

**READER**  
VOLUME 16, NO. 6 FEBRUARY 12, 1987 **SAN DIEGO'S WEEKLY**

# LIFE IS LOOKING UP

The pride and the pain of little people



As Judith Wilson opens the front door of her Chula Vista home, a minuscule Yorkshire terrier barks and runs to her side. Next to Wilson, the terrier seems big as a Great Dane.

Wearing a girl's size-twelve Aran Isle sweater, maroon skirt, and child's size-one sandals, Wilson walks across the carpet and boosts herself into her husband's wing chair. The dog hops up and cuddles next to her. Blonde hair coiled in soft curls and her face virtually lineless, Wilson looks far younger than her fifty years.

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by **Judith Moore**  
Photographs by Robert Burroughs



2 FEBRUARY 12, 1987



## HOMELESS WHERE THE HEART IS

BY PAUL KRUEGER

By 9:00 a.m. Wednesday, the meal line is already forming outside the God's Extended Hand Mission on Sixteenth Street and Island Avenue downtown. Lured here by the promise of hot soup, salad, bread, fruit, and dessert, more than fifty transients wait patiently for Brother Darcy Stephens to open the front door to the makeshift chapel and dining hall. The men — and a few women — sit quietly on the sidewalk against the side of the old building, ignoring each other and smoking punbanded cigarettes. Some haven't bathed or changed their clothes in a long time; their hair is dirty and unkempt, their clothes ragged. They are all hungry.

A bronze BMW 735i sedan, worth more than it costs to feed this platoon of empty stomachs for a year, is parked at curbside. A slender, striking, gold-haired woman dressed in a white designer jump suit, new jogging shoes, and gold-framed Ray-Ban sunglasses is leaning against the passenger-side door, writing the words "Alpha Project for the Homeless, 3222 Hill Street, 224-4440" on strips of paper from a yellow legal pad. She



Arline Workman, Robert McElroy

hands out the slips to seven or eight interested men and tells them that they're welcome to use the address as a temporary mail drop and the phone as a message center until she gets a post office box. The men nod thankfully; a few ask her for a cigarette.

At the rear of the BMW stands a tanned, handsome, broad-shouldered man dressed in clean jeans, a white thermal shirt, and wrap-around Swatch sunglasses. He's using the trunk of the sedan as a makeshift desk

to hold his leather attaché case, date book, and assorted papers, and he's waving a copy of the January 27 *Los Angeles Times*, pointing to a female transient pictured in the paper's news coverage of the 250 sign-carrying homeless who had gathered in city council chambers the previous day to demand emergency food and shelter. "Any of you know this woman?" he asks the men. They shake their heads and mumble. One man suggests the mystery woman might be found

at one of the downtown transient shelters, but he asks why anybody would be interested in talking to her. "We've got Capriccio's, this beauty salon up in La Jolla, that wants to take two women off the street and give them \$500 make-overs," the well-dressed man explains enthusiastically.

"Another place will give them \$500 dresses. It'll help prove that people on the street are just like anyone else. We'll get a lot of publicity."

None of the men responds. A friendly, unkempt vagrant wearing a surplus army fatigue jacket starts chattering about the cyst in his back, telling the handsome man and attractive woman how no doctor will see him because he can't afford the thirty-five-dollar office visit. The couple sympathize and run their hands down the outside of his jacket, gently probing the infected skin. "Have you been to the free clinic?" the handsome man asks the drifter.

"What's a free clinic?" the drifter asks back. The man starts to explain how San Diego has a network of community clinics that offer free medical aid to the poor, but he stops and simply offers to find a doctor who will perform the minor surgery for free. Then he tells the vagrants about his plan to persuade the city or federal government to give him and the woman an abandoned building that could serve as a homeless shelter and headquarters for their Alpha

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Lisa Lucidi: was the lunch truck a restaurant?

## TAKING LUNCH BUSINESS

BY THOMAS K. ARNOLD

Construction crews first began remodeling the six-story office building off Interstate 15 at the Mira Mesa Boulevard exit last September. The lunch truck showed up then, too, pulling into the parking lot each day around lunch time and feeding the hungry workers an assortment of hot and cold sandwiches.

Two months later, the construction crews left. But the lunch truck, one of fifty-six mobile kitchens leased out to a network of independent

contractors by Moody's Lunch Service Inc., stayed right where it was. This time, the lunch truck's customers were the hundreds of people employed by the Geico insurance company and by the building's various other tenants.

The first week in January, Zip and Lisa Lucidi opened an 1800-square-foot delicatessen on the ground floor of the glass-walled building. But even though the deli offered a selection of sandwiches ranging in price from \$2.65 to \$4.90, the lunch truck, parked right outside, continued to attract more customers because its prices were lower.

This annoyed Lisa Lucidi. "We went into this lease with a verbal understanding that the landlord would not put in any other restaurant to compete with ours," Lucidi says. She complained to building manager Tom Patten, who promised his assistance even though the lunch

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## SWIM HERE OFTEN?

BY NEAL MATTHEWS

A group of regular visitors at Sea World's dolphin petting pool are known as the "Dolphin Molesters." They've been a nuisance there for years, according to present and former Sea World employees, in part because they sometimes fondle the dolphins in ways that might get them arrested in Georgia.

One of these regulars was kicked out of the park last month, and his name and description were printed on a memo alerting the petting pool's narrators. A narrator is always stationed at the pool, both to assist visitors with questions about the animals and to keep an eye out for the wrong kind of dolphin petting. "The dolphin molesters are kind of simple, like the dolphins," one narrator explained last week. "Most of the regulars are okay, but four or five of them you have to watch. This one guy had been warned several times about putting his hands in the dolphins' mouths and teaching the animals to play with their food. That's not a natural behavior, and he was teaching other visitors how to handle the dolphins' tongues."

According to the narrators, this particular regular was also one of those who liked to pleasure the dolphins. A former narrator who became a dolphin trainer at Sea



Things sometimes get out of hand at the petting pool

here a lot are strange, and it stigmatizes the rest of us," she comments. "I just love these animals, but some people really do go overboard."

The dolphins are clearly not averse to a little erotic communication. Fishermen and scientists learned long ago that

dolphins love to be touched and that they have an extremely active sex drive. According to Sam Ridgway, a senior scientist and veterinarian at the Naval Ocean Systems Center on Point Loma, the gender of infant dolphins becomes evident at the age of about two weeks, when

young males start to get erections and to rub on their mothers. Dolphins of that age have even been observed copulating with their mothers. Ridgway says. Other researchers have noted that dolphins sometimes form homosexual relationships and often play at copulating with turtles and eels. Adventurer Jacques Cousteau has written that captive dolphins sometimes form sexual attachments to their trainers and that some trainers actually oblige the dolphins' need for sexual release. Local dolphin trainers deny this, but other scientists back Cousteau. John Lilly, a dolphin researcher of mixed reputation, has written of a 1967 experiment in which one of his assistants, Margaret Howe, lived in a tank with a dolphin named Peter for two and half months. The purpose of the experiment was to try to teach the dolphin human language, but within a few days, Howe noticed that Peter had other ideas, and in order to make their relationship more workable, she ended up masturbating the animal.

Attempts to speak with Sea World scientists about the group of randy visitors were unsuccessful. A spokeswoman for Jim Antrim, curator of animals, relayed the message. "Dr. Antrim says he has nothing to discuss regarding that issue."

## BUILDING BLOCKS

BY BOB MCPHAIL

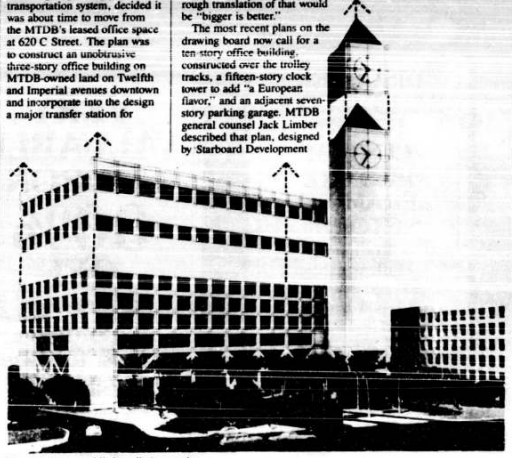
Back in 1984, officials with the Metropolitan Transit Development Board, the fifteen-member agency that oversees San Diego's growing public transportation system, decided it was about time to move from the MTDB's leased office space at 620 C Street. The plan was to construct an unadorned three-story office building on MTDB-owned land on Twelfth and Imperial avenues downtown and incorporate into the design a major transfer station for

MTDB's buses and trolleys. That modest proposal, however, has not survived the planning process. Using downtown's city administration building and the city planning department's administrative and performing arts center as examples of poor planning, staff members with the city planning department insisted instead on an MTDB structure that would "make a statement about San Diego." A rough translation of that would be "bigger is better."

The most recent plans on the drawing board now call for a ten-story office building constructed over the trolley tracks, a fifteen-story clock tower to add "a European flavor," and an adjacent seven-story parking garage. MTDB general counsel Jack Limber described that plan, designed by Starboard Development

Company (which built the new downtown police headquarters), as "the most likely proposal that is on the table right now." Limber did not rule out the possibility, however, that the building could grow to even larger proportions — even to skyscraper status. But Starboard executive vice president Brad Saunders discounts that.

(continued on page 38)



The modest proposal that won't stop growing



## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
On Sunday the San Diego Union arrives with clearly labeled alphabetical sections A through I, but not in that order. Why not put the paper together alphabetically? Or do they mix the sections up to elicit questions from people like me?  
Tom Farman  
San Diego

Why do I get the idea you're a man with a lot of time on his hands? Your Sunday paper isn't alphabetical because what shows up in one weekly package on Sunday morning is actually printed and assembled in bits and pieces over a span of three days. Sections of the paper are lettered for convenience. The system has nothing to do with a section's relative location in the whole package or the order in which it was printed. Feature sections (comics, real estate, and entertainment, for example) are printed in two batches: on Thursday and Friday. The main news, sports, and classified sections are printed late Saturday night.

Every Friday and Saturday, your hard-working paperperson receives two-thirds of the full Sunday package. The final portion is delivered by 5:00 a.m. Sunday. The carrier then has to hustle to put together each complete paper, including any special advertising inserts that have to be hand-assembled, put each paper in a plastic bag if it's raining, load up the car (or bike or truck), and deliver the last paper to the last doorstep (or bush or gutter) by 7:30 a.m. If carriers don't take the time to alphabetize, I'm sure you'll understand.

Have you considered a nice hobby to fill your idle hours, Tom? Or how about a paper route?

Dear Matthew Alice:

I've heard rumors that there are discount memberships for the San Diego Zoo, but they don't advertise them. Is this true? What's the story?

D.H.  
San Diego



The Zoological Society does offer annual discount admission passes to the zoo only to residents of the city of San Diego. This was a concession made eight years ago to the city council in exchange for permission to raise zoo admission fees. The city council may have mandated that the society make the passes available, but they didn't insist that they be publicized.

One-year passes to the zoo are available to San Diego city residents for fifteen dollars. Bring your driver's license to the Guest Relations office at the zoo's main entrance. But be advised that the pass is not a Zoological Society membership and none of the membership perks apply.

Dear Matthew Alice:  
Every so often, I tell my girlfriend oddball facts I've picked up here and there, and she doesn't believe me. For example, it has been claimed that airborne negative ions can create a positive mood in people. In fact, negative ions are created naturally by the action of the surf and may contribute to the pleasant feelings most people have while visiting the beach. Please restore her faith in me by citing some authorities on this matter.  
Scott Olmsted  
Encinitas

I can back you up part of the way, Scott. After that, you're on your own. Yes, the natural action of the surf generates air molecules with a negative electrical charge (negative ions); and yes, some scientists claim that air with an abundance of negative ions has a beneficial psychological effect on humans. But not everyone agrees on the nature or magnitude of the ion influence.

The human body is surrounded by its own ion fields that vary under certain physiological conditions. The advocates of negative ion theories believe that corresponding ion fields generated by natural and manmade objects, weather conditions, and by the Earth itself interact with our own fields and cause physical changes in our body and brain chemistry.

There is an abundance of positive ions (or, at any rate, an absence of negative ions) around computer video screens; high-voltage power lines; smog; hot, dry, Santa Ana-type winds; and in recycled air in modern office buildings. Some scientists believe that the absence of negative ions contributes to the headaches, irritability, confusion, and lethargy some people feel in these environments. According to the Air Ion Research Laboratory at the University of California, Berkeley, the link may be the

"neurotransmitter serotonin." High positive ion concentrations seem to be associated with high serotonin levels in the body. Serotonin has been implicated in some behavioral disorders, such as hyperactivity and aggression.

The complicated field of air-ion research has been further obscured by advertising claims made for negative-ion generating machines sold for home use. These electromagnetic Dr. Feelgoods create and disperse negative-ion-laden air, which is supposed to make us calmer, happier, and more alert. But in the early 1980s, the sportsports at the Food and Drug Administration, sitting around their positive-ion-packed offices, decided there was not enough scientific evidence to support some extravagant claims made for the machines and pulled the plug on their high-voltage marketing. But the public's "knowledge" of the beneficial effects of negative ions is more likely based on these advertising claims than on research studies in obscure journals or FDA reports.

The anti-negative-ion contingent claims that the research so far is poorly designed and depends heavily on our incomplete understanding of brain chemistry. Some dismiss the whole idea, stating that the relatively minuscule ion content in any given volume of air is too small to affect the human body and brain. And there is some evidence suggesting that only a third of the population may be sensitive to ion fields in the first place.

I've got to admit, I'm intrigued by your scientific approach to romance, Scott. If it works, maybe we could collaborate on a book, *The Joy of Ions: The Matthew Alice Guide to Love*. It has possibilities. ☐

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.

# JOHN BAKER

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"When you first meet another little person, you ask yourself, 'Do I look like that? Is that really what I look like?'"

## LOOKING UP

(continued from page 1)

A Christchurch, New Zealand native who in childhood took elocution lessons, studied drama, and imitated the precise enunciations of BBC announcers, Wilson tells this story: "We were down by the river [in New Jersey]. Gary and Julie [Judith's husband and their twenty-year-old daughter] were in the water. I was dabbling my feet in the river and had my dress pulled up above my knees so I wouldn't get it wet. A little boy, about four, came up to me. He was just looking at me, staring, and the next thing I knew, he pulled down my dress. He was so worried about my legs showing! Then he said, 'You are so small. Don't you want to grow?' and I said, 'Oh, yes, I would love to grow.' He told me, 'Well, I know what you can do. Do you like cereal?' And I said, 'Oh, yes, I love cereal.' He says, 'Well, I tell you what I want you to do. I want you to go home and eat three big bowls of cereal. Then you go to bed, go to sleep, then slam-bam, you'll wake up

and you'll be big.' I said, 'Oh, how wonderful. I'm just going to go home and do that right now.' 'It will work,' he said. 'If you say it will, and you believe that it will.' I answered, 'I believe it will.'"

In her shoes, Wilson measures four feet, no inches. When she was two, her parents' physician diagnosed achondroplasia, an improper development of the bone cartilage, which causes congenital dwarfism. Achondroplasia occurs in approximately one out of 40,000 births and is caused by a genetic mutation that may continue as an inherited condition. It is found in males and females of all races. Typically, like Wilson, the achondroplastic dwarf has profoundly short legs and arms, blocky hands and feet, and a normal-size head and trunk.

"I've had many average-size people come up to me and say, 'I wish I were a little midget,'" says Vince Vella. A San Diego resident since he was two, Vella lives in one of a row of white cottages off El Cajon Boulevard in North Park. A model-ship collection, photographs, and paintings of the sea decorate his tidy living room. The dark-

haired and mustachioed bachelor will not tell his age, allowing only that he is between 40 and 50.

In jeans and a plaid shirt, Vella sits at chair's edge, his boots planted firmly on the carpet. A vivacious man from whom words tumble rapidly, he recalls a day when he was six or seven, walking downtown. "I saw an achondroplastic woman and said to my mom, 'Look, look! Look at the little lady!' not knowing at the time I was going to be a little man. I just saw that little person, and she was kind of captivating. Later, of course, I grew up to be a small person myself."

Costumed in white chef's uniform and hat and driving the Giant Wienermobile, "the world's largest hot dog," four-foot, two-inch, seventy-five-pound Vella spent thirteen years working for Oscar Mayer Company. He was one of four "Little Oscars" who were billed as "the world's smallest chefs." He traveled 100,000 miles a year, across seventeen Western States, to Hawaii and the Caribbean and gave demonstrations of Oscar Mayer products at supermarkets, made appearances in children's hospitals and on television shows, in parades, and mall and supermarket openings. Nine years ago, Oscar Mayer discontinued its promotions, and Vella is now self-employed. "I do property management," he says. "A little of this and that, to make ends meet."

Vella is a pituitary dwarf, a midget. (The word "midget" was coined in 1865 as a diminutive of "midge," meaning "gnat" or "fly.") "I'm a perfect miniature man," he says, and like most pituitary dwarfs, he appears to be, and is, a flawlessly formed adult, diminutive in size. His arms and legs are in the same scale to his trunk as are those of a normally proportioned male. "Medical people do not use the term

"midget." They call us all dwarfs," he says.

It is underactivity of the growth-hormone-producing pituitary gland that makes the pituitary dwarf small. "Some male pituitaries have no beard and a high-pitched voice. [These are asexual atelastics.] If I had not been given testosterone," says Vella, "I would not have developed as an adult male."

Because of improvements in the treatment of pituitary dwarfs, he continued, those under the age of forty have become rare. Most small people are achondroplastic. "In five to ten years," he says, "you won't hear of a pituitary dwarf."

Vella speaks of achondroplastic dwarfs as "achondros" and midgets, or pituitary dwarfs, as "pituitaries" and says a certain standoffishness had always existed between achondros and pituitaries. "And," he added, "achondros don't tend to marry pituitary types."

More than a hundred types of dwarfism have been identified and clinically defined, most of them related to bone and skeletal disorders. Estimates of the number of dwarfs of all types in the United States vary from 20,000 to 100,000. But most people, unless they live in an urban area or travel widely, will not see more than two or three dwarfs.

To approximate Vince Vella's and Judith Wilson's spatial experience, I tried to recapture the world as it looks to us at six or seven. Life goes on several feet above you. Your eyes graze adults at thigh and belly. To talk with parents, teachers, and older children, you tip back your head. You reach, stand on tiptoe, and stretch your arms across what seem infinite distances.

(continued on page 12)



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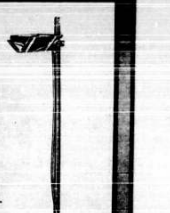
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## LOOKING UP

(continued from page 10)

Someone has to get down the box of raisins from the pantry shelf. The sink rim hits you chin-level. When your father shaves, you watch him in the mirror but cannot see your own reflection. You scoot onto the sofa, hop up into your chair at the dinner table, and when you sit on chairs, your legs dangle or stick straight out. Squirrels you take one at a time. Dropping a coin into a street-side pay phone is impossible. Supermarket top shelves might as well be Everest. To watch parades, you have to be lifted up. Crowds could trample you. Keeping up with your father's stride leaves you breathless.

In the United States, the average height for an adult woman is five feet, four inches; for a man, the average is five feet, nine inches. "The world is not geared for us at all," says Wilson, directing my attention to her living room where, to her, the couches and chairs must appear as "plaid mountains."



Judith Wilson, Vince Vella

tain things is almost impossible. She cannot sew. Cutting with scissors is a strenuous undertaking. Pushing a vacuum cleaner across the carpet wears her. "A big saucerpan of potatoes — to try to lift the pan, hold it, drain off the water, that's a difficulty. Gardening is a bear. I hate gardening, loathe it. It's like doing penance. After a while, my arms ache."

Wilson would like to have a home that fits her, and "one of these days," she says, "I might do it. But it is difficult when you have average-size people in your home. And if you want to sell a place, it becomes a problem. You have to have everything put up to scale again." But she remembers the time in New Jersey, when she visited the home of two small-size people. "When I walked into their kitchen, I just about flipped out. The sink, the oven, everything, was just at my height. They even had the toilet lowered and the bath sunk in so it was easy to get in. I was in my glory. I could have stayed there forever."

Wilson talks about the world beyond her house. "The most aggravating thing for me is to go to the bank and want to write a check. The counters are so high I can't reach them. I can't get to the Ready Teller machine unless I have a stool, and I'll be damned if I'm going to take a stool and stand out there in the dark of night and have someone hit me over the head while I'm trying to get my money out!"

She is leery of crowds, she says, because as a young woman, visiting Europe with her parents, she was once almost trampled. At movies, the symphony, or ballet, she stays in her seat

until the other patrons have filed out. To see the stage or movie screen, she "bobs around."

Finding clothes, particularly dressy garments, is a problem for Wilson. Her girls' size-twelve blouses and sweaters need the sleeves shortened and shoulders taken in. She has a dressmaker, and they shop together. When Wilson sees something she likes, the dressmaker sketches it. Then they choose material, the dressmaker draws a pattern, cuts out the fabric, and sews the garment. High heels have to be specially made.

Vince Vella has it easier. He usually dresses informally, buying size-ten boys' clothing off the rack. But he must travel to Tijuana to find shoes that fit.

Wilson was the second child of a certified public accountant and his wife, both of average size. Wilson's only other sibling, a sister, was eighteen years older than she and of normal size. "Looking back, I see it must have been very difficult for my parents to deal with the fact that I was going to be a little person. They didn't have support groups as we do today or psychologists to go to and discuss all these things."

Wilson's mother was a dancer, her aunt and cousins taught ballet, and she herself was two when she began to dance publicly. But doctors decided ballet might damage her bones, so her parents started her in elocution and acting lessons. She continued to perform. "That was one of the best things my father and mother did for me. If I had any intimidations, that certainly got them beaten out of me, having to be up on-stage in front of everybody."

When she started school at age five,

her uniform measured eighteen inches from shoulder seam to hem. The uniform was displayed in the window of a downtown Christchurch store. Wilson didn't mind the display, she says. Nor did her parents object. "My parents didn't feel ashamed that they should have a daughter like me. They treated me with such pride and joy. I think it rubbed off. Basically, my parents went on common sense. If I would come home crying because people were passing remarks about my being so short or children at school were cruel, my mother would say to me, 'You're just as good as anyone. You can get in there and do as well as anyone else.' My father was the same way."

Vince Vella describes himself as "born normal." At birth he outweighed and was longer than his older sister, who grew to be five feet, five inches tall. Not until he was two did his slow growth become apparent, when a San Diego pediatrician discovered a pituitary deficiency. At thirteen, when Vella measured just three feet, two inches, he began hormone treatment. Three times a week for four years, he was given testosterone and the extract from the pituitary gland of swine. By his seventeenth birthday, he had grown eleven inches.

About his parents, Vella says, "They put me out there, didn't shelter me." He attended Washington Grammar School, Roosevelt Junior High, San Diego High School, and for a year and a half, he enrolled at San Diego State. "I associated with average-size people; didn't have special privileges, special desks or chairs. I had problems, of course. Kids would tease me, push me

around. But I just went out and found a few guys to back me up. Instead of being a follower, I became a leader. This pack of fellows, they took care of me."

Adolescence was difficult for both Wilson and Vella. "A wallflower," says Wilson about herself. "Your friends are dating, going to dances, and you feel left out in the cold on the sidelines." Vella became "a chubby little fellow."

"When I was a teen-ager, guys might scream, 'Hey fat midget, fat midget.' You suffer the hurt, and then you go from there. You figure, 'This has gotta cease,' and you become stronger and stronger."

In his teen years, Vella found some advantages to his size. "Guys would pinch the girls on the rear and get a crack in the face. I'd come up, do the same thing, and girls would say, 'Oh, you cute little fellow.' My friends would ask me, 'Why didn't you get slapped?' and I'd tell them, 'Girls think this little guy is harmless.'"

When he was seventeen, Vella got a draft notice. "I went down there. They gave me a card. They put me down as 1F, which meant I could be drafted or called only in a national emergency. So things went along fine and dandy for several years, and then one morning, I got a notice telling me to appear at the selective service board for a physical. I went down. All these big bruisers were standing around, and there I was, little short me, four feet tall, in line with 180-pounders. The sergeant called out, 'Mr. So-and-So, Mr. So-and-So,' and then he gets to my name, calls out, 'Mr. Vella, Mr. Vella.' He's looking around. I say, 'Hey, down

here!' I could barely reach the counter. The sergeant said, 'What the hell are you doing here?' I said, 'I got this notice in the mail.' He said, 'Well, go on home.'"

Vella dated in high school and later. There were some problems, he says, adding, "But everybody gets their let-downs." He dated tall women and short women and almost married a tall woman. "Her parents were hesitant because of my size. They thought, 'Some dwarf, some gargoyle' and would say to her, 'What do you want that for? He's not for you.' They didn't want her to go out and associate with this little person. One day I decided I'd go over to the house and meet her parents. After that her mother said to her, 'Gee, why didn't you bring Vince over to the house before? Once they get to know you, it's easier.'"

In New Zealand after Wilson graduated from high school, she auditioned for a position as an announcer at a Christchurch radio station. They refused to hire her because of her short stature. "Who the heck sees you if you're a radio announcer? That was



the one time I really felt it, because that was something I really wanted to do. I felt very defeated." Eventually, she was hired as a radiologist transcriber at a Christchurch hospital.

She met Gary Wilson when she was twenty-seven. "I used to think, 'Oh, well, maybe one of these days.' Mother would tell me, 'The right person always comes into your life when the time is right.' And then Gary appeared." He proposed, and the couple were married in Japan where he was stationed with the navy. Wilson finds "disadvantages and advantages, being married to a tall man. At times my family forgets I'm of short stature, and they demand and expect a lot of me. I've mentioned this to Gary, and he says, 'I never think of you being short.'"

She knows other small people who, like herself, are married to average-size people, and small people wed small. Many small-statured people become parents. "A lot of them have the 'little lilies,' as we call little people born to little people, as well as average-size babies." When she became pregnant —

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## LOOKING UP

(continued from page 11)

"an accident, but one that was meant to be" — she weighed seventy-five pounds. Six months into the pregnancy, she was down to fifty-five pounds, and the last four months of the pregnancy were spent in the hospital, in bed and fed intravenously. At birth, daughter Julie weighed six pounds, nine ounces and was eighteen inches long. "The doctors didn't know where I put her. They say my inside was the size of an

eight-year-old child."

Her daughter, she says, had some difficulties when she first went to school. "The children used to say to her, 'Your mother is a midget. Your mother is a dwarf.' They were very cruel. She used to come home devastated, and then she went through a period when she became hostile. She would say to her dad, 'Why did you marry my mother? Why couldn't you have married a taller lady?' It used to upset me, but I thought, 'Now what am I going to do about this?' Something had to be done. I spoke to the principal at the school

and said, 'I think the best way for me to deal with this situation is to be at school. The more I'm around the children, the more they get to know me, the better off it will be. Then they won't think I'm an oddity, that Julie's mother is a freak or a witch, as they think I am.' So I volunteered to tutor, and I worked at the library, and it wasn't very long, a couple of months, that children would come up and say, 'Oh, you're Julie's mom,' and a good rapport developed. Her friends eventually thought the world of me. We had children over here all the time. They'd be in the kitchen,

on my stool. They thought it was wonderful that they could reach. They'd even do my dishes!"

Occasionally, an average-size person, equating smallness with youth, will treat the dwarf as if he or she were a child. A tendency exists, says Wilson, for people to say, "You're so cute." I don't take umbrage at it. They mean well. Other people, though, try to mother you or may be slightly domineering. "That doesn't go over with me at all," People stare, too. Wilson says, "I don't let that bother me. You become used to it. Half the time, I don't notice. The time it's really noticeable is if a child stares and says something. Then, often, the mother feels embarrassed, and she either spansks the child or herself will make rude or loud remarks. That brings it more to my attention than if she simply let the child look at me. "You have to think you are good and wonderful. You have to build that barrier around yourself, so that you don't allow yourself to be hurt. And it's not easy to build that barrier. But you get over the hurt after the years, or at least I have."

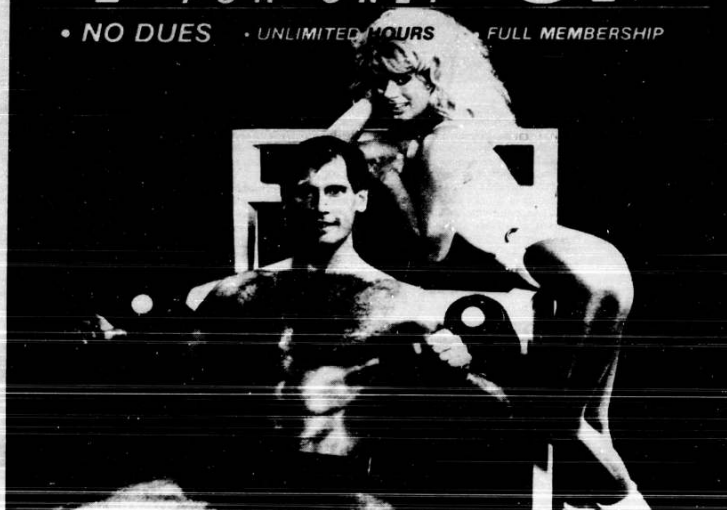
Rarely does Vella notice people making fun of him or pointing him out in an impolite manner. "Average-size adults are captivated by you, and children are curious," He has learned to employ a "little gimmick," he says, with children who stare. He speaks to them, right away. "I say, 'Hey, little fellow, aren't you cute.' "Of course, if they are nasty, I give them a couple of words and put them in their place. I have a mouth, and I have to open it." He lifts an eyebrow. "Kids are rougher now than they used to be. Not too long ago, I was crossing the street a couple of blocks from here, and a couple of little punks about thirteen, fourteen

(continued on page 16)

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## LOOKING UP

(continued from page 16)

years old, riding bicycles, called out, "Hey, midget! Hey, midget!" and I yelled back, "Say, you little bastard, you." That set them off, and they kept on going. I wouldn't," Vella quickly adds, "go up and say that to a woman."

In the pre-Christian era, in Egyptian, Greek, Roman, and pre-Columbian cultures, dwarfs were esteemed for the mystical powers they were believed to possess. The ancient

Egyptian gods Ptah and Bes were themselves dwarfs. From the time of the Hellenic Greeks through the Middle Ages, rulers, courtiers, and the wealthy collected undersize humans, employing them as jesters, acrobats, and protectors of jewels or precious objects (because of a dwarf's size, he could escape unnoticed with items entrusted to him). Catherine de Medici kept six dwarfs, and King Sigismund-Augustus of Poland had nine. In 1710 Czar Peter the Great assembled seventy midgets for the wedding of a court favorite. Painters included dwarfs and nidgets

in their artworks: there is Van Dyke's portrait *Queen Henrietta Maria and her Dwarf*, Jeffery Hudson, and Düner, Mor, and Velázquez also used dwarfs, pituitary and achondroplastic, as subjects.

Until the Nineteenth Century, the undersized human being was classified as a *mirabilis hominum*, or human marvel. By the late Nineteenth Century, he had been reclassified as *mirabilis monstrum*, or monstrous marvel. While public zoos were being built, dwarfed humans were displayed in carnivals, sideshows, and vaudeville,

and the most famous of them all, Tom Thumb, P.T. Barnum's world-famous midget, appeared before Queen Victoria.

In the last century, especially, the dwarf has lost the mystical, mythical aspect of his identity. The discovery that dwarfism is caused by purely natural factors made him a "physical defective," at least in the eyes of a significant number of people. In Germany before the rise of the Third Reich, for example, troupes of performing dwarfs were popular attractions, but in accordance with Hitler's racial-purity laws, they were sent, along with Jews, homosexuals, and gypsies, to extermination in the Reich's gas chambers. Nazi physician Josef Mengele, with his reputation as a man with "the music of a collector," accumulated dwarfs for his "experiments." (Mengele was described as "beside himself with joy" upon discovering a family of five dwarfs.)

Vince Vella can cite instances in the recent past in which parents of short-stature children had hidden those children. "Then the parents died, and the child was left to fend for himself." Although both he and Judith Wilson believe that acceptance of dwarfs has widened and that the range of occupations among the short-statured has increased, many healthy men and women under four feet, ten inches continue to have trouble finding employment that is commensurate with their education and experience. Wilson, who has worked for three years at Kaiser as a receptionist, did not have an easy time finding work and considers herself unusually fortunate.

Recently in Australia, dwarf-tossing has been sponsored as entertainment by bars. "Towers" vie to see who can toss a dwarf farthest. After Chicago columnist Mike Royko uncritically

(continued on page 18)

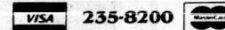


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## LOOKING UP

(Continued from page 10)

mentioned Australian dwarf-tossing, a Chicago bar began to arrange a similar event.

It was Little People of America (LPA), a nonprofit organization for people who are small in stature, that stopped Chicago dwarf-tossing before it even began. LPA was organized in 1957 when television and movie personality Billie Jarly, an achondroplastic who has appeared in segments of *The Love Boat*, *The Odd Couple*, and *Trapper John* and in Chevy Chase's film *Under the Rainbow*, gathered twenty-one dwarfs from nine states for a meeting in Reno, Nevada. Barty saw a need for "dwarf consciousness-raising" and advocacy. He and his group, which initially called itself "Midgets of

America," amassed a list of possible members, and when a second convention was held in 1961, one hundred people attended. The group incorporated in 1961 as Little People of America, Inc., and it has been LPA, with its motto "Think Big," that has promoted the phrase "little people" as the preferred term for the short-statured. LPA has grown steadily, and at last year's annual convention, held in Detroit, 900 people were present.

The basic requirement for LPA membership is that one be under four feet, ten inches. LPA has approximately 4000 members in the United States, about half of whom are parents of dwarf children. Achondroplastic dwarfs constitute most of the membership. At least one-third more women than men belong to and are active in LPA, and although dwarfism does not discriminate among races or ethnic

groups, LPA membership has remained principally Caucasian. LPA sponsors a parents' auxiliary for families who have a dwarf child or teen-ager to help them deal with the physical, social, and psychological problems that a dwarf child faces.

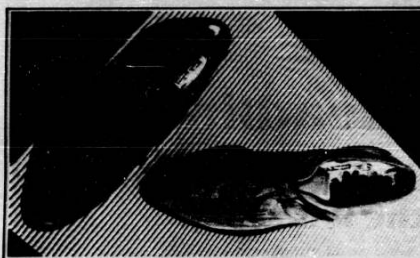
The week-long LPA convention is a major event, with daytime workshops and sports events and nightly fashion shows, talent competitions, and dances. An election of royalty is held, and a king and queen, teen king and teen queen, and prince and princess (under twelve) are named. Hong Kong tailors travel to the conventions to measure little people for clothing. Medical specialists offer free examinations and consultations and hold seminars for members. (LPA is credited with an increase in dwarfism research, and during convention week, clinicians interview and examine dwarf subjects for

research projects.) Although members insist that LPA is not a "dwarfs' lonely-hearts club," many courtships begin at the conventions, and members who have married during the year model their wedding clothes at the fashion show.

"The convention is a microcosm of the world of big people, a miniature version of the larger world," says Vella, who adds, "People who see me, they think I'm so short. I go to some of these conventions and it about howls me over! I see people there who must be twenty-four inches tall!"

Judith Wilson had known only one other little person in Christchurch, New Zealand, and it was not until 1969, when the navy transferred her husband to New Jersey, that she had any association with other people her own size. Julie was an infant. Wilson was having

(Continued on page 20)



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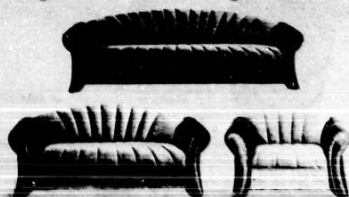
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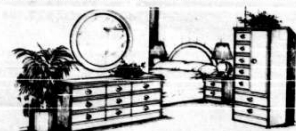
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## LOOKING UP

(continued from page 10)

severe health problems and was in the midst of a depression. The base chaplain suggested she get in touch with LPA. She says today, "It was a terrific shock to my system the very first time I went to an LPA convention in Atlantic City and saw 150 to 200 little people all there together. My husband was with me, and I was wishing that the whole building would open up and I'd just go through the floor and be

swallowed.

"It really hit me hard, going to that first meeting. It took me a long time, psychologically, to adjust to being around people like myself. When you meet another little person, you ask yourself, 'Do I really look like that? Is that what I really look like?' I've heard other little people say they experienced similar feelings. I never look at myself as being a little person. You're so geared for the average-size world and looking up to people.

"Now that I'm more adjusted to being with other little people, I enjoy

being around other them and comparing notes about how they do things and being able to look at other people at eye level without straining my neck — it becomes very tiring."

**T**oday Wilson is president, and Vella is vice president, of the San Diego branch of LPA. Forty-five names are on the chapter's mailing list. Of those, twenty are average-size parents with dwarf children. Only ten are adult little people. Wilson explains, "Unfortunately, it isn't a very active group. They don't seem to want to get together. We have

potlucks and, during the summer, picnics at the beach, but we're very lucky if ten people come. Sometimes we'll have only three."

Statewide, there are four LPA chapters and a combined membership of 600, with the largest number in the Bay Area and in two Los Angeles chapters. Los Angeles has always attracted little people. Not only has the entertainment industry drawn them, but during World War II, many moved to the area to work in aircraft factories. In the last decade, young adult LPA members from the East Coast have

moved to Los Angeles to afford themselves a wider range of small-stature contacts.

Wilson empathizes with small-statured people who do not wish to associate with LPA. "Some don't want to face the reality of being small. For the longest time, I was not able to accept it." So just to walk up and introduce herself to another little person on the street is problematic for her. Last Christmas she was at a shopping mall with an average-size friend. They saw another little person, and Wilson's friend urged her to go up and say hello.

"I didn't want to do it. But my friend insisted. I introduced myself as president of the San Diego LPA chapter and gave her my name. The woman said, 'I've heard about LPA. I'm not interested. I don't want you to bother me. Leave me alone.' My friend could not believe it! She was perfectly horrified!" "Maybe it's me," she continues. "But I feel if a person doesn't want to be bothered... I smile, and if there's something in the eyes, I approach. But if the person doesn't appear to want to approach me, it's better left unsaid." In the Sixties when Vince Vella

joined LPA, the San Diego chapter was thriving. Many of its members then were in their forties and fifties. "A fellow in LPA kept approaching me about going, and I kept putting it off, like many little people do. Finally, just to get the guy off my back, I went." Vella immediately became active, was chapter president for several years, and brought thirty or forty more little people into LPA.

Vella agreed with Wilson that invitations to LPA membership were not always welcomed by short-statured people. "It boils down to the fact that they

don't want to accept the fact that they're small or different. But I have a lot of faith in my Creator who made me small," he says. "I have no idea what it would have been like to have been normal size, whatever normal might be. The only way that I can see a normal view is to climb on a chair and be five foot five, instead of four foot two. I can say this and really mean it. I have no desire to be of normal size. It's been a real trip, being small."

And Judith Wilson offers, "My mum used to say to me, 'All the best things come in small packages, my dear.'" □



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The 1927 romance of Maria Elena "Nina" Gutierrez Salcedo and Francisco Javier Sauza Mora had a made-in-Hollywood feel to it. She was a red-haired beauty from an old, moneyed Guadalajara family; he was a dashing playboy, also from Guadalajara, whose lineage was equally privileged. They were both young and wild, and their families hated each other.

Even now, sixty years after the whirlwind courtship, Nina smiles when she recalls the night she met the heir to the Tequila Sauza fortune. It was in Chicago, where Nina had been studying at St. Mary's College. Javier Sauza's father had ordered him out of Guadalajara until the latest tempest from one of Javier's party hinges subsided, and the wayward son was cooling his heels. The twenty-three-year-olds met at a party attended by the youthful cream of Mexican society. "He walked into the room, and I knew I must meet him," Nina says. "He was the most beautiful man at the party."

They must have known then that a relationship would create problems. Nina herself had cousins in the powerful Cuervo family, whose financial empire was rooted also in the production of tequila. For four generations, the Cuervos and the Sauzas, who both ran profitable distilleries in the town of Tequila, forty miles northwest of Guadalajara, had feuded. It was rumored that Javier's own father had shot and killed a Cuervo man on one of Tequila's dusty streets. But the couple romanced each other anyway and were married a month after they met. "They were the Romeo and Juliet of Mexico," says Eladio Sauza, the couple's only son.

Javier's father immediately disowned him, and the young husband rambléd through a series of jobs, as a logger in northern California, a folklorico singer in Chicago, as a tour guide in Mexico City. There was a daughter, Sylvia, born in 1932, and the son Eladio, born five years later. In addition, Nina had a daughter, Mimi, from a previous marriage. It was not until 1946, nineteen years after the scandalous wedding, that Javier's father relented and asked his forty-two-year-old son to rejoin the family business.

Perhaps to cancel out past



## A Bottle Full of Fire

Mexico's two tequila dynasties have been bitter rivals for generations

BY NANCY CLEELAND

transgressions, Javier Sauza took over Tequila Sauza with an obsessive enthusiasm. There were many things he was not — a devoted father, for example — but

he was good for the firm. During his reign, Tequila Sauza grew meteorically. "I was the *primer tequiler*," he recalls, slapping his palm on the massive, uncluttered

desk in his Guadalajara office. "All the others, they were all afraid of me."

Today Nina and Javier Sauza are eighty-three years old. They are both white-haired but worn by time in different ways. Nina Sauza is a lively, graceful, quick-witted woman who does not look her age. She spends several months each year, with or without her husband, in the couple's canyon-front La Jolla home, just around the corner from son Eladio's house. She has a passion for margaritas and, especially, for the way her favorite bartender at La Valencia mixes them. "I like to drink. I like to dance," she says dreamily, making a half-turn in her La Jolla living room with an imaginary partner. "I am a night person."

She is a woman without guilt or pretense, sure of her position and accustomed to wealth and the

influence it can buy. On shopping trips to Mexico City, she eschews her apartment there in favor of a central hotel suite. She has flown the Concorde to Paris. She has, on occasion, summoned her La Jolla hairdresser to Guadalajara. She dines at the Maitre D' in Bird Rock and at the Westgate Hotel's Fountainsbleau, where, she says, "They all know me. They love me there."

Javier Sauza, on doctor's orders, can no longer drink and complains that his memory is failing. He rarely comes to San Diego, preferring to stay in Guadalajara at the family's block-long estate (the Sauzas also own two walled estates forty miles away in Tequila) and spends nearly every day in his office at Tequila Sauza's Guadalajara bottling plant. On his office desk are photographs and mementos from the early days of



his leadership; behind him a miniature flag of Mexico and three telephones that ring occasionally, though not as much as they once did. His role in the company these days is that of a figurehead. What does he do here every day? "Not much," he says with a mocking laugh. "They want me here for my name."

Eight years ago, Javier Sauza impulsively, perhaps vindictively, sold Tequila Sauza to a consortium of Mexico City businessmen. He did it, he says, because his son Eladio refused to move to Guadalajara and assume the chairmanship of the firm. Eladio, now forty-nine, rarely visits Mexico at all, except to escort his mother, and has never shown more than a cursory interest in the tequila business. A recovering alcoholic for the past thirteen years, he recently opened a drug-and-alcohol treatment center in Dulzura, and the center and his real-estate interests in La Jolla occupy his time. He talks about his long years of drinking and explains, "It's handed down from one generation

to the next. Well, I decided it was going to stop here with me." He gives a what-can-you-do? roll of the eyes. The only son of a notorious tequila baron turns out to be a nondrinking alcoholic with little interest in Mexico. Now that's irony, he says.

Javier Sauza, too, shakes his head in bewilderment at the idea that there will be no fourth-generation Sauza at the firm. Portraits of his father and his grandfather, the founder of Tequila Sauza, gaze down on him from the far office wall. The three men have formed the Sauza triumvirate; they are the architects of a failing empire.

When Javier Sauza took over the Tequila Sauza in 1946, shortly before his father's death, he began plans at once to change the image of tequila from a drink of the *campesinos* to a refined spirit of the upper classes. His competitors scoffed when he redesigned the bottles and labels for a more tasteful look and when he began to age some of the tequila in wooden barrels for a smoother taste and color.

(Continued on page 24)



# Tequila

(continued from page 23)

He took his product to fairs and exhibitions throughout Mexico, the United States, and Europe and promoted it as "the drink of romance." He modernized production and transportation systems and built the bottling plant in Guadalajara. Tequila Sauza sponsored radio programs and athletic teams. "I was selling more than Cuervo," he says emphatically. "And I bought tequila from everybody except Cuervo."

Today Javier Sauza is preoccupied with two projects. One is the construction of a massive hilltop estate in Tequila named "Casa del Cielo," which looks down on the Sauza factory and, not by coincidence, on the Cuervo factory and family estate. The other project is the completion of his library, or "Casa de Cultura," located in the center of Tequila

across the small plaza from the house where his father was born. In the Casa de Cultura, two long galleries lead off from an open-air courtyard. Within each gallery, tables are covered with trophies from Cuervo-sponsored athletic teams. On the walls hang photographs and portraits of Javier, his father, and grandfather, awards, honorary diplomas, and framed decrees that proclaim him an honorary citizen of such places as Los Angeles, Tucson, Palm Springs, and New Orleans. He seems to have saved every memento and displayed it here, including a poem of his own composition written in honor of the agave plant, from which tequila is made.

Elsewhere in Tequila, a sleepy town of 20,000 where the drink originated and continues to be made, Javier Sauza has paved roads, erected statues, and built schools. But the monument that attracts the most attention is his



Truck loaded with agave plants

sprawling white Casa del Cielo, a nearly completed maze of rooms and patios that overlook agave fields, fruit trees, a vegetable garden, an irrigation pond, picnic areas, and a proposed tequila museum, where full-scale exhibits will demonstrate how tequila was produced nearly 200 years ago.

Javier Sauza would appear to be the king of Tequila, the town to which his grandfather, Cenobio Sauza, brought his first distillery in 1873. But Tequila Sauza, in fact, runs a distant second in terms of production, wealth, and status. A distant, bitter second to its longtime rival — Tequila Cuervo.

Photograph by James Greenleaf

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Behind the Cuervo empire is a low-key family with the unlikely name of Beckmann, whose members readily admit they are less colorful and more predictable than the Sauzas. At seventy-eight, Juan Beckmann Gallardo is the lanky, easy-going patriarch, but he takes little interest in the daily affairs of business. Forty-eight-year-old Juan Beckmann Vidal, his eldest son, holds the reins of power and manages the family holdings from the Mexico City headquarters of Tequila Cuervo. Second son Francisco supervises production from the office in Guadalajara.

Groomed for business in U.S. and Mexican universities, the two sons reflect a new generation of tequila producers. "We think differently from our fathers, the *tequileros viejos*," says Francisco. "But they were the pioneers, and we will always respect them for the progress they made." This level-headed approach in an industry that has been traditionally dominated by volatile, romantic figures has moved Tequila Cuervo far ahead of all its competitors. Last year the business sold 25 million liters of tequila — nearly twice the production of Tequila Sauza and more than half the tequila produced in Mexico. Exports to the U.S. account for much of that success, resulting from the shrewd marketing of a softer "mainstream" image, as well as advertising campaigns that feature such celebrities as Jimmy Buffett and Willie Nelson.

Still, the old image of the *tequileros* is probably closer to the truth of Tequila, home to the distilleries of both the Sauza and Cuervo families. The winding two-lane road to Tequila, busy with trucks and buses on their way to and from the coast, passes through fields of the tough, spike-leaved agave plants. The town itself is built around a small colonial church at the head of a bare and dusty central plaza. Most of the town's roads are unpaved, and it is not unusual to see men ride through on horseback. The lone hotel is a noisy, dilapidated, ten-room structure above the bus station. A few restaurants line the plaza. Women queue up at the town's only tortilla factory, and old men pass the days on benches in front of the church. It is like hundreds of other Mexican towns, except for the liquor factories and the store shelves jammed with bottles and small casks of cut-rate tequila.

The tequila industry employs most of the town's residents, as well as nearby farmers, and is a palpable presence. Sweet smells seep out of the factory ovens and into the streets. Nearly every adobe wall boasts tequila advertisements for the half-dozen tequila businesses. La Roja, the main Cuervo factory, is the town's dominant landmark and has produced the liquor for 192 years. A tall brick chimney, which for more than a hundred years belched out the black smoke of the baking agaves, remains as a tribute to the past. Patriarch Juan Beckmann's primary residence is in Guadalajara, and like Nina and Javier Sauza, he and his wife Carolina maintain a residence in La Jolla. The couple's Tequila estate, where they go to escape the noise and pollution of Guadalajara, is surrounded by fifteen-foot walls of adobe. From their cool patio, which faces a fountain and lush garden, one can see the familiar factory chimney and hear the whistle that signals closing time at 3:00 p.m. Occasionally, Beckmann wanders over to his factory to visit the employees, some of whom have been with Tequila Cuervo for more than fifty years.

Like Javier Sauza, Juan Beckmann has been given doctor's orders to refrain from smoking and drinking. "I've had so much tequila already, I'm saturated anyway," he already, I'm saturated anyway," he

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## Tequila

(continued from page 25)

jokes. And like Sauza, he has made gifts to the town of Tequila, the latest a kindergarten just down the street from the Cuervo factory.

Beckmann's career with Tequila Cuervo began sixty years ago when he was eighteen and making liquor store deliveries while attending school in Mexico City. He moved up through the business hierarchy and finally became a regional manager in Tijuana, promoting the Cuervo brand in Baja California, Sonora, and the southwestern United States. Beckmann was nearly sixty himself when, through a complex web of family connections, he inherited leadership of the company. His tie to the original José is tenuous, and Nina Sauza says that even she is more closely related to the company founder than is Beckmann.

Beckmann has taken pains, however, to map his Cuervo connection; on the walls of his Tequila home hang portraits of ancestors on the Cuervo side, and the line of inheritance is inscribed on a large tile facing the patio. Family ties are important in a business that bases much of its sales pitch on romance and tradition. It is especially important for Tequila Cuervo, which is the oldest of all tequila producers.

The story of tequila begins nearly 200 years ago, according to Beckmann, when thirty-two-year-old José Guadalupe de Cuervo began production of "mescal wine" on a dry mountainous piece of central Mexico that had been granted to his

father by the king of Spain. Mescal wine, which is distilled from the juices of agave leaves, is made elsewhere in Mexico, but it was José Cuervo's liquor, made in the village of Tequila, that soon acquired renown. His mescal business grew, as did his land holdings, and an enormous estate was handed down from father to son in a long line of José Cuervos.

The last José Cuervo ran the family empire through the Mexican Revolution, during which time most of the holdings were confiscated. "He was tall and thin, with a big mustache," says Juan Beckmann in recollection of the last Cuervo, who was his grandfather. Beckmann keeps a photograph of José Cuervo in his Tequila home; it is a 1919 family portrait, and among the posed figures is a dapper young man standing beside his seated wife.

"He was a nice man, not a great businessman, but he had good people working for him. He had many, many friends," Cuervo died without a son and left the business to his wife. She in turn passed it to her sister's son; and when the son died, the business went to his cousin, Juan Beckmann. Today the Tequila Cuervo empire also includes ownership of the national rights to Smirnoff vodka, the top-selling vodka in Mexico, as well as the second-best-selling vodka and the number-two rum.

There are approximately twenty-three significant tequila producers in Mexico, and all of them are located in the dry, mountainous heart of the country in the state of Jalisco. Under a national law passed in 1974, tequila may be produced nowhere else. The law also regulates the distillation

process and restricts the primary material to one species of agave plant. These stipulations were implemented to give to tequila the same status as that enjoyed by French cognac and American bourbon. And in the best homes of Jalisco, tequila that has been aged in wooden barrels, taking on the golden color of the wood in the process, is indeed enjoyed as a fine cognac would be elsewhere.

But in most Mexican homes, tequila is consumed with less frequency. It has become a luxury in an era of austerity, and that's had news for the tequila barons. Mexico itself has always been the leading consumer of tequila, but its position is slipping, and producers must now push tequila as an export, aiming for large markets in the U.S., Canada, Europe, and Asia and smaller markets from Kenya to the Persian Gulf.

The pace is slow, too, at the Sauza factory in Tequila, which has the capacity to produce up to 63,000 liters of the liquor a day (tequila is valued at approximately one dollar per liter). On two recent visits a month apart, the factory stood empty and vacant—"closed for repairs." But just around the corner, the Cuervo factory, La Rojeña, is a bustling contrast.

Trucks loaded with agave hearts pull into the gates, workers load the heavy cores into the ovens, machines grind and hiss, and an enormous raven — the Cuervo trademark — squawks from its cage just inside the entrance. "The workers are always giving him tequila," says Francisco Beckmann. "I think he's an alcoholic."

An inequality has factored into the long-standing rivalry between

Tequila Sauza and Tequila Cuervo, one that Javier Sauza would like to ignore. "We are the same in Mexico," he claims, but clearly he is biased by more than a million liars in his own country. The inequality has not yet, however, cramped the Sauza style. On a tour of her Guadalajara estate, Nina Sauza points to a fountain in the garden. "It's exactly the same as the one in front of the White House," she says proudly. "Just a little smaller." The fountain faces a patio where Nina hosts occasional parties. "Plácido Domingo was here once. We know many famous people." Inside the house, she moves with the energy of a woman half her age. She summons her chauffeur, calls her maid to request first a handbag, then a photograph, and calls a restaurant to secure reservations. "They love me there," she says. All the while, a cassette tape for beginning French drones on in the background. "Où est la bibliothèque?"

Nina Sauza asks about Juan and Carolina Beckmann's estate in nearby Tequila. She wants to know how it compares to her own majestic Casa del Cielo. "They have never invited me into their home," she confides. Her maid returns with the photograph Nina had requested moments before. It is the identical portrait of the last José Cuervo and his family, taken in 1919, that Beckmann displays in his Tequila residence. "This woman," Nina continues proudly, pointing to the wife of José Cuervo's brother, "was my mother's sister. So you see, I am closer to José Cuervo. Beckmann is not a Cuervo. He is just very lucky to be where he is."

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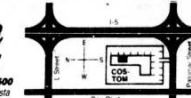
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# Star Mien



Brian Brown

JEFF SMITH

There's a scene in act two of *The Incredibly Famous Willy Rivers*, Stephen Metcalfe's comedy-drama currently at the Old Globe, that would give any self-respecting sociologist a theoretical epiphany. Rivers is a rock star attempting a comeback after having been severely wounded by an

assassin. In this scene, he comes to a mental hospital to meet the man who tried to take his life. Now, instead of some mute creep engulfed in a morose fog, the "killer," as he is called, is a sociologist's dream. He's self-aware, proud, and unbelievably eloquent about his act and its motives. As if it were a piece of performance art, he reviews his gunwork objectively and claims that — since he changed Willy's "perception of reality" —

he too is a creative artist, easily on a par with the rock singer. What a verbal villain! The guy is all exploitation, a walking casebook on celebrity slayers eager to reveal, once and for all, why such people commit these unthinkable deeds. It wouldn't have been surprising if he toppled the show and held a discussion with the audience to clarify any points they might have missed the first time through.

Stephen Metcalfe is attempting to stretch, as a playwright, from the intimacy of the Cassius Carter Centre Stage to the Old Globe Theatre, from his early chamber plays (*Vikings and Strange Snow*) to more expansive efforts. *Willy Rivers* marks a shift from character — to a theme-oriented drama, one that explores what might be labeled "the curse of fame." What is it about our society, he asks, that fosters such a love-hate relationship between the famous and their fans? In an age when every leader, from presidents to the pope, has become a potential target, the question is vitally important. The problem with *Willy Rivers*, one of them at least, is that the playwright is armed with all manner of predictable answers. And although, as with the "killer," they may come from unpredictable sources, what they tell us reveals little that is new. In this regard, *Willy Rivers* has the earmarks of a transitional work. Metcalfe has certainly earned the right to use a much broader canvas than his previous plays. But as yet, at least, he has been unable to color it with original combinations of pigment.

In the play, Rivers's comeback concert is about to begin. As he waits in the bowels of a large arena, and as a bloodthirsty crowd eager for music and/or murder assembles above, Rivers confesses to self-doubts that have grown in direct proportion to his fame. "Can he come back?" is now as much a question as "Should he?" since a copycat assassin may have shown up to finish the job. Rivers's agent, a phenomenally cynical "Devil in a blue suit" (à la Mitch Ryder's classic "Devil with a Blue Dress On"), refuses to let his star back

down — a slain singer being great box office — and taunts Rivers to invite sympathetic people to the show. In his mind, Rivers searches through his past for friends. And the play, very episodically, leads him through a series of encounters with previous acquaintances — with his co., other stars, sycophants, and even an apocryphal with his senile father (who does an absolutely cornball paean to the common man that presumably points Rivers toward the true light). Except for the last one, each of these encounters reveals Willy's "friendships" to have been evanescent, linked more to his image than to anything else. In the end, the freebies to the concert remain unused.

*Willy Rivers* has stacked the deck sociologically, and its scenes are too sparse and predictable. But Metcalfe is on to something in this play that could be developed more. What we see is a "superstar" behind the scenes, shorn of his myth, frail, lost, and trying to define himself apart from the phenomenon he and his assassin have created. This Willy, it turns out, is inept. He's a lousy lover, was a "tweety" in high school, and has no existence outside his music. And yet the media flock to him for his views, of all things, on the meaning of life itself. Like most superstars, he serves as a vehicle for the projections of his fans. They grant him a fickle power. If he fails to sustain it, they'll wipe it, and him, away. In "It's Only Rock and Roll," the mighty Mick Jagger asserts that nothing can satisfy such an audience ("If I could dig down deep in my heart," he sings, "and suicide right on the stage. Would it satisfy you? Would it slide on by you? Would you think the boy is strange?"). Jagger, and Willy, are trapped in a horrifying dialectic. And Jagger's emphasis on the word "only" in the song's title sounds very much like a plea for his "fans" to lighten up.

In a discursive line, Rivers asks, "What am I if I ain't a star?" The answer, the play shows, is very little. Which is the second major problem with *Willy Rivers*. Stripped

of his glitzy trappings, Willy becomes little more than a victim. Unlike Jagger's dilemma, there has been no collusion with the crowd. Willy's circumstances suggest a Faustian pact in its first hour. Only in his case, there is no pact, there is no tragic dimension, and the "devil" is just some acerbic dude in a blue three-piece suit.

What we miss is Rivers's wilful participation. Surely he must have coveted — nay, would have done anything, for — the Klieg-lit glory of the incredibly famous. And surely he was aware of the possible consequences. Not so, Willy acts instead as if he made it to the top on naïveté alone. He's not only too innocent, he's also too thinly drawn. As the play progresses and we linger longer in Willy's mind, we discover less and less to it. In a way, this approach works thematically. As Willy becomes more self-conscious, he also becomes more hollow. But it doesn't work theatrically. His character evaporates. He rarely fights back or rages. Instead he merely drifts, too cherubically to be

believed, from scene to scene, a nice kid buffeted by a mean old world.

The Old Globe's production is as stunning as Metcalfe's play is flawed. As he did with the playwright's *Emily* last summer, Jack O'Brien has directed *Willy Rivers* with an acute sensitivity to the text and with his abundant stage expertise. The Globe's designers have done excellent work, as well. Robert Blackman's costumes and Michael Holter's sounds are appropriately unobtrusive. Douglas W. Schmidt's scenic design — the massive support structures beneath a large arena — ranks among his finest. And David F. Segal's lighting is masterful. This show is lit! There are dazzling effects (in the second act, for example, Segal and Schmidt convert the stage instantaneously from a gray dungeon to the floodlit concert hall above), but the strength of Segal's lighting is actually in its subtleties of shading and melting of tones. The overall quality of the Globe's production — its third major premiere in the last eight months — will certainly enhance its

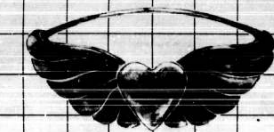
and San Diego theater's, growing reputation as a risk-taking venue for the staging of new works.

The cast, most of whom play multiple roles, also typifies this high quality. Though often asked to turn walking themes into characters, to a person, the cast treats each role as if it had three dimensions (John Bowman's anty "killer" and Jonathan McMurry's pseudo-poetical father are both effective in this regard). Of particular note are: Dann Florek as "Sue" (the jaded agent) and especially as Gypsy Davey, the world's last hippie and one self-challenging species; William Anson as driven jock who believes the world to be a paltry metaphor for the game of tennis; Pippa Pearthree as a punk rocker and a woman on a subway (for whom "unreal" means someone not up on the latest fan magazine gossip); Dave Florek as a gonzo actor in action films; and James McDaniel, who plays an orderly and Gowerman Jagger, a dreadlocked, spiff-talking Jamaican star. McDaniel does an imitation reggae tune

that, to his credit, is a dead ringer for the real thing.

McDaniel's song also illustrates, by contrast, the one weakness in Brian Kerwin's performance as Willy. Kerwin sings stiffly, and it's clear that the only rock music he's ever strummed is on an "air guitar" — both of which put Willy's incredible fame in doubt. The lame song Kerwin sings isn't much help either (*Willy Rivers* wants to be more about celebrity, in general, than music, but the play would benefit greatly if Willy were more grounded in a specific rock style). In spite of these drawbacks, Kerwin does a remarkable job as Willy. In many ways, this play could serve as a companion piece, a flip-side, to the American theater's other famous Willy, Mister Loman. Both plays depict the worlds inside the heads of their central figures. And both show that nothing and everything aren't that far apart. Kerwin's tireless efforts suggest this link at the Old Globe. Metcalfe's script, however, comes nowhere near the mark.

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## The Legend of the Indian Maiden, "Julian Blossom"

The legend of the young Indian maiden named "Julian Blossom" was discovered accidentally when Tom was walking through the vineyards early one summer morning, not too long ago. You see, Tom and Mike own a small winery just down the road a piece from the old gold mining town of Julian, high in the mountains east of San Diego. This particular morning, the early dawn sun peaked into their living quarters and gently nudged Tom from a wonderfully mellow sleep. The air was warm, even though it was the end of summer. The dew was sparkling like a million Christmas lights on the ripening grapes in the vineyards just outside his bedroom. Mike was still sound asleep, as usual, so Tom put on her powder blue satin robe and went for a little stroll between the neatly laid out vines, the grass tickling her toes and the dew moistening her feet as her footprints followed behind her. She couldn't resist the luscious plump Gamay grapes, its juices bulging from the inside, stretching the skin, rich in sugar (about 23 brix), and full of that distinctive varietal flavor and character. She sucked it from the bunch, put it in her lips, gave an ever-so-gentle squeeze, and the juices squirted into her mouth, dribbling onto her cheek and down her chin. She was a mess. No sooner had a heartbeat, her cheeks began to blush, her pulse quickened, goose bumps covered her body from head to toe. She hugged herself with her arms held tightly around her body, but she began to shiver and her knees began to wobble. Then the almost uncontrollable urge came over her. She ran back to the winery, put out the candle and secured the doors. She made sure the closed sign was in the window and took the phone off the hook. She hurried to the room where Mike still lay sleeping next to the cool-burning stove. She slipped off her robe, shrugged under the quilt next to Mike and, from the grape she had had the presence of mind to keep in her hand, squeezed a little of the juice between Mike's lips. Well, it wasn't until noon the next day that they finally got the winery opened for business.

Later that day, an old but noble Indian happened on the winery by accident, on his way to Pain Desert to play in a big celebrity benefit golf tournament. As he stepped out of his 400B.C., he immediately noticed the smile on Mike's face and the blush in Tom's cheeks. Instantly he knew they had found the secret, lost, wondrous freshwater spring of love and fertility that his grandfather had told him about as a child. He knew because it was the same smile his grandfather had on his face until his dying day, and the same blush that his grandmother, whose name was Julian Blossom, had in her cheeks until she retired and moved to San City. It seems that the grandfather was the tribe's Medicine Man and Chief. He passed the secret of the spring, and the magical powers that its waters possessed, on to his grandson. The Chief obviously very wise, never revealed its location, fearing that his then-teenage grandson would take advantage of its wonderful powers. Judging from this Indian's car, Gucci shoes and Rolex watch, the Chief was probably right.

After some discussion, they deduced that the grapes had sent their roots down deep into the topsoil and, after years of growth, reached the magical waters. Of course, the roots brought the water up and the magic was deposited in the juice of the grapes. Mike got this gigantic Cheshire cat grin on his face and said, "Let's make it into wine and bottle it." They went to work and produced a beautiful wine, wonderfully scented with the fragrance of the spring apple blossoms. It is shy and beautiful upon first taste, but soon the subtle sweetness and delicate complexity delights the palate. They noticed the color was that of Tom's cheeks on that magical morning, so they named it "Julian Blossom," because its color was also the same blush that came to the Indian maiden's cheeks when she sipped the magical waters. And so, the legend of Julian Blossom continues to intrigue those who hear it, and this new chapter will add to its interest. Some who have tried the Mergheim's "Julian Blossom" wine suggest there may be some truth to the legend... who knows?

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Several years ago, a cookbook appeared called *Square Meals*. The title referred to two meanings of the word "square": a hearty meal, as in, "I eat three square meals a day," and the more satirical "it's square," indicating a lack of contemporary vision. The book contained dozens of nostalgic recipes; pot roast sprinkled with dried onions from a packet and baked in silver foil; Idaho potatoes stuffed with sliced hot dogs; meat loaf with white-flour gravy; baking powder biscuits; fried chicken; and liver and onions. There were also confections prepared from Rice Krispies and marshmallow mix from a jar; gelatin salads; upside-down pineapple cake; and what's produced is almost pure Southern brought to perfection by a can of pineapple

slices and a yellow cake mix. *Square Meals* had its nostalgic appeal, but all the reviewers heaped on the unfashionable recipes.

As I say to my children, "If you live long enough, you live to see everything," and sure enough, we are now living to witness the renaissance of meat loaf, fried chicken, and pot roast, hailed as "the new Americans." It would be inaccurate to say that these entries have not existed in San Diego. Sheldon's Café in Pacific Beach has been dishing out square meals for fifty-four years, while the Chicken Pie Shop in Hillcrest runs a close second, at fifty-one years. But it's only recently that Yankee pot roast and stuffed pork chops have been offered in grand surroundings, such as the newly restored Horton Grand Hotel, whose Ida Bailey Room specializes in many old-fashioned offerings.

Now have the latest entry in the Americana revival, a posh establishment named Milligan's, located in the Bird Rock district of La Jolla. Countless dollars and time have been lavished on this completely new restaurant, which was formerly the Sea Thirst and had grown shabby through the years. The doorway is guarded by a glorious golden lion, while the interior boasts expensive carpets and banquettes, plants, and etched glass. The effect is both comfortable and soothing and leads one to high expectations for the cuisine.

The three nostalgic items — and the most popular — are the house specialty of southern pot-fried chicken served with biscuits (\$10.50), broiled chicken (\$10.50), and chicken pot pie (\$9.95). All of these entrees, as well as several varieties of steaks, prime rib, fish, and seafood (\$9.95 to \$17.00) are served with a relish tray, tossed at your table, and choice of potatoes, one of which includes "custom-stuffed Idaho prepared potatoes." When you read the list of side dishes, especially the salads and the stuffed potato, you can't help but think you'll be waiting in some outrageously old-style and tawny dishes. But what's produced is almost pure Southern California.

The relish tray consists of celery, carrot sticks, and a few sweet peppers. It's adequate but hardly the relish tray of one's dreams, which should contain more variety in the manner of Italian antipasto. The salad, which is prepared tableside, is brought in a cart whose top shelf holds large salad bowls filled with v.i.p. greens of the standard variety. When you choose your dressing, the waitress ladies it out from a series of pots on the second shelf, tosses your salad, and places it on a plate. The result is a quite ordinary salad presented with great fanfare. In some middle-range restaurants, salads are often prepared at a salad station, where you can catch a glimpse of the waitress ladling out the dressing. At Milligan's, presentation is all. You see the salad bowls, you see the waitress toss your salad, but it's no more than the usual greens, with slivers of raw cabbage and tomatoes.

The same is true of the custom-stuffed baked potato. You imagine toppings of the most wondrous temptation, but these prove to be sour cream, butter, chives, and bacon bits, all served from the cart in the same manner as the salad. Because of the ceremony, you find yourself slightly disappointed to find it's just a large baked potato with sour cream, after all.

Of the four entrees, the Southern-fried chicken was the best. You get a huge platter, along with baking powder biscuits and, in true Southern style, honey. I learned to eat fried chicken and honey during semester breaks at college, when we would pop down to Florida for ten days of sunshine. We sat up all night in coach seats, but it was worth it for the lulling warm beaches, the breakfasts with grits, the dinners of fried chicken and honey. Milligan's comes close to that style of chicken, but I am not crazy about white-flour gravy. Real, as compared to "instant," mashed potatoes accompany the chicken, as well as creamed corn.

The chicken pot pie was huge, the crust was indeed flaky, but none of us at our table could eat it — it was too salty and had a peculiar aftertaste, as if bouillon cubes had

been used in its preparation. One of our friends was very satisfied with the prime rib with horseradish sauce because it was simple, unadorned, and of good quality (\$15.00). The fish of the day (sea bass) proved to be a mild disaster. It arrived cold and underdone, and when it was returned for further cooking, it came back in the same state (\$30.50). And on the night we were there, the vegetables were icy cold. I told this to both the waitress and the hostess, and they both said they would relay the message to the chef.

If you don't have high hopes for the salads and the stuffed potatoes, the pan-fried chicken will prove to be a heavy trip down memory lane. The entrees tend to be in the average range of competence, but the prices aren't too bad, and the atmosphere is especially fine. Valet parking is available, though the ample space to the left of Milligan's should enable any diner to park there. The management may consider it a touch of distinction to have valet parking, but it only means you have to tip the at-

tendant. At La Valencia on Prospect Street, valet parking is a necessity. At Milligan's it's a piece with the tableside service for salads and baked potatoes: an added service but finally unnecessary.

Yoshino's Japanese restaurant has moved to larger quarters, two of my friends and I went there the other night. Though we arrived before 6:00 p.m., the line of people waiting outside. Inside it was somewhat like a comic Valentine. The waitresses in their colorful kimonos were scurrying about at a dizzying rate, the diners were wolfing down their food as if they were in a high-speed film, and the din of voices, the sense of being rushed, and the urgency to get everyone served and cleared out was hardly in keeping with what we like to think of as aesthetic dining. Dining at Yoshino's is like going to a sale; your blood starts to pump the moment you arrive, and since no one's name or number is taken, you have to be aggressive to see that no one gets ahead of you.

Therefore, you really have to be up for strain in the same way that you do for Mongolian Beef House in Escondido. But you do get your money's worth, and the shrimp tempura doesn't taste bad unless you allow it to grow cold. I also had the *katsu* don, a pork cutlet with onions and eggs over rice (\$4.00). This is one of my favorite peasant dishes, but I received rice with tempura instead. Because I felt rushed, I merely shrugged my shoulders and began to eat. A few minutes later, the waitress came by and whisked it away, saying, "Wrong order." The right one was brought to me almost immediately. The pork was a bit tough but otherwise quite edible.

Though we ate as quickly as we could, we lingered for some fifteen minutes to talk. This brought one of the managers over to us. "Everything all right?" she asked. In translation this meant we should leave — someone was already waiting for the table. All of which proves that if you offer diners for \$6.50, a real wolf will never appear at your door.

who prefer low-salt meals. And the shrimp tempura does not have a batter that is fine or crisp enough. But everything arrives very quickly and very hot, and the shrimp tempura doesn't taste bad unless you allow it to grow cold. I also had the *katsu* don, a pork cutlet with onions and eggs over rice (\$4.00). This is one of my favorite peasant dishes, but I received rice with tempura instead. Because I felt rushed, I merely shrugged my shoulders and began to eat. A few minutes later, the waitress came by and whisked it away, saying, "Wrong order." The right one was brought to me almost immediately. The pork was a bit tough but otherwise quite edible.

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# Women's Roles



DUNCAN SHEPHERD

I suppose I must have my say about Platoon. That's what I'm here for, I gather. Well, then. Ahem. And ahem again. And rather than shew anyone, can't I obtain agreement that we would all secretly be very much relieved if we had something a little less weighty to talk about — especially if it were only less weighty on every scale except the artistic one? Or would it just be me? I confess the prospect is such that I

would almost be willing to sneak a too of my own onto the scale just to give myself an excuse, and I don't feel that much of a one should be needed as long as Platoon is still selling out at the box-office — as I notice it is doing at my nearest home-away-from-home multiplex — and is surely not going to be going anywhere until long after the Oscars roll in. Now do I honestly feel that an extra too is needed.

For me, the still very new year has started out with not exactly the cherished thrill-a-minute, but at least a good solid

thriller a month. Or maybe it's just a good year for movies whose initials are B.W. After *The Bedroom Window* last month, we have now got *Black Widow*, a highly satisfying and only slightly dirty-dealing cat-and-mouse game, or really cut-and-throat, that opposes two feminine archetypes, the contemporary career woman (and not without personal sacrifices: "You're not a happy person," her boss observes) and the classical femme literally *fatale*, the independent and the parasite, the equal-rights competitor and the predatory vampire, the simple soap-and-water type and the artful wigs-and-makeup type. The first of these happens to be a Justice Department data analyst who longs to get out from behind her computer terminal and into the "field" — and in particular onto the deceased-husband-inherited trail of the second. And what more meaningful a stepping stone to career advancement?

The sexual politics of all this, lest I come down too hard, are discreet and undramatic (not perhaps not as "weightless" as I first made out — so far from it as to more than offset any mere unconsciousness in the storytelling); and director Bob Rafelson, in his clear-eyed, level-headed, master-of-fact appraisals of female bodies and postures, and garments and whatnots — no different from its appraisal of a Hawaiian volcano or a Seattle ferry or other fascinating sights on the modestly exotic map-hopping itinerary — demonstrates himself to be a trustworthy ally of the one type and stout-hearted unyielding by the other one, even without the little matter of the string of dead husbands. The off-screen or squarishly head-turned treatment of the murders themselves is another way of proving himself to be unimpaired.

This last is only one element, though a prominent one, in an elliptic-riddled narrative method that allows for maximum headway with a minimum of drag, and that treats up the two principals to be monomaniacal types, and that incidentally helps to cover up the one unscrupulous bit of plotting near the end: omissions have become so much a part of the narrative pattern that we can hardly complain then about a couple of minutes in the dark.

Among numerous things left out, on left open, the movie is particularly and provocatively ambiguous about the psychology of the two women, in fact is ambiguous about whether we are more in the realm of psychology than in that of mythology. In fact put forward a delightful anti-psychological theory (albeit in the form of a joke) about nobody knowing why anybody does anything. Indeed, the mannikin's startling intermittent business suggest nothing so much as the "psychology" of an irritated deity or a misadvisedly wicked Queen, and, though her relationship to the undercover federal agent with whom indecipherable

ual undercurrents, it struck me as only poetically right — not as any clarifying revelation — that a full-time professional seductress would kiss her antagonist full on the mouth as a declaration of war. I might be wrong about the depth of the mythological (I have taken to calling it) dimension of all this, but I would only compound the wrong if I were to go ahead and enjoy the movie in that vein and then refuse to credit it with having intended, or at least permitted, me to do so.

The lead performances preserve the ambiguity beautifully, or in other words strike a nice balance between the representational and the representative. Debra Winger, who seems to get nothing but better and better, has suffered no setback in the role of the federal investigator, to such a point that she can now be recognized as one of the better young actresses in Hollywood — especially at looking and acting like the sort of actual real person who can have no aspirations of ever getting to Hollywood in the first place. Theresa Russell, meanwhile, may seem at first blush to be a bit miscast as an irresistible and infallible mantrap, in much the same way as she was miscast (by her husband, Nicolas Roeg, perhaps pardonably) as Marilyn Monroe in *Insignificance*; not, however, when you hold her up next to Winger; and not when you notice that Russell's entire approach to the character is rather like Ophelia looking herself to the mast within earshot of the Sirens; and not when you think of mantrap you've seen in action in your own life — really only when you think of mantrap you've seen in action in, say, Marilyn Moore movies, or Rita Hayworth ones, or Marlene Dietrich ones. In short, she's really quite well cast, and she's good enough in the role to make up any difference. And in a fine and interesting supporting cast, including the likes of Diane Ladd, Lois Smith, Mary Woronov, Nicol Williamson (two seldom seen of late), Denis Hopper (too frequently seen but only briefly here), Sami Frey (of the resonant cagat vocal cords), and Terry O'Quinn (from a current thriller that just missed being really good). The *Stepfather*, the runaway dark horse turn out to be James Hong as an incompetent but conspicuously involved Herman private eye, forever seizing the offensive from his uncooperative clients: "Were you always this sarcastic? Were you a sarcastic little baby?"

"Frogger" with that still accessible *Bedroom Window*, *Black Widow* is my best tip for something to spill over into if *Platoon* should have sold out before you reach the ticket booth, or to make a baseline for if you are suffering an even severer case of avoidance than mine. And for my part I promise to face up to my responsibilities in that regard as soon as I have run out of excuses or have cleared my throat. Whichever comes second. Ahem-ahem. □

## CHICAGO SYMPHONY

The La Jolla Chamber Music Society helped make up for the current lack of symphonic music in San Diego by bringing the Chicago Symphony to town last week. Under their music director, Sir George Solti, the Chicagoans played Haydn's *Dramatic Symphony* and Mahler's Fifth at Symphony Hall. It was, altogether, a transcendent experience of great music making. The orchestra was at its usual peak, with the rich string sound and blazing brass it is famous for, along with that perfected sense of ensemble that makes it play like a single responsive instrument in the hands of its conductor. Solti, too, was in flawless form, seemingly authoritative in the Mahler (at one would expect) but also remarkably convincing in the Haydn, which was done not in a brisk, driven, eighteenth-century style but with the security, suppleness, and grace of a score permitted to inhabit its eighteenth-century soul through a musician, the large symphony orchestra, that reached its ripeness only a century after Haydn's death.

But it was the Mahler that carried the greater weight on this program, and the performance, in the Solti-Chicago tradition (so gloriously memorialized on recordings), gave this pianistic work its full status as a spiritual drama, from tragedy and death, through struggle, to joy, to a final affirmation of universal energies that are at once natural, human, and divine.

The experience was all very familiar, for I've seen years ago, at the very beginning of this newspaper, and during the dark old days when the only full-scale orchestra in town was a painfully inept part-time ensemble that no one who really liked music could bear (it was called the San Diego Symphony), the Chicago Symphony under Maestro Solti paid a similar visit here, performing the same Mahler symphony at the Civic Theatre, and with exactly the

same inspiring effect. Curious to see what I had thought at that time, I searched out my review of that 1973 concert and was astonished to discover that the same thoughts the Solti-Chicago Mahler Fifth had roused in me last week, had already been in my mind, in the same form, a decade and a half earlier. Solti, Chicago, and Mahler had not changed a whit, and neither, apparently, had I. This is both comforting and disconcerting — but, in any case, the ideas and language still belong to me, and since I find that they still express both my general notions about great art and my specific experience at last week's concert, I thought I might take the liberty of quoting the essential paragraph from this ancient review.

"Coming into contact with artistic greatness is a very special kind of experience not comparable in its essential nature to any other. Like the experience of being in love, or the pain of losing a loved one, or the sensation of physical well-being after strenuous voluntary exercise, it calls into play the deepest energies of our psychological life: not, like these other experiences, it has its own unique way of doing so, so that no other type of experience, however intense, can take its place. I am not speaking of the mere recognition of artistic excellence. I am referring to those moments, clearly distinguishable from ordinary aesthetic experiences, when we read, see, or hear a work of art and immediately know, in our brains, our hearts, our bones, and our bowels, that it is created out of a stuff radically different from the world we have known, that this is 'the real thing.' In this experience of artistic greatness, there are two all-pervading sensations, combined as nothing else in life can combine them: serenity and power. Serenity — because the chaos of the world has been miraculously bound together into a shape we can at last feel totally at home in; and power, because, by identifying with the artist in his successful efforts to create that shape, we



Sir George Solti

come to feel, way down deep, that it is we ourselves who have done it. Serenity, power, the real thing — these are the terms to characterize last week's stupendous concert by George Solti and the Chicago Symphony at the Civic Theatre. One cannot conceive of a greater performance of this music, either interpretively or in the sheer skill at handling the complexities of Mahler's score. . . . Greatness — the real thing — consists in doing the impossible, and the audience that rose to their feet at the end of this performance and applauded their hearts out for ten minutes had not the slightest doubt that that impossible real thing had happened, and in their presence."

Other things do not change either, and one of them is the weakness of the roots regular symphonic concerts have put down in our community. Quite a number of factors have gone into the current cultural disaster: the folly of the San Diego Symphony's board, the ineffectuality of a series of general managers, the error of purchasing the Fox without a guaranteed source for operating expenses, the blind stubbornness of the musicians who preferred to destroy the

entire organization (and their own jobs) rather than accept a temporary compromise while the association's finances remained shaky, the understandable but unfortunate tendency of the musicians union to favor individual job security over the artistic excellence of the entire orchestra, the tactlessness of the music director in his relations with the musicians, the human propensity shared here by conductor, musicians, and administrators — to be governed by passion rather than by reason and common sense. But the fundamental reason we have now lost a conductor, David Atherton, as brilliant in his own way as George Solti is in his, and an orchestra which, although not in a class with the Chicago Symphony, was making great advances under Atherton's direction and was already sometimes capable, with its many first-rate orchestral musicians, of turning its performances into the Chicago Symphony's concert in kind, if not in degree — the basic reason we have lost all that is that San Diego does not care enough for orchestral concerts to buy tickets (Symphony Hall has been regularly full empty at San Diego Symphony

concerts) or to contribute to the association, generously and steadily, year after year (as opposed to hysterical crisis campaigns, like that of last season). There was excellent conducting, excellent playing, excellent programming — but the community did not pay enough attention.

If the quality of the concerts had generated the public approbation it deserved, if that enthusiasm had been translated into ticket buying and financial contributions, then there would have been sufficient funds to pay the musicians salaries commensurate with their training and their skills, instead of forcing these dedicated artists to subsidize the cultural life of the community by their disgracefully low wages. If the salaries had been decent, the same of artistic control would have been less exacerbated and more rational compromises could have been reached.

There would have been no strike, no dissolution of the season, no "end" of the San Diego Symphony, and the visit of the Chicago Symphony, grand as it was, would have been one orchestral event among many, instead of being the only thing in town. But while it is easy to point the finger of blame at confused administrators, inflexible union officers, or the social and personal errors of the conductor, we ought to remember that it was not the fault of any of these persons that San Diego simply did not go to the San Diego Symphony's concert. What makes things so much better in Chicago, what enables Chicago to have the superb orchestra it has (as well as the stability of its labor-management relationship), is the fact that enough Chicagoans love good music to keep their orchestra alive and flourishing. That too, in its way, is "the real thing." The question now is whether we have that real thing in San Diego, because if we do not, a more intelligent symphony board, a more tactful conductor, and more flexible union officials are not going to make any significant difference.

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# CITY LIGHTS

## HOMELESS

(Continued from page 4)  
Project for the Homeless. "A lot of doors are opening up," the man says animatedly. "I just need you guys to hang on and hang in there. But you gotta help out. Don't give the property owners reasons to get mad and call the police. If you see some guy puking on a building, try and help him. It's up to you guys to be cool and make it work."

The doors to God's Extended Hand Mission open and the transients stand up and quietly file in to take their seats in the chapel, where they'll sit through a sermon before eating their first meal of the day. Before he enters the building, a decently dressed black man asks the homeless man if he knows of any work for a photographer. "If we had a building, we'd need a photographer," the homeless man responds. "Are you on the street?"

"Yeah," the photographer replies, pulling a résumé out of his pocket. "But only temporarily."

The attractive woman brushes cigarette ash off her jump suit. "What a mess," she says in a Greek accent. "I shouldn't have worn white."

As the last of the stragglers enter the building, the couple jump into their BMW and head north toward the Santa Honda on Ninth Avenue near Beach Street. "It just breaks your heart, doesn't it?" sighs the woman, whose name is Arlene Workman.

Robert McElroy, the thirty-one-year-old former New York Queens football and professional model who's driving the BMW, doesn't answer, but his feelings about the homeless are obvious. It was McElroy and Workman, the trilingual daughter of a Greek immigrant mother and Air Force father, who organized the January 26 city hall protest. Together they've also spent \$5000 of their savings and eight months of their time feeding, helping, and talking with San Diego's homeless. Twice weekly they make 200

sandwiches, fill some bags with fresh fruit and cookies, and drive from Workman's Point Loma home to the northern tip of Balboa Park near Park Boulevard, where they distribute the lunches to anyone who's hungry. It was there that Workman first introduced McElroy to San Diego's homeless.

The couple met last spring while exercising at the Holiday Health Spa in Mission Valley. Two months later, Workman asked McElroy for a ride to her doctor's office on Park Boulevard. While waiting at the medical building, the couple spotted three men loitering nearby. "I called them 'bums' back then," McElroy remembers. "But Arlene saw that one of the men looked very fat. She called him 'Grandpa' and asked him if he was feeling okay. They said yeah, that they'd already eaten that day, but she decided to buy them something anyway, and I cussed at her all the way to the store."

While Workman was in the drugstore, McElroy was talking with the vagrants as they ate. "I spent four hours talking to them. When I was done, I couldn't believe I'd looked down on them before. They were good people, well spoken. I wanted to buy them more food, something to drink. Anything."

When McElroy and Workman returned to his car after her appointment, there was a scrap of paper under the windshield wiper. "Thank you very much for your caring and friendship," read the crumpled letter.

The next day, McElroy dragged Workman to downtown's Smart and Final Iris whole-food store, where they bought trays of loaves of bread, a twelve-pound jar of peanut butter, an equal amount of jelly, and a case of cookies. They went home, prepared the food, and drove to Balboa Park, where they handed out sack lunches to vagrants. "They thought we were trying to poison them," McElroy laughs as he recalls the first few times they distributed the food. "Here is this couple in a BMW giving away lunches. They'd say to

each other, 'You eat your lunch first, and if you live, we'll eat ours.'"

McElroy says those first few weeks of handing out food and talking with the vagrants only deepened his respect for the street people. "Some of them would say, 'No thanks, I've already eaten, but there's a guy over there in the bushes who's in pretty bad shape. He could use the meal.'" McElroy began reading the Bible. "For the first time in my life, I understood the connection between faith and works," he says. Soon he was pulling bags of old clothes and shoes from his closets and handing them out, one by one, to anyone who needed them. "It was like a river," he says. "I just poured out everything."

Among the men McElroy and Workman have met in their quest to help the homeless is Rich, who has been among fifteen homeless who climbed through a broken window of an empty downtown warehouse to sleep on the building's carpeted floor. But that night the owner of the warehouse was waiting, and he warned the group not to trespass again or he'd have them arrested. Rich knew he and his friends could get a bed at the San Diego Rescue Mission or sleep in the park, but he was worried about a woman and her eight-year-old son who'd been sleeping in the warehouse. The woman had lost all her identification, so she and her son would have difficulty finding a shelter bed. Rich was concerned about their safety, so he called McElroy from a pay phone near Horton Plaza.

McElroy and Workman drove downtown, packed Rich, his two friends, the woman, and her son into the BMW, and drove them up to the Santa Honda for the room and turned the key over to the group. "We'd work for bedbugs in that room before we'd sleep there," Workman reflects as McElroy guides the car up Ninth Avenue to the Santa. "But to them it

was like the Taj Mahal. They had tears welling in their eyes when they saw those beds and that shower."

After checking on the group that morning at the Santa and making sure the woman and her son could get the identification necessary to get a shelter bed that night, Workman and McElroy drove to the El Cajon studios of KJMC radio to tape five radio broadcasts with Sister Winnie Smith, who runs the God's Extended Hand Mission. McElroy was introduced to Sister Winnie by Workman, who has been donating food and clothing to God's Extended Hand for eight years and whose personal involvement in helping the homeless has increased since she became disillusioned with the outreach programs of the Christian Faith Center and the Horizon Christian Fellowship about five years ago.

"I'm not saying they did anything wrong," says Workman of the churches. "But when there's a real need out there—when people are praying to God with white knuckles to get enough money to eat and pay their bills—how can these churches be so self-indulgent by missing money for new buildings?"

Sister Winnie is a reformed alcoholic and devout evangelical Christian who has ministered to the spiritual and practical needs of the elderly and homeless since the mid-1940s at storefront chapels throughout downtown. She sends her message of caring and faith through fifteen-minute radio broadcasts that air Monday through Saturday on KJMC (King and Master Jesus Christ), San Diego County's best-known religious programming station. She's offered McElroy and Workman time to talk about their Alpha Project on the upcoming week's pre-recorded broadcast, and having dispensed greetings and packages of M&M candies to the KJMC staff, Sister Winnie leads McElroy and Workman to the studio to tape the February 9-13 segments.

Winnie fills the fifteen-minute spots with news of her work at God's Extended Hand, poems, prayers, and anecdotes about God's faithfulness; thanks for her listeners' contributions; and appeals for food, clothing and

cash to keep the program going. "In essence we are all God's extended hand," she reminds her audience. "We want to be a channel, we want to be a vessel," she tells them she's proud to run a program that's not as well funded as other church-sponsored missions for the homeless yet serves two meals daily. "What's the use of having a building if the doors are closed?" she asks her listeners. "What good is it if you have [food] trucks coming to your building if you're only serving one meal a day?"

She and McElroy haven't rehearsed those portions of the segments in which they share the microphone, but Sister Winnie helps keep the nervous McElroy relaxed by asking questions about his Alpha Project for the Homeless and his own personal convictions on how good Christians can best aid the homeless. McElroy tells how he "had a calling from God almost a year ago" that led to his vision of the Alpha Project for the Homeless, which would offer beds, meals, counseling, and work opportunities for the destitute. He explains that the project had just been granted nonprofit status by the California Secretary of State, so it can solicit tax-deductible donations and deposit the six checks he and Workman have received in the mail from people who learned of their efforts through newspaper and television stories.

"I'm all for any work that helps the homeless," Winnie comments. "The greatest need is a place for women, children, and families." She asks him to tell her listeners about the January 26 protest he organized at city hall, and McElroy explains that the council rejected his appeal for one of the Balboa Park hospital buildings that will soon be abandoned by the U.S. Navy. "A Balboa Park facility would have been ideal, but I guess the city council feels that a park or a museum is more important than human beings," McElroy explains. But Winnie thinks that the council's rejection isn't worthy mourning. "You need to select a building where July

(Continued on page 27)

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(Continued from page 26)  
officials will leave you alone," she tells McElroy and her listeners. "Sometimes I think it's better to get down in our area [south of M.I. King Way], in the wholesale produce area. I want to see the people's encouragement." Winnie continues, "but there isn't much if you look to the city, state, and federal government. You've got to fasten your eyes on the Lord."

When the binges are completed, their conversation continues over lunch. McElroy says he's not budging from his strategy of pressuring and, if necessary, embarrassing the city council into funding his and other programs for the homeless. He talks of parading large groups of sign-carrying vagrants into the council chambers until the politicians relent and turn over a city-owned building for use as a homeless center and Alpha Project headquarters.

"They're not going to listen, they simply will not listen," Winnie predicts. "They're not going to give you a place in the park or anywhere downtown because it's a blight on the city. They're not going to give you a building because they'll say God's Extended Hand is there, the local chapters are there, the Rescue Mission is there."

McElroy and Workman are convinced that the politicians are avoiding the issue, but they tell Winnie that they can't understand why the council doesn't see the gravity of the homeless problem. "McElroy O'Connor is a millionaire," Winnie patiently explains. "How can the man who's like to be hungry? The president of the country is a millionaire. How can he know what it's like not to have a bed?"

Shifting his tack, McElroy talks of a plan to raise thousands of dollars from local corporations. He's got friends at IBM and E.F. Hutton. "I'll beat on doors, I'll knock down doors," he promises.

Winnie's not impressed. "I'll clue you right now," she tells him. "You'll get more support from the simple folk than the moneyed ones. When big people come to you with money, they'll also tell you what to do with it." And she predicts that McElroy's appeals to local churches for food and money will go unanswered. "I did what you did," she recalls. "I wrote letters to every church in town. I begged and I pleaded. And I finally went home and I was exhausted and I said, 'Lord, what am I going to do?' and he said, 'Winnie, quit running the roads.'"

"You see," she continues, "you're just a new babe, a wild horse, and you've got to be tamed. Honey, you've got to learn that this isn't your fight, it's God's. You're not going to get anything out of people by browbeating them. God is the avenger, not you or me."

McElroy and Workman respect Winnie's counsel, but they're not about to adopt her methods. During the drive back to San Diego after lunch, McElroy comments that "Winnie's been in this forty years, but she's a woman, and people don't listen to women." He's also convinced that people are more willing now to help the homeless than during the 1970s, when Winnie struggled unsuccessfully for government and business support to help her

help the street people. And McElroy is confident that his spiritual wellspring of energy isn't going to run dry, no matter how many politicians, bureaucrats, or ministers slam doors in his face. "I've got my energy because I'm doing the right thing for the first time in my life," he says. ■

## CHARITY

(Continued from page 4)  
on fishing trips. A trial date has been set for April 23.  
• Hopes for the Handicapped. This firm collected money for approximately two years to take disabled children to Disneyland and Sea World. The city attorney's office estimates that the telephone solicitors collected between \$6000 and \$8000 a week in their last year of operation, with less than one percent of this money going to charity. The fundraising campaign was stopped by a court order last July. That same month, the couple who ran the firm allegedly moved to Hawaii, where they started a charity called "Hopes for the Blind." Hawaiian authorities stopped the couple's fundraising efforts after contacting the San Diego city attorney's office. Last Friday the local chapter of the couple were upgraded to felonies.

• San Diego Food for Life Program (also known as Benevolent Societies International). Funds are still being solicited by this organization, which claims it serves free lunches outside county welfare offices at 2509 Imperial Avenue and 4588 Market Street. The city attorney's office, which filed charges on February 4, says there is no evidence of free lunches.

The outcome of most such cases, according to the city attorney's office, is usually a plea bargain and a fine. Pacific Western Publications and Showcase was penalized \$3500 last year for failure to disclose and false advertising involving a fund for crime victims. Two other firms, Sunshine Services and Better Marketing Concepts, were also fined last year in connection with crime victim funds.

Charitable solicitors are investigated when citizens call the city attorney with suspicions or inquiries, according to Steven Norton of the consumer fraud division. As an investigator, Norton checks to see if the solicitors are informing the public of the percentage split. If they aren't, the city attorney's office gives the firm a warning. Charges are filed if there are further violations, which include lying about nonprofit status and tax deductibility.

Where the money actually goes is not the emphasis of the investigation, although this information may be presented in court. In most cases, charities must rely on the honesty of the telephone solicitors who keep track of the accounts. Professional fundraisers are not subject to the same regulations as the nonprofit organizations, which must file a yearly financial report with the registry of charitable trusts in the state attorney general's office. Federal tax exemption is granted by the U.S. Internal Revenue Service, which is

(Continued on page 31)

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TO BE CONTINUED...



continued from page 17)  
conducts its own charitable audits. Stopping business fraud is left to local jurisdictions.  
Large charities with recognizable names, such as the American Cancer Society or the March of Dimes, generally avoid "cold calling" telephone campaigns or use volunteers and staff members to do solicitations. These organizations must also disclose how much money goes directly to charity and how much is spent on administrative costs and overhead. Spokesmen interviewed at these charities said they provide this information upon request but do not volunteer it. The well-known charities have not been prosecuted for disclosure law violations, according to Steven Norton. Investigations start with citizen inquiries, he says, and no one ever calls to ask if a recognizable charity is legitimate. ■

## LUNCH BUSINESS

continued from page 17)  
truck wasn't a tenant. But then Lucidi and her husband decided to tackle the issue themselves. "I talked to [the driver], and at first he tried to snub me," she says. "He told me there was plenty of business for everyone. But that's not true — being mobile, he can go wherever he wants, while we're stuck here. We have to pay rent, electricity, and other bills, and we really depend on those people who work in the building."  
A week later, Lucidi recalls, the truck was still there, so she again went to Paton for help. This time, she says, Paton asked the lunch truck driver at least to park at the bottom of the hill, about a hundred yards from the deli. He refused. A few days later, according to Lucidi, the lunch truck driver sent her a summons to small-claims court, accusing her of interfering with his right to earn a living.  
Lucidi and her attorney began taking legal steps of their own, asking the court for a temporary restraining order. By that time, however, John Burnham & Company, the management firm of the property, had already obtained one. One day last week, the lunch truck was finally escorted off the premises by police. ■

Gary Miller of Moody's Lunch Service says his driver has finally given up "because he doesn't want to go to jail.... But that's too bad, because now people no longer have a choice." Despite Lucidi's charges of unfair competition, Miller says, lunch trucks have as many overhead expenses as walk-in restaurants. Additional expenses of about \$2000 a month for utilities, maintenance, insurance, and gasoline. "But this isn't the first time something like this has happened," Miller says. "In the last four months, two of our trucks have even had to move off public streets because nearby restaurant owners called everyone from the health department to the city manager. One guy even printed flyers asking people not to eat at the truck." In both cases, Miller adds, police finally ordered the trucks out because they were violating parking regulations — violations that most likely would have gone unnoticed had the restaurant owners not complained. ■

## THEIR PEACE

continued from page 17)  
Mikhael Gorbachev ("a moving experience"), and a "pageant" for Samantha Smith, the young peace activist killed in a plane crash. Now MEND is opening chapters in Phoenix, Baltimore, Minneapolis, and Raleigh-Durham. Women seem to be flocking to the group. "Women might be genetically coded to save the species," explained Smith.  
Hartnett York then took the microphone, noting that the Institute on Global Conflict and Cooperation was named by a committee. "I would have caused it something like the Peace and Security Institute," he said. The organization, which has occupied his time since 1982, sponsors foreign study and doctoral work on disarmament and related topics. It also gives summer seminars for professors and other interested persons.  
Then came questions from the floor. Why, Smith was asked, are people only now, forty-two years into the nuclear age, starting to do something about peace? She responded by Century. ■

noting that certain things caused delays: "psychic numbing, the Vietnam War, Watergate." But now things are beginning to happen. "It's just evolving."  
The same questioner asked her if she would support a defensive system, such as the Strategic Defense Initiative, if it proved impossible to achieve disarmament through negotiations. "I don't believe Star Wars is the answer. This is a human problem. Ten thousand American children die yearly from hunger," York commented. "That's a useful defense would be a good thing," but he added, "There is no technical solution to the dilemma we're in."  
A woman asked whether the production of nuclear energy could be separated from the production of nuclear weapons. York said that while the two are overlapping processes, there should be no problem with maintaining nuclear energy plants making the fuel. If developer proposals were under consideration, an August 6 planning department report, following a review of the various competing designs, encouraged developers to come up with a more ambitious plan for the site at Twelfth and Imperial. Assistant planning director Michael Steiner wrote that the MTDB building and Imperial Avenue "will become important gateways in and out of Centre City" and that any structure built there "should maintain a second look."  
Proposals calling for a building ranging from 28,000 to 84,000 square feet probably did not "utilize the site to its fullest potential," according to Steiner. Starboard's ten-story building would contain 180,000 square feet.  
MTDB's Limer said the agency is not particularly concerned about the project's growth because, under proposed financing arrangements, the larger building could actually save the agency money. That's because the building will be "condominiumized," with several tenants paying the overall cost of retiring the debt on the building. Spokeswoman Leiner said MTDB wanted a bigger building all along but did not want to risk tax dollars to achieve it. But neither Limer nor Leiner would say, for the record, how much the building might cost ultimately.  
One of the reasons for tight lips concerning the structure's cost is the negotiating process between Starboard and MTDB that eventually will determine how much Starboard will profit from the venture. MTDB does not want Starboard to be in advance exactly how much money it is willing to spend, because Starboard makes its money off such projects from a development fee derived from the overall cost of the project. To a point, Starboard makes more money with a larger building. Likewise, MTDB saves money as the building grows and new tenants are added, reducing its share of the overall cost. Starboard and MTDB hope to reach an agreement somewhere between maximum Starboard profits and minimum MTDB costs.  
Starboard has already lined up enough prospective tenants to make the building feasible. If more tenants are found, the center could grow even larger. But for right now, Starboard has secured tentative commitments from the county chief administrator's office and from CHAD, the combined health agencies group. Like MTDB, the county can finance its participation in the project by selling bonds and going into debt. CHAD, a private agency, would have to obtain conventional financing for its share. Starboard executive Saunders said his company is not actively seeking new tenants beyond CHAD and the county.  
If all agencies involved "can accommodate a pretty tight schedule," the new landmark could be in place within two years, said Limer. Still, no one seems yet to know how much all of this is going to cost. The final cost will be determined once MTDB gives final approval to the project," said Starboard spokeswoman Gabrielle Drumm. "The plan is not final." ■

## BUILDING BLOCKS

continued from page 17)  
possibility. "It could be larger," he said. "We do not intend to make it larger."  
Starboard may have jumped the gun in announcing the ten-story structure as a fait accompli in a January 22 news release; both Limer and MTDB spokeswoman Judy Leiner said the agency is still involved in negotiations with Starboard regarding the building's ultimate design. But Starboard's effective announcement captures the metamorphosis behind the building has undergone.  
"San Diego will soon have a world-class transit hub of its own, much like New York's Grand Central Station or London's Victoria Station," the release gushed.  
In August, before Starboard had been selected by MTDB for the project, several other developer proposals were under consideration. An August 6 planning department report, following a review of the various competing designs, encouraged developers to come up with a more ambitious plan for the site at Twelfth and Imperial. Assistant planning director Michael Steiner wrote that the MTDB building and Imperial Avenue "will become important gateways in and out of Centre City" and that any structure built there "should maintain a second look."  
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## LETTERS

continued from page 17)  
supporting the initiative promoted by the Save Mission Beach Committee. In fact, the Sierra Club has not taken a position to support or oppose the initiative campaign. The Sierra Club recognizes that the controversy centering around the renovation of the plunge is extremely complex. The question of appropriate park use remains an issue of concern and will be addressed in future actions of the club.  
Linda Michael, chapter chairperson  
Sierra Club

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## LOCAL COLOR

### Cuts and clippings from around the county.

**Gentlemen:**  
Cooking has never been one of my accomplishments, so I am always looking for simple and easy recipes. Until this year canned cranberries have been served, but this recipe looked so simple, thought even I could do it.  
On my goodness — you wouldn't believe the reaction. I followed the recipe mixing 1/2 cup sugar and 1/4 cup water with one package cranberries, then covered with oil and baked at 350 degrees for 50 minutes! (I can tell you what my family said.)  
Very truly yours,  
(Mn.) B.E.T.  
NOTE: The recipe should have read, "cover with FOIL," not "cover with OIL." We are very sorry for any inconvenience or indignation this error may have caused. — Ed.  
— Mid-City News

Troop 6300 from the Harcourt Elementary School, and their uniforms are correct down to the red ties and troop insignia. The dolls were presented during a recent Court of Awards.  
— Daily Californian

Amway Corp. of Grand Rapids, Michigan recently signed a deal with Kaper of Solana Beach allowing Amway distributors to sell Kaper computers. The computers will have the Amway label and be sold with an Amway Printer and software.  
— The Eye Buyer

Then Clark, last year's Miss Ramona and a freshman at San Diego State University, says she gained confidence, had fun and made friends during her reign.  
"I made a lot of friends while I was Miss Ramona," Clark said. "I've gained a lot of self-confidence that's helped me with other things I wanted to do. Overall, it made me feel like I was important."  
She had the chance to meet television newsmen Jack White and Ted Leiner and San Diego Padres' first

baseball Steve Garvey, who gave her an autographed baseball.  
Clark plans to become a certified public accountant. It's a different kind of ambition, but you can't be Miss Ramona forever, she said.  
— Ramona Sentinel

Attractive redhead, 30s, seeks non-smoker gentleman for going out, movies, traveling, flying, dancing, mental detecting, enjoying life. Photo returned. Reply P.O. box.  
— San Diego Weekly News

There was lots of excitement in town when Ed City of Wagon Wheel Trained Park [Juncumb] was shot in the back at a residence on Highway 80, evidently trying to escape the vicinity of an angry woman. The fire department, ambulance, helicopter service and police responded to the incident.  
— Back Country Trader

[Ramona Santa Fe Homeowners] Association member Judy Gillies complained to the board about a light on a neighbor's house. The light shines over a white wall and illuminates a large area, Gillies said. It has been on since December 1983, she said.  
Parrish said the light does not violate the Covenant, but because it shines on the

white wall it is brighter than desirable. The directors authorized Parrish to send a letter to the owner of the home, requesting he turn off the light.  
— Ramona Santa Fe Review

**QUESTION OF THE WEEK:** "What do you think should be included in a logo (symbol) for Valley Center?"  
Williams Cross, retired, opinion of a logo is "Barking dogs & Motorcycles." A person should be totally dead to move here.  
— Valley Roadrunner

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— Times-Advocate (Classified ad)

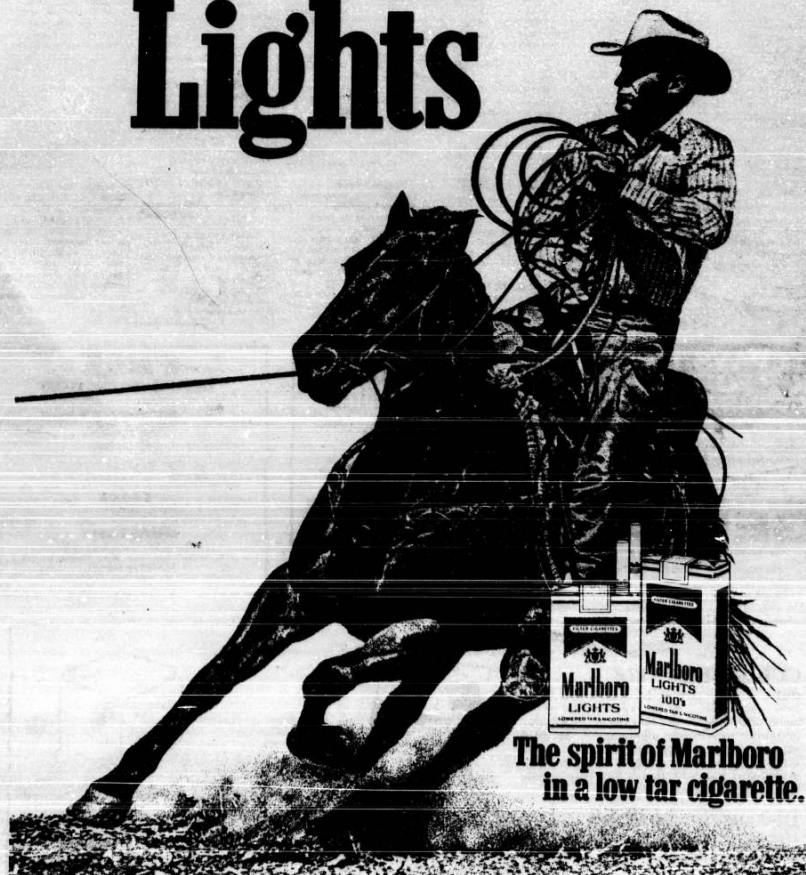
**CAMP PENDLETON** — On Feb. 3, National University's Camp Pendleton learning center will hold an "Organized Crime" course that may be applied to a bachelor of public administration degree.  
— Blade-Tribune

Monday, Jan. 5, 10:08 a.m., 200 block of Orange Avenue. Fire personnel responded to a reported structure fire. Upon arrival they found a lawn chair had caught fire and had been extinguished by a garden hose. There was an estimated \$30 damage.  
— Coronado Journal

Interesting thoughts about food from some of your friends and neighbors. GAIL LICHTER on Elegant Hors d'oeuvres.  
... If my husband and I invite company over on the spur of the moment, I have two quick and easy answers for hors d'oeuvres. One is smoked salmon, served with softened cream cheese, chopped onion, capers, lemon wedges and bagel crisps. The other is any preparation involving caviar. Jonathan's is a great place to buy caviar because they offer such a wide selection from the least expensive lumpfish, to the finest beluga....  
Gail is known for her commitment to community service and her ability to entertain with style on a moment's notice.  
— La Jolla Light (Ad.: statement)



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## Section 2 Events, Theater, Music, Film



### A Good Bit Of Rugby

Imagine the frustration of William Webb-Elles that day back in nineteenth-century

England when he picked up a soccer ball and ran with it. Some say a similar frustration with the no-hands attack of soccer has led an entire nation, namely the USA, to forsake what is known as football in the rest of the world for an even

version of team mayhem. But in the genealogy of games, there is an intermediate sport, the one invented by Mr. Webb-Elles and his compatriots in Rugby, England.

Rugby punishes most Americans. It looks like soccer, except it's played with an oversize pigskin. It's got the physical contact of football yet lacks the forward pass, the Xs and Os, and special teams that mark American football as a particularly "militaristic" game. Still, the "father of American football" has its staid aficionados, and this weekend, Sunday, February 14, and Sunday, February 15, the Old Mission Beach Athletic Club (the same folks who bring you the Overseas-Line Tournament) hosts the sixteenth annual OMBAC Invitational Rugby Tournament, drawing thirty-two club teams and twelve university teams from the Pacific United States, as well as representatives from such far-off lands as New Zealand, Australia, Canada, and Colombia.

Rugby is regarded as a "public school" sport in England—made of course meaning played in the inverted English parlance. There, common wisdom has decreed that "success is a game for gentlemen played by hoodlums, and rugby is a game for hoodlums played by gentlemen." That reasoning holds true in the United States, where this sport seems to attract an upscale kind of guy, for the most part college-educated, who



"If There Were a Hell" Drawing by Joe Brainard, 1929

### The New York School

A man walks the streets, his eyes fixed on the ground. His mind awash with images from advertisements, comic strips, and movies, he scours trash cans, bars, bathrooms, and beaches for broken and discarded objects. Here and there, he stoops to pick up a crumpled gum wrapper, an

empty cigarette pack, or matchbook. His pockets filled with littered trash, he hurries home to his New York City loft, where he sketches ashtrays, draws cartoons on reproductions of de Vinci, puts Mona Lisa inside a doughnut, paints matchbooks, incorporates the late-night lamentations of his poet friends into his paintings, designs covers for their books, and fills notebooks with nostalgic one-liners, homesick fantasies, and recollections, which he

methodically publishes. Is this man mad? Is he a fool, a genius, a fascist, or a legitimate artist?

Once again you will have the (exasperating) edifying opportunity to ask yourself, "But is it art?" when UCSD's Mandelkern Gallery, in collaboration with the Archive for New Poetry in the UCSD Library, presents an exhibit of work by artist and poet Joe Brainard, which opens next Thursday, February 19.

Brainard doesn't crawl half-naked up New York's Broadway in winter or roll himself in a shroud and lie down in the freeway, but he does make paintings and drawings and objets d'art that are irreverent, playful, and often downright outrageous. Critics who monitor the avant-garde place him in the New York School. Indeed, much of Brainard's work is so esoteric—that is, expressly intended for the members of his insular group—that its in-jokes and intra-referential approach can be somewhat difficult to penetrate. But there is also a childlike, naive quality about his art—with its unadvised awe of commonplace things, its pubescent recklessness and mischief, and what makes it decidedly unsophisticated, even vulgar in its appeal.

The term "New York School" refers to a loosely associated galaxy of poets and artists who often collaborated (C Comics is among their creations) in the Sixties and Seventies. Although an amorphous group, most cognate would include John Ashberry, Ted Berrigan, Ron Padgett, Kenneth Elmslie, Bill Berkson, James Schuyler, Anne

(continued on page 22, col. 3)

### The Intimate Distance Of Stanley Fried

I have a confession to make in the interests of journalistic integrity. I accepted a free cup of coffee when I interviewed Stanley Fried about his reading/performance/birthday party. Okay, I talked to Fried at Java, then my coffee house he manages downtown. But I haven't been bought; moreover, I intend to refrain from stating any opinions. I simply offer the raw transcript of my talk with Mr. Fried.

Q: The performance is also your birthday party. Is the fourteenth really your birthday?

A: No. Friday the thirteenth is my birthday.

Q: Will the performance be fun?

Q: You've been published in several magazines, and you've created theater pieces for South Coast Repertory, USC's Experiments in Art as Technology, and other theaters. How do you get into performing monologues?

A: I really hit the skids financially, which was when I did the first reading. It was for some friends, and I called it *René Parry*. I was about to be evicted.

Q: Your writing appears to be autobiographical. But do you actually invent your past?

A: No. One of the things I try to do in my work is to be honest in my recollections. The first time I read the *Guinea Pig* monologue, about my brother killing my pet guinea pig, I read it seriously, and people started laughing. I had no idea how to react! People were falling off their chairs! Literally! I talked to people afterward, and it was that they were identifying with



Stanley Fried

A: I think it will be fun.... For some reason, maybe it's because I'm turning forty, there's a focus on death, on remembrances of people who are dead. But they're not laments, they're fond memories. Some of the pieces are activated and animated. There are soft and intimate. There are some special effects. There's a lot of music from a variety of composers, mostly early Twentieth Century. In a lot of ways, I'm poking fun at myself. One of the pieces is called *Missiles I Made While Swimming through the Gene Pool*.

Q: What about the piece *What I Have Learned about Performance Art Since Coming to San Diego*?

A: I don't want to spill the beans, short of saying it's a satire on one particular San Diego performance artist. Q: ...?

A: Yes, but don't you dare put that in print. It'll blow the kids. I dearly love — I work in hope — understands that this is a compliment!

it. They had killed a sibling's pet or a sibling had killed their pet. I had a great childhood, that's the funny thing. This was the worst thing that happened in my childhood.

Q: Where'd you spend your first four decades?

A: I was conceived in Providence and born in the City of Angels. In the Sixties, I was a hippie. My hair was down to my ass. I could sit on it. I studied writing at Cal Arts. I studied with Deena Metzger, who is a marvelous person, an interesting writer, and a wonderful teacher. I was working with Allan Kaprow, with John Willer, who is the editor of the *London Times* literary supplement and a Brecht scholar.

Q: How'd you get into the coffee house business?

A: I was working in arts administration in L.A. and also took a job in a coffee house. It had been a fantasy since I was twelve. I loved it. Instead of the bureaucracy, where you do

(continued on page 22, col. 2)



## READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER EVENTS EDITOR**, P.O. Box 60803, San Diego CA 92138.

### Dance

Country Dance Chorus for men and women meet every Thursday night, 7:30 p.m., 429 F Street, downtown. Call 239-1713 to register.

Square Dancing, the U.C. Sews Square Dance Club sponsors a

class for intermediate square dancers who have mastered the basic calls, every Thursday, 7:30 p.m., Rose Elementary School, 7470 Bughdad Street, Clairemont. Call 276-7189 for more information.

English Country Dancing to live music takes place today, Thursday, February 12, 7:30 p.m., Hall of Nations, Balboa Park. Morris and sword dancing classes meet on Mondays, 7:30 p.m., Casa Del Prado, Balboa Park. For additional information, phone 401-1074 or 753-4557.

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., 528 Fifth Avenue, downtown. For more information, call 457-5185.

International Folk Dancing, the nonprofit Kayo folk dancers

sponsor two classes of folk dancing Fridays, 9 a.m. to noon, room 206, Casa Del Prado, Balboa Park; Saturdays, 12:30 p.m. to 3 p.m., North Park Recreation Center, 6044 Idaho Street, North Park. No partners or experience needed. Call 239-1771 or 297-1536 for more information.

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

Swi Dancing takes place twice each week: Fridays, 7:15 p.m., Old Cardiff Church, 230 Birmingham Drive, Cardiff; and Mondays at 7:15 p.m., 4070 Jackson Street, Mission Hills. 295-9877.

International Folk Dancing, the nonprofit Kayo folk dancers

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 an international ballroom dance class takes place at 6 p.m., followed by live general dancing at 7:30 p.m. For more information on the nonprofit club, phone 483-4680 or 276-4445.

"Reggae Dance," the Friends of Nicaragua Culture host a dance, featuring the Rainbow Warriors, to honor Cesar Augusto Sandoval and to raise funds for medical supplies for Nicaragua. Friday, February 13, 7:30 p.m., Centro Cultural de la Raza, Pepper Grove, Balboa Park. 459-4650.

"Dance Collage," the San Diego Parks and Recreation Department and the Civic Dance Association present performances by modernists in tap, jazz, modern dance, and ballet classes. Friday, February 13, and Saturday, February 14,

7:30 p.m., and Sunday February 15, 2:30 p.m., Casa Del Prado Theater, Balboa Park. Call 236-5411 for additional information.

"Evening of Dance," the UCSD Dance Program presents a collection of works by faculty members Debbie Escayon, Juan Isaac, Margaret Marshall, Alicia Rincon, Patricia Rincon, Judith Sharp, and Joyce Schumaker, Friday, February 13, and Saturday, February 14, Mandeville Auditorium, UCSD. The dances to be performed include "P's Company and Dancers' founder Juan Isaac's 'Fossilized Dances,' Margaret Marshall's look at computers and personal relationships titled 'Foggy Oak,' and Joyce Schumaker's 'mating of the 'Steam Heat' dance sequence from the Broadway musical 'Pajama Game.' Tickets will be available at the door the night of the performance. For more

information, call 534-4369 or 534-4032.

"Dance Jam," create your own dance style in an evening of freestyle expression and recreational dancing every Friday, 9 p.m., 3555 Fifth Avenue, Hillcrest. 239-1713.

Sweetheart Dance, the San Diego Center for Children is the beneficiary of a special Valentine's Day Fifteen dance, featuring the Shirelles ("Will You Still Love Me Tomorrow"), the Hollywood Argyles ("Alley Oop"), and San Diego's own New Dela. Saturday, February 14, 7:30 p.m., Champagne Ballroom, Sheraton Harbor Island East, 1380 Harbor Island Drive. Tickets are available through TicketMaster. 232-0800.

Salsa! A special Valentine's Day Latin salsa dance, featuring Gene "Negro" Perry y Su Orquesta and Afro-Rumba, takes place Saturday, February 14, 8 p.m. to

## TO LOCAL EVENTS

information, phone 534-4369 or 534-4032.

"Living Roots," a performance telling the story of 2000 years of Jewish history through dance and music, to benefit the Rescue Committee for Ethiopian Jews, takes place Saturday, February 14, 7 p.m., Jewish Community Center, Miami Auditorium, 4345 Fifty-fourth Street, College area. Call 582-1316 or 282-1250 for details.

Ballroom Dancing, the San Diego Ballroom Dance Academy is open for public dancing every Sunday, 8 p.m. to 8 p.m., 337 Washington Street, Hillcrest. Call 692-3203 for more information.

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2 a.m., David Shields Dance Center, 526 Martin Luther King Jr. Way, downtown. Tickets are available through TicketMaster. Call 234-1890 for details.

"Kodo" Returns, the "demon drummers" of Japan, who combine music and dance while playing a variety of traditional Japanese instruments, return to San Diego for two performances, Sunday, February 15, and Monday, February 16, Spectreks Theater, 121 Broadway, downtown. Both performances begin at 8 p.m. Tickets are available through TicketMaster or the Arts Tix booth in the Spectreks Theater. 282-0200.

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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.

Jitterbug, the San Diego Jitterbug Club meets Sunday, February 15, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center, Mission Village. 331-0361.

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More Scottish Dancing takes place each Monday, 7 p.m., 337 Casa Del Prado, Balboa Park. More classes are held Tuesdays and Fridays, 7:30 p.m., at the same location. Interested? Call 549-4257, 276-7064, or 468-1617 for more information.

San Diego Folk Dancers invite all intermediate dancers to join in no-partner and couples' dances each Monday, 7:30 p.m., Rectal Hall, Balboa Park. 463-7529.

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 497-3030.

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.

C-w-d, 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 263-0446.

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 details phone 569-4955 or 422-5540.

Tango, the Tango Argentina dance club sponsors an evening of dance every Wednesday, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. Call 565-2727 for more information.

"Qui Dances?" Free your spirit through dance in a smokeless environment to a wide variety of music. Wednesdays, 9 p.m., 526 Martin Luther King, Jr. Way, downtown. 298-7783.

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**Pretenders**  
Feb. 19

San Diego, Feb. 21  
Mission Valley, Feb. 22  
San Marcos, Feb. 24  
Palo Alto, Feb. 27  
Orange County, Feb. 27  
Alhambra, April 19-22  
Seaside/All games

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**An open forum on the medical crisis in Afghanistan**  
Reports from recently returned physicians  
Emergency physicians and residents  
Chapman University Hospital  
Speakers: Robert Simon, M.D., MAC founder, CEO, and UCLA Medical School, recently returned physician from Afghanistan  
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Forum Hall  
Upper level of the Grand American Savings Bank  
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Admission is free  
Information 455-0641

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BANIA HOTEL, MISSION ROOM  
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plus, from New Orleans  
**THE DIRTY DOZEN BRASS BAND**  
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1 show only  
Lyceum Theatre, Horton Plaza, San Diego  
Tickets \$15.50. All seats reserved.  
Tickets available at all locations, Mad Jack's, May Co., Art Tix and Civic Center Box Office. To charge by phone, call TicketMaster 232-0800. For mail order, write the San Diego Jazz Festival, P.O. Box 2675, La Jolla, CA 92038. For further information, call 459-1404.  
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## READER'S GUIDE

### Film

**Festival of Animation, the 1987**  
Festival of Animation, featuring an international selection of sixteen animated shorts, continues today, Thursday, February 12, through Monday, February 16, Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The festival runs for three more weekends and features special guest animators. Included in the festival are Brad Calter's *Get a Job*, Smokey, "the Bambi Meets Godzilla of the Eighties" by Juliet Stroud, Paul Driessen's *Elbowing*, and others. Show times are 7 p.m. and 9:30 p.m., Friday through Sunday. Matinees are added for 2 p.m. and 4:30 p.m. on Sunday, February 15. Today, Thursday, February 12, and Monday, February 16, the only showings take place at 8 p.m. Call 454-2594 for ticket information.

**"The Outsiders of Hope,"** which examines the effects of economic federal and state budget cuts on six families, and *Appalachia: Rich Land, Poor People*, the story of

"domestic imperialism" as told by an unemployed miner, are scheduled for the Committee for World Democracy's next screening, Friday, February 13, 7 p.m., Third Lecture Hall, UCSD. Free. 534-6873.

**Ocean Films**, this week the Natural History Museum in Balboa Park screens two films about the undersea world. The first, *World Beneath the Sea*, examines how sea life survives using camouflage, mimicry, and predation and will be shown Saturday, February 14. The following day, Sunday, February 15, the unique ecosystem off the coast of Australia is the subject of *The Great Barrier Reef*. Both films screen at 1 p.m. and 2:30 p.m., Natural History Museum, Balboa Park. Free with museum admission. 232-3821.

**Did Atlantis Really Exist?** That is the question Jacques Cousteau and the crew of the *Calypso* try to answer in the next Cinema 55 film, which screens Wednesday, February 18, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

**"Special Section,"** Greek filmmaker Constantinos Costa-Gavras is respected throughout the world for his films, which invariably deal with political subjects but maintain a high level of technical and storytelling sophistication. The fourth movie in the La Jolla Museum of Contemporary Art's retrospective, *Special Section*, tells the true story of four Frenchmen who are tried and condemned to death by the Vichy government for the murder of a German naval cadet. The film screens

Wednesday, February 18, 7:30 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. Call 454-0367 for details.

**Space Theater Films**, *The Dream Is Alive* and *Sacred Site* join *On the Wing* and *Nomads of the Deep* in the current schedule of screenings at the Reuben H. Fleet Space Theater and Science Center in Balboa Park. *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 first leap or follow the flight of an eighteen-foot, radio-controlled

replica of a prehistoric. *The Dream Is Alive* screens daily at 2 p.m., 4 p.m., 7 p.m., and 10:30 a.m. on Saturdays and Sundays. *On the Wing* is shown daily at 11:40 a.m., 1 p.m., 3 p.m., 5 p.m., and 8 p.m. There is no 11:40 a.m. screening on Mondays.

**Lasertium**, in addition to *On the Wing* and *The Dream Is Alive* features, the Reuben H. Fleet Space Theater and Science Center in Balboa Park hosts a series of Lasertium laserlight shows. *Live Out Lasertium*, featuring the mellow jazz sounds of Pat Metheny and others, will be shown on Saturday and Sunday at 6 p.m. *The Police*, 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 Omniscope screen. For more information, phone 238-1168.

**"We Are Born of the Stars"** and *Skyward*, two new Omniscope 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

Omniscope format and is comprised entirely of computer-generated graphics. *Skyward* depicts the growth and development of a flock of Canadian geese. This twenty-three-minute film includes the first cel-animation sequences in this format, as well as dramatic footage of the Canadian armed forces parachute team performing acrobatics in midair. The film screens at the Tijuana Cultural Center, Paseo de los Héroes, Zona Rio Tijuana. For show times, call the center at 706-684-1132.

### Music

**The Musicians of the San Diego Symphony** perform two concerts with a Celtic theme this week. Jean-Charles François leads the orchestra in a program consisting of Haydn's *Symphony No. 103* ("The Drum Roll"), Berlioz's *Roman Carnival Overture*, Debussy's *Nocturnes*, and Ravel's *Alborada del Gracioso*, today, Thursday February 12, and

## TO LOCAL EVENTS

Country Performing Arts Center, 210 East Main Street, El Cajon, and Sunday, February 15, Mandeville Auditorium, UCSD. Both performances begin at 8 p.m. Tickets are available at the ECPAC and Mandeville Auditorium box offices. Call 440-2277 or 452-4559 for more information.

**A Tribute to Just Great Miles Davis**, sponsored by *Forward* magazine and featuring a performance by Ayanna Hobson and the Main Force Jazz Ensemble, takes place Friday, February 13, 7 p.m., Grand Rooms Cultural Center, 1947 Thirtieth Street, Golden Hill. For show times, call the center at 268-684-1080.

**Dual Guitar Recital**, classical guitars Fred Benedict and George Svoboda perform selections from Bach, Bartok, and Carcassi, Friday, February 13, 8 p.m., 1806 Fourth Avenue, Hillcrest. A special Valentine's Day presentation of romantic arias by Mozart, Bizet, Puccini, and Strauss, performed by members of the Pacific Chamber Opera (Patricia Minton-Smith, Martha Weaver, Glenn D'Abbo, and Bill Nolan) takes place Saturday, February 14. Both performances begin at 8 p.m. Call 298-4011 for ticket information.

**"The Flying Dutchman,"** featuring Roger Rickett makes his San Diego debut in the opening production of the San Diego Opera's 1987 season. Richard Wagner's *The Flying Dutchman*, which continues for two more performances, Friday, February 13, 8 p.m., and Sunday, February 15, 2:30 p.m., Civic Theatre, 202 C Street, downtown. This production, which also stars Vienna State Opera soprano Sabine Hase in the role of Senta, features a new set by the opera's resident designer and technical director, William Gorgensen. Tickets are available at the Civic Center box office or Ticketmaster. Call 236-6510 for more information.

**Flute Duo**, Ann La Berge and John Fennell perform flute duets from the past and present, Friday, February 13, 8 p.m., room B-210, Mandeville Auditorium, UCSD. The program includes "Sonata in E-flat Major by W.F. Bach," by David Dramm, Charles Kowchik's *Sonata pour deux flutes* op. 75, and Fennell's "Mong Song," as well as an improvisation with guitar Tom North. Free. 534-5404.

**Suzuki Artists' Concert**, Anastasia Jempelis, Menichi Ueda, Nancy Yamagata, and

Eleanor Tibbels perform solo works for violin, flute, and cello, Sunday, February 14, 8 p.m., Parker Auditorium, La Jolla High School, 750 Nautilus Road, La Jolla. 724-4506.

**Speckles Organ Concerts**, Robert Plimpton, San Diego's civic organist, performs free concerts at the Speckles Organ Pavilion in Balboa Park every Sunday at 2 p.m. This week, Plimpton performs selections from Bach, Walton, and Vierne, as well as excerpts from *The Music Man*. Free. 295-6000.

**Jazz Concert**, the North Coast Jazz Society presents Joe Azarelli and Gary Pack in concert, Sunday, February 15, 3 p.m., North Coast Repertory Theatre, 9714 Loma Santa Fe Drive, Solana Beach. 436-2958.

**"Silver Gate Concerts,"** at the beginning of this century, local civic organizations used to mimic San Francisco's renowned as the "Golden Gate" by calling San Diego "Silver Gate." The name is being revived for a new chamber music series that begins with Kary Newman and Karen Fullington performing music for violin and piano, Sunday, February 15, 3 p.m., Changer

Musical Hall, 1615 East Fourth Street, National City. Call 459-0821 for ticket information.

**Folk Music**, the first East County Folk Music Festival takes place Sunday, February 15, 4 p.m. to 9 p.m., On Bow Inn, 9816 Campo Road, Spring Valley. 469-9616.

**Violoncello Lanza Caballero**, a former member of the San Diego Symphony, performs Mozart's *Sonata in E Minor, K.V. 304*, Brahms's *Sonata in G Major*, a sonata by Debussy, Ysaye's *Solo Sonata No. 6*, and "Etienne" by Ravel, Sunday, February 15, 7 p.m., Smith Recital Hall, SDSU. Call 265-6031 for more information.

**Black Choral Music Concert**, CCDA presents the Fourth Annual Festival of Choral Music by Black Composers, Sunday, February 15, 7 p.m., Bayview Baptist Church, 6126 Benson Avenue, Bayview area. Among the featured performers are the Bayview Singers Choir, the 160-voice UCSD Gospel Choir, and the Voices of Fulfillment Community Choir. Harold Pittman, director of music at the Greater Phenix Baptist Church in Los Angeles, will be guest conductor. 262-8384.

**Choral Conductor Jester Howard**, known for his role as "Rolly Forbes" on the TV program *Arrest*, conducts the Choral Choir in a program of spirituals, Sunday, February 15, 7 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. For additional information, phone 454-1605.

**Los Angeles Chamber Orchestra**, composer-conductor Gunther Schuller leads the orchestra in a performance featuring harp soloist Fred Lebowitz, Sunday, February 15, 8 p.m., East County Performing Arts Center, 202 East Main Street, El Cajon. Call 440-0372 for more information.

**"Jazz Mile" Concerts**, trumpeter Skip LeCompte appears Monday, February 16, followed by the J.J. Nelson trio, Tuesday, February 17, 8 p.m., Jazz Mile Records, 5716 La Jolla Boulevard, La Jolla. 454-9832.

**"Atomicafe,"** this showcase for UCSD graduate composers presents an evening of new works, Tuesday, February 17, 8 p.m., recital hall, Mandeville Auditorium, UCSD. Free. 534-5404.

**Jazz Saxophonist Sonny Rollins**, who has played with every jazz great from Miles Davis to John

## TELESEAT

**• S.D. Harbor Excursion**  
Daily one- & two-hour excursions  
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**Special Valentine Cruises**  
Dinner cruise - Feb. 14, 6:30 pm  
Moonlight cruise - Feb. 14, 10:30 pm

**• Gilbert & Sullivan**  
Casa Del Prado, Floradora—  
She Loves Me — The Mikado



### SPECIAL EVENTS

**• Utah Phillips & Greg Brown**  
Feb. 13, 7:30 pm  
La Torero Theatre

**• Circle Jerks**  
Feb. 15, 9:00 pm  
Carpenter's Hall

**• USA vs China Women's Volleyball**  
Mar. 5, 7:30 pm Peterson Gym - SDSU

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Saturday, February 14 - 12:00 noon, 4:00 pm & 8:00 pm  
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4 days, 3 nights \$42 per person

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An Archaeological Excavation

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## READER'S GUIDE

Coltrane to Thelma Houston, performs a one-night-only gig. Wednesday, February 18, 8 p.m., Mandeville Center Auditorium, UCSD. Tickets are available through TicketMaster or the UCSD Box Office. Call 534-4559 for more information.

### Lectures

"Vanishing Species: One Per Day," wild animal and plant species are disappearing at the rate of one per day. In an effort to increase public awareness, the Zoological Society of San Diego and UCSD Extension are sponsoring a lecture series concerning endangered species. The next lecture, by Donald Lindberg, is titled "Breeding and Management of Animals" and takes place today, Thursday, February 12, 7:30 p.m., Otto Center, San Diego Zoo, Balboa

Park. For complete information, call 231-1515. "Conversation with Your Congressmen," representatives Jim Bore, Duncan Hunter, Bill Lowery, and Ron Packard answer questions on a range of issues. Friday, February 13, 11:30 a.m., Grand Ballroom, U.S. Grant Hotel, 326 Broadway, downtown. Call 232-0124 for complete information.

"U.S.-Soviet Relations: Where Do We Go From Here?" Rosanne Ridgway, assistant secretary of state for European and Canadian affairs, who advises the president and secretary of state on policy towards NATO, the Soviet Union, and Eastern Europe and who participated in the recent summit in Reykjavik, provides an insider's view of the prospects — or lack thereof — of improving relations between the superpowers, at the next meeting of the World Affairs Council of San Diego, Friday, February 13,

noon, California Room, Tom Ham's Lighthouse, 2153 Harbor Island Drive, Harbor Island. Phone 231-0111 for complete information.

**Writers' Workshops.** The Writers' Bookstore and Haven sponsors a series of lectures and workshops each week. This week the "Meet the Experts" series presents toxicologist Mary McCormack discussing "Cupid's Poison Arrows and Other Ways to Die." Friday, February 13, 7 p.m. All events take place at the Writers' Bookstore and Haven, 3141 Adams Avenue, Normal Heights. Call 282-3363 for complete listings.

**Cetacean Society Lecture.** ever look down a dolphin's mouth? Albert Munk of La Jolla's National Fisheries has, and he will describe recent discoveries made by examining dolphins' teeth in a lecture titled "Nothing but the Tooth," Friday,

February 13, 7 p.m., Natural History Museum. Free. 289-1037. "Many Faces of China," in conjunction with a *A Day in the Life of China* exhibit, International Gallery hosts a slide/illustration lecture by Richard Duncanson. Friday, February 13, 7 p.m., 6412 Street, downtown. Call 235-8255 for reservations.

**Romance Writer's Workshops.** plot development and other writing essentials will be the topics at a day-long meeting of the Romance Writers of America, Saturday, February 14, 9:45 a.m. to 1 p.m., University City Library, 4355 Governor Drive, University City. Topics include "The 'W' Plot," "Writing without an Outline," and "Everything Else You Wanted to Know about Plotting." For complete information, phone 287-5331.

**Musicologist Vera Wolf** presents a preview of Rossini's *Barber of Seville*. Tuesday, February 17, 2:30 p.m., and Wednesday, February 18, 7:30 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 696-1922.

**Gem Lecture.** this month gemologist Linbeth Mahan discusses the "other story" minerals that are not used for jewelry. Tuesday, February 17, 1 p.m., Natural History Museum, Balboa Park. Free. 232-3821.

**Agent Orange and Related Stress Syndrome** are the subjects of a talk by Jean Cragwell, Tuesday, February 17, 7 p.m., Multipurpose Room, VA Medical Center, 3350 La Jolla Village Drive, La Jolla. Free. 453-7500 x3514.

**What Does the Future Hold for the Civilian Space Program?** is the topic of a speech by James Arnold, professor of chemistry at

## TO LOCAL EVENTS

UCSD, who has done work with cosmic ray products and meteorites. Tuesday, February 17, 7:30 p.m., Reuben H. Fleet Space Theater and Science Center, Balboa Park. Free. 236-1233.

**Tax Workshop.** the nonprofit Foundation for Financial Education hosts "The Complete Investment, Tax Planning, and Money Management Workshop." Wednesday, February 18, 9:30 a.m. and 6:30 p.m., Glorietta Bay Inn, 1670 Glorietta Boulevard, Coronado. Call 281-6880 for reservations.

**"Mexico's Economic Future."** the Institute of the Americas hosts a discussion of Mexico's economic future and its relationship to the United States, by Jess Silva Herzog, Mexico's former minister of finance. Wednesday, February 18, 4:30 p.m., 10111 North Torrey Pines Drive, La Jolla. Seating is limited. Call 453-5560 for more information.

### Radio/TV

**"To Have and Have Not."** Bogie and Bacall met while making this Howard Hawks film, based (loosely) on a Hemingway short story. Singsonger Hoogie Carmichael makes a rare screen appearance in this 1944 romance, which airs Friday, February 13, 9 p.m., KETV, Channel 6.

**"Mommie Quesito."** Alec Guinness and Leo McKern star in Thames Television's adaptation of Graham Greene's story about an unworldly priest and his unlikely friendship with the Marxist mayor of a Spanish village. Friday, February 13, 9 p.m., KPBS-TV, Channel 15.

**Andy Williams Open Coverage.** if you can't make it out to Torrey Pines to catch the final round of the Andy Williams golf tournament, NBC is broadcasting the final round Sunday,

February 14, 2 p.m., and Sunday, February 15, 1 p.m., KCST, Channel 35.

**"I Married a Monster from Outer Space."** imagine waking up one morning and finding out your hubby is a space creature. That's what happens to Gloria Talbot in this 1958 black and white sci-fi parolier, starting Tom Tryon as the you-know-what. Saturday, February 14, midnight, KUSI, Channel 51.

**"America."** you've heard the hype, now see the minutiae about the Secret occupation of the U.S. Is it propaganda? Judge for yourself, but one thing is sure: at two hours a night, this episode TV special, starring Kris Kristofferson and Robert Urich, is sure to be a real blast. Episode one begins Sunday, February 15, 9 p.m., KUTV, Channel 10.

**"Fired under Analysis."** the good doctor gets a thorough

going-over in this documentary that questions whether Freud's theories are supported by scientific truth, examines the impact of his writings on modern culture, and provides some never-before-seen footage of the father of modern psychology. Tuesday, February 17, 8 p.m., KPBS-TV, Channel 15.

**"Broadway Danny Rose."** one of Woody Allen's recent black-and-white works, 1984's Broadway Danny Rose, the story of a selfish New York talent agent and his stable of losers, makes it to TV. Tuesday, February 17, 9 p.m., KETV, Channel 6.

### Sports

**Andy Williams Open.** San Diego's Craig Stadler and Steve Ballmer, in his first U.S. appearance of the 1987 season, as well as former champions Tom

Watson, Johnny Miller, Bruce Lunker, Jay Haas, and J.C. Snell lead a field of 156 golfers competing for a purse of \$500,000. The first of four rounds of play begins today, Thursday, February 12, and continues through Sunday, February 15. Torrey Pines Golf Course, 11480 North Torrey Pines Drive, La Jolla. Tickets are available at the San Diego Stadium box office (gate P), Mission Valley, most San Diego County golf courses, Ticketron outlets, or by calling 281-6653.

Juggling, beginners are welcome to attend free workshops and practice sessions for jugglers and acrobats, each Thursday, 6:30 p.m., Federal Building, Balboa Park. For more information, call 280-6061.

**YMCA Surf Championship.** four divisions (twelve and under, thirteen to fifteen-year-olds, sixteen to eighteen-year-olds, and

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Thursday, February 17, 7 p.m. at the Patricia Stevens Career College

Call 298-0242 for reservations and information

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**A Mysterious Valentine's Day Workshop**

**BLEEDING HEARTS**

Your evening includes: Cocktail Hour, Complete Gourmet Dinner • Hosted Bar

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**Friday the 13th • 7:00 p.m.**

Come as famous lovers or dressed to kill!

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**An open forum on the medical crisis in Afghanistan**

Reports from recently returned physicians

Honorary chairman and moderator: Congressman Duncan Hunter

Speakers: Robert Simon, M.D., IMC founder; George Patel, UCLA Medical School; recently returned physicians from Afghanistan

Sunday, February 22 • 2 p.m.

University Towne Center, La Jolla Village Dr. Forum Hall

Upper Level of the Great American Savings Bank near Nordstrom

Admission is free

Information: 456-0641

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On-going study group on self-awareness & growth every Wednesday 7:30 pm

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**IMPROVISATION**

America's Original Comedy Showcase

Every Saturday

Early bird special, \$1.00 off the 7:30 pm show, tickets go on sale at 6:00 pm. Also, a third show begins at 11:45 pm on Saturdays only.

Appearing February 12-15

**STEVE SHAFFER**

Appearing February 17-22

**JIM SAMUELS**

With each dinner entree purchased receive a complimentary pass valid for a future show on Sundays through Thursdays.

Audition Night every Monday. Doors open at 6:30 pm for dinner. Call for reservations and information.

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**Valentine's Day, 1987**

Create lasting memories for you and your sweetheart as you stroll through the old world charm of the Lumberyard.

- Enjoy a romantic violin serenade and fashion show as you dine al fresco in one of the Lumberyard's 7 restaurants between 11:00 am and 3:00 pm.
- As she dines, the lady will be treated to a complimentary red flower to show her just how special she really is!
- No, the age of chivalry is not lost. Come find it at the Lumberyard's Valentine's Day 1987

**THE LUMBERYARD**

RESTAURANTS

And we didn't forget those little Valentines of yours... Let them enjoy a free martial arts demonstration at 12:30 pm, right at the Lumberyard's Center Stage. See you there.

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**MISSION VALLEY CENTER**



## READER'S GUIDE

eighteen and over) compete at the third contest of the Championship Surf Series, Saturday, February 14, 6:30 a.m. to noon, Seaside Reef, Solana Beach. Registration ends today, February 12. Call 433-1483 for more information.

**Rugby Tournament, OMBAC:** hosts a forty-four-team tournament, featuring thirty-two club and twelve university teams, Saturday, February 14, 7:30 a.m. to dusk. On Sunday, February 15, a demonstration game between the United States National Team and the Pacific Coast Regional Team takes place at 11:30 a.m., followed by the university championship game at 1 p.m. The club team final championship game begins at 1 p.m. Call 296-6616 for more information. See, too, the "events highlights" on page one of this section.

"Heart-to-Heart" Fun Walk, to raise money for the Catholic Care

Fund, Grossmont Hospital open-house, a three-mile walking event, Saturday, February 14, 7:30 a.m., leaving from the parking lot of Grossmont Center, 1500 Grossmont Center Road, La Mesa. Call 698-5074 for registration information.

**Horseshoe Pitching Tournament,** the Ballboa Park Horseshoe Pitchers Club hosts a singles' tournament, Saturday, February 14, 6:30 a.m. to dusk. On Sunday, February 15, a demonstration game between the United States National Team and the Pacific Coast Regional Team takes place at 11:30 a.m., followed by the university championship game at 1 p.m. The club team final championship game begins at 1 p.m. Call 296-6616 for more information. See, too, the "events highlights" on page one of this section.

**Boomerang Class,** learn how to make and fly boomerangs in one easy lesson, Saturday, February 14, 1 p.m., Pacific Beach Recreation Center, 1405 Diamond Street, Pacific Beach. Call 561-0771 or 273-6812 for complete information.

**Supercross,** radical triple and quad jumps await the 125cc and

250cc motorcycle racers at San Diego's only professional event, Saturday, February 14, 7:30 a.m., leaving from the parking lot of Grossmont Center, 1500 Grossmont Center Road, La Mesa. Call 698-5074 for registration information.

**Frisbee, the international Frisbee Association hosts free-style Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.**

**Suckers,** the five-time MISL champs, who are selling below \$50 this season, face off against New York on Sunday, February 15, 6 p.m., San Diego Sports Arena, 5500 Sports Arena Boulevard. Tickets are available at the arena box office. Ticketmaster, and by calling 232-0800.

**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, Ballboa Park. A

tournament is held every Thursday night. Call 583-1870 for more information.

**Golf,** the Mission Valley Women's Golf Club meets each Monday morning; tee time is at 7:30 a.m.; interested golfers are invited to phone 297-1391 or 295-4470.

### In Person

**Funnymen Steve Schaffer,** who plays "Taps" with a rubber hose, and Pat Hazel appear today, Thursday, February 12, through Sunday, February 15, the Improv, 832 Garnet Avenue, Mission Beach. Jim Samuel, winner of the 1984 San Francisco Comedy Competition, opens Tuesday, February 17, and continues through February 12. Call 438-4520 for show times.

## TO LOCAL EVENTS

**Comedians Paul Shore, Steve Pearl, Todd Lennich, and Steve Kravitz** appear at the Comedy Show today, Thursday, February 12, through Sunday, February 15. 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.

**Valentine's Day Music and Poetry,** a romantic evening is in store when JoAnn Reeves and Tavis Rose of the San Diego Repertory Theater and musician Jim Moore present music and poetry from the 1950s to the present, Friday, February 13, 8 p.m., the Book Works, 2670 Via de la Valle, Del Mar. Free. 735-3735.

**"Famous People Players,"** ten of the thirteen performers who operate the life-size puppets are developmentally disabled. Using black light, they draw from classical music, rock, pop hits, and fairy tales to create a unique performance. Their next San Diego appearance is Saturday, February 14, 2 p.m. and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Call 440-2277 for ticket information.

**San Diego Writer/Performance** Stanley Fried presents a one-night-only performance of "Remains of the Attack of the Son of Revenge," which includes vignettes titled "Mistakes I Made While Swimming in the Gene Pool" and "What I Learned

about Performance Art Since Coming to San Diego," Saturday, February 14, 8 p.m., South, 852 Eighth Avenue, downtown. Call 235-8466 for reservations and information. See the "events highlights" on page one of this section.

**Psychologist, Philosopher, and Spiritual Teacher Ram Das** (formerly Richard Alpert), who collaborated in psychedelic drug experiments with Timothy Leary, Aldous Huxley, and Alan Watts and later traveled to India for spiritual enlightenment, comes to San Diego to deliver a talk titled "Cultivating the Heart of Compassion," Monday, February 16, 7:30 p.m., Scripps Ranch Center, 1895 Camino del Rio South, Mission Valley.

Tickets are available through Ticketron or by calling 365-8686.

**Performance Postcard** Waldman speaks on "The Form as a Universe" at the first meeting of the spring Living Writers Series, Wednesday, February 18, 3:30 p.m., Scripps Cottage, SDSU. Free. 265-5443.

**San Diego Author** Brian Dykstra discusses his book *Islands of Possibility* near Thursday, February 19, 7:30 p.m., the Book Works, 2670 Via de la Valle, Del Mar. 735-3735.

**New York School Poets** Joe Brundage and Bill Berkson read from their works, in conjunction with Brundage's exhibit, near Thursday, February 19, 7:30 p.m., Mandeville Gallery, UCSD. Free. 534-2664.

### Special

**Chocolates Alert!** Chocolate truffles, chocolate-dipped strawberries, white chocolate mousse, M&M's, chocolate-chip cheesecake, chocolate blarney cake... Sound sinful? The Sheraton Harbor Island East, 1380 Harbor Island Drive, and the Sheraton Inn Airport, 1590 Harbor Island Drive, are holding chocolate fairs throughout the month of February. The chocolate bars are open daily from 11:30 a.m. to 10:30 p.m. Phone 291-2900 if you dare!

**Visit the Vernal Pools** at a hike sponsored by the Friends of Los Penasquitos Canyon Preserve, Saturday, February 14, 8 a.m.,

## Whale Watching

2½-hour cruises on board the luxury yacht *Avanti*.  
Adults ..... \$10.00  
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## MARDI GRAS CARNIVAL... BAJA STYLE



Feb. 27  
from \$60 per couple (with lodging)  
The world famous Rosarito Beach Hotel invites you to the biggest Mardi Gras Carnival west of New Orleans and north of Mazatlan. Celebrate a Grand Masquerade Ball Friday night, Feb. 27, with a buffet dinner, music, and dancing. Bring your costume. Prizes will be awarded. Participate in the "King" and "Queen" contest. Packages 2 days and 1 night, 160 per couple in hotel guest rooms; 185 per couple in the new suites. Prices all-inclusive with room, dinner party, tips, and taxes. Grand Masquerade Ball tickets only are available at just \$12.95 per person.

ROSARITO BEACH HOTEL

**4th Annual Michigan Reunion**  
Everyone welcome!  
If you have lived in, visited, gone to school, have relatives, friends, or just want to get to know people from Michigan, you are welcome to... JOIN IN THE FUN...  
LIVE DJ - FREE PRIZES  
DANCING to the music of Madonna, Madonna, Bob Seger, Glenn Frey, Bill Haley plus a host of other Michigan artists.  
**FRIDAY, FEB. 27, 1987**  
Cass Village Restaurant, 8 p.m.-12:30 a.m.  
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Cover Charge \$4.00 - Open cash bar  
For information call 561-6266 - 578-6399

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Wed., Feb. 11—Sat., Feb. 14  
**STEVE KRAVITZ**  
**THE TODD STEVE PERL PAULY SHORE**  
Wednesday & Thursday • 8:00 pm • \$5 cover  
Friday & Saturday • 8:00 & 10:30 pm • \$7 cover  
Sunday Amateur Night • No cover  
2-drink minimum every evening  
Closed Monday and Tuesday nights.  
Sorry, you must be 21 or over.  
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AS TWILIGHT FALLS, LIGHTS DIM.  
AND MUSIC FILLS THE AIR. OUR CELEBRATION OF ROMANCE BEGINS. SAVOR OUR FESTIVE GOURMET DINNERS BEGINNING AT 5:30 (AT \$35\* PER LOVER IN THE GARDEN ROOM AND \$55\* PER ROMANTIC IN THE GRANT GRILL). AFTERWARDS, DANCE TO EMBRACABLE MUSIC FROM OUR LIVE DANCE BAND IN THE LOBBY FROM 8:00 'TILL THE WEE HOURS. COMPLETE WITH COCKTAILS AND A TEMPTING SEAFOOD BAR.  
VALENTINE'S NIGHT AT THE GRANT.  
GO AHEAD. INDULGE YOURSELVES.  
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The Seva Foundation Presents  
**SEVA**  
Cultivating THE HEART OF Compassion  
AN EVENING WITH  
**Ram Dass**  
Monday, February 16 • 7:30 pm  
Scottish Rite Temple  
1895 Camino Del Rio South (Mission Valley)  
Tickets \$10.00  
Available at all TICKETRON outlets, 565-9947, and at the door.  
All proceeds benefit the Seva Foundation.

**SONNY ROLLINS**  
FEBRUARY 12, 1987



## READER'S GUIDE

meet at the west end of Acacia Street, off Montezuma Street, Mesa. Call 271-6710.

**Cabrillo Bird Walks**, seventy-seven species of birds have been spotted at Point Loma in recent weeks. The National Park Service

conducts bird walks Saturday, February 14, 9:30 a.m. to 1:30 p.m., Cabrillo National Monument, Point Loma. Call 293-5450 for reservations.

Walkabout International is a group of San Diegans committed to fitness through walking. It

sponsors a number of walks around San Diego County throughout the week. This week, downtown San Diego leads one-half-hour strolls through downtown, Saturday, February 14, 10 a.m. to 10:30 p.m. Meet at Broadway and Harbor Drive. Phone 293-1480 for more information about this or any of the other walks.

**Naval Ship Open House**, tours of the navy's fighting ships take place Saturdays and Sundays, 1 p.m. to 4 p.m., Broadway Pier, the foot of Broadway and Harbor Drive, the Embarcadero. 235-1514.

### For Kids

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

**A Children's Story Hour** takes place every Saturday, 10 a.m. and Sunday, February 15, 11 a.m., University Towne Centre, 4405 La Jolla Village Drive, La Jolla. 455-5280.

**Puppet Show**, the McKay Puppets present *Little Red Riding Hood*, Saturday, February 14, 1 p.m. and 2:30 p.m., Marie Hinckley Puppet Theater, Presidents Way, Balboa Park. 466-7128.

**Spanish Storyhour**, an hour of stories in Spanish takes place every Saturday, 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

**Kids' Films**, *Rancho Secreto*, *Frog and Toad Are Friends*, *Made in the U.S.A.*, and *Lambert the Sheepskin*, screen Saturday, February 14, 2 p.m., San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

**Preschool Storytimes**, the Balboa Public Library offers two storytimes for kids ages three through six. The first is Tuesday, 9:30 a.m. The second is a pajama storytime that takes place Wednesdays at 4:55 p.m. The library is located at 4255 Mr. Abernathy Boulevard, Claremont. Call 277-4133 to register.

**Choir 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.

### Heidi Lebuda

Harpist in concert with the



### Los Angeles Chamber Orchestra

Sunday, February 15 8:00 p.m.

Box Office: Mon-Sat 11 a.m.-4 p.m. Section A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, AA, AB, AC, AD, AE, AF, AG, AH, AI, AJ, AK, AL, AM, AN, AO, AP, AQ, AR, AS, AT, AU, AV, AW, AX, AY, AZ, BA, BB, BC, BD, BE, BF, BG, BH, BI, BJ, BK, BL, BM, BN, BO, BP, BQ, BR, BS, BT, BU, BV, BW, BX, BY, BZ, CA, CB, CC, CD, CE, CF, CG, CH, CI, CJ, CK, CL, CM, CN, CO, CP, CQ, CR, CS, CT, CU, CV, CW, CX, CY, CZ, DA, DB, DC, DD, DE, DF, DG, DH, DI, DJ, DK, DL, DM, DN, DO, DP, DQ, DR, DS, DT, DU, DV, DW, DX, DY, DZ, EA, EB, EC, ED, EE, EF, EG, EH, EI, EJ, EK, EL, EM, EN, EO, EP, EQ, ER, ES, ET, EU, EV, EW, EX, EY, EZ, FA, FB, FC, FD, FE, FF, FG, FH, FI, FJ, FK, FL, FM, FN, FO, FP, FQ, FR, FS, FT, FU, FV, FW, FX, FY, FZ, GA, GB, GC, GD, GE, GF, GG, GH, GI, GJ, GK, GL, GM, GN, GO, GP, GQ, GR, GS, GT, GU, GV, GW, GX, GY, GZ, HA, HB, HC, HD, HE, HF, HG, HH, HI, HJ, HK, HL, HM, HN, HO, HP, HQ, HR, HS, HT, HU, HV, HW, HX, HY, HZ, IA, IB, IC, ID, IE, IF, IG, IH, II, IJ, IK, IL, IM, IN, IO, IP, IQ, IR, IS, IT, IU, IV, IW, IX, IY, IZ, JA, JB, JC, JD, JE, JF, JG, JH, JI, JJ, JK, JL, JM, JN, JO, JP, JQ, JR, JS, JT, JU, JV, JW, JX, JY, JZ, KA, KB, KC, KD, KE, KF, KG, KH, KI, KJ, KK, KL, KM, KN, KO, KP, KQ, KR, KS, KT, KU, KV, KW, KX, KY, KZ, LA, LB, LC, LD, LE, LF, LG, LH, LI, LJ, LK, LL, LM, LN, LO, LP, LQ, LR, LS, LT, LU, LV, LW, LX, LY, LZ, MA, MB, MC, MD, ME, MF, MG, MH, MI, MJ, MK, ML, MM, MN, MO, MP, MQ, MR, MS, MT, MU, MV, MW, MX, MY, MZ, NA, NB, NC, ND, NE, NF, NG, NH, NI, NJ, NK, NL, NM, NN, NO, NP, NQ, NR, NS, NT, NU, NV, NW, NX, NY, NZ, OA, OB, OC, OD, OE, OF, OG, OH, OI, OJ, OK, OL, OM, ON, OO, OP, OQ, OR, OS, OT, OU, OV, OW, OX, OY, OZ, PA, PB, PC, PD, PE, PF, PG, PH, PI, PJ, PK, PL, PM, PN, PO, PP, PQ, PR, PS, PT, PU, PV, PW, PX, PY, PZ, QA, QB, QC, QD, QE, QF, QG, QH, QI, QJ, QK, QL, QM, QN, QO, QP, QQ, QR, QS, QT, QU, QV, QW, QX, QY, QZ, RA, RB, RC, RD, RE, RF, RG, RH, RI, RJ, RK, RL, RM, RN, RO, RP, RQ, RR, RS, RT, RU, RV, RW, RX, RY, RZ, SA, SB, SC, SD, SE, SF, SG, SH, SI, SJ, SK, SL, SM, SN, SO, SP, SQ, SR, SS, ST, SU, SV, SW, SX, SY, SZ, TA, TB, TC, TD, TE, TF, TG, TH, TI, TJ, TK, TL, TM, TN, TO, TP, TQ, TR, TS, TT, TU, TV, TW, TX, TY, TZ, UA, UB, UC, UD, UE, UF, UG, UH, UI, UJ, UK, UL, UM, UN, UO, UP, UQ, UR, US, UT, UY, UZ, VA, VB, VC, VD, VE, VF, VG, VH, VI, VJ, VK, VL, VM, VN, VO, VP, VQ, VR, VS, VT, VU, VV, VW, VX, VY, VZ, WA, WB, WC, WD, WE, WF, WG, WH, WI, WJ, WK, WL, WM, WN, WO, WP, WQ, WR, WS, WT, WU, WV, WW, WX, WY, WZ, XA, XB, XC, XD, XE, XF, XG, XH, XI, XJ, XK, XL, XM, XN, XO, XP, XQ, XR, XS, XT, XU, XV, XW, XX, XY, XZ, YA, YB, YC, YD, YE, YF, YG, YH, YI, YJ, YK, YL, YM, YN, YO, YP, YQ, YR, YS, YT, YU, YV, YW, YX, YY, YZ, ZA, ZB, ZC, ZD, ZE, ZF, ZG, ZH, ZI, ZJ, ZK, ZL, ZM, ZN, ZO, ZP, ZQ, ZR, ZS, ZT, ZU, ZV, ZW, ZX, ZY, ZZ.

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**More Storytimes**, preschoolers, accompanied by an adult, 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. to 10:30 p.m., 336-4280. Both events are free.

**Storytime**, the McKay Puppets present *Little Red Riding Hood*, Saturday, February 14, 1 p.m. and 2:30 p.m., Marie Hinckley Puppet Theater, Presidents Way, Balboa Park. 466-7128.

**"My Country 'Tis of Thee"**, the Children's Creative and Performing Arts Academy presents a patriotic show/choral presentation, Wednesday, February 18, 2:30 p.m. and 4 p.m., 4431 Mr. Herbert Avenue, Claremont. Free. Call 279-4744 for more information.

**Children's Museum**, the Children's Museum of San Diego is a unique collection of exhibits, materials, and displays open to children for exploration and learning. Among the fun things they can do are operate an old-fashioned telephone switchboard, build Lego cities, pretend to pilot an airplane, and create masterpieces in the art studio.

The museum, located on the lower level of the La Jolla Village Square shopping mall, 8657 La Jolla Village Drive, La Jolla, is open Wednesday through Friday and Saturdays from 10 a.m. to 5 p.m.; Saturdays, 10 a.m. to 5 p.m.; Thursdays to 9 p.m. 329-5262.

**"Exotic Places: The Architecture of the Imagination,"** "the best, the highest level of architecture has poetry. It is rare and should be valued by a wider public," says Eugene Roy, curator of this exhibit, which includes designs by eighteen international architects. Among those represented in the exhibit are Peter Cook, Christine Hawley, Anne Lusk, Mervyn Torkman, Andre Branzi, Paolo Soleri, Stanley Tigerman, John Lautner, Eric Moss, Glen Small, and Isamu Noguchi. Local architects included in the show are Ken Kellogg, Rob Quigley, Jim Hubbell, Tom Grossman, Ted Smith, David Nixon, and Jan

Valentine's Day with **BORN X-EYED** Feb. 14, 9:30 p.m. at **CHE CAFE** UCSD La Jolla • \$5 534-2311

Art site exhibits a "celebration of diverse media and styles by

Two installations, *A Side Show* by Anna O'Connell and *Follow the Yellow Line* by Jean Habeshang, are on display through February 19, Mesa College Art Gallery, 1250 Mesa College Drive, Kearny Mesa. Gallery hours are Monday through Friday, 9 a.m. to 2 p.m. 546-2829.

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## TO LOCAL EVENTS

**Ceramicist Frank Boyden** says, "There is a great need for pottery to explore the mysteries of drawing and form... so that we can see the skeletons of what we do - the ideas." A collection of his ceramics and prints go on display with a reception, Friday, February 13, 6 p.m., Crafts Center/Gallery, UCSD. A slide-illustrated lecture follows the reception at 8 p.m. Boyden will lead a workshop Saturday, February 14, and Sunday, February 15, 9 a.m. to 4 p.m. The exhibit continues through March 7. Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; Saturdays, 10 a.m. to 2 p.m. 534-2021.

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

The exhibit continues through Sunday, February 15, Mandeville Gallery, UCSD. Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m. 534-0420.

**"The Kwakwaka'wakw Collection,"** sixty framed watercolors, the first paintings by traditional Kwakwaka'wakw artists, are on display through Monday, February 16, Museum of Man, Balboa Park. Call 239-1001 for gallery hours.

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Kupchik. The exhibit continues through February 21, 921 E Street, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 272-0561.

**"Landscapes,"** an exhibit of paintings and drawings by Miriam Smith and Anne S. Moore, continues through February 28, Pate Green Gallery, Suite 130, 825 Fay Avenue, La Jolla. Other works by Paul Guerrero, Richard Baker, and other artists, as well as photos by internationally acclaimed photographers, are also on exhibit. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 456-1717.

**"Every This (A Small Exhibition)"** surfaces and Constantine's work, "It assumes and employs the tools and products of the tradition of geometric idealism; however, the artist's concentration on fleeting situations and immediate experience indicates a certain doubt regarding the grand mystical assumptions of style. The exhibit closes February 28, Quent Gallery, 664 Ninth Avenue, downtown. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 239-4592.

**"Daydream,"** Los Angeles artist Diane Gamboa's exhibit of figurative drawings etched on inked aluminum continues through February 28, Natalie Bush Gallery, 908 E Street, downtown. Gallery hours are Wednesday through Saturday, 1 p.m. to 5 p.m. 544-2035.

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## READER'S GUIDE

**"Possession,"** Richard Peterson uses the pictures (usually portraits of young women in front of staged backgrounds) and Suetonius Kow's drawings to frame that amplify and comment on the photographs. Their joint exhibit continues through February 28. Photographs: Arts Gallery, 1149 Twenty-eighth Street, Golden Hill. Gallery hours: Monday through Friday, 10 a.m. to 5 p.m.; Saturday, 10 a.m. to 5 p.m.; Sunday, 12 p.m. to 5 p.m. 232-3797.

**"The Rites of Spring (With Apologies to Stravinsky),"** Doris Korn-Davies draws from the world of dance for her media abstracts, which are on exhibit through February 28. Spectrum Gallery, 744 G Street, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 332-9741.

**Two Exhibits, Freefall,** a collection of new works by Alexis Markarian, and **Along Fifth Avenue VI**, by Gary Kopp, continue through March 11. San Diego Art Institute, Balboa Park. Gallery hours: Monday through Saturday, 10 a.m. to 5 p.m.; Sunday, 12 p.m. to 5 p.m. 234-5946.

**"Designers,"** ten San Diego artists and designers—Barry Bell, Rick Berggren, David Cohen, Fred Lane, Steven Lombardi, John Nalevasko, Ron Niedringhaus, Joyce Carter-Shaw, Ron Waggoner, and Peter Culbert—exhibit everything from neon to sketches to sculpture, through March 2. ArtSpace, 2010 Jimmy Durante Boulevard, Del Mar. Call 481-2882 for gallery hours.

**"Streetscapes,"** Sushi presents four site-specific installations at various places in the center city area, as well as drawings for other proposed installations in San Diego. Artists: Amanda Faber, Gary Chirafini, Tom Grombom, Margaret Hord, Edward Lopez, Christine Outman, David Quattrocchi, Brent Riggs, Roberto Salas, and Deborah Small, through March 7. Sushi, 852 Eighth Avenue, downtown.

The four installations include James Luna's **The Archaic Puer**, an exhibit in Balboa Park's Museum of Man. In the Community Concourse Plaza, 202 C Street, downtown are two other installations: Michael Schner's work erects a fence symbolizing the U.S.-Mexico border, complete with a taped soundtrack emanating from three nearby chairs. Incorporating his experiences in Vietnam in symbolic, nonlinear ways, Ron Williams, creates a warship structure surrounded by barbed wire, shark fins, and aiming posts in a piece titled **Palace Guard**. Walter Corren and James Shalman collaborated on **The Office**, an installation constructed

along a traditional office floor plan to serve as a "metaphor for a more generalized sociopsychological experience." This display is located at 850 Eighth Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 4 p.m. Call 235-8466 for details.

**Native American Photographs,** selected prints from the Edward H. Davis collection of native Americans are on display through March 7. San Diego Historical Society, Balboa Park. Gallery hours are Wednesday through Saturday, 10 a.m. to 4 p.m. 327-1528.

**"New Paintings,"** enamel-on-canvas expressionistic paintings depicting "mystical, dreamlike images executed in a limited palette of black, white, and blue," by Gillian Theobald continues through March 7. Patty Aande Gallery, 660 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 233-9242.

**"Objects of Ritual,"** the International Gallery hosts two exhibits through March 7. The first, **Objects of Ritual: Spirit Forms from Africa, Indonesia, and Mexico**, consists of more than one hundred ritual ceremonial sculptures used in the daily spiritual lives of those native peoples. A Day in the Life of China, the second exhibit, is an exhibition of photographs about the people, places, and opportunities in the People's Republic of China. This show makes its first stop in San Diego before touring the rest of the United States. The International Gallery is located at 643 G Street, downtown. Call 235-8255 for gallery hours.

**"Puppets of China,"** more than fifty Chinese hand, string, rod, and shadow puppets, as well as a pupa-shaped theater and a video of a Fujian hand puppet performance are on exhibit at the Mingji International Museum of World Folk Art, University Town Center, 4407 La Jolla Village Drive, La Jolla. The 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.

**Boston Artist Jerry Schiff** has created an installation combining rough-cut lumber, felt, steel, and cast lead to reflect his interest in historical hand-powered machines on display at Paramount 8, 721 Eighth Avenue, downtown. The exhibit ends March 22. Gallery hours are daily, 11 a.m. to 5 p.m. 454-1541.

**"San Diego under Construction,"** a billboard mural by Roberto Salas is on exhibit

through March 22, on F Street, between North and Tenth avenues.

**"Mirrors of the Gods: Reflections of Hueloch 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, headdresses, rattles, photographs, ribbons, and jewelry. The exhibit continues through March 29. For more information on the show and on related museum activities, phone 239-2001.

**German Expressionist Exhibit,** forty-five "German Masterpieces" from the St. Louis Museum, including works by Emil Nolde, Franz Marc, Paul Klee, Max Beckmann, and others, are on display through March 29. San Diego Museum of Man, Balboa Park. Gallery hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-7931.

**Jazz Photographs,** sixty-five photographs of renowned jazz and blues musicians by La Jolla's Grace Bell are on exhibit through April 1 at the Lyceum Theatre in Horton Plaza, downtown. Call 231-5566 for gallery hours.

**Italian Sculptor Mauro Staccioli's** simple, massive geometric forms actively engage the specific location and particular circumstances in which they are placed. An exhibition of his site-specific sculptures in the La Jolla Museum of Contemporary Art, 231-5566 for gallery hours.

**Video Discourse: Mediated Narratives,"** curator Chip Lind says, "What unites these works is personal vision." This six-and-a-half-hour video presentation of eleven videotapes emphasizes narration, but how that story is told is up to the artist. The series included in the exhibit are Steve Fagin, Jerome C. Finley, Matthew Geller, Dale Hoy, Gary Hill, Miller, Michael Klier, and Woody VanDyke. The exhibit continues through April 5. La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. The video tapes screen daily from 10 a.m. to 4:30 p.m., with the last half hour reserved for viewing by selection. For additional information, phone 454-0267.

**Fiber Artist Blair Tate,** known for her subdued color sequences and patterns derived from traditional African fabric, displays

three of her recent pieces through April 5 in the Second Alcove, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m., except Wednesday, when closing time is 9 p.m. 454-0267.

**"The Reason for the Neutron Bomb,"** 50,200 nickels (each one representing a Soviet tank), glued to a large gray rectangle, topped with wooden matchsticks the diameter of the nickels, is Chris Budden'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, 200 Prospect Street, La Jolla. The exhibit continues through May. 454-1541.

**Scrapbooks** by Cora Kay utilizing bright colors and simple abstract designs to act as the visual message are on exhibit through May 31. Founder's Gallery, USD. Call 296-6662 for more information.

### Rugby

(continued from page 1) misses the physical contact and team spirit lacking in the more gentlemanly sports of golf or tennis.

Nonetheless, rugby is not a sport for the faint-hearted. It is played on a field 110 yards long and seventy-five wide. Each game consists of two forty-minute periods, with no substitutions allowed. Like football, the aim of the game is to get the ball into the opposing team's end zone. The teams consist of fifteen players each—eight forwards and seven backs. The offense can run, kick, or lateral the ball.

The defense can tackle the man carrying the ball. Perhaps the best known feature of rugby is the "scrum," which is how play is restarted after a penalty. The forwards huddle together, pushing against the opposition while trying to "heel" the ball to the rest of the mass of straining bodies where, once the ball is freed, the backs pick up the ball and start the offensive attack.

This year's OMBAC tournament promises continuous action on five fields beginning Saturday, February 14, 7:00 a.m. at Robb Field, 2525 Bacon Street,

Ocean Beach. Of the thirty-two club teams, the ones to watch include two foreign teams, KUBA, the team from the University of Buenos Aires, Argentina, and Manawatu, from rugby-ruled New Zealand. American favorites include the Denver Barbarians, the Atlanta Renegades, and OMBAC's team. Defending champions, the Santa Monica Rugby Club, as well as their rivals, the Belmont Shore Rugby Club from Long Beach, will be adding to the excitement.

The college team competition promises to be just as fierce. The highlight of these matches should be the U.C. Berkeley defense of their title against strong teams from SDSU, UCLA, and the University of Alberta, Canada.

On Sunday, February 15, at 11:30 a.m., the United States National Team, which will be representing the State and stripes in May at the World Cup of Rugby in Sydney, Australia, will face off against the Pacific Coast Regional Team in an exhibition match. The collegiate championship competition follows at 1:00 p.m., and the highlight of the weekend, the club championship match, begins at 3:00 p.m. Call 296-6616 for more information.

### New York School

(continued from page 1) Waldman, Kenneth Koch, and Frank O'Hara, who for several years before his death served as curator of New York's Museum of Modern Art and was the acknowledged "spiritual father of the group."

Brainerd was born in Arkansas in 1942 and raised in Tulsa, Oklahoma. He came to New York with Ron Padgett in 1961. A great number of his works are collaborations with members of the New York School, especially Berrigan, Berkman, and Padgett. The exhibit includes many of these pieces and is, in fact, as much a representation of the ethos and output of the New York School as it is a selection from Brainerd's oeuvre.

Many of these joint

## TO LOCAL EVENTS

endeavors are reminiscent of the work of Kenneth Patchen, a talented and underrated poet-artist who is best known for his picture poems. The problem with Brainerd's attempts to combine his friends' words with his images is that, in most cases, neither contributor seems able or willing to give us a disciplined or honest effort. Brainerd's "Blue Period" collaborations with Berkman, for instance, make a stab at being profound or witty but seem jaded and uninspired in comparison to Patchen. For example:

*As usual take off your hat and coat and give me all your money. I have to be a good and beautiful and I have no money.*

—Brainerd/Berkman

She knows it's raining and my room is empty but she's a good and beautiful and I have no money. —Patchen.

Brainerd and Kenneth Koch's comic strip collaborations, *Down through the Ages* and *The Earth Machine*, mainly show how talented, when it becomes too serious about being flippant, winds up being self-importantly mediocre.

On his own, Brainerd is better, but not always. Like the poet Allen Ginsberg, who produced a handful of masterpieces and volumes of misjudged manifestos, Brainerd is prolific but only occasionally brilliant.

He is perhaps most famous for his Nancy drawings, which are a travesty of Ernie Bushmiller's well-known comic strip. Fascinated with this pudgy, black-haired girl, Brainerd drew her face in every blank space of a reproduction of a sketch by da Vinci, superimposed her on a drawing of a woman, made her ubiquitous in numerous comic strips, and scribbled her in any attitude that struck his fancy, including the pornography.

Audacious? Scandalous? In a way, brilliant? Well... Seeing these "Nancy" pieces, one is left wondering whether an artist who would steal an image from another, better-known artist, use it promiscuously, and go so far as to impose it upon the

works of even greater artists, is simply playing around or is so insecure that he takes a gamble on a gimmick that may get him noticed. Brainerd's "If Nancy Were a da Vinci Drawing" and "De Kooning Nancy Etching" are napkin doodles on others' original work.

One very personal piece in the exhibit stands out as an example of Brainerd at his best: a collage in the form of a miniature fold-out book called *Soup*, subtitled *By Joe at Christmas in Del (Berrigan)*, 1983. Composed of juxtaposed images of the Marx Brothers, the Virgin Mary, a werewolf, the Statue of Liberty, and others, *Soup* is at once a spontaneous gift to someone dear, a time capsule of American life, and a minimalist expression of Joe Brainerd's aesthetic.

Joe Brainerd. Selections from the *Buts Collection* opens next Thursday, February 19, Mandeville Gallery, UCSD. The artists' reception takes place from 5:00 p.m. to 7:00 p.m. Following that, Brainerd and Bill Berrigan will give a poetry reading. The following day, Friday, February 20, 8:00 p.m., in conjunction with the Brainerd exhibit, New York School poets Kenneth Elmalik and Anne Waldman will perform their work in the Mandeville Center Recital Hall. The exhibit closes March 22. For more information, call 534-3120.

—C.H. Elster

### Stanley Fried


(continued from page 1) something, and maybe six or eight months later, you see the result of it, or at, where you have to go through compromises, here you make a cup of coffee and the customer either likes it or he doesn't. Q: Why do you call your birthday performance *Return of the Attack of the Son of Revenge*?

A: The original title was *Intimate Distance*, the title of one of my short stories. But I checked it out with a few friends, and well, do you think *Intimate Distance* or *Return of the Attack of the Son of Revenge*?

So Stanley Fried, reconstructed hippie, local performance artist, writer, and monologist turns forty, with *Return of the Attack of the Son of Revenge* this Saturday, February 14, at Santa Gallery, 852 Fifth Avenue, downtown. The performance begins at 8:00 p.m. and will be followed by a celebration, of sorts.

—Janice Steinberg

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## READER'S GUIDE TO THE THEATER

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On Stage Productions, through March 7, Thursday through Saturday at 8:00 p.m.

**OLD GLOBE THEATRE PLAY DISCOVERY PROJECT: RAINBOW'S RETURN**  
The Old Globe Theatre is

presenting a reading of the new comedy, by Stephen Hagan, that contrasts the values of the Sixties with those of today. A former resident returns to his ex-lodging in San Francisco's Haight-Ashbury district to find that it has been remodeled since his "hippy" days. He befriends the current owners and discovers that the hope and idealism of two decades ago has given way to far different attitudes. Hagan, who received a Tony Award nomination for his Broadway performance in *Cats*, has written several other plays, including *David*

*Dances*, produced by ACT in San Francisco. Robert Berlinger has directed the reading. (Sm.)

Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, Monday, February 16, at 7:30 p.m.

**THE OPEN STAGE EXPERIMENT**  
Take One Studios 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 Dinah Lindsey Smith, who asks that performers for a Sunday evening arrive by 6:30 p.m. to sign up. (Sm.)

Take One Studios Theatre, 2400 Kettner Boulevard, No. 12 (one block south of Laurel, second floor), San Diego. Sundays at 7:00 p.m. For information call: 238-2235.

**THE PETITION**  
The Old Globe Theatre presents the

West Coast premiere of the two-character drama by Brian Clark about a retired British Army general and his spirited wife. The legend of their apparently happy marriage is shattered when the general discovers his wife has signed a petition to ban the nuclear bomb, a cause in direct contrast to his ingrained beliefs. This disclosure becomes just one example of other unspoken disagreements the couple has had during their long relationship. David Hay has directed the production. G. Wood plays the conservative general, and Priscilla Morill plays his wife. Fred M. Duer is the scenic designer. John B. Forbes the lighting designer. Clare Herkel the costume designer, and Corey L. Fayman the sound designer. (Sm.)

Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, through March 3, Tuesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**RETURN OF THE ATTACK OF THE SON OF REVENGE**  
For one evening only, Sushi Gallery presents a reading/performance of vignettes by local writer/performer Stanley Fried. Among the vignettes are "Mistakes I Made While Swimming through the Gene Pool," "Wrong Song" (songs that were not intended for a man to sing), "Uncle Shimon" (about a concentration camp survivor), and "It's Not My Problem" (referring to the homeless, AIDS, and Afghanistan). Fried will also perform a satirical piece entitled "What I Have Learned about Performance Art Since Coming to San Diego." The performance will be followed by Fried's birthday party. (Sm.)

Sushi Gallery, Saturdays, February 14, at 8:00 p.m.

**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 offers a special gift to the child. The Saturday Play Company, Take One Studios, 2400 Kettner Boulevard, San Diego. Saturdays at 12:30 p.m. For information call: 298-9082.

**THE TANNING OF THE SHREW**  
The school of performing and visual arts at USU is offering Shakespeare's barbed battle of the sexes. Andrew Berniche has directed the production, which features Thornton Kieselbach and Tamiako Washington in the lead roles. Other cast members include: Michael Pieper, Mike Rosewell, Sarah Lang, Jonathan Williams, James Vaughn, Kevin McKinley, Mark Escobar, Sean McDonald, David Brannen, Gerard Caswell, Andrew Racker, Howard Bickles, Ron Jones, Velma Austin, and Beate Tich. Berniche is the scenic designer, Judy Ryonson the costume designer, and Mario Venerabile the lighting designer. (Sm.)

Lugler Benbough Theatre, USU, Tuesday, February 17, through Saturday, February 21, at 8:00 p.m.

**TOM FOOLERY**  
The Fiesta Dinner Theatre is staging the musical melodrama that features the musicians and performers of San Diego's legendary Mickey Finn Show — and that played to sell-out audiences at Las Vegas's Landmark Hotel. Written by Jim Lukin, the show combines honky-tonk music, slapstick, topical stand-up comedy, and a deliberately formulaic plot. The hero, played by Steve Allman, is a Wild West mine owner who gets whacked on the head by the dastardly villain (played by Lukin, who has also directed the show) and suffers from amnesia. This gives him the chance to search for his identity, a quest that ranges from mimicry of Jerry Stewart, Stan Laurel, Prince George Burns, Elvis Presley, to many others. The amnesia also enables the Mickey

Fin musicians to do songs in every style from ragtime to ballads and from every period between the Twenties and today. (Sm.)

Fiesta Dinner Theatre, through March 28, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m., dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

**WARREN'S STORY**  
The San Diego Repertory Theatre is hosting Roderic Robin Wolfe, of the

Los Angeles-based Pipeline, Inc., in a one-person show. Directed by Scott Reiman, Warren's Story is the saga of three generations of Wolfe's family, personified by his Uncle Warren, who is alternately a decorated war hero, a barber, the town drunk, and a family man. The scenario is set in Canton, Ohio, and using a minimum of props, Wolfe makes rapid changes of character, mood, images, and movement. The piece has won several awards. Among them are two Dramatogue awards and the Los Angeles Weekly's 1982 awards for performance and creation. (Sm.)

San Diego Repertory Theatre, Lyceum Square, Thursday, February 19, through March 8, Thursday and Friday at 8:00 p.m., Sunday at 7:00 p.m.

**WORKING**  
The International Company of USU is staging the popular musical based on the book *Working*, by Studs Terkel, which explores the American workday from morning to night. David Larson has directed the production. Members of the cast include: Jamie Dawn Gangi, Louise

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# READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego, CA 92138.

BY JOHN DAGOSTINO

I like to think of Sonny Rollins as the jazz analogue of a benevolent math or science teacher; he knows so much about a complex methodology, yet when he imparts his knowledge, it's in a friendly, charismatic manner that relaxes, rather than intimidates his listeners. Rollins has been one of jazz's greatest tenor saxophonists for four decades, has in the course of that career played with the most formidable and tempestuous creators in the idiom and inspired an equal number of young, audacious talents. Yet at the age of fifty-seven, he still thinks of himself as a student of jazz, as a perhaps precocious but nonetheless inquisitive child at music's knee. It isn't shuffling self-deprecation, but an almost innocent belief that his best is yet to come that keeps him in the game, still seeking that perfect solo and entraining audiences in the process. Rollins has been able to maintain both his reputation among peers and his popularity with jazz buffs, despite risky dabblings in some uncool genres and even following



SONNY ROLLINS

periods of extended inactivity. The reason is simple: he possesses those qualities that one wants to come back to over and over again — a gorgeous tone, a sensitivity to nuance that can capture an inspired moment in amber, a sense of dynamics that can wring an entire storyline of drama from a single progression, and an obvious, contagious love for what he's doing. Rollins's résumé is as

impressive as any in jazz, and the most significant of his associations accordingly have been well documented. His work with Miles Davis (1951-54) produced some historic music; his gigs with the mid-Fifties quintet that featured drummer Max Roach and trumpeter Clifford Brown did much to define hard bop; and the time and collaborative effort he lent to Ornette Coleman colleagues Don Cherry and Billy Higgins

in 1963 gave a certain validation to their comparatively weird pursuits when some of the most respected names in jazz were pooh-poohing the new sounds. Similarly, such stalwarts as Bud Powell, Art Blakey, and Thelonious Monk gained from their connections with him, even as they contributed to his growth. But in some ways, Rollins is nearly as famous for not

playing — he's taken some well-publicized "sabbaticals" from public performance. Rollins took his creative furloughs (in 1955, from 1959-61, and from 1966-72) for all the right reasons — to balance his personal and professional lives, to refresh his perspective, to recharge his batteries so as not to play "old tapes" for people expecting his best, and, as unlikely as it may seem, to improve his musicianship. It's difficult to imagine someone as great as Rollins getting "better" yet perhaps he's been able to maintain such high standards for so long because occasionally he stopped to take creative inventory. Certainly, he always returned from his leaves of absence with renewed vigor, and his re-emergence after the last exit heralded a period of measured, steady work that continues up to the present. While one of Rollins's most endearing qualities is his eclecticism — he seems equally happy playing in picaresque Latin, lilting calypso, or lush, hump-throated ballad contexts — he's been criticized in recent years for his forays into funk, fusion, and even disco. Some carpers also have complained that his actual playing no longer reaches his previously established levels of taste and excellence. But Rollins takes such disparagement calmly, waving away his detractors with the simple explanation that they're listening to his newer

(continued on page 20)

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FRIDAY, FEBRUARY 27-8PM  
EL CORTEZ CONVENTION CENTER  
730 BEECH ST., SAN DIEGO  
(619) 239-3707

Tickets available at outlets including May Co., Mad Jacks, Civic Box Office, Perkins Book Worm & Art Tix. To charge by phone call (619) 232-0800.

NO AGE LIMIT

ANOTHER PACIFICCONCERTS PRESENTATION

91X

ON SALE NOW

## THE HUMAN LEAGUE

WITH SPECIAL GUEST  
**APB**

FEBRUARY 26-8PM  
U.C.S.D. GYM

Tickets available through U.C.S.D. Box Office outlets including May Co., Mad Jacks, Civic Box Office and Perkins Worm & Art Tix. To charge by phone call (619) 232-0800.

ANOTHER PACIFICCONCERTS PRESENTATION

TIM MAZE PRESENTS with 91X

## Circle Jerks

## ADOLESCENTS

### THE FRONT

SEAHAGS • THE GRIM

SUNDAY • FEB. 15 • 7:30 PM

### CARPENTER'S HALL

23RD & BROADWAY • DOWNTOWN

TICKETS AVAILABLE AT OFF THE RECORD (2 LOCATIONS), LOU'S RECORDS, BERLIN WALL, RECORDED HEAVEN (SPORTS ARENA), TICKETRON & TELEKAT.

COMING FRIDAY, MARCH 6

C.O.C. • S.N.E.U. • BLAST

UCSD University Events Office presents

## THE INCOMPARABLE LEON REDBONE

February 27, Friday, 8:00 p.m.  
Mandeville Auditorium  
G.A. \$10.00, St. \$6.00  
UCSD Fac/Staff & Sr.Cit. \$8.00

UCSD Box Office: 534-4559

THE Pretenders

WITH SPECIAL GUEST  
**IGGY POP**

8PM THURSDAY FEBRUARY

**19**

SAN DIEGO SPORTS ARENA

---

IRON MAIDEN

WITH SPECIAL GUEST  
**VINNIE VINCENT**

8PM TUESDAY FEBRUARY

**24**

SAN DIEGO SPORTS ARENA

---

Budweiser COMEDY TOUR

**GEORGE CARLIN**

8PM FRIDAY FEBRUARY

**27**

SAN DIEGO SYMPHONY HALL

---

W.A.S.P.

ON SALE FRIDAY

7:30PM SUNDAY MARCH

**8**

CALIFORNIA THEATRE

including May Co., Plaza Music Shop, Aztec Box Office. Special Services, select First World Travel Centers, all arena ticket outlets the Sports Arena, California Theatre and San Diego Symphony Hall Box Offices. To charge by phone call (619) 232-0800.

For advance concert information, please call: AVALON CONCERTLINE (213) 976-2ROC SSC plus toll #470

**Avalon**



(continued from page 18)

music with old ears. If they were paying closer attention, Rollins's critics would realize that a not-so-subtle transformation has been taking place for many years. When Rollins shares the deceptively personal observation that the essence of his music is in his solos, he's not merely putting his finger on the pulse of his musicianship — he's pointing in the direction of his lifelong development as an artist. His improvisational skills are such that his most inspired solos are more like compositions — wholly realized creations characterized by the shapes, dimensions, tensions, releases, logic, and emotional premises and payoffs of written works. Just as the best songwriters somehow can come up with transcendent tunes using the most basic of chord patterns, Rollins can begin with improvisational materials available to all players and extemporaneously construct

something of surpassing beauty. That special gift — one nurtured over a lifetime of playing — has in recent years been showcased in infrequent solo concerts in which the various, sometimes contradictory personalities of the Rollins playing assume the roles of sidemen. A preternatural sense of timing and fluid swing, an aggressive imagination and awareness of structure, a raconteur's wit and pacing, and a minimalist's delicate way with a phrase — all contribute to a solo style to which any external accompaniment would seem superfluous. Rollins will make such an appearance Wednesday night at UCSD's Mandeville Auditorium.

In other concerts this week, the **Neville Brothers** will be at the Belly Up Tavern tonight, Thursday, while **Les McCann** continues his stint at Elario's through Sunday. Friday's shows include a tribute to Miles Davis featuring **Ayanna Hobson** and

**Main Force**, **Daryl Grigby**, and **Jimmie Collins** at the Grass Roots Cultural Center; **Utah Phillips** and **Greg Brown** at La Paloma Theatre; **Love Tractor** and **Downy Midview** at SDSU's Backdoor; **Johnny Reno** and the **Sax Maniacs** at the Belly Up Tavern; and the **Tom Grant Band** in the first of two nights at Bella Via in Cardiff.

Oddly, Saturday boasts only one concert of note — **Jack Macle and the Heart Attack** at the Belly Up Tavern. Sunday gets much busier, bringing jazzers **Joe Asarello** and **Gary Pack** to the North Coast Repertory Theater for an afternoon gig; brassy jazz vocalist **Diane Schuur** to the Bacchanal; and the great **Doc Watson** and the **Unstrung Heroes** to the Belly Up Tavern.

Dave Mason is at the Bacchanal on Wednesday, while **Taj Mahal** joins **Graffiti Man**, featuring **John Trudell** and **Jesse Ed Davis**, at the Belly Up Tavern.

**Les McCann**: Elario's, tonight, Thursday, through Sunday, March 1, 9 p.m., Summer House Inn, 7555 La Jolla Shores Drive, La Jolla, 459-0541.

**Ayanna Hobson and Main Force**: Daryl Grigby, and **Jimmie Collins**: Grass Roots Cultural Center, Friday, February 13, 7 p.m., Thirtieth and Grape streets, 283-6480.

**Utah Phillips and Greg Brown**: La Paloma Theatre, Friday, February 13, 8 p.m., First and D streets, Encinitas, 436-0030.

**Love Tractor and Downy Midview**: SDSU's Backdoor, Friday, February 13, 8 p.m., Attec Center, San Diego State University, 232-0800.

**Johnny Reno and the Sax Maniacs**: Belly Up Tavern, Friday, February 13, 9 p.m., 143 South

Cedros Avenue, Solana Beach, 481-9022.

**The Tom Grant Band**: Bella Via, Friday and Saturday, February 13 and 14, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1008.

**Jack Macle and the Heart Attack**: Belly Up Tavern, Saturday, February 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Joe Asarello and Gary Pack**: North Coast Repertory Theater, Sunday, February 15, 3 p.m., 971-A Lomas Santa Fe Drive, Solana Beach, 436-2958.

**Diane Schuur**: Bacchanal, Sunday, February 15, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

**Doc Watson and the Unstrung Heroes**: Belly Up Tavern, Sunday, February 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Sunny Rollins**: UCSD's Mandeville Auditorium, Wednesday, February 18, 8 p.m., UCSD campus, La Jolla, 534-4559.

**Dave Mason**: Bacchanal, Wednesday, February 18, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

**Taj Mahal and Graffiti Man**: featuring **John Trudell** and **Jesse Ed Davis**: Belly Up Tavern, Wednesday, February 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**B.B. King**: Bacchanal, Thursday, February 19, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

**The Pretenders and Egg Pop**: Sports Arena, Thursday, February 19, 8 p.m.

**Mick Fleetwood's Zoo and Ben Thompson and the Rusties**: Belly Up Tavern, Thursday, February 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Lyons and the Poetic Brothers**: SDSU's Backdoor, Friday, February 20, 8 p.m., Attec Center, San Diego State University, 232-0800.

**The David Griesman Quintet**: Belly Up Tavern, Sunday, February 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Samuel Bandula**: Hogo's, Tuesday, February 24, 9 p.m., 5353 Mission Center Road, Mission Valley, 259-0803 or 481-1041.

**True Maiden and the Vinsale**: Vincent Jevons Sports Arena, Tuesday, February 24, 8 p.m., 232-0800.

**Bob Weir and Kingfish**: Bacchanal, Tuesday, February 24, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

**The Backstreet Zepher Band**: Belly Up Tavern, Tuesday, February 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Dave Edmunds**: Bacchanal, Wednesday, February 25, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

**Chico and Von Freeman**, **George Cables**, **Herbie Lewis**, and **Eddie Moore and the Dirty Dozen**: Brass Band, Lyceum Theatre, Wednesday, February 25, 8 p.m., Horton Plaza, downtown, 459-1404.

**Peter Case**: Belly Up Tavern, Wednesday, February 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Byron Bertine and John Hickman**: Old Time Café, Thursday, February 26, 6:30 p.m. and 8:30 p.m., 1464 North Highway 101, Leucadia, 436-4030.

**The Human League and APB**: UCSD's Gym, Thursday, February 26, 8 p.m., UCSD campus, La Jolla, 232-0800.

## CONCERTS

**The Neville Brothers**: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Les McCann**: Elario's, tonight, Thursday, through Sunday, March 1, 9 p.m., Summer House Inn, 7555 La Jolla Shores Drive, La Jolla, 459-0541.

**Ayanna Hobson and Main Force**: Daryl Grigby, and **Jimmie Collins**: Grass Roots Cultural Center, Friday, February 13, 7 p.m., Thirtieth and Grape streets, 283-6480.

**Utah Phillips and Greg Brown**: La Paloma Theatre, Friday, February 13, 8 p.m., First and D streets, Encinitas, 436-0030.

**Love Tractor and Downy Midview**: SDSU's Backdoor, Friday, February 13, 8 p.m., Attec Center, San Diego State University, 232-0800.

**Johnny Reno and the Sax Maniacs**: Belly Up Tavern, Friday, February 13, 9 p.m., 143 South

# Bacchanal

8022 CLAIREMONT MESA BLVD. 560-8022

THURSDAY, FRIDAY & SATURDAY  
FEBRUARY 12, 13 & 14  
Every Friday 7:00-9:00 pm  
NO COVER ALL DRINKS \$1  
Every SATURDAY NIGHT hosted by John Leslie  
\$1.00 OFF cover charge with MCB CARD

EVERY THURSDAY FROM 6:00-10:00 PM  
AND SATURDAY FROM 5:00-9:00 PM  
LA'S BEST CALL FOR RESERVATIONS  
BACCHUS DANCERS

SUNDAY, FEBRUARY 15  
KIFM98 PRESENTS  
DIANE SCHUUR

TUESDAY, FEBRUARY 17  
KIM PEARLE ENTERPRISES PRESENTS  
BYRON BLUE & CUSTOM MADE  
plus special guest  
CALIFORNIA EXECUTIVES

WEDNESDAY, FEBRUARY 18  
KIFM98 PRESENTS  
DAVE MASON

THURSDAY, FEBRUARY 19  
KIFM98 PRESENTS  
B.B. KING

MONDAY, FEBRUARY 23  
KIFM98 PRESENTS  
JERRY LEE LEWIS

WEDNESDAY, FEBRUARY 25  
KIFM98 PRESENTS  
DAVE EDMUNDS

SUNDAY, MARCH 1  
KIFM98 PRESENTS  
BOB JAMES

All tickets available at **RENT-A-TOUR** and the Bacchanal

## UPCOMING MARCH CONCERTS

Wed., March 4 **TIM WEISBERG**, Sun., March 8 **THE GENERATION BAND**, WITH **TOM SCOTT**.  
Mon., March 9 **GATO BARBERERI**, Tues., March 10 **SAVOY BROWN**, Wed., March 11 **ROSSIGNOL**

**TONIGHT!**

Thursday, February 12  
Drink specials & surprises • 1/2-price potato skins & nachos • \$1.25 Margaritas & 75¢ drafts

**FOUR EYES**

**ROCKIN' WEEKEND**

Friday, February 13  
**KIFM98 JAZZ HAPPY HOUR**  
with guest host Art Good • 5:00-7:30 pm  
Complimentary hors d'oeuvres  
984 Champagne & Chablis

**ELLA RUTH PIGGEE**

Friday & Saturday, February 13 & 14  
Complimentary admission with dinner  
Ask your waiter for details  
**LIVE BAND & HOT VIDEOS!**  
**FOUR EYES**  
Three bars • Four video big screens  
with music videos mixed by Lebr's Vjs **\$3**

**SUNDAY**

Sunday, February 15  
**CHAMPAGNE BRUNCH**  
9:30 am-2:30 pm

**CIRCLES**

**MONDAY & TUESDAY**

Monday & Tuesday, February 16 & 17  
Drink specials • Complimentary Happy Hour  
hors d'oeuvres • 75¢ drafts

**WEDNESDAY THROUGH SATURDAY**

Wednesday-Saturday, February 18-21  
In the Cabaret

**FLYWEIL**

2878 Camino del Rio South, Mission Valley 299-1818

**Dev Peck**: Belly Up Tavern, Th. & F., February 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Spencer Davis Group**: Crystal T's, Thursday, February 26, call for time, 500 Hotel Circle North, Mission Valley, 294-9010.

**Canal Boat**: The Halcyon, Thursday and Friday, February 26 and 27, 9 p.m., 4528 West Point Loma Boulevard, 481-3030.

**Leon Rollins**: UCSD's Mandeville Auditorium, Friday, February 27, 8 p.m., UCSD campus, La Jolla, 534-4559.

**The Dave Friesen Ensemble** and **Peter Sprague**: Bella Via, Friday and Saturday, February 27 and 28, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

**The Best Farmers**, **MaJo Nunez** and **Shed Roper**, DPT2, and others: Belly Up Tavern, Monday, March 2, 5 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Club listings are compiled by Ben Jennings. If you wish to be included, please call 265-3382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.**

**North County**  
**Barr-X Beach House**, 119 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: Hollis Gentry's Neon, jazz, Thursday; Tom Grant, jazz, 8 and 10 p.m., Friday and Saturday; Peggy Chalmers' Dreamland (featuring Bobby Gordon, saxophonist, swing jazz, 5:30-8:30 p.m., Sunday; the Ayanna Hobson Jazz Ensemble, jazz, Monday; the Joe Marillo Quartet, jazz, Tuesday; Robin Henkel, blues 90, jazz and blues, Wednesday; live jazz is featured during the Sunday brunch also.

**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach, 481-9022: The Neville Brothers, New Orleans rhythm and blues, and folk rock, reggae, Thursday; Johnny Reno and the Sax Maniacs, Texas-style rhythm and blues, Friday; Jack Macle and the Heart Attack, rock and rhythm and blues, and Little America, rock, Saturday; Doc Watson, bluegrass, and the Unstrung Heroes, folk and bluegrass, Sunday; Soul Patrol, Motown rhythm and blues, Monday; the International Reggae All-Stars, reggae, Tuesday; Taj Mahal, Africa, calypso, reggae, and jazz music, and Graffiti Man (with Jesse Ed Davis and John Trudell), rock, Wednesday; Concerts: the Chicago Six, Dixieland jazz, 5:30-8 p.m., Friday; the Bob Long Band, pop and boogie, 5-8 p.m., Saturday; Danny Davis jazz, Formula, Dixieland jazz, 5-8 p.m., Sunday; Tobacco Road, vintage jazz and swing, 6-8:30 p.m., Wednesday.

**The BookWorks/Panikita Coffeehouse**, Flower Hill Center, 2878 Via de la Valle, Del Mar, 755-3735: A special evening of poetry and music from the 1850s to the present, will be performed by Johnny Rene and Davis Ross and musician Jim Moore, celebrating Valentine's Day, jazz, 8 p.m., Friday.

**Borelli'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 Elijo, Cardiff-by-the-Sea, 436-1231: Live music, Friday and Sunday evenings, call club for information: Friday, Peggy Shannon, folk, Saturday, Mark and Sarah.

**EVERY THURSDAY**  
**JAZZ DANCE NIGHT**  
with Mark Walton of Channel 10, Thursday, February 12

**ELLA RUTH PIGGEE**

Complimentary hors d'oeuvres beginning at 6:00 pm  
Guaranteed **Fashionable** presents their **Fashion Auction** starting at 6:30 pm  
Dancing begins at 9:00 pm

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

**THE JETS**  
featuring Kenny Morris  
February 13-17

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

**WEDNESDAY**  
**KIFM 98.1 presents JAZZ**  
with Art Good of KIFM 98.1, Wednesday, February 18

**FORECAST**

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 & every hour on the half hour until 12:30 am  
**COCKTAILS • DANCING**  
LIVE MUSIC BY "THE ROCKAWAYS"  
Passage 15:00  
Board dockside at the Bahia Hotel, Mission Bay

Don't miss our Sunday Brunch  
Includes one complimentary cocktail  
All you can eat \$10.95





**YORBBT** Thursday, February 12 9 pm  
Tickets available at Belly Up & Ticketmaster  
New Orleans R & B  
**THE NEVILLE BROTHERS**  
and guests **TALK BACK**

Friday, February 13 9:15 pm  
Tues 9 & 8  
**JOHNNY RENO**  
and the **SAX MANIACS**

Saturday, February 14 9:15 pm  
Tickets available at Belly Up & Ticketmaster  
St. Valentine's Day Special  
**JACK MACK**  
and the **HEART ATTACK**  
and the **LITTLE AMERICA**

Sunday, February 15 9 pm  
Tickets available at Belly Up & Ticketmaster  
King of the Flap-pickers  
**DOC WATSON**  
and the **CRISTIANO HEROS**

5-8 pm S.D. Dineand Jazz Society presents  
**DANNY DAVIS JAZZ FORMULA**

Monday, February 16 7 pm  
Picture Soul  
**SOUL PATROL**

Tuesday, February 17 9:30 pm  
**INTERNATIONAL REGGAE ALL STARS**

Wednesday, February 18 9 pm  
Tickets available at Belly Up & Ticketmaster

**TAJ MAJAL**  
and special guests  
**GRAPETTI PLAN**  
(featuring John Dandel and Jesse Ed Davis)

Thursday, February 19 9 pm  
Tickets available at Belly Up & Ticketmaster  
**MICK FLEETWOOD'S ZOO**

Featuring Mick Fleetwood and Billy Durrant  
With special guests  
**BOB WOODSON & THE REDWINDS**

Contest  
Friday, February 20 **THE FREAKY EXECUTIVES**  
Saturday, February 21 **JAMES BLISSMAN BAND**  
and **MAGGIE RAYALL & THE CADILLACS**  
Sunday, February 22 **DAVID GREENGLASS QUINCY**  
Monday, February 23 **BUCKWHEAT ZYDECO BAND**  
Tuesday, February 24 **PETER CASE**  
Wednesday, February 25 **DAN FEZ**  
Thursday, February 26

**THIS WEEK'S AFTERNOON CONCERTS**  
Friday, 5:30-8 pm. Dineand Jazz. **CINCINNATI BE**  
Saturday, 5-8 pm. Boogie Woogie. **BOB LONG BAND**  
Sunday, 5-8 pm. Dineand Jazz. **DANNY DAVIS JAZZ FORMULA**  
Wednesday, 6-7:30 pm. Dineand Jazz. **BOBACCO BOLD**

**FOR INFORMATION CALL 481-9022**  
143 NORTH CHERRY AVE. • HOLMISTON, CA 94027

Schlebecker, classical guitar duo.  
Sunday brunch.

**The Countryside Restaurant and Lounge**, 450 Douglas Drive, Occidental, 757-0660: New Country, country, Wednesday through Sunday, Live Sax Country, country, Monday and Tuesday.

**El Coco Loco Mexican Restaurant and Lounge**, 3296 Mission Avenue, Occidental, 757-7757: Live Afro-Cuban and Latin music, Thursday through Sunday, call club for information.

**El Camal**, 523 Encinitas Boulevard, Encinitas, 944-1575: Storm, dance music, rhythm and blues, Latin, jazz, and Top 40, Friday and Saturday.

**El Camal**, 1284 Pines Road, Poway, 486-1010: Don Tension, contemporary, Thursday through Saturday.

**Finale Lounge**, 439 West Washington, Escondido, 745-1931: Magic, rock, Thursday through Saturday; Miami, rock, Wednesday.

**Fish House West**, 2833 South Highway 101, Cardiff-by-the-Sea, 753-6438: The Bob Long Band, boogie, and jazz, Thursday through Saturday; Tony Ortega hosts a jazz jam session Sunday.

**The Flying Bridge**, 1103 North Hill Street, Occidental, 722-1904: Tony Carmon, soulful music, Wednesday through Sunday; Denny Tynes, country and contemporary, Monday and Tuesday.

**Goodman's Choice Restaurant**, 1020 San Marcos Boulevard (old California Market), San Marcos, 744-3225: Denny Tynes, country and contemporary, Thursday through Saturday.

**Griffith's Cocktail Lounge**, 945 West Valley Parkway, Escondido, 480-4029: Gary and Company, contemporary, Tuesday through Saturday; live music, Monday, call club for information.

**The Grassy Caucha**, 29000 Lilac Road, Valley Center, 749-0411: Chuck Peralt, oldies, ballads, country and western, and contemporary, Friday and Saturday.

**The Grove**, 3232 Mission Avenue, Occidental, 757-7711: Trade Secret, contemporary, Friday and Saturday.

**The Harbor House**, 1950 Old Highway 101, Leucadia, 942-7114: Mark Leaman and Larry Neer, jazz, Sunday brunch.

**Harbor Lights**, 264 Harbor Drive, Occidental, 722-4850: Don Tension, country and contemporary, 8:30 p.m., Monday and Tuesday.

**S/S SDSU CULTURAL ARTS BOARD presents**

FRIDAY, FEBRUARY 13 - 8:00 PM.  
BACKDOOR  
A sweetheart of a show!

**LOVE TRACTOR**

with guests  
**DOWNY MILDEW**  
Tickets: \$6 SDSU students, \$8 public

THURSDAY, FEBRUARY 19 - 8:00 PM.  
MONY'S DEN

**"JAZZ IN THE DEN" HOLLIS GENTRY'S NEON**  
Tickets: \$2 SDSU students, \$3 public

FRIDAY, FEBRUARY 20 - 8:00 PM.  
BACKDOOR  
Boston's level

**LYRES**

with guests  
**THE PONTIAC BROTHERS**  
In association with NCR 99 (on Cox and 96 on Southwestern) - plus - KSDJ 96.7 (on Cox and Southwestern)  
Tickets: \$6 SDSU students, \$8 public

THURSDAY, FEBRUARY 26 - 8:00 PM.  
MONY'S DEN

**"JAZZ IN THE DEN" SECRETS**  
Tickets: \$2 SDSU students, \$3 public

THURSDAY, FEBRUARY 26 - 8:00 PM.  
MONTEZUMA HALL

Controversial journalist and author speaking on Southern Africa issues  
**DUMISANI KUMALO**  
Tickets: \$2 SDSU students, \$3 faculty/staff, \$4 public

**"ALL AGES ALWAYS WELCOME"**  
Tickets available at Aztec Center Box Office (265-6947), and

**TICKETMASTER**  
at the May Co. Mac Jack's Plaza Music Shoppe and Fleet Exchange. Ticketmaster charge (\$97) 232-0800.

Produced by the ASSOCIATED STUDENTS of San Diego State University

**CRYSTAL T'S**

presents  
**THE SHAKERS**  
from 9:00 pm

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

Beginning February 24  
**CIRCLES**

**SPECIAL GUEST APPEARANCE**  
Thursday, February 26, 1987

**SPENCER DAVIS GROUP**  
Admission \$30  
Advance ticket sales begin February 13  
Call 294-9000

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

**CRYSTAL T'S**  
*Live*

500 Hotel Circle North  
294-9000  
Town & Country Hotel  
M & M, HOTEL

**The Jazz Factory**, 125 West Grand, Escondido, 747-3163: Scott Joplin piano sing-along (live music), Wednesday and Thursday; jam session, Sunday afternoon and Tuesday evening; live dance music, Friday and Saturday.

**Jelly Beans/Escondido**, 1900 North Harbor Drive, Occidental, 722-1831: Live music, Wednesday through Saturday, call club for information.

**Keyhole's**, 927 First Street in the Lumberyard Shopping Mall, Encinitas, 942-4161: Caplen Withers, New Orleans jazz, Sunday through Tuesday; live music, Wednesday through Saturday, call club for information.

**La Costa Hotel and Spa/Browl**, Calabasas, 438-0111: "Starwest" song, dance, and comedy show featuring star-dances and improvisation of over 100 celebrities, 9 and 11 p.m., Monday through Saturday.

**La Tapatia**, 348 West Grand, Escondido, 747-4290: Live Latin music, Friday through Sunday, call club for information; the Matachi La Tapatia performs 7 p.m. through Sunday beginning at 7 p.m.

**Leo's Little Bit of Country**, 690 West San Marcos Boulevard, San Marcos, 744-4220: Country, country, Wednesday through Sunday.

**Leo's 1983 East Valley Parkway**, Escondido, 744-7038: Steeply Out, country rock, Tuesday through Saturday.

**Mile Plaza**, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Just Wash, piano show tunes, Wednesday through Saturday; Topaz, jazz, Sunday through Tuesday.

**Minster Inn**, 502 East Mission, San Marcos, 475-2639: The Solar Boys, vintage rock, Thursday through Saturday; Dan Austin, country, country to 4, and oldies, 6-9 p.m., Tuesday through Friday, and 6-9 p.m., Sunday.

**Monterey Bay Cannery**, 1225 Harbor Drive, Occidental, 722-0474: Ted Winchester, contemporary, Wednesday through Saturday.

**Palmsway's**, 348 East Grand Avenue, Escondido, 744-0935: Native Sons, rock, Thursday through Saturday; Rockin' Beatles music and oldies, Sunday; Country Cannery, country, Monday; Perfect Stranger, rock, Tuesday; Notice to Appear, rock, Wednesday.

**Old Del Rio Cafe**, 2730 Via de la Valle, Del Mar, 755-4614: The Stern Brothers, rock, Thursday through Saturday; Rockin' Beatles music and oldies, Sunday; Country Cannery, country, Monday; Perfect Stranger, rock, Tuesday; Notice to Appear, rock, Wednesday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4030: Jennifer Jeffries, folk, 7:30 p.m., Thursday; Melissa Morgan, Irish and Peruvian harp music, 7 p.m., Friday; Cally Pink, banjo player, 7 and 9 p.m., Saturday; Sam Hinton, Irish singer and folklorist, 7 p.m., Sunday; Old Time Hoot Night, Tuesday; Mar a Broom and Charlie Hiddaway, blues, traditional, and contemporary music, and Tom Calhoun, folk, 7:30 p.m., Wednesday; Sunday brunch concert, Melissa Morgan, harp music.

**Pez Soup Anderson's**, 830 Fabmar Airport Road, Carlsbad 438-0880: Frank Ricci and West Wind, show tunes, contemporary music, and more, Tuesday through Saturday; live country dance lessons, Wednesday, with Frank and the boys providing country tunes.

**INTERNATIONAL Music Center**

**DREAMERS' SALE**

**PICKERS' DREAM** \$119  
TARAKA 180 430

**GUITARISTS' DREAM** \$199  
TARAKA DE 180 GUSTAN

**KEYBOARDISTS' DREAM** \$89  
PLAYKEY KEYBOARD AND

**FREE LESSONS**

**GOHILLA AMPS** \$39

**FENDER GUITARS** starting at \$99

**BASS GUITARS** starting at \$99

**5-PIECE WARRIOR DRUM SET** \$299

**SYNTHESIZERS** starting at \$249

**ROTO TOMS** starting at \$99

**MICROPHONE STANDS** \$19

**462-6900**  
Just off I-8 in La Mesa  
Conveniently located between Fletcher Parkway and El Cajon Blvd. at 5059 Baltimore Dr.



**Pomeroy Club**, 12237 Pomeroy Road, Poway 78415: The Sanny Brothers, country, Thursday through Saturday.

**Powell**, 1670 Coast Boulevard, Del Mar 92016: The Jolo, Thomas Ford, popular crooner and new nostalgia dance music, 24 p.m., Sunday.

**Poway Mine Company**, 12375 Poway Road, Poway 78428: The Rhythm Method, rock, Friday and Saturday.

**Ralph and Eddie's**, 390 Grand Avenue, Carlsbad 92009: The Hurricanes, rock, Friday and Saturday.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo 92126: One Plus One Plus Juke, contemporary, Tuesday through Saturday; the Red Cadillac Band, oldies music, Sunday and Monday.

**The Red Coach Inn**, 135 North Pine, Escondido 92026: The Prime Suspect, rock, Thursday through Saturday; the Rhythm Method, rock, Sunday and Monday; the Drastics, rock, Tuesday and Wednesday.

**Rudi's Hidden Acres**, 1700 Carmel Valley Road, Del Mar 92016: Red Lane, country and rock, Friday and Saturday.

**San Luis Rey Downs Golf Course Country Club**, 31474 Golf Club Drive, Bonita 92008: The Crescendos, big band dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

**Stage Coach Inn**, 1126 South Highway 101, Encinitas 92024: C.W. Express, country, Friday and Saturday.

**Sunset Lounge**, 1328 Escondido Boulevard, Escondido 92024: Harry Paul and Tom Connor, country, light rock, and Pites

music, Thursday through Saturday.

**Tepper Room**, 1270 Main Street, Ramona 92075: Ken Lugo, contemporary rock, Friday and Saturday.

**That Plaza Place**, 2622 E. Camino Real, Carlsbad 92011: John and Julie Moore, blues/jazz, Saturday.

**Tina Machine/Ches Orleans**, 302 Midway, Escondido 92026: Miami, rock, Thursday through Saturday; the Agents, rock, Tuesday and Wednesday.

**The Top Spin**, 205 Laurine Lane, Fallbrook 92038: Measurers, rock, Thursday through Saturday; Strider, rock, Wednesday.

**Valley Center Inn**, 27555 Valley Center Road, Valley Center 92446: Dakota, country rock, Friday and Saturday.

**VFW Hall**, 12245 Pomeroy Road, Poway 78428: Ron Murrin, country, Friday and Saturday.

**Vista Entertainment Center**, 435 West Vista Way, Vista 92083: Jockey Room: Strider, rock, Friday and Saturday.

**Whiskey Creek**, 14240 Poway Road, Poway 78428: Richie Garry and Sundown, country, Wednesday through Sunday (Sunday features a jam session beginning at 5:30 p.m.), with singer Gail Lee, Friday and Saturday; Swingin' Amos, country, Monday and Tuesday; clogging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

**Whiskey Flats**, 1260 West Valley Parkway, Escondido 92026: The Agents, rock, Thursday through Saturday; Strider, rock, Wednesday and Thursday.

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Monday, Lipstick, rock, Tuesday and Wednesday.

## Beaches

**Anthony's**, 4120 La Jolla Village Drive, La Jolla 92037: Long Affair, contemporary, Tuesday through Saturday.

**Avanti's Restaurant**, 875 Prospect Street, La Jolla 92037: George Reno, pianist performing pop, jazz, blues, and boogie, 7 p.m., Monday through Saturday.

**"Babie Belle"**, at the dock, Bahia Vista, 998 West Mission Bay Drive, Mission Bay 92051: The Rockaways, contemporary music for dancing, Friday and Saturday.

**Bahia Hotel**, 998 West Mission Bay Drive, Mission Bay 92051: Ella Rush Piggies, jazz and blues, Thursday; the Jels, featuring

Kenny Morrill, vintage rock, Friday through Tuesday; Forecast, jazz and rhythm and blues, Wednesday.

**Rockin' Al and the Norman Bates** Choir, rock, Sunday through Thursday.

**Chic Café**, Roselle Campus, USCSD, Gilman Drive and La Jolla Village Drive, La Jolla 92037: Born Cinnabond, music of the Grateful Dead, 9:30 p.m., Saturday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla 92037: The Joe Marillo Quartet, jazz, Wednesday through Saturday; Book of Colors, jazz, 8 p.m., Sunday.

**Charles Murphy's**, 4303 La Jolla Village Drive, La Jolla 92037: Robert Windolph, new-wave pop, Tuesday and Thursday through Saturday; the Show with Tom Collins, rock, Sunday and Monday; the Snowball Effect, rock, Wednesday.

**Casey's Pub**, 714 Garnet Avenue, Pacific Beach 92161: Tim Price, rock favorites on acoustic guitar, Friday and Saturday.

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**Hennessey's Tavern**, 4630 Mission Boulevard, Pacific Beach 92161: Preston and Dean, contemporary, Friday and Saturday.

**Hilton Hotel**, Campo Bar, 1775 East Mission Bay Drive, Mission Bay 92037: The People Movers, contemporary, Wednesday through Thursday as a duo and Friday and Saturday as a quartet.

**Hotel del Coronado**, 1550 Orange Avenue, Coronado 92026: The Spud Brothers, Motown, oldies, and modern standards, Tuesday through Saturday; tea dance with the Variations, contemporary, 2:30-5:30 p.m., Sunday; "Mr. Lucky" pianist, performs at 9 p.m., Sunday evening, Crown Room; James Parish, pianist, 5:30-9:30 p.m., Friday and Saturday; and Sunday brunch and from 5:30-9:30 p.m., Sunday.

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**Hyatt Islandia Hotel**, 1441 Quivira Basin Road, Mission Bay 92037: Denise Jeter and Bob Moss, jazz, Tuesday through Thursday as a duo and Friday and Saturday as a quartet.

**Jazz Mine Records**, 5728 La Jolla Boulevard, La Jolla 92037: The Finest City Band, jazz, 7:30 p.m., Thursday; the Bobby Gordon Quartet, jazz, 1:30 p.m., Sunday; jazz, the Skip LeCompte Quartet, jazz, 7:30 p.m., Monday.

**Joel Murphy's**, 4302 Mission Boulevard, Pacific Beach 92161: Sunday evening, Crown Room; James Parish, pianist, 5:30-9:30 p.m., Friday and Saturday; and Sunday brunch and from 5:30-9:30 p.m., Sunday.

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**and Wednesday**, the Blonde Bruce Band featuring saxophonist Johnny Vau plays boogie, blues, and rhythm and blues, from 4-6 p.m., Sunday.

**Judson's**, 3111 Sports Arena Boulevard, 92106: Dale Vernon, pianist, performs Wednesday through Saturday.

**La Avenida**, 1301 Orange Avenue, Coronado 92026: The Prime Movers Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday.

**La Jolla Village Inn/Shotter's Lounge**, 3299 Holiday Court, La Jolla 92037: Live piano bar music, Tuesday through Saturday; call club for information.

**La Valencia Hotel**, 1132 Prospect Street, La Jolla 92037: Bob MacLeod, piano and vocal variety, 6:30 p.m., Tuesday through Saturday.

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**THURSDAY, FEBRUARY 12**  
TASTE THIS with ESP and 1621 THE PUMPS

**FRIDAY, FEBRUARY 13**  
THE CHARMERS with QUADRIAGE plus JOSE SINATRA & THE TROY DANTE GUNSET and PHOBIA PHOBIA

**ROVING LIVE MUSIC REPORTS** Why is it I get this feeling that people are starting to come out for the live bands instead of the slick machines. I guess cycles come and go and after ten long years it's our turn. Jan, with *These Things*, they not had but never more convincing. *Image Bureau* — Matthew's new top good nothing one too. *London* if they could use it, maybe like a hunting bag. *Pinkies* had been here in quite awhile and it showed. They want from *Music* interesting *Music* of 191 to beginning 197's *Mad* *Comedian*. *The Seventh*, the *Queen* *Queen* of rock rock. *Requiem* *Class* had a couple of big stars (person) in the audience. You can always tell, they don't play, don't like, but their cigarettes not on the carpet, drive new Mercedes and park close to the front door right behind them. 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**Mary's by the Pier**, 710 Garnet Avenue, Pacific Beach, 423-7844: Rockabilly, Beatles music and oldies. Friday and Saturday: Thunderbolt the Wonderbolt, rock, Sunday.

**McDicks Pub**, 1921 Bacon Street, Ocean Beach, 222-4822: The Jacks, rock, Thursday; Luke and the Locomotives, rock, Friday and Saturday; Starline, rock, Wednesday.

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

**Money Money's**, 3595 Sports Arena Boulevard, Loma Portal, 423-5596: Crystal, rock, Thursday through Saturday; Crystal, rock, the Reflectors, rock, and one other band, Sunday; France, rock, Monday through Wednesday.

**Mulvaney's**, 1031 Orange Avenue, Coronado, 435-4660: Live music, Friday and Saturday, call club for information; Bing Cooley hosts Talent Night, Sunday.

**Old Pacific Beach Café**, 4287 Mission Boulevard, Pacific Beach, 270-7522: Secrets, jazz, Thursday through Saturday; Ella Roth, Pigeon, jazz and blues, Sunday; Pigeon, jazz and blues, Sunday; Notice to Appear, rock, Monday

and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

**Paradise Bay**, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The Reflectors, rock, Thursday through Saturday; Four Eyes, rock, Wednesday.

**Pas Bar and Grill**, 1025 Prospect Street, La Jolla, 454-9711: Elliot Lawrence, Bill Andrews, and Bob Hamilton, jazz, Friday and Saturday; Bob Hamilton, jazz, piano, Tuesday through Thursday.

**Putnam's Colonial Inn**, 910 Prospect Street, La Jolla, 454-2181: Forrest Wedekind, 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.

**The Rusty Pelican**, 4340 La Jolla Village Drive, La Jolla, 587-1886: Shave It On, contemporary, Tuesday through Saturday; the Most Valuable Players, danceable jazz, 8-12 p.m., Sunday and Monday.

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

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

**Silver Fox Lounge**, 1833 Garnet Avenue, Pacific Beach, 270-1343: Live music, Friday and Saturday, call club for information.

**Spice Rack Restaurant**, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wetzel, classical guitar, Wednesday through Saturday.

**Stage Doors**, 4500 Ocean Boulevard, Pacific Beach, 483-6174: Jonathan Murry, acoustic guitarist performing, oldies, contemporary music, and requests, Tuesday through Saturday; Christie Peak, oldies, and everything and anything else, Sunday and Monday.

**Tahoe Flancones Nightclub and Restaurant**, 3567 Del Rey Street, Pacific Beach, 483-2703: Live

flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:00 p.m., Friday and Saturday.

**Texas Teahouse**, 4070 Valtire Street, Ocean Beach, 222-6895: Tom "Cat" Courtney, blues, Thursday, live music, Friday through Monday; and Wednesday, call club for information; Fred Heath and the Slideknobs, boogie and blues, Tuesday.

**Top of the Cove**, 1216 Prospect Street, La Jolla, 454-7779: Bill Wright, Gershwin, Porter, Sondheim, et al., on the piano, Wednesday through Sunday.

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

**Victor Bar and Restaurant**, 7825 Fay Avenue, La Jolla, 456-3789: The Don Glaser Trio, jazz, Wednesday and Thursday; Johnniekevis with Mel Goot and Friends, jazz, Friday and Saturday.

**Victor's**, 1403 Rosecrans Street, Point Loma, 226-1871: Downstairs: Patrick and Freddie, contemporary, Thursday through Saturday; upstairs (Victor's Deck): Jennings and MacNeill, contemporary, Friday and Saturday.

**W.D. Pabst and Co.**, 2901 Nimitz Boulevard at Rosecrans, 224-3655: The Impassables, vintage rock, Thursday through Saturday; Star Party, recorded music and video audio participation presentation, Tuesday and Wednesday.

## San Diego North

**The Athlete Country Saloon**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Cross Cut, country, Tuesday through Saturday; Jim and Joe, country, Monday; country dance lessons, Tuesday through Thursday.

**The Bacchanal**, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Private Domain, rock, Thursday through Saturday; Diane Schuch, rhythm and blues, Sunday; Custom Made, rhythm and blues, and the California Executives, rhythm and blues, Tuesday, Dave Mason, rock, Wednesday.

**The Coalheather**, 7878 Clairemont Mesa Boulevard, Kearny Mesa, 569-9595: Scott Skinner, variety music on the piano, Friday through Sunday evenings.

**Harvey Stone Pub**, 5617 Balboa Avenue, Clairemont, 279-2033: Jim and Theresa Hinton, Irish music,

Wednesday and Thursday; live Irish music, Friday through Sunday; call club for information.

**Bogey's**, 5353 Mission Center Road, 297-8361: The Nike Life Band, jazz, 6:10 p.m., Sunday through Tuesday.

**Borel's**, 5321 Mission Center Road, Mission Valley, 295-6600: Sherry Marie Kuhlman, contemporary, 5:10 p.m., Monday through Friday; Jon Sandoval, pianist, performs 7-11 p.m., Saturday.

**Bushy's**, 5906 Mira Mesa Boulevard, Mira Mesa, 578-9666: The Procrastinators, rock, Tuesday through Saturday; Messer's, rock, Wednesday.

**Crystal T's Emporium**, 500 Hotel Circle North, Mission Valley, 294-9010: Shaker, contemporary, Tuesday through Saturday.

**Emma Murphy's Cantina**, 3879 Mira Mesa Boulevard in the Oak Tree Plaza, Mira Mesa, 566-0970: Sandy Hirsch, contemporary, Friday and Saturday.

**The Goldheather**, 7878 Clairemont Mesa Boulevard, Kearny Mesa, 569-9595: Scott Skinner, variety music on the piano, Friday through Sunday evenings.

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

**Haji Baba**, 104 Mission Valley Center West, Mission Valley, 296-2010: Live Arabic music and entertainment, Wednesday through Friday; The Flamenco Four, flamenco music, Tuesday.

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

**Holiday Inn**, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: The Most Valuable Players, jazz, Thursday; Ella Roth, Pigeon, and the Talk of the Town Band, jazz and blues, Friday and Saturday.

**Islands Lounge**, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1001: Chain Reaction, contemporary, Tuesday through Saturday; These Guys, contemporary, Sunday and Monday.

**Kelly's Steak House**, 284 Hotel Circle North, Mission Valley, 296-2131: Fiano 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; Marge Harmin, Friday and Saturday; Don Libbey, Sunday.

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

**La Hacienda Cantina**, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 296-8281: Oh! Ridge, comedy and music, Tuesday through Saturday.

**Lehi's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 296-4011: Danni Daniels and Flashback, contemporary, Tuesday through Saturday; Evening Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

**Moak's**, 10475 San Diego Mission Road, Mission Valley, 563-0066: Forward Motion, Top 40 dance music, Thursday through Saturday; Dick Brown's Big Band, big-band swing, Sunday; the Basement

Blues Band, blues and rhythm and blues, Monday.

**The Moonlight**, 4615 Claremont Drive, Claremont, 273-1022: Live contemporary music, Tuesday through Saturday; call club for information; live country music, Sunday and Monday; call club for information.

**Neville Inc.**, 8515 Konoa Road, San Carlos, 865-1700: Indoor Fireworks, rock, Sunday through Saturday; live rock, Tuesday through Wednesday; call club for information.

**Pal Joey's**, 5147 Waring Road, Allied Gardens, 286-7873: Pro Brigham's Preservation Band, Tuesday; David and the Oldies, Friday and Saturday.

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Danni Daniels and Flashback, contemporary, Tuesday through Saturday; Evening Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

**Peter D's**, 5149 Claremont Mesa Boulevard, 277-3217: Bobby Adams, contemporary tunes on the saxophone, Friday and Saturday; Sander's Inn, 402 Fashion Valley, Fashion Valley East.

291-7170: Danni and Warren, contemporary and oldies, Thursday through Saturday evenings; Jesse Gomez, light solo jazz, variety, Tuesday and Wednesday.

**Spirit**, 1130 Batten Avenue, Bay Park, 276-3903: The Pumps, rock, 10:21, rock R.S.P., rock, and Dale This, rock, Thursday; the Accorones, rock, Quad Mirage, rock, the Chams, rock, and José Sautra and the Ivy Darts, Quartet, "love sharing" and Phobia Phobia, rock, Friday; Stashybe, rock, Alibi, rock, infrared, rock, Underground, rock, and Hands On, rock, Saturday; Laffer Ratt, rock, Archer, rock, and Max Fabre, rock, Tuesday; Cornerstone, reggae (two sets), and Shungu, reggae, Wednesday.


**Stardust Hotel**, 550 Hotel Circle North, Mission Valley, 296-4011: Coral Room: Passion from San Diego, contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 695-1461: The Snowball Effect, rock, Thursday through Saturday; Mingo Strut, contemporary,

**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 limousine pleasure... Thursday, Friday and Saturday nights 5:00 pm-1:30 am.  
No cover charge—  
  
**THE IMPOSTORS**  
Celine Valentine's Day with  
FREE admission to all Saturday, February, 14  
LET OUR SPECIALS RAISE YOURS  
2901 Nimitz Blvd. at Rosecrans  
Quality Inn 224-3655

**MONDAY NIGHT IS LOCAL TALENT NIGHT!**  
at  
  
**PRIZES FOR BEST TALENT**  
Dining and dancing nightly  
Wednesday through Saturday  
featuring  
**NORMAN & FRANKIE**  
For more information call  
Helmer's Steak & Seafood • 4250 W. Point Loma Blvd. 223 9155

**A Rose...A Bottle of Wine**  
**Valentine Dinner For Two \$29.95**  
Saturday, February 14th  
For reservations call  
222-NUTS (6887)  
  
Dancing in Paradise  
Thursdays, Fridays & Saturdays, 9 pm 'til closing  
99¢ Happy Hour  
4 'til 7 pm—every day!  
"Why Coconut? Cause it's a jungle out there!"  
1901 Shelter Island Drive  
San Diego, CA 92106  
222-NUTS (6887)

**CARLO MURPHY'S** and **Chantilly Lace FASHIONS**  
Marina Village  
present  
**A GIRL'S NIGHT OUT**  
Every Tuesday  
  
The fun includes: A Lingerie Fashion Auction presented by Chantilly Lace Fashions • Plenty of drink specials • Live Music by **SHOW**  
A late night surprise for the girls  
**FIRST DRINK \$1.00 FOR ANYONE WEARING A MINISKIRT**  
1904 Quivira Way • Marina Village • 223-8061

**HALCYON**  
4258 W. Point Loma Blvd. • 225-9559 • No cover Sun-Wed.  
Thursday, February 12  
**DFX2**  
**HALCYON DANCE REVIEW**  
Ladies, call for reservations  
Feb. 13, 7-9 pm  
Every Monday **SAN DIEGO "LIVE!"**  
A unique comedy showcase and the great San Diego satire hour  
Valentine's Day, Saturday, February 14  
Enter to  
**WIN ONE OF THREE GENUINE BRAZILIAN AMETHYST STONES**  
To be given away Valentine's night, courtesy of  
**THE DIAMOND SOURCE**  
Tuesday & Wednesday, February 17 & 18  
**ROCKOLA**  
"Canned Heat reaffirmed with a vengeance that the spirit of rock and roll is alive and well."  
— Jam Magazine

**Vic's RESTAURANT**  
**Mel Goot & Friends**  
feature  
**John Rekevics**  
February 13 and 14  
**Charles Owens**  
February 20 and 21  
**Don Glaser Trio**  
every Wednesday and Thursday  
456-3789 • In La Jolla at Silverado and Fay Ave.  
Merrill Lynch Building. Validated underground parking, courtyard dining, reservations.

**Jose's Murphy's Nightclub & Pub**  
4302 Mission Blvd., P.B. 778-3778 • Daily 10 am-2 am  
  
**THE HEROES**  
Thursday-Saturday  
  
**SIERS BROTHERS**  
Tuesday & Wednesday  
**BLONDE BRUCE BAND**  
Sundays 4-8 pm  
Saturday, February 14 • 8 pm  
**Jose's 12th Annual SWEETHEART BALL**  
Entertainment by THE HEROES.  
Drink specials all night long.  
Come dressed in red & white for added fun.

**Pea Soup ANDERSEN'S and Music International**  
present  
**Coasters and Drifters Concert**  
featuring Frank Ricci and Westwind  
February 20 • Two shows 8:00 pm & 10:30 pm  
\$12.00 tickets at Pea Soup Andersen's or 438-7880  
1-5 at Palomar Airport Road, Carlsbad • (619) 438-0880



Sunday and Monday: the Puccinattos, rock, Tuesday and Wednesday

**The Leo/Mission Gorge, 6333 Mission Gorge Road, Mission**  
Gorge: 280-9144. Denny Best, contemporary Sunday, Tuesday, Wednesday and Thursday; First Effort, contemporary Friday and Saturday

**The Wellhouse, 10789 Terrasanta Boulevard, Terrasanta**  
560-6677. Joey Chess, pianist and guitarist, Thursday; Rockett, vintage rock, Friday and Saturday; Jo Treason, pianist, Sunday. Joel is on the piano, Tuesday and Wednesday

**Wangler's Room, 6609 Mission Gorge Road, Mission Gorge**  
280-6263. Steve Cray, country, Tuesday through Saturday; Haywire, country, Sunday and Monday

## San Diego South

**Abbey Restaurant, 2825 Fifth Avenue, Hillcrest**  
291-4779

**Restaurant: Mike Lamy, elegant dinner music, 6:30 p.m., Wednesday through Saturday; Peggy Musler and Friends, jazz, 7:11 p.m., Sunday and Monday**

**Ancher Inn, 2222 San Diego Avenue, Old Town**  
682-0603. Denny Best, contemporary, Friday and Saturday

**Anthony's HarborSide, 1355 North Harbor Drive, downtown**  
232-6358. The California Transient, contemporary, Wednesday through Saturday; New Show, jazz, Tuesday

**Artie Bowl, Tanager Room, 4356 Thirtieth Street, North Park**  
283-1335. Sheri and the City Street Band, contemporary, Wednesday through Saturday

**Book and Candle, 1250 Sixth Avenue, downtown**  
544-0882. Richard Slayter, classical guitarist, 6:10 p.m., Friday and Sunday evenings

**Café del Rey, 1549 El Prado, Balboa Park**  
234-4511. Piano Bar, John Garcia, Tuesday through Thursday; Kristi Rickert, Friday through Sunday; pianist

Bob MacLeod performs 8:12 p.m., Sunday evening

**Caravaggio's, 1119 South Avenue, downtown**  
232-2747. Jay Taylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schlicher, classical guitar duo, Friday and Saturday

**Club Cult/Wide Express, 109 West C Street (at the corner of First and C streets)**  
239-8322. When What Truings, new psychedelic rock, 10:30 p.m., Friday

**Dock Masters, 2051 Shelter Island Drive, Shelter Island**  
223-2572. Mirac, vintage rock, Tuesday through Sunday

**Dunkies, 4225 El Caim Boulevard, East San Diego**  
283-6581. Piano bar, Paul Gragg, Tuesday through Saturday; Patti Glenn, Sunday and Monday

**The Dripping Lizard/The Whistle Stop, 2236 Fern Street, Golden Hill**  
284-2845. Mercy Train, rock, 10 p.m., Friday

**Drowny Muggie's, Thirty-first and University North Park**  
298-8564

Hawks and Eagles, traditional folk music, Thursday; The Perfect Cure, traditional music from the British Isles, Friday; The Purple Mountain Band, folk music, Saturday; Slow Freight, popular and folk music, Sunday; Old Time Host Night, Monday; Mary Adams Rathbun, Irish, international, and folk music on the harp accompanied with vocals, Tuesday; Coral Throat and Bill Cantos, jazz, Wednesday

**The Escape Lounge, 421 University Avenue, Hillcrest**  
295-8282. Live music, Thursday and Sunday; call club for information; Hibacco Road, vintage jazz and swing, Friday and Saturday; Eddie Gold, contemporary, Monday; Barbara Cuder, contemporary, Tuesday and Wednesday

**Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown**  
232-3861. The Mark Lessman Band, jazz, Thursday through Saturday; Sunny Naps, pop, contemporary, and a little bit of everything else, Tuesday and Wednesday

**Pat City/China Camp, 2137 Pacific Highway, downtown**  
232-0606. The Belairs, vintage rock, Thursday through Saturday

**Gabriel's Grille, 2825 Fifth Avenue, Hillcrest**  
291-4779. Mike Lamy sing your favorite show tunes and requests, 9 p.m., until closing, Tuesday through Sunday

(Mike performs with local stars Wednesday)

**Garcia's Lucky Lady Club, 455 Sateen Street, downtown**  
233-0101. Lou Bee, country, salsa, and merengue, Thursday through Sunday; Fire and Water, Latin music, Friday and Saturday; The Marachi Jalisco, performance at 8 p.m., every night

**Hamburger's, 1016 Wallace Street, Old Town (in the Bazaar del Mundo)**  
295-6584. Charlie Morse, contemporary, Friday and Saturday

**Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown**  
232-3861. The Mark Lessman Band, jazz, Thursday through Saturday; Sunny Naps, pop, contemporary, and a little bit of everything else, Tuesday and Wednesday

**Hotel San Diego, 339 West Broadway, downtown**  
234-0221. Wayne Jure and Hank Young, jazz, Friday and Saturday; call club for information

**Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island**  
234-1577. Indoor stage: New Show, jazz, Sunday and Monday

**Imperial House, 505 Kalma Street (at Park Boulevard), Hillcrest**  
234-1525. Wayne Jure, jazz, Tuesday through Saturday; with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne Jure and Hank Young, jazz, Friday and Saturday

**"The Invader," at the dock, 1066 North Harbor Drive, downtown**  
298-8066. Live jazz, Thursday, call for information; The B Street Band, contemporaries all other nights

**Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard, 286-8220**  
Talent show and host night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday

**Joely Rogers, 907 West Harbor Drive, Seaport Village**  
233-4300

Barker and Orr, north and music, Tuesday through Saturday; Puk Salad Anne, contemporary, Sunday and Tuesday

**Kensington Club, 4079 Adams Avenue, Kensington**  
284-2642. Rick Gailley and His Super Harcaradas, blues and rock, Saturdays

**Mandolin Wind, 108 University Avenue, Hillcrest**  
295-3017. Butterneck Blues, blues and rhythm and blues, Friday and Saturday; Some Girls, rock, Tuesday; Soul Station Express, blues and rhythm and blues, Wednesday

**Onyx Club, 3184 Martin Luther King Jr. Way, Southeast San Diego**  
232-9772. Pro Brigham's Preservation Band, Drexland jazz, 5:7 p.m., Sunday

**Our Place Pub at Midtown, 2424 Fifth Avenue, Hillcrest**  
232-1773. Live jazz, Thursday, call

club for information; Carlos Vasquez, jazz, Friday and Saturday; Cath Eckert, jazz, Sunday

**Patrick's II, 428 F Street, downtown**  
233-3077. Pro Brigham's Preservation Band, Drexland jazz, early evening, Wednesday and Thursday; the Horde Bruce Band, blues and rhythm and blues, Friday and Saturday; Rick Gailley and His Super Harcaradas, blues and rock, Tuesday

**Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island**  
291-1879. Fortune, Top 40 dance music, Thursday through Saturday

**Road O'Grady's, 1402 Adams Avenue, Normal Heights**  
284-7666. Brian Bates, Irish and contemporary music, Tuesday and Thursday; Sounds in Fusion, contemporary, Friday and Saturday; the Bop Times, jazz, Wednesday

**San Diego Harbor Excursion, Harbor Drive and Broadway, downtown**  
234-4111. David Watson and the Gathering, contemporary, Friday and Saturday; the Ashby Fox Trio featuring vocalist Fran Losolito, jazz, Sunday brunch

**The Saigon Palace, 560 Fifth Avenue, downtown**  
543-9566. The Resistance, rock, and Hidingmask, rock, 9 p.m., Friday

**Sherraton Harbor Island East, Reflections, 1280 Harbor Island Drive, Harbor Island**  
291-2000. Devocant, Top 40 dance music, Tuesday through Saturday; the Wanderers, vintage rock, Friday; happy hour, Sundowner Lounge; John Austin Butch, classical and contemporary piano, Tuesday through Saturday; Sheppard's Restaurant; Phil Becker, classical guitar, Wednesday through Saturday; Gail Dietrichs, classical harp, Tuesday

**Sherraton Harbor Island West, 1280 Harbor Island Drive, Harbor Island**  
291-2000. Devocant, Top 40 dance music, Tuesday through Saturday; the Wanderers, vintage rock, Friday; happy hour, Sundowner Lounge; John Austin Butch, classical and contemporary piano, Tuesday through Saturday; Sheppard's Restaurant; Phil Becker, classical guitar, Wednesday through Saturday; Gail Dietrichs, classical harp, Tuesday

**Sherraton Harbor Island West, 1280 Harbor Island Drive, Harbor Island**  
291-2000. Devocant, Top 40 dance music, Tuesday through Saturday; the Wanderers, vintage rock, Friday; happy hour, Sundowner Lounge; John Austin Butch, classical and contemporary piano, Tuesday through Saturday; Sheppard's Restaurant; Phil Becker, classical guitar, Wednesday through Saturday; Gail Dietrichs, classical harp, Tuesday

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

**Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island**  
291-9118. Denny Best and Melissa, contemporary, Wednesday through Saturday; Donna Cole, contemporaries, Monday and Tuesday

**The Trojan Horse, 6179 University Avenue, East San Diego**  
582-1070. The Us Band, rock, Thursday through Saturday; Strangers, rock, Sunday and Wednesday

**Tuba Man's, 2531 University Avenue, North Park**  
295-0426. West Coast, rock, Friday; Flashback, oldies rock, Saturday

**Upstart Crow and Company, 835 West Harbor Drive, Seaport**

**CLUB Mirage**  
Midnight  
**LOVE PARTY**  
Dance to the greatest love songs of all time  
San Diego's newest & finest party spot  
Limited entrance • \$3 cover charge  
824 Camino de la Reina  
Mission Valley Center West  
(Behind Marshall's, next to Hugs Baby)  
260-1525

**MARY'S**  
Entertainment for February  
Thursday-Saturday  
9:00 pm - 1:30 am  
Sundays 8:00 pm - midnight  
with special D.J.  
**Rockola**  
Friday & Saturday  
February 13 & 14  
Drink Specials 6 pm to closing  
Men - \$7.75 Drink • Beer - \$1.00 Schnapps (all flavors)  
Wed - \$1.75 Long Island Iced Tea • Thurs - \$1.25 Vodka Drinks  
710 Garnet Avenue • 463-7844

**The Trojan Horse**  
6179 University (College & University) 582-1070  
Thurs-Sat, Feb. 12-14  
**US BAND**  
Sun & Wed, Feb. 15 & 18  
STRANGERS  
Thurs-Sat, Feb. 19-21  
**CODA**  
Sun & Wed, Feb. 22 & 25  
DANNY JAMES  
BAND  
Thurs-Sat, Feb. 26-28  
**US BAND**  
OPEN POOL TOURNAMENT  
TUESDAY NIGHTS

This Monday, February 16, Pacific Beach  
**Miss Diego Bikini Contest**  
\*1st place \$500.00 cash prize. 2nd & 3rd place prizes also. Sponsors include: Windward Surfer, SunGloss City, P.B. Ski & Sports, all of Pacific Beach. Plus, the Electric Chair Hair Salon in O.B. and Software Swimwear of La Jolla. Only 3 entry spots left.  
\*Top 2 finalists of the February, April, June, July and August contests will return in September to compete for the title of **MISS DIEGO'S 1987** with a cash prize of **\$1500.00**  
860 Garnet Avenue, Pacific Beach, CA 92109  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
Age \_\_\_\_\_ Phone # (home) \_\_\_\_\_ (work) \_\_\_\_\_  
Entries must include a picture and may be mailed or brought in person to Diego's before 5 pm Monday, February 16, 1987. All entries will be reviewed by our judges and selected contestants will be contacted by phone to appear on February 16, 1987 at Diego's Miss Diego's Bikini Contest. For additional information, call Brian 463-6006 or 272-1241.  
The Saturday, February 14, 1987 (10:00 am) **VALENTINE'S DAY**  
\$50 per couple  
Diego's  
Pacific Beach  
LOBSTER FOR 2 OR 2 CARNE ASADA DINNERS  
Plus a bottle of house champagne, complimentary drink and dessert in Club Diego's after dinner (all gratuities and all taxes are included)

Tonight  
Thursday, February 12, 8:00 pm  
**STAR SURFING**  
Pacific Beach  
**Diego's**  
Indoor Surfing Championship Adventure & Indoor Surf Champ Don Gaudin takes on all challenges. First person to beat him wins a \$100.00 gift certificate to Star Surfing of B.B.  
\* First 91 people admitted FREE.  
\* 91st Kamikaze. Kay (Toby) Manor of the Breakfast Club will be spinning records and giving away lots of 91X things "n' stuff.

This Sunday, February 15, 8:30 pm  
Pacific Beach  
**Club Diego's**  
presents  
**MIKE BURGER**  
from KGB, who will be here spinning records and giving away albums and tapes, records, old tape tapes and other KGB stuff.  
Coming February 22  
Late Night with Mike Burger presents  
**STUPID HUMAN TRICKS**  
For try-outs call Brian at Diego's 272-1241

This Monday, February 16, don't forget  
**MISS DIEGO'S BIKINI CONTEST**  
Club opens at 8:30 pm. \$3.00 cover. (Sons of Sam included)  
Monday, February 23 "NAME YOUR DRINK NIGHT" will return.  
Diego's  
**DANCE CONTEST**  
returns Wednesday, February 18. Sign-ups 8:30-10:00 pm.  
Weekly 1st place cash prize of **\$100.00**  
10 J Q K A  
The ACE of Clubs

2ND ANNUAL  
**69 XTRA Golden Sweethearts Ball**  
A LIVE DANCE CONCERT FROM  
**The Shirelles**  
**The Hollywood Argyles**  
**The Mar Dels**  
Valentines Day Brings Lovers. Together in a special way. Come one, Come all. You're invited to the **XTRA GOLDEN SWEETHEART BALL!**  
With your host **Bob Montague**  
Enjoy  
■ Food Fare  
■ Special Soda Fountain Bar  
■ Dance Contests  
■ Photo Booth  
■ DJs  
Win! A Romantic Second Honeymoon in San Francisco ... AND MORE!  
SATURDAY, FEB. 14, 1987  
7:30 PM-12 mid  
Fries, Sliders, Doggies, Cracker Jacks, Floats, Shakes, Malts & More at 50's, 60's & 70's prices  
For Information Call San Diego 236-0690 • Coastal North County 942-694M • Inland/Escandido 743-694M  
PRODUCED BY THE NOBLE BROADCAST GROUP AND SHERATON HOTELS  
FEBRUARY 12 1987



Village, 232-4855: Live music, Saturday and Sunday, call club for information.

U.S. Grant Hotel, 226 Broadway, downtown, 232-3121: Rock James and Robin Herold, jazz and blues, Thursday through Saturday; Peter Robrecht, tea time pianist, performs from 2-4:30 p.m., in the lobby, Monday through Thursday and Saturday, and from 2-4 p.m. Friday.

Via Veneto Restaurant, 1745 India Street, downtown, 233-6306: Friday and Saturday: Luigi Luevano and others sing Italian pop songs at your table, accompanied by Awanti, pianist.

after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manny, guitarist, opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Coppenhaver, pianist, Sunday, 6:30 p.m.

Westgate Hotel, 1055 Second Avenue, downtown, 238-3818: Lobby piano bar entertainment, 4-8 p.m., Monday through Friday; Plaza Lounge, Sylvia Lorraine, show tunes and light classical piano music, Wednesday through Saturday evenings; Peggy Keller, show tunes and light classical piano music, Sunday through Tuesday evenings; Le Fontainebleau, candlelight dining

with jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard, 582-1813: Live music, Wednesday, Friday, and Saturday, call club for information.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 298-4011: Fred Benedetti and George Stoboda will perform a dual guitar recital including the works of Bach, Bartok, and Carcassi, 8 p.m., Friday; the Pacific Chamber Opera performs favorite love arias from Mozart, Bizet,

Paccini, and Strauss, 8 p.m., Saturdays.

## East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine, 445-2550: The Southern Express, with Carl Simmons and Eddie King, country, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Daily Best, contemporary, Friday and Saturday.

Archway Lounge, 641 Telegraph Canyon Road, Chula Vista,

421-9509: The Ordeals, rock, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area, 463-2263: Eamon Carroll, Irish music, Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Eddie Gold, contemporary, Tuesday through Saturday; Jerry Buchard, original and contemporary music, Friday happy hour, and Sunday and Monday evenings.

Bronco Billy's, 11377 Woodside Avenue, Sanite, 445-8778: Bramble, country, Wednesday through Sunday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Kicks, rock, Wednesday through Saturday.

Camelot Inn, 887 San Marcos Boulevard, San Marcos, 744-1332: Billed Date, contemporary, Friday and Saturday.

Carlos Murphy's Greenmont Center, 5590 Greenmont Center Drive, La Mesa, 698-9757: The Cat-illies, vintage rock, Thursday through Saturday; the Rita, contemporary, Sunday through Wednesday.

Circle D Central, 1013 Broadway, El Cajon, 444-7443: Country, Casanova, country, Tuesday,

through Saturday; live country music, Sunday and Monday, call club for information; clogging, lessons, Monday and Tuesday.

Crown Room, North Second Street and Oakdale 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 Eight at Los Cochinos, El Cajon, 443-2444: Elton, J.R., and the Country Gold, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533: The Mob, featuring Don Beck, contemporary, Tuesday through Saturday.

Flann Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Ron Morris, country, 7-12 p.m., Thursday; Smokin' Joe, country, Friday and Saturday.

George Joe's Restaurant, 9568 Murray Drive, La Mesa, 469-6158: Don Libbey, pianist, performs

Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 499-6344: Live music, Thursday through Saturday, call club for information.

Kelly's Pub, 6344 El Cajon Boulevard, College area, 296-0400: Brent Towers, pop favorites on acoustic guitar, Thursday;

Featherstone, oldies rock, Friday; Palace, rock, Saturday; David Lee's Shoestring Operation, rock, Tuesday; Brian Whittaker, pop favorites on acoustic guitar, Wednesday.

Labeland Resort, 14916 Highway 79, Julian, 767-0736: Carl

Ross and the Whatever Band, a variety from country to rock, Friday and Saturday.

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

Magolia McWhaney's, 8861 Magolia Avenue, Sanite, 448-8500: Pratts, rock, Friday and Saturday.

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

O' Mill Inn, 7941 Mission Gorge Road, Sanite, 448-8858: Andy and

## Bonita Casa

### STEAK AND SEAFOOD

Never a cover charge



**Holding Power**  
Feb. 12, 13 & 14



**Procrastinators**  
Feb. 19, 20 & 21

**Impostors**  
(Oldies Rock & Roll)  
Every Tuesday & Wednesday through February

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Every Tuesday at 8:00 pm and every Friday at 7:00 pm

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JAZZ FUSION, SUNDAY 6:00-12:30 MONDAY JAZZ HAPPY HOUR, 6:00-11:00

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JAZZ HAPPY HOUR  
MONDAY, FEB. 16  
WITH HOST ART  
GOOD 6:00 PM

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## DUDE GROOVY & THE PAISLEY PEOPLE

performing vintage rock from the '60s


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Sunday & Monday




**THE FACT**

Tuesday & Wednesday



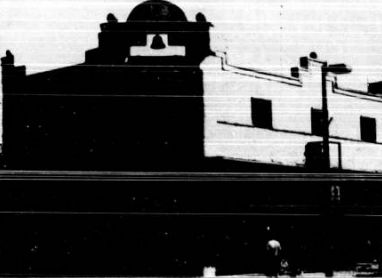
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7 pm to 9 pm - 2 am to 3 am.)



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Come Shoot Rusty O' Neil featuring

**Pichers O' Irish Punch \$2.00**  
**The Traditional Shilalah Shooter \$75**  
plus other Irish Spirits

**Corned Beef & Cabbage Dinner Specials**

**Live music begins at 9 pm**

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Pacific Beach • 483-8847



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### Mexican Restaurant and Cantina

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# Snowball Effect

## Top 40s Rock

Thursday, Friday & Saturday  
February 12, 13 & 14



**Mingo Strut**  
Sunday & Monday  
February 15 & 16



**Procrastinators**  
Tuesday & Wednesday  
February 17 & 18


**COMING SOON:**  
February 19, 20 & 21 - Snowball Effect  
February 22 & 23 - Mingo Strut  
February 24 & 25 - Ritz

10787 Camino Ruiz, Mira Mesa • 695-1461

LIVE! Out JAZZ


Tuesday, February 17, 7:00-11:30 pm

## NEW SHOOZ



Wednesday-Saturday

# CALIFORNIA TRANSFER



**Anthony's Harborside**

Acoustically rated as one of the finest showroom lounges  
Larger dance floor • Wide screen TV • More room to dance & party  
Free validated parking • Check it out! 232-6358



Donna, contemporary and oldies.  
Friday and Saturday.

**Old Wagon Wheel**, 8646 Mission  
Gorge Road, Santee, 449-6240: E-  
Z Does It, Fifties and Sixties rock  
and country rock, Thursday  
through Sunday and hosting a jam  
session beginning at 6 p.m.,  
Sunday, country and western  
dance lessons are offered on  
Thursday also.

**The Outpost**, 652 Grand Avenue,  
Spring Valley, 464-9007: Lareda,  
country, Friday and Saturday.

**The Ox Bow Inn**, 9816 Campo  
Road, Spring Valley, 469-9616:  
Dan and Terry, contemporary,  
Tuesday through Thursday, Alton

and the Ox Bow Country Lads,  
country, Friday and Saturday.

**Park Place**, 1280 Fletcher  
Parkway, El Cajon, 448-4111:  
Flywell, rock, Thursday through  
Saturday, live rock, Sunday and  
Monday, call club for information.  
Private Domain, rock, Tuesday and  
Wednesday, Dr. James Owens,  
hypnotist, performs Monday-  
evening and comedy is featured at  
10 p.m. and midnight, Thursday.

**Pelican Pub**, 7828 Broadway,  
Lemon Grove, 464-9284: Live  
music, Friday and Saturday, call  
club for information.

**Rodeo Room**, 8300 Broadway,  
Lemon Grove, 469-5137: The

Ozark Hillbillies, country, Friday  
and Saturday.

**Shorttime Dinner Theatre**, 7578  
Main Street, El Cajon, 440-9247:  
Jazz Ensemble, Latin jazz, Friday  
and Saturday, Sunday.

**Trumpet's**, 596 Broadway,  
El Cajon, 442-9696: Bogart,  
contemporary, Tuesday through  
Saturday.

**Van Winkle's**, 10055 Mission  
Gorge Road, Santee, 449-0960:  
Crescent, country rock, Friday and  
Saturday.

**Viscount Hotel**, Palm Grille, 1960  
Harbor Island Drive, Harbor  
Island, 291-6700: Paul Montesano,

tropical jazz, 6-10 p.m., Thursday,  
7-11 p.m., Friday, and 8-12 p.m.,  
Saturday.

**Win Cody's Saloon**, 240 West  
Main Street, El Cajon, 440-9247:  
Main session, Thursdays, musicians  
welcome, Strangers, rock, Friday  
and Saturday, call club for  
information.

## South Bay

**Bonita Casa Restaurant and  
Lounge**, 4475 Bonita Road,  
Bonita, 267-7700: Holding Power,  
rock, Thursday through Saturday.

**Casa Don Diego Restaurant**,  
5090 Bonita Road, Bonita,  
476-3444: 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  
music, Thursday, Friday and  
Saturday, call club for information.

**The Dance Machine**, 1862 Palm  
Avenue, Imperial Beach, 429-1161:  
France, rock, Thursday through  
Saturday; Nelson Talent presents a  
local music showcase, call club for  
bands, Sunday; boys, rock, Monday  
through Wednesday.

**De Vito's**, 626 E Street,  
Chula Vista, 427-8880: Nick  
Montana, contemporary, country,  
oldies, and Latin music, Thursday  
through Saturday; Juan Robles,  
contemporary, Sunday through  
Wednesday, Jan session,  
2-3:30 p.m., Sunday.

**Dick's Cocktails**, 317 Third  
Avenue, Chula Vista, 422-1566:  
Dane Gillman, contemporary,  
Wednesday and Thursday; Wayne  
Gore, country, oldies, and  
contemporary, Friday and  
Saturday; Bill Somers, variety,  
Sunday through Tuesday.

**Hutch's**, 1463 Palm Avenue,  
Imperial Beach, 423-3479: Ralph  
White and Four-Star Country's  
country, Friday and Saturday.  
**Joey's**, 415 Broadway, Chula Vista,  
420-4826: Louie and Loose  
Change, contemporary and oldies,  
Wednesday through Sunday; City  
Lights, contemporary and oldies,  
Monday and Tuesday.

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

**Landmark Cocktail Lounge**,  
2311 Sweetwater Road, National  
City, 475-7313: Grand Central

Station, country, Friday and  
Saturday.

**The Lantern**, 1322 Third Avenue,  
Chula Vista, 427-4200: Ultramar,  
Motown, rock, Friday and Saturday.

**Married**, 1680 Broadway on Main  
Street, Chula Vista, 428-8045: Los  
Lopes, Mexican country music  
(norteño), Thursday, Colost,  
Latin music, Friday and Saturday;  
Monaca, salsa and Cumbia music,  
Sunday evening, with Los Lopes,  
early evening Sunday.

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

**Old Bonita Store Restaurant**,  
4014 Bonita Road, Bonita,  
478-3537: Circles, rock, Thursday  
through Saturday; Perfect Stranger,  
rock, Sunday and Monday;  
surprise band, Tuesday; Scarlet,  
rock, Wednesday.

**Zorilla's**, 603 Palomar Street,  
Chula Vista, 426-1626: Mardi,  
Latin music, Friday through  
Sunday.

**PERFORMERS**  
Performer listings are compiled by  
Ron Jennings. If you wish to be  
included, please call 265-9082  
Thursday afternoon or Friday  
before 5:00 p.m. The listings are  
free.

## Rock & Roll

**The Accessories Store**  
The Agents: Time Machine/Chaz  
Orfano, Whiskey Flats  
Alibi: Spirit  
Archers: Spirit  
Backstage: the Withhouse

**The Belair Boys**: Henry's, the  
Mission Inn, Jan Marcos

**The Belairs**: P - City/China  
Camp

**The Bent**: Spirit  
**Big Medicine**: Bullfrogs

**Born Cross-eyed**: The Cat  
**The Cat-Flies**: Carlos

**Murphy's**: Viceroy Center  
**Circles**: Old Bonita Store

**Crystal**: Many Morn's  
**DFX2**: Haligan

**The Drastics**: Red Coach Inn  
**E.S.P.**: Spirit

**Max Public**: Spirit  
**The Facts**: Bullfrogs

**Featherlimes**: Kelly's Pub  
**Flabbies**: Take Man's University  
Avenue

**Flywell**: Park Place, Lehr's  
Greenhouse

**Four Eyes**: Lehr's Greenhouse,  
Fireplace Bay

**France**: Many Morn's, Dance  
Machine

**Rick Garland and His Super  
Barracudas**: Kensington Club,  
Harvey's II

**The Goshawk Inn**: Copeland's  
**Graffiti Man**: Rocchamal

**Dude Groovy** and the Paisley  
People: Dick Dabson and  
company: Bullfrogs

**Hands On**: Spirit  
**The Heroes**: Joel Murphy's

**Hidingmole**: Saigon Palace  
**Holding Power**: Bonita Casa  
Restaurant

**The Hurricane**: Ralph and

**Eddie's**  
**The Imposters**: W.D. Hubst and  
Company

**Indoor Fireworks**: Navajo Inn,  
Whiskey Flats

**Infrared**: Spirit  
**Low Factor**: Joel Murphy's

**The Jacks**: McDick's Pub  
**The Jets**: featuring Kenny  
Harrill: Bubbly Hotel

**Kicks**: Bull and Bear  
**Latter Rain**: Spirit

**David Lee**: Shearwater  
**Operation**: Kelly's Pub

**Lipstick**: Whiskey Flats  
**Little American**: Billy Up Tavern

**The London Brothers**: Joel  
Murphy's

**Line and the Locomotives**:  
McDick's Pub

**Jack Mack and the Heart**  
**Attacks**: Billy Up Tavern

**Magic**: Fireplace Lounge,  
Dance Machine: Bubbly Hotel

**Mary Train**: Dripping  
**Lizard/White Sea**:

**Message**: Barbary's, Top Spin  
**Mixers**: Fireplace Lounge, Time

**Mirage**: Check Masters  
**Native Sons**:

**Moloney's**: McDick's  
**Not Gully**: Haligan

**Notice to Appear**: Old Del Mar  
and Pacific Beach Cafes

**The Onkale**: Archway Lounge  
**Palace**: Kelly's Pub

**Perfect Stranger**: Old Bonita  
Store Restaurant, Old Del Mar  
Cafe

One night only, Thursday, February 12



Two nights only, Friday & Saturday, February 13 & 14

LUKE  
& THE



LOCOMOTIVES

Every Wednesday, 9:00 pm

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La Hacienda Cantina  
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Entertainment  
Excellent!



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JAZZ  
by the bay

Humphrey's presents the best of the late 1940's jazz  
on two of San Diego's hottest local bands  
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Sunday, February 16

NEW SHOOZ  
8:00-Midnight

GABRIEL FASHION AUCTION 7:00  
& 9:00 P.M.

Monday, February 16

NEW SHOOZ  
8:00-Midnight

Complimentary hot observos 6:00-8:00 pm drink specials  
Don't miss an exciting meeting!

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South Bay's #1 Night Spot

Live entertainment and dancing 7 nights a week



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FANTASY  
FASHIONS

Friday & Sunday  
7 pm

PERFECT STRANGER  
February 15 & 16

SURPRISE BAND  
February 17

SCARLET  
February 18-21

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We have special  
Valentine's 6 prizes  
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THURSDAY NIGHT LIVE!  
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HAIR SHOW by KELLY COSTA of Pruffles  
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\$1.25 SHOOTERS.

Saturday- Valentine's Day  
RED HOT REDHEADS — Redheads (natural,  
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A raved to RED CORVETTE for a day, a dazzling red  
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Relax to the sound of live entertainment in  
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that changes every evening.

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MON. CARVED ROAST BEEF SANDWICHES  
TUES. PEEL 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  
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**Gold's West:** Oasis Bar  
**Haywire:** Wrangler's Roost  
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Saloon  
**Red Lane:** Rudi's Hidden Acres  
**Laredo:** the Outpost  
**Lone Star Country:** Countryside  
Restaurant and Lounge  
**Midnight Flier:** Oasis Club  
**Ben Merkin:** FFW Hall/Poway,  
Ft. Worth Springs Inn  
**New Country:** Countryside  
Restaurant  
**North Fork:** Oakvale Lodge  
**The Ozark Hillbillies:** Rodeo  
Room  
**The Sawey Brothers:** Pomerado  
Club

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FEBRUARY 12 1967



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**Smokin' Joe:** Flan Springs Inn  
 Southern Express (with Carl  
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 Alpine Stage Depot  
 Steve Cray: Whangler's Boat  
 Steppin' Out (La)  
 Swingle: Amisa: Whiskey Creek  
 Don Tonalson: El Comodoro  
 White Horse: Country Bumpkin

### Folk/Ethnic

Brian Raines: Rosie O'Grady's  
 Marcia Bowman and Charlie  
 Holdaway: Old Time Cafe  
 Tom Calhoun: Old Time Cafe  
 Ramona Carroll: Blarney Stone  
 Duo  
 Colours: Marisol  
 Fire and Water: Garcia's Lucky  
 Lady Club  
 The Flamenco Four: Hajji Baba  
 Hawks and Eagles: Drousy  
 Maggie's  
 Jim and Theresa Hinton:  
 Blarney Stone Pub  
 Sam Hinton: Old Time Cafe  
 Jennifer Jeffries: Old Time Cafe  
 Los B.C.: Garcia's Lucky Lady  
 Club  
 Los Lujes: Marisol  
 Louie and Loose Change: Joey's  
 Taj Mahal: Belly Up Tavern  
 Marit: Zoralla's  
 Sean McVickers: Ireland's Own  
 John and Julie Moore: That  
 Pizza Place  
 The Jaime Moran Latin Jazz  
 Ensemble: La Avenida, Casa  
 Don Diego/Bonita  
 Monahan: Marisol  
 The Perfect Cure: Drousy  
 Maggie's  
 The Purple Mountain Band:  
 Drousy Maggie's  
 Shaw Presley: Drousy Maggie's  
 The Unstrung Heroes: Belly Up  
 Tavern  
 Doc Watson: Belly Up Tavern

### Blues/R&B Reggae

The Basement Blues Band:  
 Hank's  
 The Blonde Blues Band: Just  
 Murphy's, Patrick's II  
 Butterville Blues: Mandolin  
 Wind  
 The California Executives:  
 Bacchanal  
 Cornerstone: Spirit  
 Tom "Cat" Courtney: Texas  
 Teahouse  
 Custom Made: Bacchanal  
 Ed Ellis and Tapestry: Sundrop  
 Lounge  
 Porcetti: Bahia Hotel  
 Rick Gaskley and His Super  
 Barracudas: Kensington Club,  
 Patrick's II  
 Fred Heath and the  
 SlideWinders: Texas Teahouse  
 The International Reggae All-  
 Stars: Belly Up Tavern  
 Kat's Caravan: Old Del Mar Cafe  
 King Biscuit Blues: Old Pacific  
 Beach Cafe, Mandolin Wind  
 The Neville Brothers: Belly Up  
 Tavern  
 Ella Ruth Piggie: Old Pacific  
 Beach Cafe, Holiday  
 Inn/Mission Valley, Bahia Hotel  
 Johnny Reno and the Sax  
 Maniacs: Belly Up Tavern  
 Dianne Schuur: Bacchanal  
 Shangri-La  
 Soul Patrol: Belly Up Tavern  
 The Soul Station Express:  
 Mandolin Wind  
 Talk Back: Belly Up Tavern

### Jazz

The Bay Tones: Rosie O'Grady's  
 Fro Brigham's Preservation  
 Bands: Pat Joey's, Oasis Club,  
 Patrick's II  
 Cheatham's Jazz Quartet:  
 Showtime Dinner Theatre  
 Peggy Claire's Dreamland  
 (featuring Bobby Gordon)  
 Bella Via Restaurant and  
 Nightclub  
 The Danny Davis Jazz Formula:  
 Belly Up Tavern  
 Cath Eckert: Our Place Pub at  
 Wildcat's  
 Ed Ellis and Tapestry: Sundrop  
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 Tuesday-Saturday from 8:30

**THOSE GUYS**  
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**Happy Hour**  
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 Complimentary hors d'oeuvres and live music  
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# CURRENT MOVIES

bequests to the screen (SAINT JACK HALF MOON STREET) tend to call to mind Graham Greene. The one, though much of the time it lowers the mind to SWISS FAMILY ROBINSON and MR. BLANDINGS BUILDS HIS DREAM HOUSE, at least for a short while raises it all the way to Joseph Conrad. For the longer while there is a simply too little fiction offered against the central character and those around him, and none at all from the four faceted children plus faceted wife. Actually River Phoenix as the eldest and Helen Mirren as the wife do have faces suggesting something might be going on inside — but what would this be? The degree of undercharacterization goes far beyond what might be excused in contrast as their passiveness under a tyrant, and indicates some passiveness on the

part of the director, too. With Harrison Ford 1986. \* (Carousal Cinema 6; San Marcos Cinemas; Vogue)

**The House of the Living Dead** — Ken Russell's hysterical character assassination of Shakespeare. The wedding night episode, with Glenda Jackson rolling naked back and forth on the floor of a train compartment and the agitated Richard Chamberlain, is a masterpiece of understatement. The film is a lot of competition. 1971. \* (Ken, 218)

**One Flew Over the Cuckoo's Nest** — The Ken Kesey novel, which you cannot have avoided without some degree of sublimeness, uses a mental ward setting to elaborate a 1950s and Establishment

orthodoxy — "the guardians need watching more than the guarded. Really, the hero figure, Jack Nicholson's McMurphy, is too much a self-interested manipulator to pass inspection as a spokesman for Life and Liberty. Still, Miles Forman's treatment, unorthodox, stresses the sentimental and routing spiritual victories — Nicholson's World Series play-by-play in front of a blank TV screen, the patients-versus-orthodox basketball game, the giant inmate escape into the wilderness. Forman, depending largely on "round-the-horn close-up reaction shots, handles the assorted rules democratically, in a panel-moderator manner — your turn, your turn, your turn. The preponderance of greenish face shots does not add up to a very flexible movie. But the actors deliver convincing, if superficial,

impersonations. And Nicholson, of course, dominates — a cunning, entertaining, attention-getting interpretation of a cunning, entertaining, attention-getting character. 1975. \* (Ken, 217)

**Outrageous Fortune** — Female buddy comedy, with rather extensive groundwork to establish the clashing characters of two would-be actresses, one (Shelley Long) a pampered and somewhat preppy blonde, with lots of proper classical training and no real experience, and the other (Betty Midler) a canny, topped, brass-plated vulgarian with an actual professional credit in NUTTY WINGS. The length of the introduction is all to the good, since it postpones the over-the-top espionage antics, and since the

bonding of the two women seems merely decreed by the Canons of Sisterhood. But both co-stars are gifted comedienne. (Miller the more original. Long more traditional, and they each take turns doing assorted voices and impersonations in the course of being amateur spies. With Peter Coyote and George Carlin, written by Leslie Dixon, directed by Arthur Hiller. 1987. \* Flower Hill Cinemas; Grossmont; La Jolla Village Plaza Cinemas; Rancho Bernardo 6; San Marcos Cinemas; Sweetwater 6; LA Glendale 6; LA Horton Plaza 7)

**Over the Top** — Arm wrestling with Sylvester Stallone, directed by Menahem Golan (Aero Drive In, Carousal Cinema 6, Colosseum, Fashion Valley, New Valley Drive In, Cosmo 6; Parkway,

# CURRENT MOVIES

Plaza Bonita, Rancho Bernardo 6, San Marcos Cinemas, South Bay Drive In, Sports Arena 6; University Center Cinemas; Westgate Plaza 6; 213)

**Peggy Sue Got Married** — And then she had two children, and she turned forty, and her husband cheated on her, and now, in the present tense, she attends her Twenty-Five Year Class Reunion, passes out under the weight of the Prom Queen crown, and values up in the middle of Blood Drive, 1980, with a chance to do it all over again. Completely professional, adequately inventive, ably commercial, and, considering it comes from France (forget the Ford Coppola, moderately embarrassing, it's a movie of the usual potboiler of logic in the path of any time-travel tale, the heroine lets out a whiny of nearly over her father's purchase of an Edelweiss, as if this were a new revelation to her instead of, what it would naturally be, a long-standing and foretold family joke), and the alternative explanation that the whole thing is Only A Dream would be no better than a cheat — not to mention that it would run into a whole new territory of potboiler as dream deception. With Kathleen Turner, Nicolas Cage, Barry Miller, and Kevin O'Connor. 1986. \* (Carousal Cinema 6; La Paloma; Santa Vista 6; LA Chula Vista 6; LA Escondido 6; LA Horton Plaza 7; 213)

**Platoon** — Oliver Stone's firsthand version of the Vietnam War, with Tom Berenger, William Dalbey, and Charlie Sheen (Cinemas: Harbor Drive In; New Valley Drive In; Plaza Cinemas; Rancho Bernardo 6; Sweetwater 6; LA Escondido 6; LA Glendale 6; LA Horton Plaza 7; University Center Cinemas; Westgate Plaza 6)

**Raido Days** — Woody Allen back in his Woody Bergman mode, after the Woody Bergman mode of HANNAH

AND HER SISTERS (after the Woody Bergman mode of THE FURBY: ROSE OF CAIRO, and so on), with an Italian production designer and an Italian cinematographer — Santo Loquasto and Carlo Di Palma — to help him with the tentativeness. The director, overlooking the Great White Way, for example, is a nervous studio set, and the lobby of Radio City Music Hall is quite fully appreciated, while Macy's storefront and the Automat are just feelings so AMARCORD would be the nearest Fellini reference point for this one, a reminiscence of the filmmaker's green years in dreary Romanesque, episodic or anecdotal or sometimes only illustrational in design, and chopped up even finer by Allen's desultory narration (the doesn't appear on screen). The glorious world of Golden Age Radio is not very interestingly integrated into the action (as compared, say, with the Manual Plug movie, HEARTBREAK TANGO), but it does underlie the scope of the mosaic, and the rambling informality of the presentation holds. The whole, as they say, is somehow more than the sum of the parts — though it's not a large sum either way. With Julie Kavner, Michael Tucker, Sam Green, Charles West, and Mia Farrow. 1987. \* (Grossmont Mall; La Jolla Village Plaza 7)

**Showerhead's Month** — Personal documentary by Ross McElwee

about his search for romance (Ken, through 218)

**Something Wild** — A Hyper-Than-Thou romantic comedy centered around a woman who sports a Louise Brooks haircut and accordingly calls herself "Lulu." Intends to be a steady diet of Third World rock, each biography of people like Frida Kahlo and Winnie Mandela, says Seagram's 7 from dawn till lights-out, makes left-hand turns across three lanes of traffic, helps herself to money from unprotected cash registers, has a tattoo on her backside — oh, well, that's the actress, Melanie Griffith, isn't it? Intends to get the idea. And all this in the interest of self-expression and self-fulfillment and other forms of self-fulfillment and other forms of self-fulfillment. She fastens herself onto a button-down-collared Wall Street type played by Jeff Daniels and soon fastens him to a motel room bed with a pair of handcuffs (for fun) after his futile attempt to watch on a lunch break at a greasy-spoon diner reveal him to her discerning eye as a "clever rebel." At the really weird with him (at first) is to pass him off to the folks back home in Pennsylvania as her husband. The movie never adequately addresses the question of why a woman like this (and this is a "clever rebel") should be so fast compelled to present an image of normality to her mother (who merely sees through the ruse) and her classmates at the Ten-Year Reunion. Possibly the thinking was

that comedy so conventional, with equivalent spoils thrown off by the familiar friction between the hip and the square, would need no base in logic, would be well-served out of unthinking habit. And anyway, the comedy is not all so conventional, or rather the comedy is not all so conventional. This first stretch of the movie, however, goes on much too long to serve as a mere lullaby set-up to the serious turn of events when the

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# CURRENT MOVIES

reunion party is crashed by another unlikely attendee: the person's high school flame (Ray Liotta, a Method School version of young Jeffrey Hunter), fresh out of prison. Events then turn very ugly indeed, much more so than necessary for mere jarring contrast, and much more so than reasonable for a final return to comic conventionality. Directed by Jonathan Demme, 1986. (R, 126)

**Special Section:** This time out, Costa-Gavras, perhaps the cinema's foremost muckraker, takes his topic from the same can of worms opened by Marcel Ophüls in *THE SORROW AND THE PITY* (after that, the deluge). Specifically, the topic is a case of injustice, in the course of the Vichy puppet government so flagrant that it pleads for an ironic treatment. But Costa-Gavras hasn't the touch for it. He's all fists, no fingers. Yet, except for the early assassination scene (done in adversity in slow-motion, to prolong it for more than it's worth), Costa-Gavras tells the story without action, without victories, and even without automobiles. The self-imposed restraint leads to some of the director's finest work ever—some scrupulous detailing of the governmental milieu, the any word-canceled or gold-tooled offices, the

polished floors and squeaky shoes, the handsome, handsome men's suits and formal manners, in the business of setting the scene, the color work of Andreas Winding. But the confinement to bureaucratic chambers must finally have driven the bullshitter director a little stir-crazy. In the courtroom scenes he takes flight into some of the most maddening flashbacks ever witnessed. Michel Londeale, Jacques Perrin, Bruno Cremer, Claude Piepp, 1975. (La Jolla Museum, 218, 7:30 p.m.)

**Stand by Me:** Based on a Stephen King novel—but Stephen King novel—not superstitious: Stephen King endorses instead on Sherwood Anderson territory. Do they still read Sherwood Anderson in American high schools, or is it now at Stephen King, S.E. Hinton, and the "poetry" of Bruce Springsteen? Set in the summer of 1959 in Castle Rock, Oregon, the story concerns four twelve-year-olds who have got wind (never directly heard) of the whereabouts of a missing contemporary of theirs, whose name and face have been all over the local news. He is now to be found by the railroad tracks, better than a day's hike away, where he was thrown after being struck by the train. The quartet

sets out on an overnight quest, interested in the first place to see a bona fide dead body, and in the second place to reap the publicity benefits of having been the ones to discover him. The episodic action, packed out with a few flashbacks (actually, flashbacks-within-a-flashback) and an ill-judged fantasy sequence, has still had to be overloaded with continued incident in order just to reach feature-length. (Nothing in the interim quite justifies the solemnizing tone of the beginning and ending. "Wild only been gone two days." The first-person narrator affirms at the finish, "but somehow the town seemed different, smaller.") And in similar fashion, only more so, the movie has been overcrowded with the Eric-a-bird of nostalgia. Even at its most informed and informative, this sort of thing, laid out at the sort of thickness, becomes showy and pedantic: a threat of a journal per excellence. With Will Wheaton, River Phoenix, Corey Feldman, Jerry O'Connell, and Richard Dreyfuss, directed by Rob Reiner, 1986.

**Star Trek II: The Wrath of Khan:** The plot this time, which finds our crew in a Klingon vessel (the Enterprise having been blown, as you will remember if you were not traumatized into amnesia, to smithereens) heading eastward toward a court martial, and with the "return" Spock back at his post, shows no decline in the ability to pose tantalizing questions and problems. A generic probe looking something like a greasy railroad tie with an all-white scotch-belt rotting in a shaft of light at its tip, is in a trajectory toward Earth, mysteriously incapacitating any starships in its path and sapping Earth's energy immediately upon entry into the atmosphere. Tantalizing questions so far: How does it do this? And why? What is it? And where from? And what does whatever it is want? One partial answer is mere lust. It has been transmitting an inscrutable message to the world's

oceans, which our heroes, well back in the trail of the probe and still with well-power at their disposal, manage to decode when filtered through the derisory of the oceans as the oil of the humpback whale. Hm. But this only gives us another problem: here in the 23rd Century there are no longer any humpback whales to talk to. And just a glimpse of a possible solution, to travel back in time ("We've done it before," as viewers of the TV series will attest) to the late 20th Century, say about 1986, and fetch a couple of specimens back to the future to respond to the probe. Not all the enumerated questions are to be answered satisfactorily or at all. But they are tantalizing all the same. And Greengrass, among others, will be well satisfied with satisfactory answers. The movie is doing the proper duty of science fiction in making our perspective to envisage the humpback whale as the hypothetical center of the universe, and, on top of its pertinence to contemporary ecological issues, its marginal concerns on the business of the spoken language in our time (and on the quality of public health care ("Don't leave him," the impassioned "Bones" McCoy pleads to his admiral on behalf of a shipmate about to be wheeled into surgery in present-day San Francisco, "in the hands of 20th-century medicine") raise social consciousness of the movie to the top ten percent or so of contemporary cinema—although not, thankfully, all the way to the bottom of the twenty-first century. Leonard Nimoy, William Shatner, Leonard Nimoy, Catherine Hicks, directed by Nimoy, 1986.

**Three Amigos:** Sort of an undervalued MEXICAN SEVEN only not nearly three times as good a movie (not even with three-

sevenths as good an Elmer Bernstein score). These heroes are actually just well-powered at their disposal, manage to decode when filtered through the derisory of the oceans as the oil of the humpback whale. Hm. But this only gives us another problem: here in the 23rd Century there are no longer any humpback whales to talk to. And just a glimpse of a possible solution, to travel back in time ("We've done it before," as viewers of the TV series will attest) to the late 20th Century, say about 1986, and fetch a couple of specimens back to the future to respond to the probe. Not all the enumerated questions are to be answered satisfactorily or at all. But they are tantalizing all the same. And Greengrass, among others, will be well satisfied with satisfactory answers. The movie is doing the proper duty of science fiction in making our perspective to envisage the humpback whale as the hypothetical center of the universe, and, on top of its pertinence to contemporary ecological issues, its marginal concerns on the business of the spoken language in our time (and on the quality of public health care ("Don't leave him," the impassioned "Bones" McCoy pleads to his admiral on behalf of a shipmate about to be wheeled into surgery in present-day San Francisco, "in the hands of 20th-century medicine") raise social consciousness of the movie to the top ten percent or so of contemporary cinema—although not, thankfully, all the way to the bottom of the twenty-first century. Leonard Nimoy, William Shatner, Leonard Nimoy, Catherine Hicks, directed by Nimoy, 1986.

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# CURRENT MOVIES

daylight, though not terribly lucid, is pretty exciting—or at any rate the participants in it are pretty excited. Tom Cruise, Kelly McGillis, Val Kilmer, 1986.

**U.A. Chula Vista 6: Vineyard Tent**  
**Wanted Dead or Alive—Furry** idea, sort of, to identify the modern-day bounty hunter here as the great-grandson of the Wild West bounty hunter on the old TV series of the same name. And that could have been, as intended, the end of it—a frivolous funny idea along with such

other ones as having an Arab terrorist pass through U.S. Customs disguised as an Alsatian rabbit or a plan his obviously strenuous speech to a theater showing RAMBO—except that you can hardly tell what wonder, blue eyes notwithstanding, about the line of "recent from Steve McCusker to Ruger Hauer. How did we get from there to here? Did did "Josh Randall" get himself hitched to a woman of the Pennsylvania Dutch? Or stipulate in his will some sort of Swiss educational fund with the rewards from three TV seasons of

rounding up Western bad men? Or has Ruger Hauer simply buffed off American filmmakers into accepting that his obviously strenuous speech seasons have eradicated all trace of Europeanism? It was a funny idea, too, that the golden-mantled Goshawk would test a feisty bit city-poo about his daily personal contact with the surn of the earth. But this idea—the one funny one to be carried past the point of frivolity—means that we will have to endure constant caricature, but of American white trash, then of far more hilarious

Arabs with ice water in their veins ("This will make Shoppe, India look like a minor traffic accident") and their equally ridiculous and better-bloated CIA counterparts. With Steve Strasse and Ruger Hauer, directed by Gary Sherman, 1987. (Fiesta Tent, Oceanside 6: Plaza Bonita)

**Wildcats—Sort of a TO COACH, WITH LOVE.** The daughter of a football coach has always wanted to coach football herself, and she gets her chance in a ghetto high school whose previous year's record was one-and-ten. No problem. Or rather, exactly the problems you would anticipate, and their solutions. Michael Ritchie has treated competitive athletics several times before, in *COACHING HAZEL, SEMI-TOUGH*, and now to the one, THE BAD NEWS BEARS, but he appears to have said whatever he had to say. Goldie Hawn, James Keach, Bruce McGill, 1986. (New Valley Drive in, South Bay Drive in, 213)

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**Figure 1**

FEBRUARY 12, 1967















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FEBRUARY 12, 1987



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## FEBRUARY 12, 1997 29











**The ABBEY**  
RESTAURANT  
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**VALENTINE'S DAY CELEBRATION**  
Dinner 5:30-10:00  
Entertainment • Valet Parking  
2825 Fifth Avenue  
Balboa Park  
Make your reservations early!  
291-4779

**Fish and Live Maine Lobster**

Fish and fowl and meats and vegetables and fruits and wines and bread. You'll love the Spice Rack.

**SPICERACK**  
Mission Blvd. near  
Grand, Pacific Beach  
reservations accepted  
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**Jackson's**  
RESTAURANT  
&  
GALLERY BAR

**SUNDAY BUFFET  
CHAMPAGNE BRUNCH**  
10 AM-2:30 PM

Entrees \$8.95  
A feast of hot  
entrees, seafood,  
fruits, salads and  
omelettes made  
to order.

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have to get into the spirit of this place, it's crowded, noisy, jumping with activity. Tables are placed too close together, and you may have to elbow your way to the bar, but it's great for the party. Open daily. Continuous service. Valet parking. 483-8788. The owner's chef, who comes from France, makes a variety of dishes, including a special Valentine's Day menu. Open daily. Continuous service. Valet parking. 483-8788. The owner's chef, who comes from France, makes a variety of dishes, including a special Valentine's Day menu.

**THE ABBEY** 2825 Fifth Avenue, Balboa Park. Make your reservations early! 291-4779.

**SPICERACK** Mission Blvd. near Grand, Pacific Beach. reservations accepted 483-7666.

**JACKSON'S** 3111 Sports Arena Blvd. • San Diego • 225-9090.

**LA JOLLA** 1231 Prospect Street, 454-2121. A new restaurant in the heart of La Jolla. Open daily. Continuous service. Valet parking. 454-2121.

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# READER'S GUIDE TO RESTAURANTS

**11:00 pm on Friday and Saturday. Lunch, 12:00 pm on Sunday. Dinner, 6:00 pm on Sunday. Open daily. Continuous service. Valet parking. 454-2121.**

**LA JOLLA** 1231 Prospect Street, 454-2121. A new restaurant in the heart of La Jolla. Open daily. Continuous service. Valet parking. 454-2121.

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**First Drink on the House**  
Complimentary Margarita only \$10.50  
Includes: cocktail appetizer, homemade fish soup, garlic bread, pulled pork, tender shrimp, fresh fish, calamari, beer.

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6000 Agate Blvd. Take Revolution toward northeast.  
street name changes to Agate Canyon, look right after crossing lake alignment. English orders. 770-606-3603.

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Mexican Restaurant  
1433 Garnet Ave., P.O. 581-0089  
Also opening  
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Japanese Restaurant  
3904 Camino Street • 399-0091  
Lunch Monday-Saturday 11:30 am-2:30 pm  
Dinner Monday-Saturday 5:00 pm-10:00 pm  
Special good only on Valentine's Day  
February 14, 1987 5:00 pm-10:00 pm

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To celebrate your special occasion with our dinner extravaganza. We're willing to back our prices again and offering our fabulous steak & lobster dinner for just \$9.95. A tender choice steak and lobster tail. Dinner includes soup and choice of our crisp salads, your choice of rice, baked potatoes or noodles, and, of course, our fresh baked farmhouse bread. (Thank you for your loyal patronage.)

**STEAK AND LOBSTER**

**\$9.95**  
Complete Dinner including soup and salad

Good through March 1987  
3 pm to closing  
Not valid on holidays

**94th AERO SQUADRON**  
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Large 16" pizza \$5.25  
Extra large 20" pizza \$6.25  
Giant 32" pizza \$10.95

Pick up only  
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574-1633  
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Drumsticks, Marinated Wings, Carnitas, Adobo, Tacos, Wed.-Tuesdays, Thurs.-Carnitas, Tacos, Fri.-Fish Tacos

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Slices—every day!

**50¢ Baked Beans**  
every day

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**The Captain's Table**  
...A Sunday Cruise that takes you beyond Brunch

Cast off your cares this Sunday aboard the Hilton Queen. Board at 11 am for two hours of good times. A beautiful buffet brunch of breakfast and lunch items is on board, hot, sliced meats-to-order omelettes, a lavish array of desserts, delightful champagne and the spectacular scenery of Mission Bay.

Reservations are recommended and at \$18.95, children under 12 50% off, this has to be the best cruise value on the waterfront. Call today, otherwise you might just miss the boat. • 276-4001, ext. 7560

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## READER'S GUIDE TO RESTAURANTS

a most congenial, and the buffet provides a variety of choices. The menu includes: appetizers, soups, salads, entrees, and desserts. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice.

**RESTAURANT 1730** Quince Valley, Quince Valley, 224-2000. This is a most of the state's finest American cuisine, the beautiful room with its view of the bay and the elegant service are major assets. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice.

### THE BEACHES

**THE BEACHES** 2241 Bacon Street, Ocean Beach, 221-2700. Consistently good, the chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice.

the premier. Unless you have a favorite from the menu, try the regular special. Consistent service. Closed Sunday and Monday. Diner only. Experience. 488-8164. The first trial of the chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice.

**CHATEAU ORLEANS** 326 Langdon Street, Pacific Beach, 488-8164. The first trial of the chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice.

**CHATEAU ORLEANS** 326 Langdon Street, Pacific Beach, 488-8164. The first trial of the chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice.

barbecue beef sandwich. The deep-dish pizza is a most of the state's finest American cuisine, the beautiful room with its view of the bay and the elegant service are major assets. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice.

**CHATEAU ORLEANS** 326 Langdon Street, Pacific Beach, 488-8164. The first trial of the chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice.

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Very tasty product and honest value at the long-established family restaurant. Open daily. Diner only. Moderate to expensive. 221-2700. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice.

**CHATEAU ORLEANS** 326 Langdon Street, Pacific Beach, 488-8164. The first trial of the chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice. The chef's special is the "Shanghai Special" (chicken, shrimp, and vegetables) served with a side of rice.

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## READER'S GUIDE TO RESTAURANTS

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California Cuisine

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Mesquite grilled:  
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Offer good 2/18/87-2/28/87

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Dine with a friend at the beautiful Torrey Pines Inn. Enjoy an intimate setting inside or a cozy table outside (weather permitting). Each dinner includes a succulent cut of prime rib, soup and salad bar, piping-hot rolls and baked potato or rice. Select bottle of California wine provided per couple. Reservations required. Saturdays from 5 pm to 10 pm.

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You are welcome to enjoy our Truly traditional foods of Mexico for lunch & dinner

Mole poblano  
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We cordially invite you and your guest to enjoy one complimentary entree when a second entree of equal or greater value is purchased. Valid for dinner only. Expires February 28.

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All prepared with herbal spice ingredients  
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Hot sandwiches • Entree soups & salads  
• Cappuccino bar • Fresh juices  
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Saturday & Sunday Champagne Brunch served all day

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La Jolla 454-4662

**VALENTINE'S DAY SPECIAL DINNER**  
Thursday-Sunday, February 12-15  
\$12.50 per person (minimum 2 people)

Appetizers: Shanghai Pot Sticker  
Soup: Abalone Soup  
Entrees: Lobster with Lobster Sauce  
Phoenix & Dragon  
Sweet & Sour Pork with Pineapple  
Steamed Rice  
Desserts: Coconut Pudding

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Mandarin Cuisine in Glasshouse Square  
Birthdays • Weddings • Banquet Facilities • Cocktail Bar  
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International fare at a fair price.  
San Diego's best Fish & Chips • New England Clam Chowder  
Charbroiled Fish Unique dinners, you pick the fish and set the price.  
DAILY LUNCH SPECIAL from \$2.98, plus fish taxes and burritos.

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Sushi bar for a delicious lunch on the run.  
Sushi bar full service from 5:00 pm. Closed Mondays.

**20% OFF**  
fresh fish market purchases (shellfish not included) every Tuesday through February.

**FREE FISH TACO**  
with minimum food purchase of \$1.00 with this coupon, through 2/28/87.  
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4335 Mission Blvd., one block north of Carmel  
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Sun. 12:00-9:30 pm







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**DINNER CHOICE OF:**  
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**PASSION DUCK** LOBSTER & FILET MIGNON  
 with cherry sauce  
 \$35.00 for two  
**CARLAD OF VEGETABLES**  
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**Call for reservations 622-0044**  
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 Open 7 days

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Special good through 2/18/87. Excluding Fridays. Not valid on food to go.

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Dinner served every day and includes:

- \* Hot & sour soup or egg flower soup
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- \* Sweet & sour pork
- \* Egg roll
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For 4 people add: Broccoli beef  
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 The very finest in Mandarin, szechuan cuisine  
 5943 El Cajon Blvd., near S.D.S.U.  
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 Expires 2/28/87

resident dining experience for dinner, the restaurant and bar, and a warm, friendly atmosphere. The restaurant is open for breakfast, lunch, and dinner. The menu is extensive, featuring a variety of dishes from the comfort food of the American South to the sophisticated cuisine of the American Southwest. The restaurant is located in the heart of the city, and is easily accessible by public transportation. The restaurant is open for breakfast, lunch, and dinner. The menu is extensive, featuring a variety of dishes from the comfort food of the American South to the sophisticated cuisine of the American Southwest. The restaurant is located in the heart of the city, and is easily accessible by public transportation.

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## READER'S GUIDE TO RESTAURANTS

in a crowded restaurant, beside two gardeners, also dining, and a especially beautiful at night. The center table, the bar, and the outdoor patio are all open. The restaurant is open for breakfast, lunch, and dinner. The menu is extensive, featuring a variety of dishes from the comfort food of the American South to the sophisticated cuisine of the American Southwest. The restaurant is located in the heart of the city, and is easily accessible by public transportation.

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