcon. *Rainbow War* screens daily at 1 p.m., 4 p.m., and 7 p.m. On the Wing is shown daily at 11:40 a.m., 2 p.m., 5 p.m., and 8 p.m., an additional 10:30 a.m. show is added on Saturdays and Sundays. There is no 11:40 a.m. screening on Mondays.

**Swing Dance Classes**

Starts Thursday, January 8

Beginning Ballroom 7:45 pm (Tuesday)

Beginning Jitterbug & Swing 8-9 pm

Learn to dance to rock, country, ballroom, 60s & 70s swing & rockabilly music.

For class & Jitterbug club information, call Dance Instruction by Patsie Wells.

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The Single Gourmet, the international social dining club, brings together San Diego's great singles to meet and share the experience of San Diego's great restaurants, special events and fabulous toys.

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Monday Amateur Night • No cover

2-drink minimum every evening.

Sorry, you must be 21 or over.

Closed Tuesday nights.

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**GEORGE WINSTON**

Tuesday, January 20 • 8 pm

San Diego Civic Theater

Tickets \$15, \$13, \$11 • Reserved Seating

Charge by phone 236-6510

Tickets also available at the Civic Theater box office, Fawcett/Master locations, including May Co. and Macy's, and the Old Time Cafe.

Join George Winston in support of the San Diego Food Bank. Please bring a can of food or a donation to the concert.

An Old Time Cafe Presentation

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**SPORTS WEEKEND FOR KIDS!**

**Coca-Cola Junior Padres Caravan**

Saturday, January 10th, 1:30-3:30 pm • May Co. Court

Come meet the Padres! Players will discuss the team, answer questions, give away prizes and sign autographs. Kids under 14 can join the Coca-Cola Junior Padres Club, which includes tickets to 11 specially selected Padres games for only \$2.00.

The players will be: Randy Asador, Bruce Bochy, Greg Booker, Dave Dravecky, Tony Gwynn and Ed Wojna. (Player appearance is subject to availability.)

**San Diego Sockers' Contest**

Sunday, January 11th, 1:00-3:00 pm • May Co. Court

The San Diego Sockers will be conducting a soccer ball juggling contest for boys and girls aged 14 and under. Winners will participate in a half time event during a Sockers' home game. Sockers Kevin Crowe and Fernando Clatijo will sign autographs and meet the fans.

**MISSION VALLEY CENTER**

Exit I-8 at Mission Center Road



# READER'S GUIDE TO LOCAL EVENTS

**Laserium**, in addition to On the Wing and Rainbow War features, the Keaton H. Fleet Systems Theater and Science Center in Balboa Park hosts a series of Laserium laser-light shows. **Laserium** features the mellow jazz sound of Pat Metheny and others, will be shown on Saturday and Sunday at 6 p.m. The Pulse, featuring the new-wave sounds of Sting, Andy and Stewart, screens daily at 9:15 p.m., and Friday and Saturday at 10:15 p.m. Each performance is created live and projected onto the Omnimax screen. For more information, phone 238-1168.

**"We Are Born of the Stars"** and **Skysand**, two new Omnimax films, are now showing at the Tijuana Cultural Center's space theater. **We Are Born of the Stars** is the first 3-D film in the Omnimax format and is comprised entirely of computer-generated graphics. **Skysand** follows the growth and development of a flock of Canadian geese. This twenty-three-minute Imax film includes the first cel-animation sequences in this format, as well as dramatic footage of the Canadian armed forces paratrooper team performing acrobatics in midair. The films screen at the Tijuana Cultural Center, Paseo de las Heras, Zona Rio Tijuana. For show times, call the center at 706-684-1132.

## Music

Jazz guitarist Peter Sprague performs Friday, January 9, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. Call 298-4011 for ticket information.

**UCSD Graduate Composer Erick Lyon** presents four hours of "industrial strength," improvised acoustic and electronic music. Saturday, January 10, 8 p.m., Room B-110, Mandeville Center, UCSD. Free. 451-4363.

**San Diego Symphony Musicians' Concerts**, the music doesn't end just because management can't come to terms with the musicians. Symphony musicians, conducted by Ethan Dudley of the Pacific Chamber Ensemble, perform Bach's Suite No. 3, Copland's Quiet City, featuring soloists Alan Siebert (trumpet) and Sidney Green (English horn), and Beethoven's Symphony No. 4. Saturday, January 10, 7:30 p.m., First Unitarian Church, 4190 First Street, Hillcrest. Call 298-9978 for ticket information. The symphony musicians will perform the same program Tuesday, January 13, 7:30 p.m., Congregation Beth Israel, 8640 Gilman Drive, La Jolla. For more information, call 225-1459. See, too, the "events highlight" on page one of this section.

**Speckles Organ Concerts**. Robert Plimpton, San Diego's civic organist, performs a weekly series of free concerts at the newly renovated Speckles Organ Pavilion in Balboa Park every Sunday at 2 p.m. This week Plimpton performs selections from Bach, Mozart, Faust, Gershwin, and others. Free. 295-4000.

**"Boisecroft Series"**, the Apple Hill Chamber Players perform Beethoven's Piano Quartet in E-Flat Major, op. 15, The Adventures of Sherlock Holmes by John Deak, and Dvorak's Piano Trio in F Minor, op. 65, Sunday, January 11, 3 p.m., Mandeville Auditorium, UCSD. 452-6366.

**Trumpet Concert**, the Clarion Trumpet Ensemble, led by Steve Foster, performs music by Padermire, Purcell, and Handel. Sunday, January 11, 5 p.m., St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest. 298-7261.

**Planiat** Gustavo Romero and violinist Frank Almond perform together for the first time Sunday, January 11, 7:30 p.m., First Presbyterian Church, 320 Date Street, downtown. Their program includes sonatas by Mozart, Beethoven, and Brahms, as well as works by Chopin and Tchaikovsky. Free. Call 232-7513 for details. See, too, the "events highlight" on page one of this section.

**Mini-Concert**, pianist Edith Chifol, cellist Margaret Moore, and clarinetist David Peck perform Glinka's Trio Pathétique and Beethoven's Duo for Clarinet and Cello in B-Flat Major. Monday, January 12, noon, Lyceum Theatre, Horton Plaza, downtown. Free. 223-1332.

**KIVA Open House**, KIVA (Jean-Charles François, John Silber, Xavier Chabot, with students from the Center for Music Experiment) is a non-notation performance group that mixes traditional and live electronics. The open house series kicks off with MIDI (Musical Instrument Digital Interface) night. Monday, January 12, 8 p.m., Building 408, Center for Music Experiment, UCSD. Video night takes place Wednesday, January 14, 8 p.m. For details phone 534-3229.

## Lectures

Writers' Workshops, and Writers' Bookstore and Haven

sponsors a series of lectures and workshops each week. This week Foster, performs music by Padermire, Purcell, and Handel. Sunday, January 11, 5 p.m., St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest. 298-7261.

**Native American Studies**, the University for Humanistic Studies presents Henry Rodriguez of the La Jolla Indian Reservation Council of Elders, who will speak on "Cultural and Traditional Values of Western Peoples of La Jolla (Reservation)." Friday, January 9, 7 p.m., library, University for Humanistic Studies, 2002 Jimmy Durante Boulevard, Del Mar. For admission information, phone 259-9733.

**"China's Population Policy: What Does It Mean to the U.S.?"** De-La San from Shanghai, the People's Republic of China, discusses China's recent attainment of zero population growth at the next meeting of the U.S.-China Friendship Association. Friday, January 9, 7:30 p.m., upstairs community room, Great American Savings Bank, 925 Fort Stockton Drive, Mission Hills. Free. 224-4458.

**"Salute to Perth and Western Australia"**, some San Diegans may consider this "salute" treasonous, given Dennis Conner's pledge to wear the America's Cup from the Azores and return it to San Diego, but the Humanist Fellowship of San Diego is hosting a talk by Perth native Terren Mair. Friday, January 9, 7:30 p.m., Abrams School, 1366 Hornbush Street,

Pacific Beach. Free. For additional information, call 232-4801 or 298-9334.

**Tax Workshop**, the nonprofit Foundation for Financial Education will be holding two different workshops this week. The first, "How to Take Advantage of the New Tax Laws," will be held Tuesday, January 13, 9:30 a.m., the Glorietta Bay Inn, 1630 Glorietta Boulevard, Coronado, and at 6:30 p.m., Coronado Central Savings, 1550 Orange Avenue, Coronado. The second workshop, which concerns "Trusts and Wills: How to Avoid Probate and Taxes," takes place Wednesday, January 14, 6:30 p.m., Rancho Bernardo Library, 16640 Bernardo Center Drive, Rancho Bernardo. Both workshops are free. Call 281-8850 for reservations.

**"U.S. Policy in Peru and Chile: A Study in Contrasts"**, the Rancho Bernardo chapter of the World Affairs Council of San Diego hosts a public forum about American policies toward the repressive authoritarian regime in Chile and the recently elected socialist government of Peru. Tuesday, January 13, 7:30 p.m., Oak North Community Center, 12578 Oaks North Drive, Rancho Bernardo. The principal speaker is Thomas M. Davies, Jr., chairman of Latin American studies at SDSU, who recently returned from Peru and Chile. The responder is former Foreign Service Officer Mel Tano, who currently works as a consultant for companies doing business on the Pacific Rim. For more information, phone 385-1138 or 231-0111.

**"Impach Reagan?"** What does he know and when will he realize it? Given the president's recent

## JAZZ GREAT LIONEL HAMPTON and his orchestra

Wed., January 21  
2 shows, 7 pm & 9 pm  
Lyceum Theatre  
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Tickets \$18.50 7 pm  
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All seats reserved

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**FRIDAY** - All types of music with Speedy "G" - over 9,000 records  
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## IMPROVISATION

America's Original Comedy Showcase  
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Tickets go on sale at 6:00 pm. Also, a third show begins at 11:15 pm on Saturdays only.

Appearing January 8-11  
**RICK ROCKWELL**



Appearing January 13-18  
**GREG TRAVIS**



With each dinner entree purchased Sunday-Thursday, receive a complimentary pass for a future show.  
Audition Night every Monday. Doors open at 6:30 pm for dinner. Call for reservations and information.  
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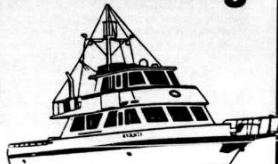
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• New releases by national artists  
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## READER'S GUIDE

trouble with the mind-boggling Iran-contra weapons scandal, some people are wondering just who is running the country and are they elected officials? The *Iran-Contra* Cultural Center hosts an expert panel to constitutional lawyer Peter Ross, Duke McClure of the Rainbow Coalition, international communications expert Herb Schiller, and others) about the political and legal implications of this scandal. Wednesday, January 14, 7:30 p.m., 1947 Thirtieth Street, Golden Hill. Audience participation is expected. Call 232-5009 for details.

**Human Rights Violations in Afghanistan.** The San Diego chapter of Amnesty International holds a discussion of human rights abuses in Soviet-occupied Afghanistan, next Thursday, January 15, 7 p.m., First Unitarian Church, 4100 Front Street, Hillcrest. Free. 278-9664.

### Radio TV

"The Thief of Baghdad," an "electronically rejuvenated" version of the 1924 silent classic, starring Douglas Fairbanks, in the thief Ahmed and a veritable "cast of thousands," is the next episode of *Great Performances*. Friday, January 9, 9 p.m., KPBS-TV, Channel 15.

**NFC and AFC Championship Games.** Some sociologists predict that the Superbowl is the only mass religious spectacle all Americans share. If so, then these two games, which decide who gets to play in the Battle of Tinseltown, are on the level of Holy Week. The NFC

championship game, pitting the Washington Redskins against the quarterback-killing New York Giants, takes place Sunday, January 11, 9:50 a.m., KFMB-TV, Channel 8. The AFC championship match, featuring the Cleveland Browns versus the Denver Broncos, starts later that afternoon at 1 p.m., KCST, Channel 39.

"Love Story," a savvy move to placate all the football widows. KUTV, Channel 10, will be airing that treacherous 1970 tearjerker, starring Ryan O'Neal and Ali McGraw, about a girl from the wrong side of the tracks who falls in love with a rich boy and then dies. Sunday, January 11, 1 p.m.

**L.A. Philharmonic Broadcast.** The series of Sunday afternoon broadcasts by the Los Angeles Philharmonic Orchestra continues with Andre Previn conducting a program featuring soprano Elisabeth Soderstrom that includes Mozart's *Symphony No. 29*, three excerpts from Berg's *Wozzeck*, Haydn's *Symphony No. 26*, and the closing scene from Strauss's *Capriccio*. Sunday, January 11, 3 p.m., KPBS-FM (89.5).

**Photographer Roy DeCarava.** whose works are currently on view at the Museum of Photographic Arts in Balboa Park, is the subject of a thirty-minute documentary, Sunday, January 11, 6 p.m., and Wednesday, January 14, 11 p.m., KPBS-TV, Channel 15.

**City Council Meetings.** some consider watching politicians conduct meetings about as exciting as watching your fingernails grow, but those

interested in keeping track of what the San Diego City Council is doing can catch our leaders in action. Tuesday, January 13, 7 p.m., C-SPAN, Cox Cable Channel 10. The broadcasts are scheduled for all Tuesday meetings through the end of June.

### Sports

**Juggling.** beginners are welcome to attend free workshops and practice sessions for jugglers and unicyclists, each Thursday, 6:30 p.m., Federal Building, Balboa Park. For more information, call 280-6063.

**Sockers at Home.** the five-time MISL champions host Chicago Saturday, January 10, 7:35 p.m., San Diego Sports Arena, 3500 Sports Arena Boulevard. Tickets are available through TicketMaster.

**Orienteering.** San Diego Orienteering sponsors a meet for experienced, as well as novice runners who want to navigate unknown terrain with just a map and compass. Sunday, January 11, 10 a.m. to 1:30 p.m., Federal Building, Balboa Park. Phone 278-5851 for details.

**Friskies.** the International Flying Disk Association hosts free-style Friskie workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 773-7441.

**Table Tennis.** twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every Monday through Friday, 6 p.m. to 10:30 p.m., Conference

Building, Balboa Park. A tournament is held every Thursday night. Call 583-3870 for more information.

**Golf.** the Mission Valley Women's Golf Club meets each Monday morning; the time is at 7:30 a.m., interested golfers are invited to phone 297-1931 or 295-8470.

**Fast Pitch Machine.** the Padres have lent their radar gun to the Hall of Champions during the off-season so all the would-be Nolan Ryan and Fernando Valencuela can measure the speed of their fastballs. The "Fastest Pitcher" exhibit is open daily, 2 p.m. to 4 p.m., Hall of Champions, Balboa Park. 234-2344.

### In Person

**Funnymen** Jerry Camen and Darrell Sival share the stage at the Comedy Store today, Thursday, January 8 through Monday, January 12. Show times are 9 p.m. today, Thursday, 8 p.m. and 10:30 p.m. on Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La Jolla. 454-9178.

**Romance Author Diane Dunaway (Diane and Conquer, Devor Hostage)** discusses "Heroes" at the next meeting of the Romance Writers of America. Saturday, January 10, University City Library, 4155 Governor Drive, University City. For details phone 466-9646.

**Auditions.** the Satori Company, an improvisational group that explores contemporary issues through poetry, dance, music,

and improvisation, holds tryouts for new members. Sunday, January 11, 6 p.m., 2378 Linwood Street, Old Town. Auditions are asked to prepare a one-minute to two-minute monologue on a current social issue. Call 295-2733 for complete information.

### Special

**Antique Show.** more than one hundred antique shops from throughout the nation will be exhibiting European, American, and Oriental antique furniture at the Del Mar Antique Show, today, Thursday, January 8, through Saturday, January 10, 9:30 a.m. and 1:30 p.m., Cañon National Monument, Point Loma. Free. Call 293-5450 for reservations.

**Miniature Exhibit.** the thirteenth annual San Diego Miniature Crafters Show and Exhibit, featuring small-scale copies of full-size objects by more than sixty-seven craftspeople, takes place Saturday, January 10, 10 a.m. to 5 p.m., and Sunday, January 11, 11 a.m. to 4 p.m., Cañon National Monument, Point Loma. For additional information, phone 295-0502.

**Military History Walk.** National Park Service volunteer Gretchen Sherwood leads two ninety-minute guided tours around the abandoned military encampments on Point Loma Saturday,

January 10, 9 a.m.; meet at the corner of Fifth and Iris streets, Imperial Beach. Free. Call 293-5450 for more information.

**Cabrillo Bird Watching.** more than seventy-seven separate species of birds were counted at Point Loma over December, making it one of the best birding spots in San Diego. Edmond Roberts, chief of interpretation at the Cabrillo National Monument, leads two bird-watching expeditions Saturday, January 10, 9:30 a.m. and 1:30 p.m., Cañon National Monument, Point Loma. Free. Call 293-5450 for reservations.

**Waterfall Hike.** the Friends of Los Penasquitos Canyon Preserve sponsor a hike through Earthquake Valley, Saturday, January 10, 8 a.m., Los Penasquitos Preserve; meet at the end of Sorento Valley Road. For additional information, phone 271-6710.

**Sierra Club Hike.** the San Diego chapter of the Sierra Club holds a hike through the San Diego River National Estuarine Society, Saturday, January 10, 9 a.m., meeting at the Lounan across from the Natural History Museum, Balboa Park. 233-7143.

**Tijuana Estuarine Walk.** an estuarine is where the river meets the ocean and creates a unique environment for all manner of flora and fauna. The Tijuana River National Estuarine Society hosts a two-hour walk Saturday, January 10, 9 a.m.; meet at the

## TO LOCAL EVENTS

corner of Fifth and Iris streets, Imperial Beach. Free. Call 293-5450 for more information.

**Silverwood Preserve Nature Hikes.** the San Diego Audubon Society's 500-acre Silverwood sanctuary and nature education center offers guided tours every Sunday, 10 a.m. and 1:30 p.m., Silverwood Preserve, live and a half miles east of Lakeview on Wildcat Canyon Road. Free. Call 443-2998 for details.

**Whale Watching.** it's migration time for the California gray whales, and the National History Museum is holding two-hour whale-watching expeditions every Saturday and Sunday through January 25 at 11:30 a.m. and 2 p.m. Trips are recommended for children over six years of age. Children under sixteen must be accompanied by an adult. Advance reservations by mail are required. Call 232-3821 for address and complete information.

**Florida Canyon Tours.** San Diego, especially Balboa Park, is home to plants from every corner of the globe. Florida Canyon is one of the few places in San Diego where visitors can still see this region's indigenous

natural vegetation. The Natural History Museum sponsors free, naturalist-led tours each Sunday, 2 p.m., Florida Drive, Balboa Park. Call 232-3821 for complete directions.

**Broccoli Society Meeting.** visitors are welcome at the January meeting of the Balboa Park Broccoli Society, Tuesday, January 13, 7:30 p.m., room 104, Casa Del Prado, Balboa Park.

**Peking Acrobats, jugglers, dancers, acrobats, daredevils, and magicians** from the People's Republic of China come together to present rarely seen acts of derring-do. Tuesday, January 13, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Call 440-0372 for ticket information.

**Five Arts Sale.** the Art Site, a nonprofit collective of San Diego artists, is holding a sale of watercolors, oils, and other gifts through Wednesday, January 14, Art Site, 921 E Street, downtown. Gallery hours are Wednesday through Saturday, noon to 6 p.m.

**Boating Skills Class.** the Coast Guard Auxiliary sponsors an eleven-week class for powerboat operators and their families beginning next Thursday,

January 15, 7:30 p.m., Coast Guard Air Station, 2710 Harbor Drive, Lindbergh Field. Subjects include small boat handling, marine engines, radio procedure, and more. Registration required. Phone 287-2763.

**Children's Films.** Corry Concerto. Moon Man. Up is Down. and Isabella and the Magic Brush screen Saturday, January 10, 2 p.m., San Diego Public Library, 830 E Street, downtown. Free. 696-3927.

**"We Love the Sea."** Scripps Institution of Oceanography offers a class exploring the world of marine mammals, fish, and invertebrates through crafts, stories, and other activities for preschoolers and their parents, beginning Sunday, January 11, 2 p.m., Scripps Aquarium, 8602 La Jolla Village Drive, La Jolla. Reservations close today, Thursday, January 8. Call 534-4578.

**Teen-Age Performance Workshop.** the Centro Cultural de la Raza sponsors a series of multidisciplinary workshops for teens to develop the skills necessary to write, direct, and perform their own works. Mondays, 3 p.m., Centro Cultural de la Raza, Pepper Grove, Balboa Park. Call 273-6135 for complete information.

**Preschool Storytimes.** the Balboa Public Library offers two

### For Kids

**Saturday Storytimes.** Barbara Gartner conducts a storytime for preschoolers every Saturday, 9:45 a.m., Claremont Public Library, 2920 Buena Vista Boulevard, Claremont. Free. 276-0090.

**Puppet Show.** Sunbeam Productions presents Fun with Friends Sunday, January 10, and Sunday, January 11, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hochberg Puppet Theater, Presidents Way, Balboa Park. 686-7128.

**Spanish Storyhour.** an hour of stories on cassettes takes place every Saturday, 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 436-5614.

**Kids' Folk Concert.** Geoff Moore performs contemporary folk music for parents and children. Saturday, January 10,

January 15, 7:30 p.m., Coast Guard Air Station, 2710 Harbor Drive, Lindbergh Field. Subjects include small boat handling, marine engines, radio procedure, and more. Registration required. Phone 287-2763.

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## WRITERS' CONFERENCE

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Happy New Year from **TICKET EMPORIUM** Huey Lewis Jan. 9 Bob Seger Jan. 19 Don Jovi, Jan. 16 Johnny Cash, Jan. 23 Triumph, Jan. 28 Alice Cooper, Feb. 1 Joe Raposo, Feb. 9 Iron Maiden, Feb. 24 Deposits now for: Mick Jagger, Jeff Beck, Madonna, Duran Duran, David Bowie, U2 and Janet Jackson 7128 Miramar Road (behind Wendy's) 2nd floor, Suite 14 549-9222

SURVIVORS OF **CHILDHOOD MOLESTATION** Emphasis on healing trauma and developing healthy relationships Group series: Wednesdays 7:45-8:45 pm Dates: Jan. 21, 28 Feb. 4, 18 Mar. 4, 11, 25 Apr. 1, 8 Cost: \$175 Leaders: Dr. Christine Kennedy & Dr. Stephen Gilligan Sponsored by The La Jolla Center for Psychological Services 456-2411

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## READER'S GUIDE

storytimes for kids ages three through six. The first is Tuesday, 9:30 a.m. The second is a pajama storytime that takes place Wednesday at 6:30 p.m. The library is located at 4255 Mt. Abernathy Boulevard, Claremont. Call 277-4133 to register.

**Magic Show.** Larry Cannon, a member of the prestigious Magic Castle, presents a magic show for kids ages three to seven. Tuesday, January 13, 10 a.m. La Jolla Branch Library, 1006 Wall Street, La Jolla. Free. 459-5174.

**Girls' Chorus Auditions.** The San Diego Girls Chorus holds auditions for girls ages eight to twelve every Tuesday, 7 p.m., Balboa Park Puppet Theater.

Balboa Park. For details call 426-7850.

**More Storytime.** preschoolers, accompanied by an adult, are invited to enjoy stories, songs, and films every Wednesday, 10 a.m., lower level, National City Public Library, 100 East Twelfth Street, National City. Free. 336-4280.

**Wednesday Storytime.** two- to five-year-olds are invited to hear stories every Wednesday, 10 a.m. and 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 438-5614. Also, the National City Public Library, 220 East Twelfth Street, National City, hosts a half-hour of stories, songs, and films every Wednesday, 10 a.m. 336-4280. Both events are free.

## Galleries

**"First Showing,"** ten large acrylic-on-canvas paintings by San Diego artist Greg Ewing, which use representational and abstract elements in highly colorful works that combine common and uncommon symbols in seeming simple surfaces that reveal acid and twisted personal and social comments about the Eighties, go on display Friday, January 9, Sushi Gallery, 852 Eighth Avenue, downtown. The reception is Saturday, January 17, 10 p.m. The exhibit continues through January 31. Gallery hours are Friday and Saturday, noon to 4 p.m. 235-8466.

**Japanese Master Potter Kenichi Saito** says, "I revive the clay with

my hands and produce something useful for the everyday lives of the people." More than one hundred of his pieces go on exhibit with a reception Friday, January 9, 9 p.m., Grove Gallery, UCSD. The exhibit ends February 10. Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; Saturday, 9 a.m. to 2 p.m. 534-1120. For additional information, see the "events highlight" on page one of this section.

**"Young American Artists V,"** the fifth annual exhibit of works by young American artists features works by Los Angeles artists Madden Haskins, Tim Haskins, and Patrick Wickman. Haskins uses translucent plastic to "marry" figurative drawing and painting on coated mylar drafting film, which results in a dreamlike work of line and shadow. Painted images uplighted over a four-covered form "generate the distant images" of Haskins' work. Wickman uses primarily black and white to render her images that "express tension, both emotional and psychological."

The exhibit runs with a reception, Friday, January 9, 6 p.m., Mandeville Gallery, UCSD, and continues through February 15. Gallery hours are Tuesday through Sunday, noon to 5 p.m. 534-0420.

**"Designworks,"** ten San Diego artists and designers — Barry Beel, Rick Berggren, David Fahn, Fred Lam, Steven Lombardi, John Nalevanko, Bob Niedringhaus, Joyce Carter-Shaw, Ron Wington, and Alice Culbert — exhibit everything from neon to trophies to sculpture, beginning with a special videotaping during the opening, Friday, January 9, 8 p.m., Arcturapex, 2010 Jimmy Durante Boulevard, Del Mar. The exhibit continues through March 2. Call 461-2882 for gallery hours.

**"Journeys: Portraits of the Seriously and Terminally III,"** an exhibition of photographs by Eric Blau go on display with a reception Saturday, January 10, 6 p.m., Spectrum Gallery, 744 G Street, downtown. The exhibit closes January 31. Gallery hours are Wednesday through Sunday, 11 a.m. to 5 p.m. 232-9743.

**"Stoneover,"** an alabaster stonework installation by San Diego artist Loren Rosenthal that represents an "ocean metamorphosis" continues through Saturday, January 10, Natalie Bush Gallery, 908 E

Street, downtown. Gallery hours are Wednesday through Sunday, 1 p.m. to 5 p.m. 544-0203.

**"Interior: The House — Exterior: The Landscape,"** the Wita Gardner Gallery, 315 Fourth Avenue, downtown, exhibits paintings, bronze and ceramic sculpture, photography, works in glass and metal, and an installation piece by well-known artists on the theme of the landscape and the house. The exhibit continues through Saturday, January 10, 1987. Call 232-3366 for gallery hours.

**"Parameters,"** is an effort to get a toehold in the downtown art scene. The La Jolla Museum of Contemporary Art has opened a new exhibition space at 721 Eighth Avenue, downtown. The first exhibit is a selection of San Diego artists from the museum's permanent collection. The exhibit continues through January 18, 1987.

**"The Golden Land,"** more than one hundred landscape paintings and photographs, from the Gold Rush to the present, documenting the evolution of the Golden State, from a pristine wilderness to its current ecological condition, are on exhibit through January 18, San Diego Museum of Art, Balboa Park. Call 232-7931 for gallery hours.

**"Assemblages,"** will sculptures created from found objects and made to resemble primitive figures by Flavia Gilmore continue on display through January 23, Boehm Gallery, Palomar College, San Marcos. Phone 727-7529 23304 for gallery hours.

**Op Art.** "I really thought life was going to be like *The Jetsons*," says Los Angeles artist Jim Isenstein, whose exhibit of paintings of psychedelic-colored flowers along with streamlined furniture, titled *No Flowers*, continues through January 24, Patty Aande Gallery, 660 Ninth Avenue, downtown. Call 233-9242 for gallery hours.

**Surrealist Robert Nowacki** exhibits oil paintings and sculptures. Through January 31, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. Gallery hours: Tuesday through Saturday, 10 a.m. to 5:30 p.m. 454-5872.

**A Retrospective Collection** by the late Cortez Kent, who is best known for the "Love" postage stamp, as well as her peace billboards, is on exhibit through January 31, 6 p.m., Acevedo

## TO LOCAL EVENTS

Gallery, 4010 Goldfinch Street, Mission Hills. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 286-8748.

**"Missing at the Pells, American Women of 1915,"** sculpted by Smithsonian Institution artist Frank Michel in 1915, these plaster busts of black, white, and American Indian women were originally exhibited at the 1915 Panama-California Exposition, held in Balboa Park. The current exhibit details the legal changes that have occurred since American women won the right to vote in 1920. This exhibit continues through February 1, 1987. Museum of Man, Balboa Park. 268-4114.

**"The Kwakiut Collection,"** sixty framed watercolors, the first paintings by traditional Kwakiutl artists, are on display through February 16, 1987. Museum of Man, Balboa Park. Call 239-2001 for gallery hours.

**"Puppets of China,"** more than fifty Chinese hand, string, rod, and shadow puppets, as well as a paper-shaped theater and a video of a Fujian hand puppet performance are on exhibit at the Mingyi International Museum of World Folk Art, University Towne Centre, 4405 La Jolla Village Drive, La Jolla. The Village Drive, La Jolla. 454-0267.

**Black Photographer Roy DeCarava** says, "Many of my pictures represent deliberate, calculated choices. They may seem outlandish, but it is because I try to force things to work based upon my determination that they are right, true." His exhibit of 120 photographs depicting "people involved with the minutiae of everyday work," as well as jazz musicians Elvin Jones, Horace Silver, and John Coltrane continues through February 8, Museum of Photographic Arts, Balboa Park. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m.; Thursdays until 9 p.m. 239-5262.

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exhibit continues through March 15. Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m., Friday until 9 p.m., and Sunday, 2 p.m. to 5 p.m. 453-5300.

**"San Diego under Construction,"** a billboard/mural by Roberto Salas is on exhibit through March 22, 1987, on F Street, between Ninth and Tenth avenues.

**"Mirrors of the Gods: Reflections of Huichol Reality,"** an exhibit that was ten years in the making is on view at the San Diego Museum of Man in Balboa Park. More than 1000 artifacts of the Huichol Indians of the Sierra Madre Occidental region of Mexico are on view, including yarn paintings, baskets, headpieces, rattles, photographs, tapestries, and dioramas. The exhibit continues through March 29, 1987. For more information on the show and on related museum activities, phone 239-2001.

**"The Reason for the Neutron Bomb,"** 50,000 nickels (each one representing a Soviet tank), glued to a large grey rectangle, topped with wooden matchsticks the diameter of the nickels, is Chris Borden's visualization of the political/military situation in Europe. This installation piece is on exhibit in the Meyer Gallery, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The exhibit continues through May 1987. 454-3541.

**Videotapes** of three plays by San Diego playwright Philip Dimmi Galla — *The Bearded Lady's Manifesto*, *Baby Redhot's Revenge*, and *Mama Riger in Person* — are available for viewing at the Video Forth, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Museum hours are Tuesday through Sunday, 10 a.m. to 5 p.m., Wednesday until 9 p.m. For details phone 454-0267.

## Principles

(continued from page 1) as much air as possible out of the clay. 6. Only after these steps does Saito actually throw a pot. He works on a rotatory stick that looks — and operates — quite differently from the electric or kick wheels common in this country. All of the wheel, including the surface on which he throws, is made of wood. Under the flat, round, wooden throwing surface, a wooden shaft about three feet long fits into a concrete block. Saito sits level with the top of the wheel and turns it by inserting a wooden stick with a ball on the end into one of four round holes at the edges of the throwing surface. When he gets the right speed, he lays aside the stick and works with the clay until the wheel slows

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## In Concert



Frank Alonord  
Violin



Gustavo Romero  
Piano

Performing works by  
Mozart, Beethoven, Chopin, Tchaikovsky, Brahms  
**Sunday, January 11, 1987**  
**7:30 p.m.**

First Presbyterian Church  
320 Third Street  
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Saturday	BLUES MUSIC ZIMMERS A musical quartet who combine classic blues with a variety of "modern" American sounds.	7:00 & 9:00
Sunday	BLUES, FOLK & SCOTTISH MUSIC THE PERFECT CURE A musical quartet who combine classic blues with a variety of "modern" American sounds.	7:00
Monday	OLD TIME NOCTURNAL Open stage, musicians call at 5:30	7:30
Tuesday	COUNTRY BLUES & ORIGINALS ANDY BALLAMER	7:30
Wednesday	BLUES MUSIC DEWEY BALFA & TRACY SCHWARZ	7:00 & 9:00

From Blues Grand Line, New Orleans. Dewey Balfa, born in the heart of the blues in the New Orleans area, is one of the most respected live musicians in America. His partner, Tracy Schwarz, is a member of the New Orleans Jazz & Heritage Foundation.

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## READER'S GUIDE

down. Then he inserts the stick and gets it going again. If he is throwing a big pot, the wheel can also be turned by means of four vertical wooden bars that encircle the shaft; an apprentice must lie on his side and kick the bars with his feet to maintain a steady speed. Saito's pottery is simple and utilitarian: bowls, vases, and sake cups.

7. The piece is allowed to dry. At this point, an American potter would usually fire the piece in a kiln and would do a second firing after applying glaze. However, traditional Japanese pottery uses a one-

firing process.

8. Saito applies glaze, using a variety of methods. Sometimes he dips a piece into a vat of glaze (often fingermarks appear at the bottom of the pot, showing where he held it). He may use more than one glaze, applying the second glaze over part of the first. When it is fired, reticulation occurs. The first glaze comes up through the second in places. He will also use a brush to paint designs. Japanese potters use images from nature that are deceptively simple: among Saito's are a sea gull, spring orchids, and a moon with autumn plants. Potter Soji Hamada, who was named a national living treasure, is renowned for a simple rice flower design he used for years.

9. Firing is accomplished in a *noborigama*, a hill-climbing kiln that consists of a series of five to nine chambers going up the side of a hill. Saito places pots in each of the chambers and builds a wood fire beneath the lowest one. The heat rises into the higher chambers — though less heat reaches each — and is augmented by smaller fires beneath each as well. Because the fuel for the fire is wood, a great deal of ash gets sucked into the chambers, and deposits form on parts of the pots. Each pot may also show variations in color because the wood-firing process results in uneven temperatures within a given compartment. Like the iron impurities that show after firing, these variations are considered part of a work's beauty.

A final step may need to be performed by the person who uses one of Saito's pots. If water seeps from the bottom of a pot when it is filled, he says, one should dry it well and put some

water over for washing rice in the pot overnight to fill in the tiny cracks.

Approximately one hundred pieces by Japanese potter Kenichi Saito will be on view at UCSD's Grove Gallery from tomorrow, Friday, January 9, through February 7. The pieces will be available for purchase. Saito will attend the opening reception tomorrow, from 6:00 p.m. to 8:00 p.m. He will also teach a one-day workshop, offered by the Grove Gallery and the UC Crafts Center on Saturday, January 17, from 9:00 a.m. to 4:00 p.m. and will give informal demonstrations of his pottery technique throughout the exhibit. The gallery is open Tuesday through Friday, 10:00 a.m. to 5:00 p.m. For more information about the exhibit, phone 534-2637. For details about the workshop, phone 534-2021.

—Janice Steinberg

### FORUM FOR WORLD PEACE



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Dr. Janet Lindner  
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### Philharmonic

(continued from page 1)  
scaled-down series of concerts in the spring will expire. Deadlines have a way of motivating action. And here's some more good news: the orchestra has been putting on its own concerts to benefit the

music-hungry public and the financially-strapped musicians, and they're bringing in requested guest conductors to provide the stickwork. Mostly under the auspices of the newly formed, nonprofit San Diego Philharmonic, money from the concerts goes to the musicians themselves, as well as toward the funding of future concerts.

"The San Diego Philharmonic is not trying to undermine the fundraising of the San Diego Symphony Association," cautions Rebekah Campbell, a member of the musicians' negotiating committee. "It's trying to create work for the musicians, help them financially, and keep them in practice. The Philharmonic will disband once we have a new contract."

Below is a schedule of upcoming concerts presented by the musicians. For more information, call 561-9764.

January 10, 7:30 p.m.  
First Unitarian Church  
4190 Front Street, Hillcrest  
Ethan Dabky, conducting;  
Alan Siebert, trumpet; Sidney Green, English horn;  
Rach's Suite No. 3; Copland's "Quiet City"; Beethoven's Symphony No. 4.

January 13, 7:30 p.m.  
Congregation Beth El  
8660 Cimmaron Drive, La Jolla  
Same program as above.

January 24, 8:00 p.m.  
San Diego Civic Theater  
(236-6510)  
Frank Almond, conducting;

San Diego Master Choral, James Duprier, conducting;  
Haydn's "Te Deum"; Verdi's "Ave Maria"; and Beethoven's Ninth Symphony.

February 3, 8:00 p.m.  
East County Performing Arts Center  
210 East Main Street, El Cajon (440-2277)  
Paul Polivnick, conducting;  
Kathleen Linsky, violin;  
Wagner's Overture to *Rienzi*; Mozart's Violin Concerto No. 4; Debussy's *Afternoon of the Faun*; Stravinsky's *Suite from the Firebird* (1919 version).

February 12, 8:00 p.m.  
East County Performing Arts Center  
210 East Main Street (440-2277)  
Jean Charles François, conducting;  
Berlioz's *Roman Carnival Overture*; Haydn's *Dramatic Overture*; No. 103; Debussy's *Kathleen*; and Ravel's "Alborada del Gracioso."

February 15, 8:00 p.m.  
Mandeville Auditorium, UCSD (452-2380)  
Same program as above.

February 22, 8:00 p.m.  
East County Performing Arts Center  
210 East Main Street, El Cajon (440-2277)  
Tom Nee, conductor; Edith Orloff, piano; Carol Plantamura, soprano;  
Von Reinick's Overture to *Donna Diana*; Beethoven's Piano Concerto No. 1; Mahler's Symphony No. 4.

February 15, 8:00 p.m.  
Mandeville Auditorium, UCSD (452-2380)  
Same program as above.

—Neal Matthews

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### Recital

(continued from page 1)  
Opus 96 in G. In nine predecessors were all composed between 1799 and 1803 and so belong to Beethoven's early and middle period style. The Opus 96 comes some ten years later, like Mozart's K. 526. It represents the composer's last work in the genre, and in certain ways it looks forward to his final visionary manner, the one that was to produce the Ninth Symphony and the late quartets and piano sonatas. Its mood, however, is serene and joyful, radiant with emotional tenderness and spiritual wholeness. As for the Brahms on the program, it is the Sonata No. 3 in D Minor, Op. 108 — once again a late work in its composer's oeuvre, of the same kind as the last of the two performers has not prevented them from programming three works of maturity and farewell, and once again a masterpiece. As the key signature might indicate, this is a passionate and tempestuous work. Its symphonic grandeur stretches the bounds of chamber music, for it is one of this powerful composer's most powerful works, a statement of great depth and scope.

These three sonatas are true collaborations between violin and piano. Romero and Almond have also programmed

## TO LOCAL EVENTS

a pair of works in which their individuality — as Gustavo Romero and Frank Almond, rather than as members of a duo — will be allowed to stand out. These are the Chopin *Barschelle*, which I recently heard Romero perform with the grandeur and passion it deserves, and the charming *Valzer-Scherzo* of Tchaikovsky, essentially a violin solo with unobtrusive piano accompaniment, a work well suited to Almond's sweet tone and lyrical temperament.

The joint recital of pianist Gustavo Romero and violinist Frank Almond will take place Sunday, January 11, at 7:30 p.m., at the First Presbyterian Church, 320 Date Street, in downtown San Diego. Seating is free, although a free-will offering will be taken; child care will be provided. For further information, phone the church office at 232-7513.

—Jonathan Saville

### Wurlitzer

(continued from page 1)  
California Theatre, downtown. In the early days of film, before "talkies" debuted in the late Twenties, all movies were accompanied by music. Movie palaces like the Egyptian in Los Angeles had full symphony orchestras playing along with the silent, while backwater towns had to make do with a piano player improvising a score. More common was the theater organ, a descendant of the pipe organ that came into being during the 1700s. With the advent of sound recording, these organs fell by the wayside, but there has always been a group of dedicated fans willing to restore and maintain these examples of artistic engineering. In 1975 there were enough enthusiasts to form a San Diego chapter of the National Theatre Organ Society, and in 1977 they saved a Wurlitzer Theatre Pipe Organ from a destruction in

Santa Rosa and installed it in the California Theatre, where the original organ had been removed during World War II. The society has been steadily enlarging and improving the organ to that it is now one of the finest in California and the only such instrument in frequent use in San Diego. (The pipe organ in Symphony Hall is rarely, if ever, used.) At present, the California Theatre organ consists of three manual/twenty-two ranks, with each rank representing an orchestral instrument.

The 1600 pipes range in size from the pencil-thin to some that are more than thirty feet tall. The aim is to duplicate the sound of a complete symphony orchestra, using air power to reproduce the actual sounds of instruments. This means an actual mallet strikes the keys of a xylophone or bass drum, or air blows through the same reed and mouthpiece used to get the sound of a clarinet.

Dennis James, who will be providing the accompaniment Saturday night, is known as one of the best theater organists in the country. He has done quite a bit of live work, performed with the New York and San Francisco symphonies, and played at St. Patrick's Cathedral, as well as on Philadelphia's Wanamaker Grand Court Organ, the largest pipe organ in the world. Unlike old-time organists, James will not be improvising to these Charlie Chaplin classics. He has been working up a score for each of the films. The forty-five-minute *Carmen* is a spoof of the Verdi opera, and the accompanying music includes several quotes from the score. The other three films are "two-reelers" and last approximately twenty minutes each. James will begin the evening with a few warm-up selections.

This evening of comedy and musical entertainment takes place Saturday, January 10, at 7:30 p.m., at the California Theatre, 1122 Fourth Avenue, between B and C streets, downtown. The box office opens at 6:30 p.m. Phone 236-0532 for additional information.

—Orlando Ramirez

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## JANUARY 8, 1987 1



## READER'S GUIDE TO THE THEATRE

Sam and Willie on the other show the reality of life in South Africa, where racial segregation, enforced by a tyrannical government, constantly interferes with the free expression of love and solidarity between humans and personal inclination. For such a play to be successful on stage, one needs only two things: a director who will respectfully and unobtrusively allow the script to realize itself and the three best actors in the world. Michael Addison is precisely what is wanted in the first category. Pleased for costume, imaginative, inventive productions of non-naturalistic stage works, he has been put at the modernism side and has blossomed his intelligence and energy to a faithful rendering of the social and emotional reality. Pleased for costume, imaginative, inventive productions of non-naturalistic stage works, he has been put at the modernism side and has blossomed his intelligence and energy to a faithful rendering of the social and emotional reality. Pleased for costume, imaginative, inventive productions of non-naturalistic stage works, he has been put at the modernism side and has blossomed his intelligence and energy to a faithful rendering of the social and emotional reality.

San Diego Repertory Theatre, Lyceum Space, through January 25, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

### ORPHANS

This little Kessler drama is as heart warming as it is logically screwball. Things happen in this play that are so improbable they could only have happened in life, not in art. For starters, Treat, a young street hood, has kept his younger brother Phillip locked in their house for years. Both are orphans, as is Harold — a wealthy, middle-aged man. Treat decides to kidnap — who, after having been bonded and gagged all night, decides to play Daddy Warbucks and the boys into a two-pronged reclamation project. The reasons for these and other actions are explained. But while Orphans is firm with its internal logic, its focus can be generally touching. Harold's "package deal" involves repositioning the brothers' personal territories. The sensitive Phillip lives almost entirely in a fantasy world while Treat's sphere is the hyper-reality of the streets. In Harold's scheme, each must learn to become more like the other. How this comes about is the strength of the play — and of the Old Globe Theatre's production, which features some of Robert Berlinger's best directorial work to date. Rather than regard the play's motivational flaws as an insurmountable problem, Berlinger has accepted them as a given and has devised numerous visual cues to enhance understanding. Some nagging questions remain (like the play's significance, confined, does it really end?), but the director has pulled the show with haunting, manic-depressive rhythms that three laughlines and tender moments in a collage course. He is aided by three fine performances by Jonathan McPherson (as the enigmatic Harold), Dan Shor (as Treat, who has been a cruel warder not only to his brother but also to

his own imprisoned emotions), and Chuck LaFont, whose understated performance of Phillip, especially of his growing awareness, is first rate. Phillip's emotional declaration — "I know where I am. Treat" — is guaranteed to melt even the most jaded of hearts. (Sm.)

### THE ODD COUPLE, FEMALE VERSION

In this remake of his popular comedy, Neil Simon has converted Oscar Madison and Fella Unger into Oliver Madison and Florence Unger, but that's about it. He has retained the essentials of the original, including much of the dialogue. But while the playwright was reluctant to make large changes in his play, he did the next best thing. He made it funny. The comic situations unfold with the classic simplicity of the original, and the new ones prompt a steady flow of laughter that leaves one out of thought — which is also what the Fiesta Dinner Theatre's competent production of the comedy does well. D. Larry Stedding's capable direction effectively sustains the play's party atmosphere throughout, and Ricky Douglas and Kary Lynn Vail, who play Florence and Oliver, do admirable work as the mismatched duo. They turn Marty Burnett's risqué material — but too blue-blooded pink — set into a masterpiece of comic conflicts. The Fiesta is offering a light, understanding evening of theater that crackles with consistent laughter. (Sm.)

### THE OPEN STAGE EXPERIMENT

Take One Studio Theatre is offering a place where aspiring performers, amateurs, and professionals can do in-progress work before a live audience. Every Sunday at 7:00 p.m., the stage is available for "audition pieces, simple ideas, dance, theater, improvisation, music, comedy, drama, art, magic, and more." The Open Stage Experiment is the idea of Orin Lindsey Smith, who asks that performers for a Sunday evening arrive by 6:30 p.m. to sign up. (Sm.)

### ROMANTIC COMEDY

Recondite's Pato Playhouse opens its 1987 season with the comedy by Bernard Shaw, about Jason and Phoebe, a playwright team that is the least of Broadway. Phoebe loves Jason, but Allison loves Jason, too, so she loves Phoebe. And what about Kate? Or Blanche? Or Jason? Michael Bell has directed the production. Frank Gil is Jason, and Lisa Bowers is Phoebe. Other cast members are Diane Thorne, Laura Larkin, Duane Daniels, and Monique Viotto. (Sm.)

### THE SATURDAY PLAY COMPANY

Now in its second season, the Saturday Play Company offers theater for young audiences. The group performs a new play each month and produces original children's theater by area playwrights. Each hour-long performance begins with songs and audience participation, which brings the child into the special world of the play, and each show also offers music and dance. (Sm.)

The Saturday Play Company, Take One Studio Theatre, 2400 Fetter Boulevard, San Diego, Saturdays at 12:30 p.m. For information call 236-9092.

### THREE POSTCARDS

The South Coast Repertory Theatre presents the world premiere of this musical play by Craig Lucas with music and lyrics by Craig Camello, that is built from the casual conversation of three women in a Manhattan cafe. Norman René has directed the production. Cast members are: Jane Galloway, Brad O'Hare, Karen Trott, Pleasant Sillman, and Craig Camello. Loy Arcenas is the scenic designer, Walter Melton the costume designer, and Debra Klatzer the lighting designer. Linda Kostelka is the choreographer, and John Clure is the dramaturg. (Sm.)

### WHEN THE WIND BLOWS

The Mission Playhouse presents the San Diego premiere of Raymond Briggs' offbeat extraterrestrial comedy. Sydney Pines has directed the production. Mimmo Whitaker and Jerry Hosenhead play Hilda and Jim Briggs, a middle-class, retired English couple who learn on the radio that a nuclear wind is blowing toward England. Armed with government instructions for the emergency and with the cheerfulness and humor that carried them through the blitz of the World War II years, the Briggs face the future with "bath in the Powers That Be." Richard Snyder is the scenic designer, aided by Brian van de Venster and Robert Cadery on lights, music, and special effects. (Sm.)

## READER'S GUIDE TO THE MUSIC SCENE

Please see concert information and photographs to Reader Music Scene, P.O. Box 80603, San Diego, CA 92138.

### BY JOHN D'AGOSTINO

Following professional baseball's 1984 All-Star Game at San Francisco's Candlestick Park, Channel 5's Ted Leitner was doing his evening sportscast when he dropped to question the choice of a Bay Area band that had performed the national anthem at the event. "Heavy Lewis and the News" guided an incredulous Leitner. He assumed his familiar can-you-believe-it pose, leaning toward the camera until his face filled the screen, his eyes wide open and his eyebrows arched almost to his hairline. "Who are these guys?" Apparently, Leitner at the time was unaware that the News' latest album — ironically titled *Sports* — had only a month earlier become the number-one album in the country or that three of the band's hit singles ("Heart and Soul," "I Want a New Drug," "The Heart of Rock and Roll") had so dominated the American airwaves in the preceding months that anyone not in solitary confinement had to have heard them many, many times. One also must assume that Leitner was ignorant both



HEAVY LEWIS AND THE NEWS

of Lewis' musical and well-publicized interest in sports (hence the album title) and of his high-profile friendship and frequent sideline visits with members of the city's oldest pro franchises, the football Forty-Niners and the baseball Giants (hence the invitation to sing the anthem).

A year prior to that sportscast, Leitner would not have been so alone among

San Diegans in not being hip to the News. The band drew only modest crowds to two shows at the smallish Rodco club in La Jolla one night in 1983, prompting club owner Bruce Warren reluctantly (the fired News) to pass on a subsequent opportunity to book them for the same \$3500. Naturally, within weeks of his financially sound decision, the News released the first of a

string of hit singles that would show them into the international spotlight and make them a major concert attraction. Hopefully, Leitner today is more familiar with the band, who will earn a great deal more than \$3500 when they headline a sold-out show Friday night at the Sports Arena.

The immense popularity of the News in the last couple of

years is attributable to two assets that don't always pay dividends in rock and roll: quality material and personality. Indeed, describing the band's appeal is much easier than explaining it. The News takes backstreet rock, jump-boogie, doo-wop, and white rhythm and blues and molds the combination to the ear-pleasing contours of radio pop in a way that maximizes the trace commercialism of each element. What sounds to the uncritical listener like a hook-heavy pop tune or a catchy shard of dance-rock is actually twice removed from the sweat-soaked music one might hear in Chicago's blues clubs or in the soul saloons of the Deep South.

Perhaps it is that genre confusion that accounts for the News' across-the-board popularity. Like a musical boogerman, the News' music can be listened to from any one of several perspectives. Depending upon one's predilection, the group would seem to project the tough, lean, hard-rock guts of a bar band; the nonthreatening, sing-along familiarity of a Top 40 outfit; or the roasty grit of a smokin' rhythm and blues band. Radio-savvy arrangements and custom-tailored production values are the binding agents that make the News' material the musical analogue to dry-cleaned blue

(continued on page 10)

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WEDNESDAY, JANUARY 28

## TODD RUNDGREN

Tickets available at [PacifiConcerts](#) and the Bacchanal

(continued from page 25)

jeans; its mix of rock-culture funkiness and image-conscious sharpness is irresistible to baby-boomers who aspire to adult respectability but don't want their rock and roll accreditation to lapse.

Just as their songs have been like audible smiles planted among the frown-inducing weeds on contemporary radio, the News projects an amiable, "just-give" image that would make it difficult for anyone but a committed sourpuss to dislike them. Not surprisingly, much of this hail-fellow likability derives from Lewis himself, who spent too many years (until schlepping around the beer-and-peanuts rungs of the music biz's club circuit to let sudden fame and a good credit rating turn his head. Jock-handsome and almost always grinning, the cleft-chinned and now wealthy Lewis still looks and acts like the sort of bloke who would amble up to a club band after having downed a few brewskies and politely request "anything by Wilson Pickett."

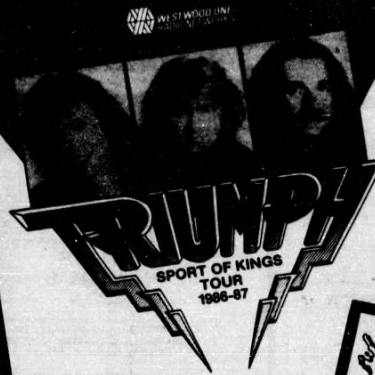
For the unassuming thirty-five-year-old, rock and roll success means nothing more outrageous than having the money and the freedom to indulge more frequently and perhaps with less anxiety in his favorite obsession: sports. Reportedly, Lewis has found little need either to alter his social habits or to lower his public profile simply because of some fantastic good fortune, and his long-time bandmates — bassist Mario Cipollina, guitarist Chris Hayes, drummer Bill Gibson, keyboardist Sean Hopper, and saxiguitar man Johnny Colla — have followed that lead.

Certainly the News's pardon-my-lame attitude and anti-image is remarkable considering that the band now is one of the most popular and successful in the world. The Sports album is cruising toward the nine-million mark in unit sales, and the recent *Flow* (Lewis is an avid golfer) is doing quite well; they have a list of hit songs longer than a Catholic wedding (in addition to the three listed above, these include "If This Is It," "Walking on a Thin Line," "Bad Is Bad," "The Power of Love," and the more recent "Stuck with You" and "Hip to Be Square"); they've received enough Grammy, Banny, and Oscar nominations and awards to overload a display case; their creative but unpretentious videos are both critically lauded and entertaining; and their reputation for generous, vigorous performances enables them to demand and receive top bucks for concert appearances. But if the band is unusual for its lack of interest in rock and roll excess, ostentatiousness, and curled-lip arrogance, one San Diegoan isn't at all surprised by it.

"They were really pleasant to work with," remembers Bruce Warren of the band that only three years ago represented a marginal booking at the Rodeo, since sold by him and reincarnated as the Elephant Six and Restaurant. "Their dressing room," he added, chuckling at the recollection, "was a tiny room behind the upstairs kitchen. And yet they never once complained about the accommodations or made any ridiculous demands." This despite the fact that the News already had two albums under their belts and had gained the

(continued on page 26)

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**THIS WEEK'S AFTERNOON CONCERTS**  
Friday, 5:30 pm-8 pm: **THE MAR DELS**  
Saturday, 5 pm-8 pm: **THE CADILLACS**  
Sunday, 5 pm-8 pm: **MICKEY FLETCHER'S SOU**  
Monday, 5 pm-8 pm: **BIG BAND BEAT**  
Tuesday, 5 pm-8 pm: **AL STEWART**  
Wednesday, 5 pm-8 pm: **JOHN HICKS**  
Thursday, 5 pm-8 pm: **LOHMEYER**  
Friday, 5 pm-8 pm: **THE NOT JAZZ ORCHESTRA**  
(At #4, headed for #1... go Billy, go!)

**FOR INFORMATION CALL 481-9022**  
143 SOUTH CEDROS AVE • SOLANA BEACH, CA 92075

(continued from page 16)  
charts with two Top 40 singles ("Do You Believe in Love" and "Working for a Livin'").  
So the News is aging and not terribly original rockers who make music that sounds as comfortable as a pair of old shoes and who keep the flash to a minimum, even as they rake in the greenbacks by the bushel baskets. In truth, the only thing about the News that is sensational is their success. It couldn't have happened to a nicer bunch of guys. Huey Lewis and the News will be joined by Bonnie Hayes and the Wild Combo (she just happens to be the sister of the News' lead guitarist) for Friday's show at the Sports Arena.  
In other concerts this week, jazz vocalist Anita O'Day will be at Bella Via in Cardiff Friday and Saturday nights. On Sunday, Lone Justice will perform one show at the Bacchanal; while blues-jazz saxophonist Big Jay McNeely tips it up at the Belly Up Tavern. Monday's only show of note brings the saucy blues-inclined soulsters Willie Jackson to the Bacchanal. The same venue will have the reformed Ozark Mountain Daredevils ("If You Want to Get to Heaven," "Jackie Blue") on Tuesday; and currently hot pop-jazz saxophonist Kenny G (he's good but a little too generous with the notes for my taste) on Wednesday. Also on Wednesday, tongue-in-cheek country band Asleep at the Wheel will play the Belly Up Tavern.  
Huey Lewis and the News and Bonnie Hayes and the Wild Combo: Sports Arena, Friday, January 9, 8 p.m., 232-0800 or 483-6339.  
Anita O'Day: Bella Via, Friday and Saturday, January 9 and 10, 9 p.m. and 11 p.m., 2591 Highway 101, Cardiff, 942-1108.  
Lone Justice: Bacchanal, Sunday, January 11, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
Big Jay McNeely: Belly Up Tavern, Sunday, January 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.  
Willie Jackson: Bacchanal, Monday, January 12, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
The Ozark Mountain Daredevils: Bacchanal, Tuesday, January 13, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
Kenny G: Bacchanal, Wednesday, January 14, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
The Raw-Ups: Belly Up Tavern, Wednesday, January 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.  
Asleep at the Wheel: Belly Up Tavern, Thursday, January 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.  
Bon Jovi: Sports Arena, Friday, January 16, 8 p.m., 224-4176 or 483-6339.  
The Bus Boys: Bacchanal, Saturday, January 18, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
Mick Fleetwood's Zoo: Belly Up Tavern, Sunday, January 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Bahia**  
RESORT HOTEL • 990 W. Mission Bay Dr. • 488-0251

**EVERY THURSDAY**  
**JAZZ DANCE NIGHT**  
Thursday, January 8

**HOLLIS GENTRY'S NEON**

Complimentary hors d'oeuvres beginning at 6:00 pm  
Casual Fashion Show starting at 6:30 pm  
Dancing begins at 9:00 pm

**FRIDAY THROUGH TUESDAY**  
**CLASSIC OLDIES PARTY**

**THE JETS**  
featuring  
Kenny Morrill  
January 9-13

Every Friday Fantasy Fashions Auction 6:30-9 pm  
Every Tuesday Casual Fashions Auction 6:30-9 pm  
Dancing begins at 9:00 pm

**WEDNESDAY**  
**KIFM 98.1 LIVE OUT JAZZ**  
with Art Good of KIFM 98.1, Wednesday, January 14

**ELLA RUTH PIGGEE**

Complimentary hors d'oeuvres beginning at 6:00 pm  
Fantasy Fashions presents their  
Fashion Auction starting at 7:00 pm  
Dancing starts at 8:00 pm

**BAHIA BELLE MOONLIGHT CRUISE**

Sailing every Friday & Saturday night  
7:30 pm and every hour on the half hour until 12:30 am  
**COCKTAILS • DANCING**  
**LIVE MUSIC BY "THE ROCKAWAYS"**  
Passage \$5.00  
Board dockside at the Bahia Hotel, Mission Bay

**Don't miss our Sunday Brunch**  
All you can eat \$10.95

**Bob Seger and the Silver Bullet Band** and the **Georgia Satellites**: Sports Arena, Monday, January 15, 8 p.m., 232-0800.  
**Eric Johnson**: Bacchanal, Monday, January 19, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
**Michael Martin Murphy**: Bacchanal, Tuesday, January 20, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
**George Winston**: Civic Theatre, Tuesday, January 20, 8 p.m., 202 C Street, Community Concours, downtown, 436-4030 or 236-6510.  
**The Lionel Hampton Big Band**: Lyceum Theatre, Wednesday, January 21, 7 p.m. and 9 p.m., Horton Plaza, downtown, 459-1404.  
**Billy Cobham**: Bacchanal, Wednesday, January 21, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
**Al Stewart**: Belly Up Tavern, Thursday, January 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.  
**Johnny Mathis**: Symphony Hall, Friday, January 23, 8 p.m., 702 B Street, downtown.  
**Robbie Robertson**: Bacchanal, Sunday, January 25, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
**Dan Hillis**: Belly Up Tavern, Sunday, January 25, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.  
**Ge Abene**: Bacchanal, Monday, February 26, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
**Todd Rundgren**: Bacchanal, Wednesday, January 28, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.  
**Triumph**: Sports Arena, Wednesday, January 28, 8 p.m.

**Lennie Mac**: Belly Up Tavern, Thursday, January 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.  
**Crash**: UCSB's Mandelville Auditorium, Friday, January 30, 8 p.m., UCSB campus, La Jolla, 534-4090.  
**Alice Cooper**: Sports Arena, Sunday, February 1, 8 p.m.  
**Sixth Annual Bob Marley Birthday Celebration** with **Burning Spear** and **His Burning Band**, **Reds**, **Biggie**, and the **Diamonds**: **Coors West Dance Troupe**: North Park Theatre, Tuesday, February 3, 8 p.m., 2891 University Avenue, 453-1761 or 481-1041.  
**Tom Jones**: Symphony Hall, Monday, February 9, 8 p.m., 702 B Street, downtown, 232-0800.  
**Sony Bellini**: UCSB, Wednesday, February 18, 8 p.m., UCSB campus, La Jolla, 534-4090.  
**The Pretenders** and **Iggie Pop**: Sports Arena, Thursday, February 19, 8 p.m.  
**Ivan Maile**: Sports Arena, Tuesday, February 24, 8 p.m.  
**Chico and Van Freeman**, **George Collins**, **Herbie Lewis**, and **Edie Rosen**: Lyceum Theatre, Wednesday, February 25, 8 p.m., Horton Plaza, downtown, 459-1404.  
**Leon Balaban**: UCSB's Mandelville Auditorium, Friday, February 27, 8 p.m., UCSB campus, La Jolla, 534-4090.

**North County**  
**Burnell Ranch House**, 110 East Broadway, Vista, 724-0510: The **Jimmy Echo Group**, country, classic rock, and pop, Friday and Saturday.  
**Bella Via Restaurant and Nightclub**, 2591 Highway 101, Cardiff, 942-1108: The Cultural Arts Band, with John Hall, Cindy Cain, and Mad Dog Mathis, jazz, Thursday; Anita O'Day, jazz, 9 and 11 p.m., Friday and Saturday; Kat's Caram, rhythm and blues and soul music, 4-8 p.m., Sunday; live jazz, Monday, club for information; the Joe Martello Quartet, jazz, Tuesday; Elliot Lawrence, jazz, Wednesday; live jazz is featured during the Sunday brunch also.  
**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach, 481-9022: The Beat Farmers, American roots rock, rockabilly, and country rock, and Broken Homes, rock, Thursday; the Rebel Rockers, Caribbean rock and roll, Friday; Soul Patrol, Motown rhythm and blues and soul, Saturday; Big Jay McNeely, blues and rhythm and blues, Sunday; the Mac Dels, vintage rock, Monday; Talk Back, "alaysio" music, Tuesday; the Rave-Ups, rock, and the Jacks, rock, Wednesday. Afternoon Concerts: Tobacco Road, vintage jazz and swing, 5:30-8 p.m., Friday; the Bob Long Band, pop and boogie, 5-8 p.m., Saturday; Bana Gibson and the Hot Jazz Orchestra, Dixieland jazz, 5-8 p.m., Sunday; Tobacco Road, vintage jazz and swing, 6-8:30 p.m., Wednesday.  
**The BookWorks/Pamplin Cellohouse**, Pioneer Hill Center, 2670 Via de la Valle, Del Mar, 755-3735: The Holy Burke Jazz Trio, jazz, 8 p.m., Friday; Key Signature, jazz, 8 p.m., Saturday.  
**Burrelli's Back Room**, 2677 Vista Way, Oceanside, 721-5400: Midnight Delight, contemporary.

Tuesday through Saturday; live music, Monday; club for information.  
**Coffee-by-the-Sea**, 1953 San Elin, Cardiff-by-the-Sea, 436-1231: Live music, Friday and Sunday evenings, club for information; Friday, Peggy Shannon, folk, Schlitzbeer, classical guitar duo, Sunday brunch.  
**The Country Side Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 757-0860: New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.  
**El Coco Loco Mexican Restaurant and Lounge**, 3296 Mission Avenue, Oceanside, 757-7757: Live Afro-Cuban and Latin music, Thursday through Sunday; club for information.  
**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach, 481-9022: The Beat Farmers, American roots rock, rockabilly, and country rock, and Broken Homes, rock, Thursday; the Rebel Rockers, Caribbean rock and roll, Friday; Soul Patrol, Motown rhythm and blues and soul, Saturday; Big Jay McNeely, blues and rhythm and blues, Sunday; the Mac Dels, vintage rock, Monday; Talk Back, "alaysio" music, Tuesday; the Rave-Ups, rock, and the Jacks, rock, Wednesday. Afternoon Concerts: Tobacco Road, vintage jazz and swing, 5:30-8 p.m., Friday; the Bob Long Band, pop and boogie, 5-8 p.m., Saturday; Bana Gibson and the Hot Jazz Orchestra, Dixieland jazz, 5-8 p.m., Sunday; Tobacco Road, vintage jazz and swing, 6-8:30 p.m., Wednesday.  
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3020 San Marcos Boulevard (old California Market), San Marcos, 744-5125: Denny Times country and contemporary, Thursday through Saturday.  
**George's**, 641 First Street, Encinitas, 942-0549: Invisibly Massage, jazz-fusion, 9:30 p.m., Sunday.  
**Gilbey's Cocktail Lounge**, 945 West Valley Parkway, Escondido, 480-0429: Passion (from L.A.), contemporary, Tuesday through Saturday; recorded music Monday.  
**The Grow**, 3232 Mission Avenue, Oceanside, 757-7711: Trade Secret, contemporary, Friday and Saturday.  
**Harbor Lights**, 264 Harbor Drive, Oceanside, 722-4855: Don Tension, country and contemporary, 8:30 p.m., Monday and Tuesday.  
**Henry's**, 244 Elm Street, Carlsbad, 729-0244: Tony Soraci and Co., contemporary, Tuesday through Saturday, with Judy Ames, Tuesday and Wednesday; the Heitar Boys, vintage rock, Sunday and Monday.  
**Hungry Hunter/Rancho Bernardo**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Jim Hawley, contemporary, Friday and Saturday.  
**Ian Cogswell's**, 3050 Pio Pico Drive, Carlsbad, 729-0904: The Road Runners, vintage rock, Thursday through Saturday.  
**Ireland's Own**, 656 First Street, Encinitas, 944-0223: Sean McKivier, Irish music and contemporary song, Thursday; Sean McKivier, Paul Dunn, and Miles Tree, Irish and contemporary, Friday and Saturday; Hootenanny musicians welcome, Sunday afternoon.  
**Japanese Restaurant**, 11616 Beria Place, Rancho Bernardo, 485-0300: A man named Billy

**TOM JONES**

**MONDAY, FEBRUARY 9 • 8 PM**  
**SYMPHONY HALL**

**FRONTIER CENTER**  
CHARGE BY PHONE  
(619) 532-0800

**SOUTHWEST CONCERTS**

**Budweiser**  
PRESENTS

**101 KGB FM**  
**BON JOVI**  
**SAN DIEGO SPORTS ARENA**  
8PM  
FRIDAY  
JANUARY  
**16**

Free admission including May Co., Plaza Music Shoppe, Artec Box Office, Special Services, select First World Travel Centers, all arena ticket outlets and the Sports Arena ticket office. To charge by phone call (619) 232-0800.  
For advance concert information call:  
**AVOLON CONCERTLINE (213) 976-2908** SSC pass toll if any

**Avolon**  
JANUARY 8, 1987



sings mellow tunes, 5:30 p.m. Friday.

**The Jazz Factory**, 125 West Grand, Escondido, 747-3163: The J. Vond Quartet, blues, Friday through Sunday.

**Jolly Roger/Oceanwide**, 1900 North Harbor Drive, Oceanwide, 422-1831: The Rita, Top 40, Wednesday through Saturday.

**Kypling's**, 927 First Street (in the Lumberyard Shopping Mall), Encinitas, 942-8181: Fran Loskota, jazz, Wednesday and Thursday; Gaylen Withers, New Orleans jazz, Friday through Tuesday.

**La Tapatia**, 340 West Grand, Escondido, 747-8252: Live Latin music, Friday through Sunday, call for information; the Mariachi La Tapatia performs Friday through Sunday beginning at 7 p.m.

**La's**, 1963 East Valley Parkway, Escondido, 746-7038: Steppin' Out, country rock, Tuesday through Saturday.

**Millie Flavers**, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday; Topaz, jazz, Sunday through Tuesday.

**Monterey Bay Cannery**, 1325 Harbor Drive, Oceanwide, 222-3474: Ted Winchester, contemporary, Wednesday through Saturday.

**Moham's**, 340 East Grand Avenue, Escondido, 741-0035: The Agents, rock, Thursday through Saturday; Messenger, rock, Tuesday and Wednesday.

**Old Del Mar Cafe**, 2730 Via de la Valle, Del Mar, 755-6614: Notice to Appear, rock, Thursday through Saturday; Rochela, Beatles music and oldies, Sunday; Country Casanova, country, Monday; Club Momo, jazz, Tuesday; the Outdoors, rock, Wednesday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 434-4030: John McCutcheon, Appalachian folk music, 6:30 and 8:30 p.m., Saturday; Roy Bookbinder, hillbilly bluesman, 7 and 9 p.m., Friday; Zetris, Klezmer dance music, 7 and 9 p.m., Saturday; the Perfect Cure, Celtic, Scottish, and Irish music, 7 p.m., Sunday; Old Time Hoed Nigh, blues, 7 p.m., Wednesday; Sunday brunch concert: Catherine Espinoza, harp music.

**Pas Soup Anderson's**, 850 Palmer Airport Road, Carlsbad, 434-0800: Frank Ricci and West Wind, show tunes, contemporary music, and more, Tuesday through Saturday; free country dance lessons, Wednesday, with Frank and the boys providing country tunes.

**Penners Club**, 12237 Penners Road, Poway, 748-1135: The Severy Brothers, country, Thursday through Saturday.

**Ralph and Edna's**, 390 Grand Avenue, Carlsbad, 729-2969: Danny and the Dicks, rock, Friday and Saturday.

**The Red Coach Inn**, 135 North Pine, Escondido, 743-9796: The Rhythm Method, rock, Thursday through Saturday; the Drastics, rock, Sunday and Monday; Prime Suspect, rock, Tuesday and Wednesday.

**Radi's Hidden Acres**, 3700 Carmel Valley Road, Del Mar, 481-9656: Red Lane, country and rock, Friday and Saturday.

**Stage Coach Inn**, 1126 South Highway 101, Encinitas, 753-1124: CW Express, country, Friday and Saturday.

**Sunset Lounge**, 2328 Escondido Boulevard, Escondido, 743-2541: Harry Paul and Tom Connors, country, light rock, and Fifties music, Thursday through Saturday.

**Thai Plaza Place**, 2622 El Camino Real, Carlsbad, 434-3171: John and Julie Moore, bluegrass, Saturday.

**The Top Spin**, 205 Laurine Lane, Fallbrook, 728-0108: Live rock, Wednesday through Sunday, call for information.

**Valley Center Inn**, 27555 Valley Center Road, Valley Center, 434-0800: Frank Ricci and West Wind, show tunes, contemporary music, and more, Tuesday through Saturday; free country dance lessons, Wednesday, with Frank and the boys providing country tunes.

**Whiskey Flats**, 1260 West Valley Parkway, Escondido, 745-8460: The Neil Rush Band, rock, night, dining room cabaret: Native Sun, cabaret dancing music, contemporary, oldies rock, and country, Wednesday through Saturday.

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**Eyes**, rock, Thursday through Saturday; Prime Suspect, rock, Sunday and Monday; the Beat Club, rock, Tuesday and Wednesday.

**Carlos Murphy's**, 4303 La Jolla Village Drive, La Jolla, 454-4170: The Rita, Top 40, Sunday and Monday; Papa John Powell, all-around entertainer, Tuesday and Wednesday.

**Carlos Murphy's**, 1904 Quivira Basin, Marina Village, 223-4061: The Show with Tom Collins, rock, Tuesday and Wednesday.

**Chic Cafe**, Revelle Campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla, 543-2311: Acoustic music night featuring UCSD musicians, Thursday; Shangri-la, reggae, and Chimeric, African rhythms, 8 p.m., Friday; Born Cross-eyed, music of the Grateful Dead, 9 p.m., Saturday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-5125: Zax, jazz, Wednesday through Saturday; the Joe Marillo Quartet, jazz, Sunday.

**Elmer's**, 7955 La Jolla Shores Drive, La Jolla, 454-0541: Papa John Creach, electric guitar, jazz, blues, and boogie, Wednesday through Sunday; Connie Alderman, easy-listening piano music with vocal accompaniment, 5-8:30 p.m., Friday.

**Haley's**, 4258 West Point Loma Boulevard, Loma Point, 225-9559: Some Girls, rock, Thursday; the Jacks, rock, Friday and Saturday; Hard Times, blues and rhythm and blues, Monday; Starline, rock, Tuesday and Wednesday.

**Hennessey's Tavern**, 4630 Mission Boulevard, Pacific Beach, 483-8847: Live music, Tuesday through Saturday, call club for information.

**Hilton Hotel**, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Room, contemporary, Wednesday through Saturday.

**Saturday, Triple Play**, contemporary, Sunday through Tuesday.

**Hyatt Islands Hotel**, 1441 Quivira Basin Road, Mission Bay, 224-1234: Denise Ieter and Bob Morris, jazz, Tuesday through Thursday; Top 40, Sunday and Saturday as part of a quartet.

**Joe Mine Records**, 5726 La Jolla Boulevard, La Jolla, 454-9832: The Bobby Gordon Quartet, jazz, 2-4:30 p.m., Sunday; the Ray Crawford Trio, jazz, 7:30 p.m., Monday; the Don Thompson Quartet, jazz, 7:30 p.m., Tuesday.

**Joe Murphy's**, 4202 Mission Boulevard, Pacific Beach, 270-3220: Live rock, night, call club for information; the Elsonde Band featuring saxophone, Johnny Vian plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

**Jude's**, 3111 Sports Arena Boulevard, 225-0090: Dale Vernon, pianist, performs Americana, contemporary, Friday and Saturday; Bing Cooley hosts Talent Night, 8-12 p.m., Sunday.

**La Jolla Village Inn/Steiner's Lounge**, 3299 Holiday Court, La Jolla, 453-5500: Piano Bar: Bruce McKeithen, Tuesday through Saturday.

**La Valiente Hotel**, 1132 Prospect Street, La Jolla, 454-4771: Bob MacLeod, piano and vocal variety, 6-10 p.m., Tuesday through Saturday.

**Mary's by the Pier**, 710 Carrot Avenue, Pacific Beach, 483-7844: The Blonde Brute Band, blues and rhythm and blues, Thursday through Saturday, call club for information.

**McKibb's Pub**, 1921 Bacon Street, Ocean Beach, 222-6822: The Jacks, rock, Thursday; Hammer Smith, rhythm and blues and rock, Friday; Ray's Caravan, rock, Friday and Saturday.

blues and rhythm and blues, Saturday, jam session, 6 p.m.; Sunday: Hard Times, blues and rhythm and blues, Wednesday.

**McP's**, 1107 Orange Avenue, Coronado, 435-5280: Live music, night, call club for information.

**Mexican Jolla**, 120 Orange Avenue, Coronado, 435-1822: Dean Anderson, Top 40/rock and Top 40/Saturday, Piano Bar: Randy Beecher, Sunday through Thursday.

**Milligan's**, 5786 La Jolla Boulevard, La Jolla, 459-7311: Charles Rutherford, standards, contemporary, and requests performed on keyboards, Tuesday through Sunday.

**Mossy Moon's**, 3595 Sports Arena Boulevard, Loma Point, 223-5596: Pranz, rock, Thursday through Saturday; Evening, rock, Sunday and Monday; Scarlet, rock, Tuesday and Wednesday.

**Mulholland's**, 1031 Orange Avenue, Coronado, 435-4660: Ring of America, contemporary, Friday and Saturday; Bing Cooley hosts Talent Night, 8-12 p.m., Sunday.

**Old Pacific Beach Club**, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday; Holly Gentry's Neon, jazz, Sunday; Notice to Appear, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

**Paradise Pub**, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2235: Indoor Plethora, rock, Thursday through Saturday; France, rock, Wednesday.

**Pas Bar and Grill**, 1025 Prospect Street, La Jolla, 454-9711: Elliot Lawrence presents a singer's workshop, with Joe Azarillo on keyboards, Thursday and performs jazz on Friday and Saturday; Bob Hamilton, jazz, piano, Tuesday and Wednesday.

**Patterson/Colonial Inn**, 910 Prospect Street, La Jolla, 454-2181: Forrest Westbrook, pianist, performs standards and jazz, 4:30-7 p.m., Friday and Saturday.

**Rocky's Ballroom**, 4626 Albuquerque at Garnet Avenue and Mission Bay Drive, 270-6550: Live music in the dining room, Friday and Saturday, call club for information; live sports via television are offered daily.

**Rusty Peltier**, 4340 La Jolla Village Drive, La Jolla, 587-1886: Shakes, contemporary, Tuesday through Saturday.

**The Salomon House**, 1970 Quivira Road, Marina Village, 223-2234: Floyd Gaines, contemporary, Thursday through Saturday.

**Sandwich Lounge**, 2702 North Mission Drive, Mission Bay, 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday.

**Silver Fox Lounge**, 1833 Garnet Avenue, Pacific Beach, 270-1543: Live music, Friday and Saturday, call club for information.

**Spyke Bar Restaurant**, 4315 Mission Boulevard, Pacific Beach, 483-7866: Robert Weitz, classical guitar, Wednesday through Saturday.

**Stage Door**, 4500 Ocean Boulevard, Pacific Beach, 483-4374: Jonathan Murray, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Saturday; Christie Peak, oldies, and everything and anything else, Sunday and Monday.

**Steamer's**, 1165 Garnet Avenue, Pacific Beach, 274-2323: Jerry Melnick, piano variety, night, live music, Friday and Saturday, call club for information; Swinger E.Z., big-band dance music, Sunday.

**Texas Tailor**, 4970 Voltaire Street, Ocean Beach, 222-6995: Tom "Cat" Courtesey, blues, Thursday; the Sidewinders, blues, rock, and country rock, Friday and Saturday, live music, Sunday, call club for information; Van Orbiton, acoustic guitarist, hosts acoustic open mic night, Monday; Fred Heath and the Sidewinders, boogie and blues, Tuesday; the Hitters, neo-folk thrash, Wednesday.

**Top of the Cove**, 1216 Prospect Street, La Jolla, 454-7778: Bill Wright, Broadway and London show tunes on the piano, Wednesday through Sunday.

**Vacation Village Hotel**, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: The Elements, contemporary, Tuesday through Saturday.

**Vie's Bar and Restaurant**, 7825 Fay Avenue, La Jolla, 456-3789: The Don Gless Trio, jazz, Wednesday and Thursday; Mel Good and Friends, jazz, Friday and Saturday; Pianist Bill Wright performs Broadway and London show tunes, beginning at 5:30 p.m., Tuesday through Saturday.

**Victor's**, 1403 Rosecrans Street, Point Loma, 226-1871: Downtown: Norman Clifford and Frankie Forlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday; Upstairs (Victor's Deck) Gary Jennings, contemporary ballads, Thursday through Sunday evening.

**W.D. Palt and Co.**, 2501 Nimitz Boulevard at Rosecrans, 224-3655: The Imposters, vintage rock, Thursday through Saturday; Star Parts, recorded music and video audience participation presentation, Tuesday and Wednesday.

**Brew's**, 5323 Mission Center Road, Mission Valley, 295-6600: Greg Glover, keyboard specialist, performs contemporary favorites, 5-8 p.m., Tuesday through Friday.

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**Bryan Baines**, Irish music, Wednesday and Thursday; Brian Connolly, Irish music, Friday through Sunday.

**Bogey's**, 5333 Mission Center Road, 297-4301: Windstorm! (with Preston Coleman and Jim Storey), jazz, Monday and Tuesday happy hours.

**Brew's**, 5323 Mission Center Road, Mission Valley, 295-6600: Greg Glover, keyboard specialist, performs contemporary favorites, 5-8 p.m., Tuesday through Friday.

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## San Diego North

**The Abilene Country Saloon**, Town and Country Hotel, 9-0 Circle North, Mission Valley, 291-7131: Hotshot, country, Tuesday through Saturday; Two Much Fun, variety music from country rock to rock to Top 40, Monday; country dance lessons, Tuesday through Thursday.

**Buchanan**, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Private Domain, rock, Thursday through Saturday; Lone Justice, rock, and the Lonesome Strangers, country rock, Sunday; Mike Jackson, pop vocalist, Monday; the Chuck Mountain Dardens, country rock, and the Montana Band, country rock, Tuesday; Kenny G., jazz, Wednesday.

**Harvey Stone Pub**, 5617 Balboa Avenue, Clairemont, 279-2033: Live music, Tuesday through Saturday.

**The Goldfishes**, 7878 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Scott Shinnery, variety music on the piano, Friday and Saturday evening.

**Country Lounge/Dance and Country Hotel**, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday; Jonella Rock, jazz pianist and vocalist, performs Friday and Saturday.

**Haji Babi**, 104 Mission Valley Center West, Mission Valley, 298-3010: Live Acoustic music and entertainment, Wednesday through Sunday; the Flanenco Four, flamenco music, Tuesday.

## Thank you...

for making 1986 our best year ever. We find it rewarding to reflect on the end of each year. 1986 saw us move to our new office in Solana Beach and increase our space and support staff. We made a lot of new friends in 1986 and helped many people with their legal problems than in any previous year. So on behalf of everyone here at the Law Offices of Vallee & Tucker we want to thank everyone and wish you a safe and prosperous 1987.

Free initial consultation • Personal injury Criminal law • Entertainment law  
Law Offices of  
**VALLEE & TUCKER**  
140 Marine View Ave., Suite 103  
Solana Beach  
259-1011



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## club piranha

the alternative  
sundays only  
5373 mission center road • behind confetti • 291-1185  
f.g.t.h. general public kraftwerk bauhaus gang of four

Every Sunday  
**CHAMPAGNE BRUNCH BUFFET**  
\$7.95  
10:00 am-2:30 pm

Includes eggs, assorted fruits and cheeses, machaca, seafood, waffle bar, pastries, desserts and much more.

Every Monday  
**PUERTO DIEGO NIGHT**  
\$10.95  
5:00-11:00 pm

Includes refried beans, Spanish rice, tortillas, and a whole Pacific lobster with drawn butter. With dinner enjoy

**DOS XX LAGER \$1.00**

**Diego's**  
PACIFIC BEACH  
860 Garnet Ave., 272-1441 • SOLANA BEACH  
635 S. Hwy. 101 755-4813

Remember—Mondays are \$1.25 Name Your Drink Night at Club Diego's.

Thursday, January 8, 8:00 pm  
**91X BEACH & SURF CLUB**  
Rip Curl Night  
**THE BREAKFAST CLUB**  
With Kary Manor

• First 91 people admitted free  
• 91+ Kamikazes  
• Kary Manor will be here spinning records and giving away prizes including: a full Rip Curl wet suit, 91X T-shirts & hats and other assorted 91X odds and ends.

JOIN THE CLUBS!

Thursday, January 11, 8:30 pm  
**Club Diego's 91X**  
present  
Micky Thompson  
**OFF ROAD GRAND PRIX NIGHT**

• First 101 people admitted FREE  
• \$1.01 Budweiser long necks all night long  
• Mike Burger from KGB will be here spinning records and giving away Grand Prix tickets, KGB shirts plus other prizes.

It's only Rock & Roll, but We like it.

Every Monday 6:00 pm-close  
**"NAME YOUR DRINK"**  
ONLY \$1.25

BEER: Corona • Heiken • Dos Equis • Pacifico • Michelob • Coors • Miller Lite • Molson Draft  
WINE: Robert Mondavi • White Red • Rose  
HOUSE CHAMPAGNE: Sutter Home • Bartles & James • Spitzner  
WELL DRINKS & CALL DRINKS:  
Bourbon:  
Jim Beam • C.C. • Seagrams  
Vodka: Smirnoff • Scotch:  
Dewar • Curry • JW Red Tequila:  
Cuerpo Gini • Tanqueray • Beefeater  
Brandy: Christian Bros. • Schnappa:  
Peach • Peppermint • Root Beer  
Bring in this ad (on Mondays) and get into the club FREE! (\$2.00 value)

Last two weeks!  
Thursday, January 14  
Club Diego's Pacific Beach  
**DANCE CONTEST**  
Raging at Diego's Part II  
(Now open for singles or couples)  
**\$100 CASH FIRST PRIZE**  
Prizes for 2nd & 3rd also  
Sign-up between 8:30 pm-10:00 pm

Finals—Wednesday, January 28  
Grand Prize: Luxury trip to Buena Vista, Mexico.  
This week: Dance exhibition by The Heat Wave Dancers from Sweet & Lace Dance Studio of Pacific Beach.

## HALCYON

4258 W. Point Loma Blvd. • 225-9559 • No cover Sun.-Wed.  
Thursday, January 8  
**SOME GIRLS**  
Friday & Saturday, January 9 & 10  
**THE JACKS**  
Monday, January 12  
**HARD TIMES**  
Tuesday & Wednesday, January 13 & 14  
**STARFIRE**

## PARK PLACE

LIVE ROCK 7 NIGHTS A WEEK  
**FRANCE**  
Now through Jan. 10  
Every Wednesday Live and dance from L.A.  
**The Best of Comedy CHRIS RAINS**  
• TONIGHT • 8 PM FM Night with JIM McINNES  
• Fun • Games • Prizes  
Every Monday  
**DR. JAMES DOWNS**  
This Sunday & Monday dance to the  
**PRIME SUSPECTS**

1280 Fletcher Parkway, El Cajon • 448-7473



**Hindquarter**, 7040 Miramar Road, Mira Mesa. 566-4292: Jo Teacup, piano variety sing-along music. Wednesday through Saturday.

**Holiday Inn**, Cricket's Lounge, 595 Hotel Circle South, Mission Valley. 291-5720: The Mark Lesman Band, jazz, Thursday; Hollis Gentry's Neon, jazz, Friday and Saturday.

**Islands Lounge**, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: Shine It On, contemporary, Tuesday through Saturday; Roy Youngs, contemporary, Sunday and Monday.

**Kelly's Steak House**, 284 Hotel Circle North, Mission Valley. 296-2131: Piano Bar: Paul Gregg

and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday, Don Libbey, Sunday.

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

**La Hacienda Cantina**, Mission Valley Inn, 570 Hotel Circle South, Mission Valley. 296-8281: Jesse Davis, contemporary, Tuesday through Saturday.

**Lehr's Greenhouse**, 2838 Camino del Rio South, Mission Valley. 296-2628: The Proccatulators, rock, Thursday through Saturday; with Perfect Strangers, rock, Friday

and Saturday; Perfect Stranger, rock, Sunday; Four Eyes, rock, Tuesday and Wednesday; Ella Ruth Piggy, jazz and blues, Friday happy hour.

**Mosh's**, 10475 San Diego Mission Road, Mission Valley. 563-0969: Live music, Tuesday through Saturday, call club for information.

**Navajo Inn**, 8515 Navajo Road, San Carlos. 465-1730: Kicks, rock, Tuesday through Saturday; Class Action, rock, Sunday and Monday.

**Parillon Lounge**, Town and Country Hotel, 500 Hotel Circle North. 291-7131: The Vallerie Foremost Quartet, contemporary, Tuesday through Saturday; Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

**Peter D's**, 5149 Clairemont Mesa

Boulevard. 277-3217: Joey Chess and Company, contemporary, Friday and Saturday.

**Radiation Hotel**, 1433 Camino del Rio South, Hotel Circle. 266-0311: Intermezzo Cafe: Melissa McCracken, acoustic guitar and vocal, performs from 8 p.m. to midnight, Tuesday through Saturday.

**Road Runner Inn**, 9379 Mira Mesa Boulevard (on the Oak Tree Plaza), Mira Mesa. 566-0970: Terry Finch, comedy and music, Friday and Saturday.

**Spirit**, 1130 Buenos Avenue, Bay Park. 276-3993: Liquid Rhythm, rock, Three Speed, vintage rock, The Uncalled 4, rock, and Cut Throat, rock, Thursday; Playground Slap, rock, Erth, rock,

E Ticket, rock, Cornerstone, roots reggae, and Mercy Train, rock, Friday; Three Guys Named Jess, rock, Dick Hippo, rock, the Hitters, rock, the Landlords, rock, and Blue Pine, rock, Saturday; Trypt, rock, Archer, rock, and Arrogance, rock, Tuesday; 1621, rock, Phobia Phobia, rock, Korrie, rock, and Wait 4, rock, Wednesday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa. 695-1461: The Ducktail Revue, vintage rock, Thursday through Saturday; Casablanca, contemporary Sunday and Monday; live music, Tuesday and Wednesday, call club for information.

**Tio Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission

**Jose Murphy's Nightclub & Pub**  
4322 Mission Road, PA. 276-3229 - Daily 10 am-2 am

**THE REFLECTORS** Thursday-Saturday  
**THE HEROES** Sunday & Monday  
**AUTOMATICS** Tuesday & Wednesday

**BLONDE BRUCE BAND** Sunday 4-8 pm

**Friday**  
**HAPPY HOUR 6-8 PM**  
All cocktails a buck  
All imported beer \$1.50  
Dollar tacos and chips & salsa

**Pea Soup ANDERSEN'S**  
and  
Music International  
present  
**Little Anthony**  
featuring:  
**Frank Ricci**  
and  
**Westwind**

**January 23**  
2 shows 8 pm and 10:30 pm  
Tickets \$12.00

**Tickets now on sale • 438-7880**  
15 and Palomar Airport Road, Carlsbad

**THE OLD del mar CAFE**  
2730 Via de la Valle  
Del Mar  
455-0970

**Your Ticket to Live Music and Dancing**

**the OLD pacific beach CAFE**  
4287 Mission Boulevard  
Pacific Beach  
270-7522

**NOTICE TO APPEAR**  
Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.

**ROCKOLA**  
Rock and Roll • Dance • Rock and Roll • 9-11 pm

**Monday COUNTRY CASSANOVA**  
Jazz • Jazz • Tues.—Complete prime rib dinner \$5.99, 4-11 pm

**OUTRIDERS**  
Wed.—Restaurant Employee Night • \$1 well drinks • Rock and Roll

**Thurs-Fri-Sat**  
**ELLA RUTH PIGGEE**  
San Diego's Finest Jazz • Dining 'til 3 am Fri. & Sat.

**Sunday**  
**HOLLIS GENTRY'S NEON**  
Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

**Mon-Tues**  
**NOTICE TO APPEAR**  
Mon.—R&B 9PM Night • Tues.—Restaurant Employee Night

**Wednesday**  
**KING BISCUIT BLUES**  
Wed.—Mexican Lobster Night \$7.99 • Margaritas \$1.50

**CLUB Diego's** Solana Beach

After Monday Night Football  
**NAME YOUR DRINK NIGHT**  
Beer, wine, house champagne, well drinks, call drinks  
Only \$1.25 until closing

Every Wednesday  
**MARGARITA NIGHT**  
\$1.00 Margaritas  
all day and all night

Every Tuesday starting January 20, 1987  
**DIEGO'S DATING GAME**  
If you are an attractive single, call 755-0281 for an interview. You could win a dream date to Palm Springs, Huntington Harbor, Newport Beach, Hollywood, Julian, Big Bear or Bakersfield—just kidding!

Every Tuesday—all day  
**Sizzling Chicken or Beef Fajitas**  
Just \$4.95

Monday, January 19, 1987 edition of the  
**MISS DIEGO'S BIKINI CONTEST**  
Thousands of dollars worth of prizes including a trip for two to Rancho Leonero on the Sea of Cortez.  
Sponsors include: Diego's • Another Racquet • Clayton Limousine • The San Nicolas Resort (Ensenada) • Anthony's Limousines • Comedy Store • Tanning Salon • John Casablancas Model Center • Richard Anderson • Photographic Design

Diego's 635 S. Hwy 101, Solana Beach, CA 92075

Entries must include a picture and may be mailed or brought in person to Diego's before noon, January 19, 1987. All entries will be reviewed by our judges and selected contestants will be contacted by phone to appear January 19, 1987 at Diego's Miss Diego's Bikini Contest. For additional information call John at 755-0281.

Every Sunday Every Monday  
**CHAMPAGNE PUERTO BRUNCH DIEGO**  
**BUFFET NIGHT \$10.95**  
\$7.95  
Includes eggs, meat, fruit and chicken, chicken, vegetables, hot peppers, potatoes, and much more.

**Diego's**  
PACIFIC BEACH  
SOLANA BEACH  
Beverly Hills  
am 11:30 New Year's Eve Night  
at Club Diego

This Sunday  
Watch the NFC & AFC Championship Games

635 S. Hwy. 101, Solana Beach • 755-4813

**JANUARY 1987**  
**BELLA VIA**  
Italian Restaurant & Jazz Nightclub  
★ Jazz Hotline! 942-1487 ★  
2591 Hwy. 101  
Cardiff  
942-1108

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>ANITA O'DAY</b> 9 pm & 11 pm SPECTACULAR SUNDAY BRUNCH 10 am-2:30 pm Cover at door Seating limited	<b>ELLIS LAWRENCE</b> Starts 8 pm Every Monday JAZZ MON. JAZZ JAZZ SPECIAL Call for info	<b>JOE MARILLO QUARTET</b> Starts 8 pm Every Monday & Tuesday BE-BOP JAZZ	<b>ELLIOT LAWRENCE</b> 21 <b>ROBIN HENKEL</b> 28 <b>BLUES 90</b> SECRETS	<b>CULTURAL ARTS BAND</b> JOHN HALL CINDY GAIN MAD DOG MATHS 15 <b>ALGO CALIENTE</b> BRUCE CAMERON CARLOS VASQUEZ ESTABAN FAYELLA 22 <b>MOST VALUABLE PLAYERS</b> 29 <b>ALGO CALIENTE</b> BRUCE CAMERON CARLOS VASQUEZ ESTABAN FAYELLA	<b>PETER SPRAGUE &amp; KEVYN LETTAU</b> 23 <b>HOLLIS GENTRY'S NEON</b> 31	<b>HOLLIS GENTRY'S NEON</b> 17







**Blarney Stone Too**, 7059 Highway 79, Julian, 765-0736; Carl Ross and the Whaler Band, a variety from country to rock, Friday and Saturday.

**The Bonadicks Restaurant**, 8320 Parkway Drive, La Mesa, 465-3860; Eddie Gold, contemporary, Tuesday through Saturday; Craig Jones, contemporary, Friday happy hour; Jim Moore, guitar variety, Sunday and Monday.

**Bronco Billy's**, 11377 Woodside Avenue, San Diego, 444-8778; Jerry Baze and a Touch of Country,

country, Wednesday through Sunday.

**Bull and Bear**, 690 North Second Street, El Cajon, 440-5737; Chain Reaction, contemporaries, Wednesday through Saturday.

**Camelot Inn**, 887 San Marcos Boulevard, San Marcos, 744-1332; Eddie Gold, contemporary, Friday and Saturday.

**Carlos Murphy's/Groesbeck Center**, 5500 Groesbeck Center Drive, La Mesa, 698-9757; Papa John Powell, all-around entertainer, Thursday through Saturday; Star Wind, contemporaries, Sunday and Monday; Three Speed, vintage rock, Wednesday.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7443; Country Casanova, country, Tuesday through Saturday; Alaska, country, Sunday and Monday; clogging lessons, Monday and Tuesday.

**Crown Room**, North Second Street and Oldale Avenue, El Cajon, 447-0456; Lee Whittington, contemporary, Wednesday through Saturday.

**Doc's Landing**, 1185 East Main Street, El Cajon, 442-0258; Duke performs on the piano, Wednesday through Friday evenings, and 5-8 p.m., Saturday; Carol Crawford, contemporary, Sunday through Tuesday evenings; Don Miller plays

piano, Monday through Friday happy hours.

**Don's East**, 13321 Business Highway Light at Los Cochinos, El Cajon, 452-2444; Elton, J.R. and the Country Gold, country, Friday and Saturday.

**Don's West**, 5286 Baltimore Drive, La Mesa, 462-0533; Lee Passage, contemporary, Tuesday through Saturday.

**Finn Springs Inn**, 15505 Highway 90, El Cajon, 442-8568; Live music, Saturday, call club for information.

**George Joe's Restaurant**, 8568 Murray Drive, La Mesa, 469-6158;

Gern Anderson, piano and vocals, Friday and Saturday.

**Horseshoe Tavern**, 7664 Broadway, Lemon Grove, 469-6344; Sh-Born, Fifties and Sixties rock, Thursday through Sunday.

**Kelly's Pub**, 6344 El Cajon Boulevard, college area, 286-0400; Brent Bowers, pop favorites on acoustic guitar, Thursday; Rick Gailay and His Super Barracudas, rock and blues, Friday; Featherstone, pop favorites of the Sixties, Seventies, and Eighties, Saturday; Brian Whittaker, pop favorites on acoustic guitar, Wednesday.

**Lakeland Resort**, 14916 Highway 79, Julian, 765-0736; Carl Ross and the Whaler Band, a variety from country to rock, Friday and Saturday.

**Lakeland Hotel**, 9940 River Street, Lakeside, 443-9591; Ron Morris, country, Wednesday and Thursday; Apache, country, Friday and Saturday; and hosting a jam session Sunday.

**Live Oak Springs**, Old Highway 80 Boulevard, Jacumba, 766-4288; Live music, Saturday, call club for information.

**Magnolia Mahoney's**, 8861 Magnolia Avenue, San Marcos, 444-8550; The Heroes, rock, Friday and Saturday.

**Nite Owl East**, 667 North Holliston Avenue, El Cajon, 447-3854; Live music, nightly, call club for information.

**Old Wigwag Wheel**, 8646 Mission Gorge Road, San Marcos, 448-6240; E-Z Does It, Fifties and Sixties rock and country rock, Thursday through Sunday and hosting a jam session beginning at 8 p.m., Sunday; country and western dance lessons are offered on Thursday also.

**The Oz Bow Inn**, 9816 Campo Road, Spring Valley, 449-9616; Dan and Terry, contemporary, Tuesday through Thursday; Alton and the Oz Bow Country Lads, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-1111; Franco, rock, Thursday through Saturday; Iron Fists, rock, Sunday and Monday; Private Domain, rock, Tuesday and Wednesday; Dr. James Down, hypnoid, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Tuesday.

**Pollack's Pub**, 7828 Broadway, Lemon Grove, 464-6284; Live music, nightly except Tuesday and Thursday, call club for information.

**Rodden Room**, 8500 Broadway, Lemon Grove, 469-5137; The Oark Hillbillies, country, Friday and Saturday.

**Showtime Dinner Theatre**, 7578 El Cajon Boulevard, 466-9997; Cheatham's Jazz Quartet, jazz, 6-10 p.m., Sunday.

**TNT Lounge**, 6281 Imperial Avenue, Encinitas, 263-2993; The Celebrity Band, jazz, 5-8 p.m., Friday; the Ted Picco Quartet, jazz, 7-11 p.m., Sunday.

**Trumpetti's**, 596 Broadway, El Cajon, 427-8880; Toys, rock, Thursday through Saturday; Touchstone, contemporary, Tuesday and Wednesday.

**Via Winifred's**, 10055 Mission Gorge Road, San Marcos, 448-0060; Croaffine, country rock, Friday and Saturday.

**Wine Coby's Saloon**, 240 West Main Street, El Cajon, 440-9247;

jam session, Thursday; musicians welcome; Conspiracy, rock, Friday and Saturday.

## South Bay

**Bonita Cane Restaurant and Lounge**, 4475 Bonita Road, Bonita, 567-7700; Holding Power, rock, Thursday through Saturday.

**Casa Don Diego Restaurant**, 5080 Bonita Road, Bonita, 470-3444; The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

**The Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161; White Horse, country, Tuesday through Saturday; live country music, Sunday and Monday; call club for information.

**The Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161; Flywell, rock, Thursday through Saturday; the Refectory, rock, Sunday and Monday; Prana, rock, Tuesday and Wednesday.

**De Vinc's**, 626 E Street, Chula Vista, 427-4200; Live rock, Friday and Saturday; call club for information.

**Married**, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Los Lupes, Mexican cowboy music (norteño), Thursday; Colour, Latino music, Friday and Saturday; Moosico, salsa and Cumbia music, Sunday evening, with Los Lupes.

**Duck's Cocktails**, 317 Third Avenue, Chula Vista, 429-1566;

Diane Gilman, contemporary, Wednesday and Thursday; Wayne Gire, country, odds, and contemporaries, Friday and Saturday; Bill Somers, variety, Sunday through Tuesday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 423-2479; Ralph White and Four-Star Country, country, Friday and Saturday.

**Joe's**, 415 Broadway, Chula Vista, 420-4628; Louie and Loose Change, contemporary and odds, Wednesday through Sunday; City Lights, contemporary and odds, Monday and Tuesday.

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

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7333; Grand Central Station, country, Friday and Saturday.

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

**Married**, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Los Lupes, Mexican cowboy music (norteño), Thursday; Colour, Latino music, Friday and Saturday; Moosico, salsa and Cumbia music, Sunday evening, with Los Lupes.

early evening Sunday.

**Oasis Bar**, 1121 Third Street, Chula Vista, 426-2977; Gold'n West, odds and country, Thursday through Sunday (live jam session, Sunday at 8:30 p.m.); Midnight Five, country, Monday through Wednesday.

**Old Bonita Store Restaurant**, 4614 Bonita Road, Bonita, 479-3537; The Eagle, rock, Thursday through Saturday; the Ducktail Revue, vintage rock, Tuesday; live music, Wednesday, call club for information.

**Zoralla's**, 603 Palomar Street, Chula Vista, 425-9636; Marfil, Latin music, Friday through Sunday.

**performer listings are compiled by Ann Jennings. If you wish to be included, please call 265-5382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.**

## Rock & Roll

**The Agents:** Maloney, y/e/condido, Archer, Spirit, Arrogance, Spirit, Backstage the Whorehouse



## THE MARK LESSMAN BAND

Tonight—Thursday, January 8  
**HOLLIS GENTRY'S NEON**

Friday & Saturday  
**D. J. NITE**

Every Tuesday & Wednesday night with B-100's Dave Sniff & Tony Pepper. Drink specials and free hors d'oeuvres Monday-Friday, 4:30-7:30 pm.

Crickets Lounge • Holiday Inn  
595 Hotel Circle South • Mission Valley • 291-5720

## W.D. Pabst & Co.

presents  
**STAR PARTY**

AS SEEN ON P.M. MAGAZINE  
WHERE WE MAKE YOU THE STAR

Every TUESDAY & WEDNESDAY 8:30 pm-12:30 am  
HAPPY HOUR—Monday-Friday 4:30-7:00 pm

For your dancing and listening pleasure  
Thursday, Friday and Saturday nights 9:00 pm-1:30 am. No cover charge!

## THE IMPOSTORS

MONDAY NIGHT FOOTBALL  
ON LARGE SCREEN TV

LET OUR SPIRITS RAISE YOURS  
2901 Nimble Blvd. at Rossmore  
Quality Inn 224-3655

## REFLECTIONS BELIECTIONS



## The Mar Dels

January 8, 9 & 10



## Heroes

Tuesday-Saturday from 9 pm  
Starting January 13

## Happy Hour

Tuesday-Friday 5 pm to 7 pm  
Complimentary hors d'oeuvres and live music

## Free Parking

No cover-No minimum  
291-2900

**Sheraton-Harbor Island East**  
1380 Harbor Island Drive, San Diego



## Red Hot Rock with SCARLET

Winner Rock Wars '86  
Friday & Saturday, January 9 & 10

## Tonight only - THE ERGE

**FANTASY FASHIONS AUCTION** every Friday, 7 pm  
**DUCKTAIL REVUE** every Tuesday



**Puerto Nuevo**  
Cuisine  
Fresh fish, seafood, chicken, steaks  
Sunday Champagne Buffet Brunch  
Open weekdays for lunch, daily for dinner  
4014 Bonita Road, Bonita 479-3537  
(One mile east of 805)

For booking information contact Rockit Talent Agency • 466-ROCK



## La Jolla's Finest Jazz

During January

## ZZAJJ

Wednesday & Thursday, 8:00 pm-midnight  
Friday & Saturday, 9:00 pm-1:00 am

Every Sunday night — Jazz 8:00 pm-12:00 am  
**Joe Marillo Quartet**

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

## BULLFROGS

LIVE ROCK 'N' ROLL NIGHTLY

TONIGHT THROUGH SATURDAY

## FOUR EYES



SUNDAY & MONDAY  
**PRIME SUSPECT**

TUESDAY & WEDNESDAY  
**BEAT CLUB**

SUNDAY THROUGH TUESDAY — NO COVER!  
WEDNESDAY THROUGH SATURDAY — ONLY \$1.00!

NIGHTLY SPECIALS — 7:00 PM TO MIDNIGHT

THURS.: IMPORT NIGHT \$1.50 MON.: ICE TEAS \$2.00  
FRI.: ICE TEAS \$2.00 TUES.: BACARDI NIGHT \$1.50  
SUN.: WELL DRINKS \$1.50 WED.: DOMESTIC BEER NIGHT \$1.25

8 WEST TO THE BEACH • 5046 NEWPORT AVE. • O.B. • 222-5390

If you like the beach and surf music, this is for you.  
Our first annual

## SURF STOMP

Friday, January 8, from 7 pm  
in the Juliette Room

Wear your beach clothes and bring your dancing shoes.

RUN, FUN, FUN includes

- The COOL TONES  
Great live band from 9 pm. Play surf hits and other favorites of the '60s and '70s!
- Giant submarine sandwich bar
- Special cocktail "Sea Breeze" \$1.50

## WIN A TRIP!

For two to Mazatlan,  
and other great prizes

## Pea Soup ANDERSEN'S

I-5 at Palomar Airport Road, Carlsbad • 438-0880  
\$2 admission



## THE RUSTY PELICAN

VERY FRESH SEAFOOD • LIVE ENTERTAINMENT

## SHAKER

CONTEMPORARY HITS  
TUESDAY, WEDNESDAY, THURSDAY 8:00-12:30  
FRIDAY & SATURDAY 9:00-1:30

## DANCING

## MOST VALUABLE PLAYERS

JAZZ FUSION  
SUNDAY & MONDAY 8:00-12:30

587-1886

ACROSS FROM UNIVERSITY TOWNE CENTRE  
4340 LA JOLLA VILLAGE DRIVE



**The Best Club:** Bullfrogs, Fireside Lounge  
**The Best Farmers:** Belly Up Tavern  
**The Belair Boys:** Henry's, the Mission Inn/San Marcos  
**The Belairs:** For City/China Camp  
**Blue Pass:** Spirit  
**Born Cross-eyed:** Spirit  
**Broken Homes:** Belly Up Tavern  
**The Cat-illars:** Patrick's II  
**Class Action:** Naugle Inn  
**Conspiracy:** With Cody's Saloon  
**The Becky Curtis Band:** Marston Wood  
**Can't Thrust:** Spirit  
**Danny and the Dogs:** Ralph and Eddie's  
**The Ducktail Revue:** Old Bonita

**Store Restaurant:** Tio Leo/Mira Mesa  
**Duff and Bob:** Club Cuts/Vick Express  
**The Ergs:** Old Bonita Store Restaurant  
**E Tickets:** Spirit  
**Evenstar:** Mory Mory's  
**Featherstone:** Kelly's Pub  
**Flowers:** Dance Machine  
**The Forbidden Pigs:** Mandolin Wind  
**Four Eyes:** Bullfrogs, Lehr's Greenhouse  
**Frances:** Paradise Bay, Park Place  
**Rich Gasky and His Sings:** Barracudas: Patrick's II, Taba Man/University Avenue, Kelly's Pub

**The Heroes:** Magnolia  
**Mulaney's:** Sheraton Harbor Island East  
**Dick Nipper:** Spirit  
**The Hitters:** Texas Trubone, Spirit  
**Holding Power:** Bonita Casa Restaurant  
**The Imposters:** W.D. Pubst and Company  
**Indoor Fireworks:** Paradise Bay  
**Ipsos Factos:** Crystal T's Emporium, Park Place  
**The Jacks:** Hologon, Belly Up Tavern, McDick's Pub  
**The Jets:** featuring Kenny Morelli, Sheraton Harbor  
**Island East:** Bahia Hotel  
**Kicks:** Naugle Inn  
**Kicker:** Spirit

**David Lee's Spaghetti Western:** Casey's Pub  
**Liquid Rhythm:** Spirit  
**Lone Justice:** Bacchanal  
**The Mar Dels:** Sheraton Harbor Island East, Belly Up Tavern  
**Me's Bands:** Dyon Horse  
**Mersey Train:** Spirit  
**Messengers:** Mulaney's/Escondido  
**Native Sons:** Whiskey Flats  
**Natives to Appear:** Old Del Mar and Pacific Beach Cafe  
**The Oozk Mountains:** Darderville Bacchanal  
**Perfect Stranger:** Lehr's Greenhouse  
**Phobia Phobias:** Spirit  
**Playground Stage:** Spirit  
**Pranks:** Mory Mory's, Dance Machine

**Prime Suspect:** Red Coach Inn, Bullfrogs  
**Private Domain:** Belly Up Tavern, Bacchanal  
**The Procrastinators:** Lehr's Greenhouse  
**The Rave-Ups:** Belly Up Tavern  
**The Rebel Rockers:** Belly Up Tavern  
**The Redcoats:** Winters Restaurant and Nightclub  
**The Reflectors:** Dance Machine  
**Reverse Psychology:** Casey's Pub  
**The Rhythm Methods:** Vista Entertainment Center, Red Coach Inn  
**The Road Runners:** Inn  
**Conceal's:** Red Coach Inn  
**Rockin' A's:** Casey's Pub

**PARADISE BAY**  
*Seafood Restaurant & Oyster Bar*

January 7-10



**INDOOR FIREWORKS**  
 Coming January 14-17  
**FRANCE**  
 Every Friday, 7 pm  
**GABRIEL'S FASHION AUCTION**

**TALK**



945 Garnet Ave. • San Diego, CA 92109  
 776-4653  
 Dancing • Video • Spirits  
 7 nights a week 8:30 pm-2:00 am  
 Cover begins at 9:30 pm

**DOCK MASTERS**  
 In the Shelter Island Marina Inn  
 223-2572

Dance to vintage rock hits with  
**The Score**  
 Tuesday-Saturday, 9:00 pm-1:30 am  
 Sunday 8:00 pm-12:30 am

Appearing Monday, January 12  
**The Heaters**  
 8:00 pm-12:30 am

**Bonita Casa**  
 ♦ STEAK AND SEAFOOD ♦



Jan. 8, 9, 10  
**HOLDING POWER**  
 (featuring Irwin from Siers Bros. & John from Four Eyes)  
 (No cover charge)

It's Back!  
**The Friday Happy Hour 5-7 pm**  
 Drink specials and hot hors d'oeuvres

Banquets and Catering  
 Groups from 3 to 300! Call 267-7700 and ask for Beth Myers.  
 Featuring the best entertainment and the friendliest staff in South Blvd!  
 4475 Bonita Rd., Bonita (at the golf course in the heart of Bonita)  
 267-7700

**HUMPHREY'S**  
**JAZZ**  
*by the bay*

Humphrey's presents the best of the "Late Nite" Jazz as two of San Diego's hottest local bands perform on Humphrey's indoor stage!

Sunday, January 11  
**ELLA RUTH PIGGEE**  
 8:00-midnight


Monday, January 12  
**NEW SHOOZ**  
 8:00-midnight

Complimentary hors d'oeuvres 6:00-8:00 pm/dinner specials  
 Don't miss an exciting meeting!  
**NO COVER/MUST BE 21**

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

**Clarior's**  
 RESTAURANT  
 Presents

**The Legendary Great**



**PAPA JOHN CREACH**  
 Come hear this legendary great play jazz, blues, boogie and much more.  
**Wednesday-Sunday 9pm-1am**  
 Through Feb. 1st.  
**NO COVER CHARGE**  
 459-0541  
 Summer House Inn 7955 La Jolla Shores Dr.

**Confetti**  
**THROWS THE BEST DAMN PARTY...**

**Wednesday**  
 January 14—**SUN COUNTRY/VAIL ROCKS PARTY!** Join the fun and YOU could win a trip for two to VAIL ROCKS—the ski event of the season! It's a fabulous exciting trip and we're giving away two! 5-8 pm

**Monday**  
**MONDAY MADNESS**  
 From 9 pm to midnight ANY drink in the house is \$1.75 and the pizza is FREE! So where will you be Monday?

**Thursday**  
**THURSDAY NIGHT LIVE!** Costumes, decorations, dancing and \$1.25 SHOOTER MADNESS from the Shooter Girl! It's our most energetic party of the week!

**Friday**  
**BIG CHILL HAPPY HOUR.** Pop to the pop tunes of the '50s, '60s and '70s. 2 for 1 cocktails and free pizza! 5 to 8 pm

**Saturday**  
**NON-STOP PARTY!** Confetti hosts San Diego's hottest dance party all night long!

**Confetti**  
 5373 MISSION CENTER RD. • MISSION VALLEY • 90635

PRESENTING  
**HUMPHREY'S**

**Prime Time**  
 Piano & Food Bar

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


**PRIME TIME MENU**  
**MON. CARVED ROAST BEEF SANDWICHES**  
**TUES. FEEL YOUR OWN SHRIMP**  
**WED. 50¢ SEAFOOD BAR**  
**THURS. TACO BAR WITH ALL THE FIXIN'S**  
**FRI. THE BOTTOMLESS CHILI BOWL**

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

Prime Time at Humphrey's... a great way to end the afternoon... or begin an evening.

2241 Shelter Island Drive • 224-3577

**HUMPHREY'S**





# CRYSTAL T'S

presents



## IPSO FACTO

from 9:00 pm

You'll have the time of your life at Crystal T's... where LIVE MUSIC is mixed with the great sounds of Disco.

## TYMEXCHANGE

Beginning January 13

There's always fun and folly at Crystal T's. Come and enjoy our special promotions:

- Happy Hour  
Fantastic Drink Prices
- Complimentary Hor. d'oeuvres  
The tastiest in town.
- Ballroom Dance Night  
Tuesday evenings at 7 p.m.
- Fashion Fashion Auction  
Bid for the best buys in fashionable women's attire.  
Fridays at 6 p.m.
- Video Trivia Quiz  
Match wits with a machine during Happy Hour

Join us after work or play for LIVE MUSIC, cocktails, hors d'oeuvres and great fun!

## CRYSTAL T'S



500 Hotel Circle North  
294-0100

Town & Country Hotel  
Ang Bites

Nicholas: Banbury's Old Del Mar  
Café  
The Neil Bush Band: Whiskey  
Flats  
Secrets: Many Many's  
The Sevens: Dock Masters  
Sh-Shoom: Horseshoe Tavern  
The Show with Tom Collins:  
Carla Murphy/Horror  
Village  
The Sidewinders: Texas Tachouse  
1820: Spirit  
Some Girls: Halcyon, Mandolin  
Wind  
The Spind Brothers: Hotel del  
Coronado  
Starfire: McDick's Pub  
Three Guys Named Jesus: Spirit  
Three Speed: Spirit, Carlos  
Murphy's/Grossmont Center  
Tops: Trumpet's  
Tryin': Spirit  
The Two Tonnes: Bonita Casa  
Restaurant  
The Uncalled 4: Spirit  
The Up Bands: Thru Horse  
Walt 4: Spirit  
West Coast: Tube  
Man/University Avenue

## Contemporary/ Top 40

Judy Ames: Henry's  
Dean Adkins: Mexican Village  
Dennis Bailey: Anchor Inn  
Bryan Balaban: Blarney Stone Pub  
Smalley's Baseball Inn  
Buddy Becher: Mexican Village  
Dusty Bass: The Leo's/Mission  
Gorge, Antonio's Hacienda  
King of America's  
Mulaney/Coronado  
Blind Date: Camelot Inn  
Brent Bevers: Kelly's Pub  
The B Street Band: The  
Booster  
Catherine: Transfer Anthony's  
Harborside  
Candances: The Leo's/Mission  
Chas Basciano: Bull and Bear  
Joey Chess: The Wellhouse  
Joey Chess and Company: Peter  
D  
City Lights: Patrick's II, Joey's  
Norman Clifford and Frankie  
Furlan: Victor's  
Colours: Vortex  
Don Connors: San Luis Rey  
Dunes Golf Course and  
Country Club, Wellhouse  
Ray and Lela: Corrales: the  
Wellhouse  
Dennis Cies: Tom Ham's  
Lighthouse  
Carol Crawford: Doc's Landing  
Joey Davies: La Hacienda  
Cantina  
Dana/Harvey: Bacchanal,  
Smuggler's Inn  
Dusty and Melissa: Tom Ham's  
Lighthouse  
East Coast: Café La Maza  
The Elements: Vacation Village  
Hotel  
Ed Ellis and Tapestry: Sandtrap  
Lounge  
First Effort: The Leo's/Mission  
Gorge  
Deborah Fisher: Drousy Maggie's  
The Valerie Foremost Quartet:  
Pavilion Lounge  
Fortunes: Andrew & Lee's  
Floyd Gaines: Salmon House  
Wayne Gires: Dock's Cocktails  
Eddie Gold: Escape Lounge  
Boondocks Restaurant  
Jim Hawley: Hungry  
Hustler/Bernardo  
Gary Jennings: Victor's Deck  
Mike Lamy: Gabriel's Grill,  
Alley Restaurant  
Louie and Loose Change: Joey's  
Melissa McCracken: Jolly  
Rogers/Sport Village  
Intermezzo: Café/Radiation Hotel  
Midnight Delight: Borrelli's Back  
Bar  
Jim Moore: Boondocks  
Restaurant  
Nick Montana: De Vinc's  
Charlie Morris: Hamburguesas!  
One Plus One Plus Karen  
Cavanagh: Rancho Bernardo  
Inn  
Passage: Don's West  
Passage (from San Diego):  
Cocktail Lounge  
Passion (from San Diego):  
Starlight Hotel  
Harry Paul and Tom Connors:  
Sunset Lounge  
The People Movers: Hilton Hotel  
Pier Group: Sternwheeler  
Shoeboat  
Polk Salad Annie: Jolly

Rogers/Sport Village  
Frank Biscot and West Wind: Pao  
Sue Anderson's  
The Ritas: Jolly Rogers/Knoxside,  
Carlos Murphy/Via Jolla  
Bruce Robinson: Café La Maza  
Joan Robbins: De Vinc's  
Charles Rutherford: Milligan's  
Sharon Rusty Pelican  
Sharon: Gourmet Lounge/Town  
and Country Hotel  
Sheri and the City Street Band:  
Tavern  
Shirley H. Oai: Islands Lounge  
Tony Sorel and Company:  
Sounds in Fusions: Rustic  
O'Grady's  
Star Wind: Carlos  
Murphy's/Grossmont Center  
Stevens: El Comal/El Comal  
Don Tension: Harbor Lights, El  
Comal/Philly  
Two Much: Pans Athlete Country  
Saloon  
Tymexchange: Crystal T's  
Importun  
Bert Torres: Sandtrap Hotel  
Trade Secret: The Grove  
Triple Play: Hilton Hotel  
Denny: Denny's Flying Circle  
Gentlemen's Choice/San Marcos  
The Variations: Hotel del  
Coronado  
David Watson and the  
Catherings: San Diego Harbor  
Excursion  
Brian Whitaker: Kelly's Pub  
Lee Whittington: Crown Room  
The Whistler: Monterey Bay  
Caverns  
Ray Youngs: Islands Lounge

## Country/ Country Rock

Alaska: Circle D Corral  
Alton and the On Bow Country  
Lads: On Bow Inn  
Agnes: Lelelele Hotel  
Dan Austin: Mission Inn  
Jerry Bass and a Touch of  
Country: Brownie Betty's  
The Best Farmers: Betty Up  
Tavern  
Gregg Good and Holy Cow! Levi's  
Little Bit of Country  
Country Casanova: Old Del Mar  
Café, Circle D Corral  
Crowners: Valley Post Restaurant  
C.W. Express: Stage Coach Inn  
Dakota: Valley Center Inn Saloon  
The Jimmy Echo Band: Bar-K  
Ranch House  
Ellen, J.M., and the Country  
Gold Don's East  
Five-Star Country: Hutch's  
Andy Gallaher: Old Time Café  
Rickle Garry and Bandwrens  
Whiskey Creek  
Grand Central Station  
Triple Play: Hilton Hotel  
Coca's West: Oasis Bar  
Hayrides: Whangler's Roost  
Hobbs: Adeline Country Saloon  
John Kendrick and Company:  
Whiskey Creek  
Gold Central Station  
Triple Play: Hilton Hotel  
Coca's West: Oasis Bar  
Hayrides: Whangler's Roost  
Hobbs: Adeline Country Saloon  
John Kendrick and Company:  
Whiskey Creek  
Red Lani: Red's Hidden Acres  
Restaurant and Lounge  
Bacchanal  
Lone Star Country: Country Side  
Restaurant and Lounge  
Midnight Fire: Oasis Club  
The Montana Band: Bacchanal

## Pavilion Lounge...



## Valerie Foremost Quartet

Now presenting  
Among the stars atop the East Highway  
of the Town & Country Hotel, the elegant  
Le Pavilion Lounge overlooks the lights  
of Mission Valley, while presenting  
Diego's finest contemporary dance music.  
Dance to Valerie Foremost Quartet  
Tuesday-Saturday nights  
beginning at 8:00 pm

## Pavilion Lounge

Top of the East Highway  
at the Town & Country Hotel  
500 Hotel Circle North ☎ 291-7131

One night only - Thursday, January 8

## THE JACKS

One night only - Friday, January 9

## HAMMER-SMITH

One night only - Saturday, January 10

## KATS CARAVAN

Every Wednesday 9:00 pm  
HARD TIMES



1921 Bacon Street • Ocean Beach • 222-6822

North Forty: Oakvale Lodge  
The Ours: Hillside, Andes  
Room  
The Ours Mountain  
Dandelion: Bacchanal  
Rodeo Drive: the Output  
The Sevens: Bonita Casa  
Club  
Southern Express (with Carl  
Simmons and Eddie King):  
Alpine Stage Diner  
Steer Crazy: Whangler's Roost  
Steppe: Oak Lads  
The Tension: El Comal/Philly  
White Horse: Country Humperly

## Folk/Ethnic

Bryan Balaban: Smalley's  
Bacchanal Inn, Blarney Stone  
Pub  
Ramon Carrell: Blarney Stone  
Pub, Rite O'Grady's  
Colours: Vortex  
Brian Connolly: Blarney Stone  
Pub  
The Flamenco Four: Halli Babi  
Jim and Theresa Hinton:  
Blarney Stone Pub  
The Hinton: Spirit, Texas  
Tachouse  
Fran Lohr: Kipling's  
San Diego Harbor Excursion  
The Mark Lessman Band:  
Holiday Inn/Mission Valley  
The Bob Long Bands: Kelly Up  
Tavern, Fish House West  
Fran Lohr: Kipling's  
Los Lapes: Marisol  
Louie and Loose Change: Joey's  
Marlin: Zorilla's  
John McCutcheon: Old Time  
Café  
Sean McElhenny: Ireland's Own  
John and Julie Moore: Halli Babi  
Pizzeria  
The Jaime Moran Latin Jazz  
Ensemble: La Avenida, Casa  
Don Diego/Bonita  
Moolan: Marisol  
Van Orkness: Texas Tachouse  
The Perfect Cure: Old Time  
Café, Drousy Maggie's  
Purple Mountains: Drousy  
Maggie's

## Blues/R&B Reggae

The Blonde Bruce Band: Job  
Murphy's, Mary's by the Pier  
Roy Bookbinder: Old Time Café  
Chimereva: Old Café  
Crowners: Spirit  
Don "Cat" Courtney: Texas  
Tachouse  
Ed Ellis and Tapestry: Sandtrap  
Lounge  
Andy Gallaher: Old Time Café  
Rick Galley and His Super  
Barbandas: Patrick's II,  
Kelly's Pub, Tube  
Man/University Avenue  
Hammur Smith: McDick's Pub  
Hard Times: Halcyon, McDick's  
Pub  
Fred Heath and the  
Silidewinders: Texas Tachouse  
Kat's Caravan: McDick's Pub,  
Bella Via Restaurant  
King Black: Blues: Old Pacific  
Beach Café, Mandolin Wind  
Big Jay McNeely: Betty Up  
Tavern  
Ella Ruth Piggies: Old Pacific  
Beach Café, Humphrey's,  
Anthony's Harborside, Lehr's  
Greenhouse, Bahia Hotel  
The Rebel Rockers: Betty Up  
Tavern  
Sharon Cate Café  
The Soul Patrol: Betty Up Tavern  
Talk Back: Betty Up Tavern  
The J. Vande Quartet: the Jazz  
Factory

## Jazz

Sharon Andrews: Top of the Park  
The Ray Torres: Rustic O'Grady's  
Pro Brigham's Preservation  
Bands: Pat Joey's, Oasis Club,  
Bogey's II  
The Holly Burke Jazz Trio:  
Rock/Works/Panama  
Coffhouse  
The Celebrity Band: TNT  
Lounge  
Cheatham's Jazz Quartet:  
Showtime Dinner Theatre  
The Ray Crawford Trio: Jazz  
Nine Records  
Papa John Creach: Elano's  
The Cultural Arts Band: Bella  
Via Restaurant  
Ed Ellis and Tapestry: Sandtrap  
Lounge  
The Aubrey Fay Trio: San Diego  
Harbor Excursion

Kenny G: Bacchanal  
Bella Gentry's News Holiday  
Inn/Mission Valley, Old Pacific  
Beach Café, Bahia Hotel  
The Don Glass: Top of the Park  
and Restaurant  
Bass Gibson and the Hot Jazz  
Orchestra: Betty Up Tavern  
Joey Gomez: Smuggler's Inn  
Neil Goot and Friends: Vic's Bar  
and Restaurant  
The Bobby Gordon Quartet:  
Jazz Nine Records  
The Bobby Gordon Trio: King  
Lads Inn  
Bob Hamilton: Pux Bar and Grill  
Invisible Message:  
George/Harmonia  
Rick James and Robin Henkel:  
U.S. Court Hotel  
Denise Jeter and Bob Morris:  
Hippie Islandia Hotel  
Elliot Lawrence: Top of the  
Park/Park Manor Hotel, Pux  
Bar and Grill, Bella Via  
Restaurant  
The Mark Lessman Band:  
Holiday Inn/Mission Valley  
The Bob Long Bands: Kelly Up  
Tavern, Fish House West  
Fran Lohr: Kipling's  
San Diego Harbor Excursion  
The Mark Lessman Band:  
Holiday Inn/Mission Valley  
The Bob Long Bands: Kelly Up  
Tavern, Fish House West  
Fran Lohr: Kipling's  
Los Lapes: Marisol  
Louie and Loose Change: Joey's  
Marlin: Zorilla's  
John McCutcheon: Old Time  
Café  
Sean McElhenny: Ireland's Own  
John and Julie Moore: Halli Babi  
Pizzeria  
The Jaime Moran Latin Jazz  
Ensemble: La Avenida, Casa  
Don Diego/Bonita  
Moolan: Marisol  
Van Orkness: Texas Tachouse  
The Perfect Cure: Old Time  
Café, Drousy Maggie's  
Purple Mountains: Drousy  
Maggie's

## Everything Else

Conale Alderman: easy-listening  
piano music with vocal  
accompaniment, Elario's  
Barker and Orr: north and  
music, Jolly Rogers/Sport  
Village  
Phil Becher: classical guitar,  
Shepherd's  
Restaurant/Shepherd Harbor  
Island East, Horton Plaza  
Talk Back: Betty Up Tavern  
The J. Vande Quartet: the Jazz  
Factory  
John Austin Butsch: classical  
and contemporary piano  
Sundowner's Lounge/Shepherd  
Harbor Island East  
The Crowners: nostalgic music,  
the Flying Bridge  
Chapped Lips: contemporary and  
original music, Immay  
Naggin's  
Colours: Latino and Top 40 music  
Marisol  
The Rod Cradit Band: oldies,  
Rancho Hernandez Inn  
The Crowners: nostalgic dance  
music, San Luis Rey Dunes  
Golf Course Country Club  
Gall Diethrich: classical harp,  
Shepherd's  
Restaurant/Shepherd Harbor  
Island East  
Ed Ellis and Tapestry: jazz,  
nostalgic blues, and  
contemporary, Sandtrap  
Lounge

Catherine Espinosa: harp music,  
Old Time Café  
E-Z Does It: Fifties and Sixties  
rock and country rock, Ole  
Hippie Island  
Terry Frisch: comedy and music,  
the Road Runner Inn  
The Flamenco Power: flamenco  
music, Halli Babi  
Pauli Giesse: piano bar, Dockies  
Paul Giesse: piano bar, Dockies  
and Restaurant  
Kileen Hay: hosting a talent show  
and host night and performing  
everything from country to folk  
and contemporary, Jim's  
Hickory Wood Barbeque  
Mike Jackson: pop vocalist,  
Harborside  
Craig Jones: sing-along favorites,  
ballads, jazz, and a bit of  
country, Boondocks  
Restaurant, Kelly's Steak  
House  
Peggy Kellers: pianist, Westgate  
Hotel  
Brian Kilmer: classical guitarist,  
Westgate Hotel  
Mike Lamy: show tunes, requests,  
and elegant dinner music,  
Gabe's Grille and the Abbey  
Restaurant  
Jimmy La Velle: pianist, Hotel del  
Coronado  
Kathy Lloyd: contemporary harp,  
Pavilion Lounge  
The Bob Long Bands: pop, boogie,  
and jazz, Betty Up Tavern, Fish  
House West  
The Dick Lyles Trio: swing,  
contemporary, and social,  
Starlight Hotel  
Sylvia Lorraine: pianist, Westgate  
Hotel  
Don MacLeod: piano and vocal  
variety, Café del Rey, Mrs. La  
Valencia Hotel  
Bruce McElhenny: pianist,  
Shooter's Lounge, La Jolla  
Village Inn  
Jerry Melnick: standards, movie  
themes, originals,  
contemporary, and jazz music  
on the piano, Steamer  
Keweenaw: pianist, Borrelli's  
Nick Montana: contemporary  
country, oldies, and Latin  
music, De Vinc's  
Moolan: salsa and cumbia music,  
Marisol  
Joel Nash: piano show tunes,  
Milla Flares  
Oh! Ridge: comedy and music,  
Anthony's La Jolla  
Van Orkness: acoustic guitarist  
hosts open-mike jam session  
night at the Texas Tachouse  
Papa John Creach: all-around  
entertainment, Carlos Murphy/Via  
Jolla and Grossmont Center  
James Parikh: piano variety,  
Hotel del Coronado  
George Ramos: pop, jazz, blues,  
and boogie, Avenet's  
Peter Roberge: pianist, U.S.  
Grant Hotel  
Carl Ross and the Whaler  
Bands: variety from country to  
rock, Lelelele Resort  
Charles Rutherford: standards,  
contemporary, and requests  
performed on keyboards,  
Milligan's  
Herman Salerno and the  
Salerno Singers: Italian pop  
songs and operatic highlights, Via  
Union Restaurant  
Mark and Sarah Schlebecker:  
classical guitar, Coffee by the  
Sea, Cannery's Restaurant  
Paco Sevilla and Rodrigo:  
concert flamenco guitar in solo  
and duet, Drousy Maggie's  
Sharon: singing with piano  
accompaniment, Gourmet  
Lounge  
Richard Stayer: classical guitar,  
Book and Candle  
The Spud Brothers: swing,  
Motown, oldies, and modern  
standards, Hotel del Coronado  
Sunny Nights: pop, country, and  
a little bit of everything,  
Kensington Club  
Jay Traylor: classical guitar,  
Marisol  
Jo Traylor: piano variety, the  
Wellhouse, Hindquarters  
Dale Vernon: piano variety,  
Judson's  
Forrest Westbrook: standards  
and jazz on the piano, Colonial  
Inn/Panama's  
Bill Wright: Broadway and  
London show tunes on the  
piano, Vic's Bar and  
Restaurant, Top of the Cove  
Ziminos: Klezmer dance music,  
Old Time Café

## La Hacienda Cantina for Entertainment Excellent!



## JESSE DAVIS

Tuesday-Saturday, 9:00 pm

## FAT CITY TROPICAL CAFE



## The Belairs

One of San Diego's "Hottest" "50s rock & roll bands."  
Thurs. 8 pm-midnight, Fri. & Sat. 9 pm-1 am

Also try  
Fat City Restaurant  
Introducing a new menu of American Cuisine by Chef Brian Ashe in  
San Diego's "Hottest" Pop Art/Venue Cafe New restaurant...  
and affordable prices from \$5.95 to \$12.95.

2137 PACIFIC HIGHWAY, DOWNTOWN BY THE BAY • 232-0666

## TIO LEO'S

in Mission Gorge

Mexican Restaurant and  
Cantina presents...



## DUSTY BEST

Every Sunday,  
Monday,  
Tuesday,  
Wednesday  
& Thursday

## FIRST EFFORT

Every Friday & Saturday

DAILY DRINK SPECIALS!  
Experience our "World Famous" Tio Leo's margaritas!

6333 Mission Gorge Road • 280-9544



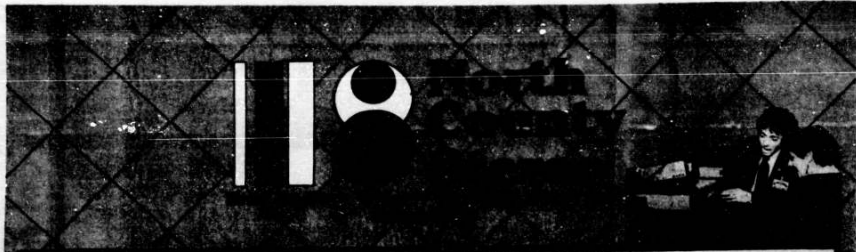




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JANUARY 8, 1987





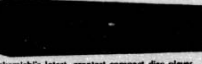
# KICKS OFF THE NEW YEAR

**North County Stereo and**  
Team up to save you money



High performance amplifier  
Power envelope design  
Video sound input  
Sensitive digital tuner  
Definitely a **best** buy for the cost-conscious.  
Limited supply for

**Nakamichi**  
QMS2A



Nakamichi's latest, greatest compact disc player.  
• Full 16-bit D/A conversion  
• Wireless remote  
• 15-program memory  
Now only **\$499.00**  
Any two compact discs of your choice at no charge with each machine purchased. A \$35 value. With this ad through 1/14/87

**NEC**



This season's best selling compact disc player.  
• 16-bit  
• Random programming  
• Remote volume control  
ON SALE  
Reg. \$429.95  
Now **\$249.95**  
Limited quantities.

## Mission Impossible



The best from Britain at a dramatic discount.  
Reg. \$799.95 a pair.  
Now **\$749.00** including stands.

## MINOLTA

A world leader in 35mm photography equipment lends their expertise to the world of video with a new line of camcorders.



Minolta VHS-C  
**\$1299.00**  
Minolta 9  
**\$1499.00**  
You choose the format—VHS-C or 8mm—Minolta makes the best of both. Come in for a demo.

## Bigger is finally better!

New from **FISHER**



Now **\$500.00**  
Priced low to equal some demos  
HT 1500  
Stereo high resolution monitor (not a projector)  
• 15" built-in stereo amplifier  
• HTS tuner  
• On-screen display  
Come and see just how good high screen can be

## ALPINE

Repeat of a Summer Sellout  
Reg. \$339.95 Now



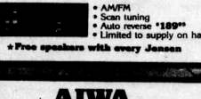
The fantastic Alpine 7263  
• AM/FM  
• Auto reverse cassette  
• 81-level  
• Separate bass & treble  
• 32-watt amplifier  
Now **\$269.95**

## Southern California Authorized Dealer

• Magnaplex • Thordberg • RAD  
• Lennex • Alpine • Nakamichi  
• Bang & Olufsen • Sanyo • REC  
• Boston Acoustics • P8 Audio • REC  
• Novascan • Rogers • Sanyo • DCR  
• Proton • ABB • Sennheiser • Sound Lab  
• Signal • Minison • Sanyo • Sanyo  
• Tidal • Martin Logan • Valsesque  
• Minolta • A & S

## JENSEN

Save up to **\$100.00**



• AM/FM  
• Scan tuning  
• Auto reverse 180°  
• Digital clock  
• Free speakers with every Jensen  
• Free speakers with every Jensen

## ALPINE

20-watt  
4" Dual cone  
High energy strom magnet

**753-3546**  
**131 N. El Camino Real**  
**Encinitas**  
(Long's Shopping Center)

## ENTERTAINMENT BY DESIGN

We custom design and install Southern California's finest home entertainment centers. Let the award-winning design & installation team assist you on a system to fit your individual needs.

## AIWA

Was \$329.95  
• 21 watts per channel  
• AM/FM  
• Separate bass & treble  
• Digital clock  
• Dolby NR  
Now **\$199.95**



## SAN DIEGO READER FREE CLASSIFIEDS

Free ads are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (printed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Ads of more than 25 words cost 60¢ per extra word, and payment must accompany ad.

**MAILING DEADLINE**  
Free classifieds must be mailed to the following address and must be received by 8:00 am Thursday, a week in advance of the intended issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92138. No free ads will be accepted at the Reader office or over the phone.

**LATE CLASSIFIEDS**  
Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$12 for 25 words or less, plus 60¢ per extra word. The deadline is 3:00 pm Monday.

**DON'T CALL US**  
Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

## LESSONS

**GRADUATE OF THE GUITAR** Institute of Music offers guitar and bass. All ages and levels. Call Jan. 277-1555.  
**GUITAR CLASSES** for all ages and levels. A week of intensive instruction, including reading and playing. Call Jan. 277-1555.  
**ACT IN COMMERCIALS** A how-to video workshop and audio cassette. Includes a professional headshot and a commercial script. Call Jan. 277-1555.

**ACTOR TRAINING PROGRAM** Established 1956. Includes acting, singing, dancing, and screenwriting. Call Jan. 277-1555.  
**ACTRESS TRAINING PROGRAM** Established 1956. Includes acting, singing, dancing, and screenwriting. Call Jan. 277-1555.

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## PAID CLASSIFIEDS

Businesses (including paid services or functions and ongoing profit-making enterprises) must pay in advance for classified ads at the rate of \$12 for 25 words or less plus 60¢ per extra word. Discounts are available for ads placed for consecutive issues and will be quoted upon request.

**MAILING DEADLINE**  
Paid classifieds can be mailed to the following address and must be received by 8:00 am Thursday, one week prior to the issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92138.

**WALK-IN DEADLINE**  
Paid ads may be brought to the Reader office, 635 State Street, downtown, before 3:00 pm Monday, three days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30 am-5:00 pm Monday through Friday.

**PHONE DEADLINE**  
Paid ads may be placed over the telephone before 3:00 pm Monday, three days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30 am-5:00 pm Monday through Friday.

**235-8200** (Display advertising 231-7821)  
Please do not call us regarding free classifieds.

**SHIRING CLASSES** FREE. Any one or type will be performed. Expert performing instructor, high range performance. Includes professional headshot and a commercial script. Call Jan. 277-1555.

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### CONSTRUCTION (REMODELING)

Building, remodeling, and construction services. Call Jan. 277-1555.

### COUNSELING

Counseling services for individuals and groups. Call Jan. 277-1555.

### DOCTOR ATTORNEY

Legal services and representation. Call Jan. 277-1555.

### DO YOU PUT TOO MUCH ENERGY INTO YOUR HOME?

Energy audits and conservation services. Call Jan. 277-1555.

### DO YOU HAVE TOO MUCH ENERGY IN YOUR HOME?

Energy audits and conservation services. Call Jan. 277-1555.

### DO YOU HAVE TOO MUCH ENERGY IN YOUR HOME?

Energy audits and conservation services. Call Jan. 277-1555.







**TANNING**

for **30** DAYS of TANNING

**\$3000**

per month. Services 1/2 for limited time only

**ANNOUNCING THE GRAND OPENING OF**

*San Diego's Newest, Best  
and Most Exclusive Tanning Center*

**SHAPE & TAN**

3202 Governor Drive  
University City at Regents Rd. and Governor Dr.

**Call Now For Appointments  
AND Ask Us about our  
FREE**

Learn While You Tan Program

**452-7800**

**SHAPE  
& TAN**


100% TANNING  
CENTERS

**RAY-BAN,  
VUARNET,  
CARRERA,  
GARGOYLE,  
SERENGETTI,  
REVO, BUCCI, OAKLEY, PRO**

**LARGEST ASSORTMENT IN SAN DIEGO  
REPLACEMENT PARTS IN STOCK, FRAMES, LENSES, ETC.  
ALL STYLES & COLORS IN STOCK  
LOWEST DISCOUNT PRICES!**

**SUNGLASS  
CITY**

1478 BARNET, PACIFIC BEACH  
**272-6041**  
9:30 A.M.-5:30 P.M. MON.-SAT.



San Diego's most  
trusted bird shop



**our  
feathered  
friends**

**EXOTIC BIRDS,  
CAGES & SUPPLIES**


Specializing in the breeding of exotic birds  
San Diego's largest selection  
of TAME birds

**Ask about our 1-year trade-in policy**  
**4651 30th St. S.D. 280-5134**

Bird training classes available  
Open 7 days MC/Visa

[illegible]

**NEED  
EXTRA  
INCOME?**



**Men & women ages 18 to 65  
Give blood or join our  
Plasma Program.  
CASH PAID.**

Blood donors: \$10 per donation. I.D. required. Do not eat fried or fatty foods before donating.  
**Plasma donors:** \$12 per donation. First donation requires an appointment for your physical.  
**Special Antigen/Antibody program** for people exposed to Hepatitis B.

**PYRAMID BIOLOGICAL CORPORATION**  
525 Hawthorn Street, Suite 12 (between 5th & 6th Ave.)  
San Diego, California 92101 • (619) 233-4481  
Open Monday, Tuesday, Thursday, Friday  
Closed Wednesday, Saturday, Sunday  
A Blood Bank and Plasma Antibody Center dedicated to the health and community and environmental health of the people.

[illegible]

**BUDGET TRAVEL CENTER**

**Budget Travel Rates**

Round trip from

Hong Kong	...\$599
Sydney	...\$1134
Athens	...\$720*
St. Thomas	...\$435*
St. Croix	...\$435*


S&A Austria Package  
1 week/2hotel \$669

\*Certain restrictions apply

**COUNCIL**  
CLUBS HAVE JANUARY

La Jolla 452-0630  
North Beach 776-6461

[illegible]



**DRUNK  
DRIVING**

and  
**Drug-Related  
Offenses**

FREE INITIAL  
CONSULTATION

REASONABLE FEES

**Ronald V. LoLordo**  
Attorney at Law

**CALL NOW!**  
**464-3085**

LAW OFFICES IN SAN DIEGO  
AND CHICAGO & WISCONSIN

## LIFE IN HELL

*By Matt Groening ©1986*



**HYPNOSIS WORDS:** Save smoking forever! Four thought exercises change habits and eliminate your desire to smoke. And you can combine Certified Hypnotism Associates' \$29-\$600.

**PODIATRICES:** Did you know there's student tuition covered? Are you a BSN? Would you like to take part in a classroom—experimental treatment designed to make podiatric students (falling asleep)? No cost! Call: Arlene Barabian, doctorate, at The College of Podiatric Medicine, Philadelphia, PA 19107-8222.

**SERVICES**

Guaranteed  
**NO-RUN  
PANTY HOSE**  
As low as \$3.99

**MEN'S & WOMEN'S  
FRAGRANCES**  
Designer replicas.  
Why pay the difference if you  
can't smell the difference?  
Incredibly low prices!

470-3318  
Distributors/shops available

**MAZATLAN  
HOTEL CASINO REAL  
ESTATE—  
\$269**

\*R/T air from Tlx.  
\*3 nights oceanview  
\*On the beach  
\*Tennis  
\*Room tax  
\*Transfers

Per person rate, dbl occ.  
BUCKET LIST SPECIAL  
323-0723  
4th & Laurel St., San Diego

**HAD AN  
ACCIDENT?**

**C.E. Kroger  
Personal  
Injury  
Lawyer**

▲ **NO FEE  
IF NO RECOVERY  
FREE FIRST VISIT**

- Traffic Accidents
- Automobile Accidents
- Slip & Fall
- Defective Products
- Wrongful Death

**295-6500**

1258 Fourth Avenue  
San Diego, CA 92101

A PROFESSIONAL CORPORATION

**Studio One  
unisex  
Hair Styling**

**Stylish  
precision cuts  
\$9.95**

Includes shampoo

**Perm—curly,  
wavy or  
body wave  
\$35.00**

Includes cut  
Long, hair extra

Walk-ins welcome  
Free consultation

---

**Manicure  
Special**

- Acrylics \$22.00
- Manicures \$8.00

Call for appointment

4000 W. Point Loma Blvd.  
Liquorland Restaurant, C-mer

**222-7451**



























paper size, thickness  
weight, color, grain  
(take over lease)  
paper size, weight,  
color, grain for adven-  
turing. Buy or lease  
staple, weights.

boards, back-pick  
#2-0377

boards, 160, wood  
#5, large red clay  
\$30 273-0903

\$250 Well suit,  
#100888, Gen.  
#9910

boards, large size,  
new \$1500.

boards, large size,  
new, #1500 nine.

temporary, forest  
table and 2 mat-  
tress left after June

duty and mat-  
ting \$175 for both

set as soon as  
692-1957

ry, in very good  
quality, brown  
size, 4x1-12, \$25

condition \$145

condition, no rip

light beige and  
ing table. \$125  
ista. 422-6347

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le.

1987 19

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20 JANUARY 8, 1987 JANUARY 8, 1987 21



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# READER'S GUIDE TO RESTAURANTS

**Shopping Center, 471 Encinitas Boulevard, Encinitas, 92025.** Breakfast, lunch, dinner, and late-night fare. The menu is a mix of local and national fare, with a focus on fresh seafood. The restaurant is located in a shopping center, making it convenient for shoppers to grab a bite. **Hours:** 7:30 a.m. to 11 p.m. **Phone:** 441-1234.

**LAURENCE'S RESTAURANT, 372 North El Camino Real, Encinitas, 92025.** A classic American diner with a focus on comfort food. The menu includes burgers, fries, and sandwiches. The atmosphere is casual and friendly. **Hours:** 7:30 a.m. to 11 p.m. **Phone:** 441-1234.

**LAURENCE'S RESTAURANT, 372 North El Camino Real, Encinitas, 92025.** A classic American diner with a focus on comfort food. The menu includes burgers, fries, and sandwiches. The atmosphere is casual and friendly. **Hours:** 7:30 a.m. to 11 p.m. **Phone:** 441-1234.

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**TOFU-VEGGIE SCRAMBLE**  
Deliciously assembled scrambled vegetables & tofu. Served with rice, salad & bread. Only \$6.95.

**ICHAM VEGAN CAFE**  
134 W. Douglas (at 10th)  
El Caimo, 442-1331  
Gift certificates available

**2 FOR 1 DINNER**  
All you can eat buffet  
All you can eat buffet  
All you can eat buffet

**HANA SUSHI**  
Japanese Restaurant  
Indoorside Sea, Shopping Center  
134 W. Douglas (at 10th)  
(near to Santa Barbara)

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The bar where SURF-ITUSA was filmed.  
Home of the Mission Beach Surf Club.

**MISSION BEACH SURF CLUB**

**CORAL GRILL INN**

**GRAND OPENING**

**FREE RIDE ON WATERLESS SURF MACHINE**  
(with any meal). First production model in the world as seen in *Surfing Magazine*.

**FREE NACHOS WITH JALAPENOS** with this ad.

**HAPPY HOUR EVERY DAY 4 PM-7 PM**  
DRINK SPECIALS EVERY NIGHT

- 75¢ drink
- Kill the Hangover... \$1.75
- THE LIFESAVER BY BUCC Pitches of Kamikazes... \$2.00

January 17, the second episode of SURF-ITUSA will be filmed on the patio at Kahuna's from 11 am-1 pm. Also... surfburger-eating/beer-drinking contest (winner's decision). Kahuna's/beer-eating/beer-drinking contest (winner's decision). Grand prize - \$50 and appearance in SURF-ITUSA & Kahuna's surf video seen to be released. (A grand prize will be awarded to both divisions.)

873 Turquoise Pacific Beach • 488-8201 • Established 1951

**City Delicatessen**  
Restaurant and Bakery

**TRY SOMETHING OLD!**

Good, old-fashioned, home-style cooking. Great breakfasts start at 7 am daily. Open Late - 2 am - Fri. & Sat.

- Traditional Jewish delicacies
- 50 kinds of homemade cakes, pies & pastries
- For light snacks or full meals at moderate prices, it's a treat to serve you at the City Deli

**Sunday Night Champagne Dinner**  
5:00 to 8:00 pm  
Dinner includes champagne, soup, appetizer & 2 entrees for only \$5.50 per person

**Daily Luncheon Specials \$3.75**

**PEKING PALACE II**  
Mission Valley Shopping Center  
Between Sals & Bullocks in the new wing  
Underground parking available - Section E18  
298-2181











# READER'S GUIDE TO RESTAURANTS

fast-food chicken, chicken and turkey coasts, French dip sandwiches, soups, and soups, as well as breakfast around the clock. A "breakfast bar" has been added to the menu. Dishes include salads, sandwiches, chicken, steak, and soups. Open daily breakfast, lunch, and dinner. Moderate to expensive. Drive-in.

## OLD TOWN & MISSION VALLEY

**BEVERLY'S BAKERY** 3831 Mission Valley Road, Mission Valley. 291-4840. For wholesome, straightforward American fare, Beverly's is the best bet for a department-store dining. Housed in its fine and spacious new building, the bakery serves French dip and roast beef sandwiches, as well as a variety of pastries. Beverly's is a French-style eatery. Open daily breakfast, lunch, and dinner. Moderate to expensive. Drive-in.

## OLD TOWN & MISSION VALLEY

**OLD TOWN BURGERS** 2489 San Diego Avenue, Old Town. 247-4320. Recently renovated, this bistro-style eatery is open to dining. It has a menu of burgers, fries, and soups. Open daily breakfast, lunch, and dinner. Moderate to expensive. Drive-in.

## CENTRAL SAN DIEGO

**LA TERRAZZA** 3874 La Jolla Village Drive, San Diego. 524-2300. Since the restaurant is open to dining, you may not have several times a week for a month and still not exhaust the variety. But you won't be.

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**La Terraza**  
Restaurant & Cantina  
**MEXICAN DINNER FOR 2**  
\$12.95 • \$19.95 value, save \$7.00  
- 2 combination plates, no. 1-12  
(your choice)  
- 1/2 liter margarita, house wine or soft drink  
- Coffee or tea plus dessert  
224-2777  
Tues.-Fri. 11 am-10 pm  
Sat. 5 pm-10 pm  
2830 Canon Street  
(On the Balcony in Point Loma)  
\*Just mention this ad. Expires 12/31/87

**HILLCLIFF SUSHI BAR**  
Sushi classes available 3 hours for \$25  
Party rooms available for up to 20 people  
Take-out party food also available  
2253 Sunset Cliffs Blvd. 222-0533  
142 University Ave. 298-6613  
3765 Sixth Avenue, San Diego 297-3191

**THE HOUSE OF AFIKA AWAITS...**  
The African experience is yours at North County's newest exotic vegetarian restaurant!  
Featuring:  
• Creole gumbo  
• African peanut soup  
• Our famous Egyptian bean pie  
• Monkshood wines & cocktails  
• Private safari rooms upon request  
Open for lunch & dinner  
For reservations please call 481-1046  
**HOUSE OF AFIKA**  
349 N. Hwy. 101, Solana Beach

**HAIR-OF-FACE-HAPPY HOUR**  
Monday-Friday 4-7  
REGULAR PRICE HAPPY-HOUR PRICE  
Shooter Burgers \$1.25 \$ .62  
Deep-Fried Veggie \$1.25 \$ .62  
Chicken Ribbons \$1.25 \$ .62  
Oyster Shells \$1.00 \$ .50  
Fried Cheese Sticks \$1.25 \$ .62  
Sticks and Ribbons \$1.25 \$ .62  
Bay Shrimp Cocktail \$1.25 \$ .62  
Crab Cocktail \$1.25 \$ .62  
Deep-Fried Popcorn Shrimp 50¢  
**50% OFF DAILY DRINK SPECIALS**  
1250 Prospect St., La Jolla 454-5325  
Coupon expires Jan. 31, 1987

**Chuck's STEAK House**  
LUNCH • DINNER • LIVE JAZZ  
**IS NOW ACCEPTING**  
• Entertainment '87  
• V.I.P.  
• La Jolla Money Book and  
One complimentary lunch or dinner with the purchase of another lunch or dinner of equal or greater value. (Maximum value \$12.00)  
Sales tax and 15% tip to be added to total check before discount is applied  
1250 Prospect St., La Jolla 454-5325  
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JANUARY 8, 1987



Thursday, Friday, Saturday &  
Sunday

**mad Jack's**

is offering

# The Top 100 Deals of 1986

Mad Jack's looked at all of our sales from  
1986 & picked out the 100 best deals.

You can start by saving money, Thursday  
through Sunday, on the top 100 deals on  
car stereo, video, T.V.s, cellular phones,  
systems, receivers,apedecks, car alarms,  
T.V. widescreens, camcorders & more.

**mad Jack's**  
MAKE NO PAYMENTS FOR 90 DAYS O.A.C.

