

# ¡CUBA, SI!



The revolution still means  
different things to different people

Today Ataricio Loriga Gomez's right wrist works again, and Pablo Peña Valdez no longer shows the unmistakable symptoms of starvation. When the two former political prisoners were released from Cuba six months ago and introduced to each other on a flight from Miami to San Diego, Loriga couldn't shake hands, and Peña could barely stand. Now the two sixty-eight-year-old Cubans, who were kept in jail by Fidel Castro for the last twenty-seven years, share an East San Diego apartment and

try to avoid talking about life — and death — in prison.

Last September 15, Castro allowed sixty-nine political prisoners to leave Cuba after a year-long release effort organized by the U.S. Catholic Conference. Explorer Jacques Cousteau is also credited with helping to free them, simply by asking Castro during a filmed interview if the Cuban dictator would spring some prisoners as a humanitarian gesture. Loriga, who had fought against Castro as a soldier in the

(continued on page 10)

By Neal Matthews  
Photographs by David Green





## SIGNS OF TROUBLE

BY NEAL MATTHEWS

The illegal roadway signs that for the past few years have directed newcomers to North County's mushrooming housing tracts, while simultaneously infuriating development-sensitive locals, have all but disappeared. What remains are fully occupied suburbs, glutted roads, and a lawsuit. Plus, of course, the unmistakable sounds of lawyers gulping their food.

The lawsuit has created the Olivenhain Two and raised them to the status of folk heroes. Bob Nortman and Tom Buckel are being sued by Al Wylie, a sign company, over a sign that was \$20,000 worth of his small real estate directional signs were destroyed by vigilantes.

Nortman and Buckel, who live in Olivenhain and who are well-known opponents of the signs, deny that they were among the group of local residents who took the law into their own hands by knocking down dozens of the signs. "I had nothing to do with it," Buckel insists.

"This is just harassment by Wylie, as far as I'm concerned."

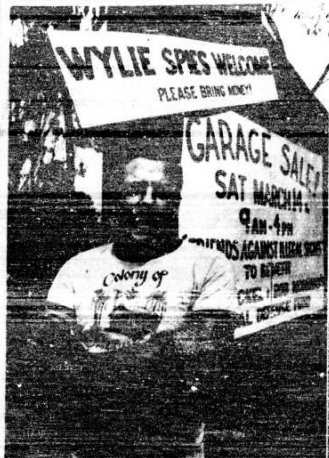
Last Saturday a garage sale was held at the Olivenhain Meeting Hall to raise money to help in Nortman and Buckel's defense. Marjorie Garsias, the newly elected mayor of the newly created city of Escondido,

was the chief organizer of the event, which raised about \$1200. Garsias worked for years in a successful effort to strengthen the county's laws on the posting of signs along the public roadways, and she believes that Nortman and Buckel shouldn't be forgotten by the community now. "The sign companies were breaking the law with impunity by putting up all those signs, and the people accused of tearing them down deserve our support," she explained at the garage sale.

A sign in front of the meeting hall advertised the garage sale, with an addendum: Wylie Spies Welcome. Please Bring Money. This was a reference to the last fundraiser, held in September of 1985, after which Wylie's attorney took the deposition of Garsias and six other garage-sale organizers and added Buckel's name to the lawsuit. The attorney also attempted, without success, to force the sign-vigilante sympathizers to hand over the list of donors who had contributed items to the garage sale. Last week Wylie wouldn't comment about whether he was going to attempt to get the current garage-sale list.

"Let them raise the funds," he said. "I've got a good case."

Wylie also refused to say how he came to believe that Nortman and Buckel were two of the sign vigilantes. Nortman doesn't deny that he often confronted the people who were putting up the signs, pointing



Bob Nortman: vigilante or folk hero?

out that what they were doing was illegal. But he won't say one way or the other whether he helped dismantle the signs in the right. He says that at first the signs were simply uprooted

by people who were offended by the sight of them, but what the signs represented — development on a grand scale — also became an issue

(continued on page 37)

## IMAGINE AN IMAGE

BY KARL KEATING

At age fourteen, Ann Simonon started out as a "trophy girl" at a racetrack. Her job consisted of giving prizes to winning drivers and accepting from them slobbering kisses. She went on to have a successful career as a model. But "I was extremely insecure," she explained to seventy people who gathered at SDSU on March 12 for a lecture and slide show titled "From Model to Militant." She had been just like other models, worrying about trivialities (Cheryl Tiegs, she noted, often complained about having thin lips). Simonon admits she was ignoring important issues.

Her big break in modeling came when she appeared on the cover of the June 1971 issue of *Seventeen* magazine — "the same month I was gang-raped." The assault didn't stop her. Simonon modeled "to make money" and the money was good. As the screen behind her displayed a slide of her in a Chiquita Banana ad, she said marijuana use also "had a lot to do with my continuing modeling."

Simonon did not say what finally prompted her to quit, but for six years now she has been an activist. She "combats negative images of women in the media" through a small organization called Media Watch, which is based in Santa Cruz.

The slide show began autobiographically, showing Simonon as a teen-ager in beauty pageants and, later, in magazine ads. One sharply focused slide was of her on the cover of *Sports Illustrated*, her back to the camera. She claimed advertising agencies encode subliminal messages in ads and that these messages influence readers. In this photograph, she said, she discovered an obscenity written on her lower back. She pointed out the spot. The audience leaned forward, but no one was able to make out any words. "Of course, it's not visible in this slide," Simonon said.

The second part of the slide show consisted of magazine ads that, in Simonon's opinion, degrade women. One came from *Mr. Magazine* and showed a businessman who was styled as both a corporate executive and a wife. "It is dangerous to try to adhere to the *Mr. Magazine* image," said Simonon, explaining that even ads in that magazine promote

(continued on page 37)



Lake Park residents used the trees to leave

In contrast, Tree Ripping-Out Day received little exposure. One month after the planting, the trees began to disappear mysteriously. By last week, more than eighty had vanished.

Task force member Mike Pest surmises the culprits are residents of the 500-unit Lake Park condominiums, whose view of the lake would be blocked once the trees matured. Shortly after the trees were planted, Pest says, the citizens' advisory committee that provides the task force with community suggestions received

a written complaint from Sam Dolnick, president of the condo complex's homeowners association. In his letter, Dolnick bluntly asks that the trees nearest the condos be removed and replanted elsewhere in the park. Pest told Dolnick that the committee, which he also chairs, needed time to study that request and

would not be able to vote on it until its March 24 meeting. But in the meantime, the trees have continued growing — and so has the wrath of Dolnick and his neighbors. "When they [the task force] first announced their big planting ceremony, we thought they would only plant trees down by the road that runs around the lake, 150 feet below us," Dolnick says. "But instead, they covered the entire slope with trees, right up to our

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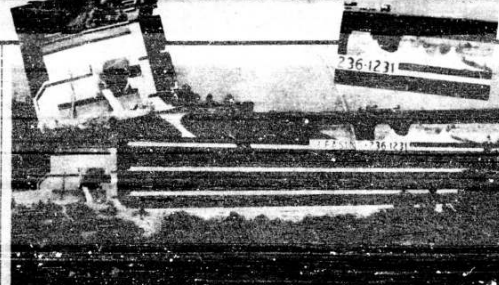
## CALMAT'S LITTLE ACREAGE

BY PAUL KRUEGER

A large sign posted outside Mission Valley's Rio Vista building asks visitors to "please bear with us as we beautify the building." But the architect who designed the unique three-story office complex and a construction industry executive who helped build it are convinced that the significant alterations have ruined their award-winning building. "I'm pretty much in a state of shock" architect Tyler Holmes said of the changes. "I get a sinking feeling every time someone calls to tell me what else has been done to the building."

The Rio Vista certainly was an architectural outlier. Holmes, who now works with the renowned Michael Graves in Princeton, New Jersey, says he designed the building "long and low, to respect the mesas" and poised it like a "dry-land Phoenician freighter" above the Mission Valley flood plain, just west of I-805. Its color scheme was chosen to blend with the valley's hillside, and the decorative turrets crowning the roof line prompted motorists peering down on the structure while driving southbound on I-805 to nickname it "the circus building."

Those tents, which are similar



Rio Vista in 1984, with tents and turrets



Today, a building shrouded here

to the ones proposed for San Diego's new convention center, have been removed by the Rio Vista's owner, CalMat Properties Co. The building's earthen-tone paint job has been covered by beige with salmon trim, and the two decorative turrets that

shrouded doorways on its far ends have been removed. These features helped the Rio Vista building win an "Orchid" award in 1984 from the local chapter of the American Institute of Architects, and they spurred coverage in at least two building industry publications.

one of which called the Rio Vista project "a sparkling, energy-efficient office building that sets the tone for future development of the fifty-acre Mission Valley parcel." That acreage is all owned by CalMat, which plans to build four more office buildings and a hotel on

the forty-nine-acre site roughly bounded by Friars Road on the north, the river on the south, I-805 on the east, and Stadium Way on the west.

The architectural gurus who applauded Rio Vista's design as "an oasis in Mission Valley" expected CalMat to erect other, stunning buildings on the remainder of its property. But CalMat executives have turned that expectation on its head. The Rio Vista building has in fact been torn down "in order to make the appearance of the building more compatible with new buildings we're planning for the Rio Vista area," CalMat vice president Richard Aschenbrenner said this week.

Architect Holmes and others who helped conceive the original Rio Vista design have speculated that a corporate shake-up at CalMat led to the conservative remodeling. But CalMat's Aschenbrenner says the new, scaled-down look "has nothing to do with a new corporate image." Still, Robert Tadpole, who worked as project manager on the building, isn't surprised that someone at CalMat eventually decided the architectural accommodations were just too bold. "I really think the corporate people forgot to look at the architectural plans before approving them and have been upset ever since," says Tadpole. "They must have been thinking that the design was just too out for them and that the tents and turrets have to come down."

## WHITES SAIL IN THE SUNSET

BY DALE CONLEY

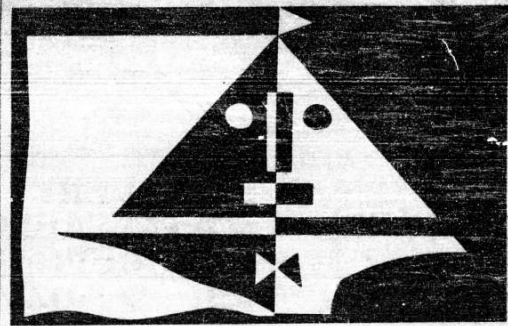
The question still agitates the listeners on KSDO-AM: Does the San Diego Yacht Club allow black or Jewish members? Two radio talk-show hosts have stalked the truth during the last three weeks, but no official answer has been forthcoming. The yacht club says it doesn't have to answer Stacy Taylor, Roger Hedgecock, or anyone else from the media asking questions that are really none of their business.

The furor started, as most talk-show furores do, with a question from a faithful listener. Yacht club darling Dennis Comer gave down the America's Cup, the caller said during the first week of March, but he is a snob, and the same might be said about the entire yacht club. Are there any blacks or Jews there? asked the caller.

Lea's first out, said Stacy Taylor. Several calls were made to the yacht club by the show's producer, who ran into a "classic stone wall" of non-answers, according to Taylor. KSDO then asked if a yacht club official would come on the air and explain the membership requirements. Club spokesman Tom Wilson refused, saying that the club was a private one and therefore not subject to public scrutiny.

By now the inquiry was two weeks old and had leached into Roger Hedgecock's time slot. He informed his listeners that the yacht club was on public land leased by the port district. Taxpayers expressed their indignation over the \$100,000 in city funds bestowed upon the America's Cup hoopla. Couldn't Roger use his city hall savvy-faire to get to the bottom of this? Hedgecock's producer called the port district and found out that all port leases contain a clause prohibiting discrimination. The yacht club, with 1815 members, held firm in its silence on its racial and ethnic mix.

Denied the answers they sought, KSDO listeners began supplying their own. Everyone seems to have an opinion of the water, said one caller, excusing the club's pale membership. A black naval officer responded: he has been swimming for many years, he claimed. A number of yacht



club members called, and one said he didn't want blacks in the clubhouse because they tend to be noisy.

Yacht club spokesman Wilson would not discuss membership requirements with reporters. "We choose not to get into a public debate," he said, adding, "Why should the [San Diego] yacht club be on the block? All individuals and businesses are

free to choose who they want to do business with or befriend." The club does not discriminate against anyone, Wilson stated; the main criterion for admittance is a sincere interest in yachting. Which could explain why there are no black members in the club, a fact that Wilson confirmed. He stated, however, that the San Diego Yacht Club is not the only all-white sailing club in town. "I don't see any, I repeat, any [blacks] involved in boating," said Wilson. "Obviously there are some, but I don't see them. And I'm out in the bay all the time."

A perusal of the club's roster turned up the name of Noah Rosenblatt, who said he's been a member for ten years. "It's an unfair race," claimed Rosenblatt, who said there are other Jewish members in the club besides himself. The absence of blacks could be due to economic and social barriers, he ventured. Membership dues and initiation fees, which vary with a person's

(continued on page 38)

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# CUBA

(continued from page 1)  
Cuban National Guard in 1958, and Peña, a former officer in the Cuban National Police before the revolution, were among the four ex-prisoners and five family members sent to San Diego for resettlement.

Both men have received help from Catholic Community Services, as well as the local Cuban community, which includes between 3000 and 5000 ex-patriates. Like Cuban refugees everywhere, the local Cubans tend the embers of outrage against Castro and remain confident they'll live to see him toppled. The two former prisoners still have family members in Cuba and refuse to believe they may never be reunited. "You have to have hope of seeing them again," remarks Loriga in Spanish. "It would be our last day alive if we thought we could never go back."

Loriga would go back to fight, even at his advanced age. "I fought the Communists at one time, and they injured my arm, and now that it's okay, I would go back and do the same," he says excitedly.

Loriga was among approximately 37,000 members of former Cuban President Fulgencio Batista's army who were imprisoned by Castro in early 1959. Thousands of those soldiers were executed by firing squads. Peña was among some 2000 federal policemen arrested and jailed by the revolutionaries. "The majority were executed," he comments quietly.

Loriga had been injured badly fighting Castro's forces on October 21, 1958. His right arm was struck by a bullet and his chest torn open by a fragmentation grenade. He was recover-



Pablo Peña, father

ing in Carlos Finlay Hospital in Havana when, two months later, the victors came and emptied the hospital, replacing the patients with wounded revolutionaries. Loriga was taken to Holguin Penitentiary and later to the infamous prison on Isla de Pinos. His right hand hung limp at the wrist, useless. He received no further treatment until an orthopedic surgeon operated on him here in January and

restored the use of his hand.

Both Loriga and Peña say they were moved to several different prisons and that executions were constant. Some of the killings were organized, as when the frequent death penalties were carried out by firing squad, and others were summary executions. "Civilians would be brought in to inspect the prisoners and would make accusations about someone having killed their relatives,"

Loriga explains. "Then the accused man would be taken away and shot immediately. A lady dressed in black, who we thought worked for the government, would come in again and again. She'd lie down crying that a certain prisoner had killed her son, and they'd take the man away and shoot him. It was like the Christians in the Coliseum, calling for death."

(continued on page 12)

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# GUBA

(Continued from page B1)

Other deaths came at the hands of the guards. "One man refused to eat, he went on a hunger strike. They hanged him in his bed," Loriga relates. He remembers a man who was too slow in tying his shoes. "They stabbed him, perforating his intestine." Another time he was riding in a truck full of prisoners on the way to a work detail, and a man's hat blew off. "He asked them to stop so he could retrieve it, and while he was getting it, they shot and killed him."

Loriga and Peña's stories of death are corroborated in the recently published prison memoirs of poet and author Armando Valladares, who spent time in the same prisons. In *Against All Hope*, Valladares writes of the early period after Castro assumed power in 1959.

The army officers, police agents, and of ficials of the deposed regime who had been charged with crimes — unproven in many instances — had already been shot. But Castro had found a new enemy — the enemy within — and no one was safe from this threat of 'instant justice.'

It was during those months that a group of women dressed in black would come into the [cells], peering intently, scrutinizing every face. All it took was for one of these women to lift a finger and point. That one! That's the one who killed my son! The man stood accused. This testimony, without any other corroboration, was enough. The prisoner was shot.

Peña was held for a time at La Cabaña prison, an eighteenth-century Spanish fortress built on a hill to protect the port of Havana. He says that its capacity was about 3500 prisoners, but when Castro took over, the population swelled to about 14,000. "The inside of the prison was divided into galeras, small rooms that were twenty-seven feet by eighty feet," he explains.

Between 300 and 340 people were confined in each galera, with one bathroom. "People slept on bunk beds, stacked three-high, and on the floor between the beds. The galeras opened out onto the dry moat surrounding the

prison, the opening covered with two iron grates. It was in this moat that men were executed, the report from the rifles echoing off the three-foot-thick stone walls of the fortress. (Valladares called La Cabaña "the most terrible of all the jails" because of the constant firing squads.)

Peña says the only time the prisoners were allowed out of the galeras was for meals. "You were given five minutes to eat," he recalls. "Each man had a small can, about eight ounces capacity, and at nine in the morning, they gave you plain macaroni. The can was never full. At night they gave you thin soup, sometimes with bread, which you couldn't take back inside the galera. If they caught you doing that, they put you in solitary confinement, in a little closet."

Unlike Loriga, who was released from prison about six months before he was flown to the U.S., Peña was in prison one day last September, taken out to a bus, dropped off at the airport in Havana, and flown to Miami that evening. When he arrived in San Diego, a Cuban doctor here, Ramon Moncada, examined him and observed symptoms of starvation. Peña was in the process of dying when he was released from prison.

Moncada says that when he examined Loriga, the former soldier was still paranoid from his quarter-century behind bars. "There's only one thing I want to know," Loriga asked him. "Are they going to put me in jail again? Am I safe here?" Now Loriga has the effusiveness of a man who has regained his freedom, and although he has little prospect of finding a job here, he says he likes San Diego and will stay. Peña, however, has friends in Miami, and like many Cuban refugees who come to San Diego, he is leaving for Cuba's capital in October.

Part of his reason for going, he explains, is that one of his few friends here, Francisco Morales, nicknamed Panchito, will be driving east to Miami this month. He says he already feels completely alone most of the time, especially on the Holy Days, and would miss being able to walk from his apartment on Thirty-seventh Street to Panchito's two blocks away.



Sergey Moroz

Twenty-nine-year-old Francisco Morales spent eleven years in Castro's prisons. He also arrived here last September, with his wife Josefa and their two children, Jason and Miley. When Cuban-Americans took the family to K Mart for the first time, Josefa collapsed in shock at the abundance. Jason cried for a toy rifle.

Josefa, who is very pregnant, flew back to Miami with the kids in late February. Panchito Morales and his friend Peña will take the former's ten-year-old Buick, which was donated to him by someone in the Cuban community here. Morales, a sturdy-looking welder with a bashful grin, hasn't been able to find work in his trade. He figures that Miami, where Cuban businessmen look for Cuban labor, will be a better place to feed his family. His employment experience here has soured him on San Diego.

Public assistance in the form of Aid to Families with Dependent Children (AFDC) is supposed to ensure him an income of \$750 a month. Whatever he brings home as wages is subtracted from that amount. He currently works for minimum wage (\$3.50 an hour) at a car wash on El Cajon Boulevard. Before that he worked briefly for a custom car-detailing firm. His last check from there was \$46.00.

While speaking of his jobs in Spanish through interpreter Nicolas Brito, Morales suddenly remembers something. He digs through a drawer of paperwork and hands Brito a bill. Morales says he's gotten several copies of the bill, from the U.S. Catholic Conference, which demands \$8000 for his family's air fare from Cuba to San Diego. Morales is repulsed by the charges, which to him represent an enormous sum of money. He doesn't recall being told in Cuba that he'd have to pay his air fare, and besides, he had no say in coming to San Diego. He

couldn't have found the city on a map, and he had no friends or relatives here. Like Loriga and Peña, he briefly saw friends in Miami after the flight from Havana, and then he was whisked off from the southeastern tip of the country to the Southwest. (A clerk in the collections office of the U.S. Catholic Conference in Washington, D.C. says that all the refugees signed forms before leaving Cuba, stating that they would repay their travel loans once they found work.)

On the bottom of the bill is an ironic admonition that Morales might someday find funny. "Failure to repay your travel loan promptly may result in your account being reported as delinquent to a credit reporting agency which could adversely affect your credit rating." Ah, sweet freedom!

But Panchito Morales and his wife and children express no bitterness at their new-found travails. They laugh often, for Morales feels lucky to have made it out of jail alive and become one of the estimated 1036,000 Cubans living in the U.S. "The day I arrived in prison [in 1976], they shot four of my cellmates," he mumbles. Although Amnesty International claims that there hasn't been an execution in Cuba for three years, Morales says executions are still common there today.

Morales was seventeen years old when he and five friends took to the hills above Havana to become counter-revolutionaries. "Our family has never been in favor of Castro, so it was our duty to fight," he explains. Bands of anti-Castro guerrillas have been a constant irritant in the Cuban countryside since 1959, and Morales and his friends meant to join the fight. But they didn't last a week. One of them came back to Havana and turned his comrades in.

Morales says the boys were tried for "advocating against the government" and the prosecutor wanted the death penalty. "When you go before the judge, you already know what the

sentence will be," he remarks. "The police tell you before the trial starts." The boys were given ten years, rather than death, because they were minors, even though the only evidence was the testimony of the judges among them. "They have what they call a 'moral conviction' that they can't prove you're guilty of anything," Morales says. "They're convinced you're guilty, so you're guilty and sentenced."

In his book, Valladares describes how political prisoners are "convicted" by the Political Prisoners, during interrogation, and how these convictions are relayed to the courts, which carry out the sentencing. He reconstructs his own interrogation/conviction.

The officer told me they were sure that I was an enemy of the people.

"You studied in a school run by priests," he said to me.

"Yes, in Escalante. What difference does that make?"

"A big difference. Priests are counter-revolutionaries, and the fact that you went to that school is one more piece of evidence against you."

"But Fidel Castro studied in a school taught by Jesuits. He went to Belén."

"Yes, but Fidel is a revolutionary. You, on the other hand, are a counter-revolutionary, tied to priests and capitalists, and so we are going to sentence you to jail."

"There isn't a shred of evidence against me. You have discovered nothing that incriminates me in any way."

"It's true — we have no proof, or rather no concrete proof, against you. But we do have the conviction that you are a potential enemy of the revolution. For us, that is enough."

Cuban-Americans have been sleeping in these kinds of stories for almost thirty years now, as a result of listening to the refugees who come by various means to the U.S. Most of them settle in Miami, the San Diego population of Cuban-Americans has remained fairly small — estimates range at about 3000 to 5000, though the condensed 1980



Nicolas Brito



Nicolas Brito (standing left)

census lists only 1531 Cubans in San Diego County. Several hundred Cuban refugees were brought here in 1980-81 as a result of the Mariel boat lift, when Castro allowed the exodus of some 125,000 Cuban citizens. Longtime Cuban residents believe that many of these Marielitos have since left San Diego for Miami, just as Panchito Morales and Pablo Peña Valdez are doing. But the recent émigrés to San Diego found that a strong local Cuban community was in place here — and it's beginning to stir itself toward a political awakening.

Nicolas Brito has befriended the four former political prisoners who recently arrived in San Diego, because he makes it his business to know as many Cubans as he can. Brito is president and co-founder of the Cuban American

Political Association, which was established last fall and which he now claims has about seventy-five members. Like many established Cuban-Americans, he views local politics as an extension of Cuban politics. "If we can get 5000 Cubans in this area — and we will — voting in one direction, we'll swing an election," he says, and the person elected could eventually have influence in this country's Central American policies. Brito and other local Cuban activists see American politics as a whole cloth — with local politicians as much a part of the weave as national leaders. And the Cuban-Americans invariably have one ultimate political goal: Castro's downfall.

"You're going to find the Cuban community becoming very nonpartisan," he predicts. "Cubans voted for Reagan by eighty-nine percent or something, but

not because he's a Republican; it was because of his stance toward Communism in Central America. But we realize now that in order for Castro to fall, it's going to take both [political] parties."

Brito envisions a day when Cuban expatriates on the West Coast are as strong a political force as their compatriots in Florida. Cubans there claim to have been the key in electing Governor Bob Martinez, as governor, as well as State Senator Ileana Ros, eight representatives to the state legislature, and Mayor Xavier Suarez of Miami. "Cubans set a goal and work for it," Brito says. "There are some people who've abused the Cuban community here; we're going to make them see the light."

Though Brito, a veteran political operative in local Republican circles, recently changed his registration to Democrat, he and the Cubans in the Cuban American Political Association are decidedly conservative and unfriendly toward Democratic Mayor Maureen O'Connor. They're still outraged over televised comments O'Connor made last May 28 on KMBH Channel 8 during her campaign for mayor. In response to a question from moderator Carl Siskind about how she would attempt to deal with the flow of drugs from Mexico, O'Connor replied, "Well, the control of the border is all federal. The control of Mexico and the U.S. is a federal concern. If we are talking about the drug problem, we are talking about not only Mexico, but you

are talking about the influx of Cubans in this community, and if you talk to my police officer that is on the drug task force, they tell you that the key dealers and key pushers in this town right now are the Cuban element in this community, and I think that is where we should start attacking it."

At this point, Siskind pointed out that Cuban involvement in drugs resides with a very small segment of the Cuban population and that from his interviews with the police, the Cubans deal only with marijuana. And he again tried to ask O'Connor how she would address the problem of reducing the flow of drugs through Mexico.

"Well, absolutely I don't know," Mr. Siskind said. "I just went out on a ten-hour ride along. I can debate all right about whether the Cubans are involved



Peña's Cuban passport

## The military, the CIA do good — until the politicians come in.

### CUBA

(Continued from page 11)  
strictly in marijuana or heroin, because I rode by some rock houses that police officers took me to, and they specifically cited the houses, but —  
"But being your first ride-along," Siskind interjected, "I can understand your excitement —"  
"It was more than that, dear!" O'Connor snapped.

Word of the interview spread quickly through the Cuban community here, and within days, an apology was being demanded of O'Connor. After receiving two such demand letters from José Alonso, a local Cuban-American businessman, O'Connor exacerbated the imbrigo by writing him a letter that contained misinformation about Cubans involved in crime. "The police officer with whom I rode gave me the information regarding Cuban involvement in drug trafficking," O'Connor wrote. "His comments were based upon San Diego Police Department

research and resulting statistics. I am sure that the police department would be willing to provide you with those statistics, and to point out to you the 'rock houses' mentioned on television." (Actually, the San Diego police department, like most police departments in big cities, is sensitive to the appearance of discrimination in its handling of suspects and does not keep statistics about the national origin of local miscreants. Arrest reports only list broad categories of race, e.g., Hispanic, black, Asian, or Caucasian.)

Nicolas Brito wrote a letter to Mayor O'Connor last August 9, demanding, under the federal Freedom of Information Act, that she produce the alleged statistics regarding Cubans in crime. On August 27, he received a reply from city attorney John Witt, who stated that no such information exists.

Brito had written his letter as chairman of the Cuban American Political Association, a group that O'Connor's comments catalyzed into existence. "She maligned the entire Cuban community and refused to apologize," Brito relates. "So we wanted to take some action and get organized, and when elec-

tion time comes, we're gonna be ready."

Paul Downey, press spokesman for Mayor O'Connor, says the mayor would have no comment on the issue herself. He and another staff member met with some of the Cubans last fall to try to resolve the dispute. "And we explained our position, and they explained theirs, and we agreed to disagree," Downey explains. "Her intention was not to say that all Cubans are drug pushers or that only Cubans are drug pushers. She had just been taken by a couple of rock houses that were busted and happened to be run by Cubans. All segments of the community are involved in drugs. We don't feel that she really has anything to apologize about. What she intended to say, they read one way, and she meant it in another way."

Last August the founders of the Cuban American Political Association met at Andrés Mera's restaurant near the former dentist Andrés Mera on Morena Boulevard. They seethed over O'Connor's remarks while feasting on a dinner of Cuban-style fried rice, red beans, Cuban-style pork and chicken, *sucra* (a kind of tuber), *morro* (a rice and black bean mixture), followed by fried bananas and *café con leche*. Joining Mera and Brito were Dr. Ramón Moncada, attorney José Alonso, and Sergio Mayea, a sheet-metal fitter who has worked at National Steel and Shipbuilding Company for seventeen years.

Now nearly eight months after that first meeting, Mayea, a fiery counter-revolutionary who belongs to the Cuban liberation group called Alpha 66, speaks with serene confidence about how O'Connor's comments will return to bite her. "We aren't going to forget what Maureen O'Connor said," he explains, sitting in his comfortable living room in a San Vito town house. "She insulted all Cubans here. Why?

Because it was an election, and she didn't want to confront the Mexican-American community over drugs. She didn't even know there was a Cuban community in San Diego. We can get organized now and wait for the right moment to act."

Mayea well knows that there are in fact many Cubans involved in crime in San Diego. He has sponsored the resettlement of dozens of Cuban refugees here, and some of his own household goods have been stolen by the émigrés. "But every ethnic group has criminals," Mayea explains. "O'Connor had a nephew arrested for drugs — does that mean that all Irish people are criminals? According to her, it means he must have been a Cuban."

The forty-eight-year-old Mayea is accustomed to and obviously enjoys a good fight, especially one in which a politician figures most prominently. "Politicians always make things worse in this country," he says. "The military, the CIA, do good until the politicians come in."

Like Nick Brito, Sergio Mayea purposely blurs the line between local politics, national politics, and the overthrow of Fidel Castro. "The Cuban community here has been involved more in American politics than in the Cuban revolution," he observes. "Because the first thing Cubans think about is national security. We know what it means to lose our freedom. We see liberals as a danger, because we've seen what they can bring about." In the Cuban press, former National Security Council staffer Oliver North, who helped mastermind and carry out the arms-to-Iran, cash-to-the-contras caper, is touted as a national hero.

Mayea, a family man with a daughter in college, a newly adopted infant daughter in the crib, and a son in Cuba,

(Continued on page 16)

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CENTERS



# CUBA

(Continued from page 40)

owns an AR-15 semi-automatic rifle, as do most members of Alpha 66. And he keeps up with his target practice. Alpha 66 was formed in 1961 in Puerto Rico, its sixty-six founding members still smiting from their abortive attempt to invade Cuba through the Bay of Pigs. The organization has helped supply rebels fighting in the Cuban hills against Castro, and it has tried to orchestrate a campaign to cripple the Cuban economy by burning crops and destroying tractor motors. Mayea says Alpha 66 members have helped train the *contras* fighting in Nicaragua. He believes that Cuba, Nicaragua, and other Central American countries are being manipulated by the Soviet Union in a kind of global diversionary tactic. "Cuba is already in the hands of the Soviets," he says, "but not Nicaragua yet. Costa Rica is weak, Honduras is weak, Guatemala is unstable; the U.S. will be kept busy putting out small fires on its patio while Russia moves into West Germany."

Ever since the failed Bay of Pigs invasion of Cuba in April of 1961, Alpha 66 and other Cuban exile groups have remained ready to fight Castro anywhere, but the dream has always been to return to the island for another try. In fact, Mayea originally left Cuba in 1961 after hearing President Kennedy, over the Voice of America, say he would help Cuban exiles return to fight Castro. Mayea had once been a part of Castro's revolution when he joined with Che Guevara's forces in the city of Cuabaria in 1958. "But immediately, I saw Castro going to the Communists," he says. After Castro

assumed power, Mayea had to wear women's shoes because of the shortages of goods, and he turned to the black market as a source of income. (He made and sold deodorant for a time, mixing talc, cologne, and glycerine.) Though he had briefly joined the revolution, he soon realized that his disaffection with former Cuban president Fulgencio Batista was easily over-matched by his disillusionment with Castro. "Batista was the disease that created that cancer that is Castro," he declares. By 1961 he had become an implacable enemy of Castro.

So he and four comrades left Cuba one night in a twenty-foot boat powered by a five-horsepower motor. The motor quit on the second day of the voyage, and the men drifted, lost, for two more days after that. When they struck land, they thought they might have drifted back to Cuba. And when a green-clad soldier approached them, they were sure of it: the soldier addressed them in Cuban Spanish. But soon they discovered that all was well: Mayea says they had landed at a secret CIA training base near Miami.

After six months in the U.S., Mayea joined the army, even though he couldn't speak a word of English. He trained in Ft. Jackson, South Carolina, for six months, where he says each company of American soldiers had a Cuban platoon. His ID card carried the mysterious abbreviation U.C. — United Cubans. They were being trained for another invasion of Cuba, one that never came. "Everything went liberal, left wing," Mayea says. "They said, 'That's it, no invasion.' Many Cubans left the army, but I stayed. I was still hoping."

Mayea was discharged from the army at Ft. Benning, Georgia, in 1966, and he came directly to San Diego. His brother Armando had just escaped from



Sergio Mayea in 1961, member of the Cuban Army

Cuba to Mexico, and he had made his way to Tijuana and crossed over into the U.S. Both brothers have lived in San Diego ever since. There were only about one hundred Cubans living here then, says Mayea. The first one he met was Lou Conde,

who eventually was elected to the county board of supervisors, where he served for a tumultuous four years between 1973 and 1977. Conde now lives in Miami. Mayea marks the passing of time by the various protests he participated in. "I first met Lou Conde in

1966 when the Russian Circus came to the Sports Arena," he recalls fondly. "It was my first protest. I met Gary Kneep of the Young Americans for Freedom there too. We demonstrated a lot in those days, a lot."

The Cubans and the YAF ran counter-marches against the anti-Vietnam War protesters, whom Mayea considered Communist sympathizers. "We learned during the Vietnam War that the Communists use the media and the universities to portray their voice as the voice of the people," he says with knowing assurance. "So when they organize a demonstration, we organize one right in front of them."

Mayea helped organize just such a disruptive counter-demonstration last October at the Federal Building downtown, when Congressman Jim Bates made an appearance at a protest vigil against President Reagan's Central American policies. Mayea and his fellow anti-Communists tried to shout down the congressman and other protesters.

Mayea organized a protest against Jesse Jackson, too, when Jackson came to the Mexican border during the 1984 presidential election. "He came in a limousine to the border," Mayea says with contempt, "and he had to pass our pickets." Mayea says Jackson "betrayed even the black people when he embraced Castro. He forgot that Cuban troops occupy Angola and Ethiopia." He laughs at the memory of Jackson almost running back to the border from Tijuana when, during his appearance at a rally, a group of anti-American protesters burned an American flag.

Mayea has helped to raise money here for Alpha 66, some of which goes directly to the *contras* trying to topple the Sandinista government in Nicaragua. Many veterans of the Bay of Pigs disaster have gone to help fight

with the *contras*, believing that if Nicaragua falls, its Cuban alliance will thereby be weakened. But to Mayea, the *contras* war is a short-term project. "We want to fight on Cuban soil, not Nicaraguan soil," he declares. "When you have a cancer, you have to go right to it and remove it. And the cancer in Central America is Castro." Once Castro is gone, Mayea says Alpha 66 plans to become a bona fide political party in Cuba, and he himself will return to teach constitutional principles to Cuban soldiers.

In the Cuban-American, connect-the-dots view of politics, the Cuban political prisoners are linked to Fidel Castro, who is connected to Nicaraguan President Daniel Ortega and through him to the *contras*, and on to President Reagan, who has a distant political connection with Maureen O'Connor. To turn it around, O'Connor's maligning of the Cuban community harms their image, making it more difficult to establish themselves in the respectable work force. That makes it more difficult to organize as a block to help elect conservative local and national politicians who might be sympathetic to their anti-Castro cause. So Cuban-American activists like Mayea and Brito have much to keep them busy. "To maintain the love for your country and to *ret*, you have to be very strong," Mayea reflects. "I'm probably the only real revolutionary in San Diego, because most people are so busy and have to work so hard here to make a living. There's no time for anything else. For me, it's easy. This is the second independence of Cuba we're fighting for. The first was from the Spanish, this one is from the Soviets. I maintain my faith in freedom and my faith in Cuba. I believe Castro will be overthrown, and I'm more sure now than ever that I chose the right direction."

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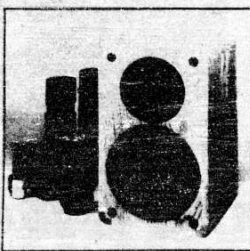
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# Nightmare of the New Hope

The ship went down  
with all hands.  
Except one.

BY RICK GEIST

Illustration by Jennifer Hewitt

**F**or an instant, Benny heard them again, those last shouts. He saw the sea leaping. He'd survived.

Benny sat on the straight-backed chair under the single light at his desk. The shotgun stared at him, its barrel steady except for the slight rocking of his pulse. Again, in his mind he heard the roar of the waves and the shouts. His finger tested the trigger, the faint yelling still in his head.

The phone rang. His finger hooked. Across the wind, he had heard the voices. The phone rang and rang, and the barrels inched away from his face.

His hand floated over and touched the receiver. He stared at his blackened fingernails. Exposure, they called it. Funny he hadn't felt it at the time. The phone rang.

His fingernails. The doctor said that first they would turn black, then fall out. Now they hurt as if they had been crushed. His toenails, too.

"In a hundred years, who's gonna know the difference?" Uncle Alex once said. He said it when Benny came home crying after a fight in the fifth grade. It hadn't helped then. It didn't help now.

The phone rang. Then came a little snap in his head, and the world spun up. He saw the dark walls beyond his circle of light, heard the traffic outside, a chirpy San Diego night. He looked at the gun, then picked up the phone.

The voice was hearty and loud.

"You the guy off the *New Hope*?" Benny's heart pumped. "You there?"

"Yeah," Benny said. "Sorry as hell about your family. You okay?"

"Sure."  
"Miracle you made it. Listen, we pulled up a piece of your radar. Caught in our nets off Eureka. Want it? We can —"

"I don't want anything. Spread it around. I don't want anything." He hung up. He'd thought it would be over after telling the families about their men. But the phone calls kept coming. Sucky. A kind of hell. Pieces of the *New Hope* hadn't sunk. He couldn't put it away.

A kind of hell. Had he been the one to die, while the others were warm and dry, drinking coffee aboard the *New Hope*?

The *New Hope*. He could still smell her, the oil and coffee and fish. And he remembered the glare. That certain glare always shone on the ocean before a strong wind.

Benny knew the sea. His finger traced the swirls in the dark wood of the gun. A fishing family, they'd been called, fishing out of San Diego for three generations. The weight of it sagged his mother's face as if gravity pulled harder on her than on others. Her eyes were brown, as her brothers' had been.

Her two brothers, Julius the philosopher and Alex the musician. They'd been more like fathers than uncles. They took him to sea.

Men were always leaving his mother. His own father had left her, and not for the sea. She didn't believe him when he said, "You get

pregnant, I'm gone." She'd wanted a son. Benny grew up with his uncles. They took him to sea. Before Benny's last trip, she said, "Don't be a dummy all your life. Stay and finish college. They like you out there at State. Besides, remember your Uncle Julius?"

Old Uncle Julius. Gone. No wreckage. No bodies. He just hadn't come back. Now both uncles were gone. And Benny lived. Why him?

He pulled back the hammer of the gun with his thumb and eased it down again, pulled it back and eased it down.

In his head flashed the same picture, the angry sea and shrieking wind above the fortieth latitude. The ocean was different up there.

The roaring forties. He used to hear romance in those words. What had he told his mother before leaving? Something smartass about going down to the sea in ships.

She called him selfish, like the rest of the Santos men. Selfish. She was right, and that's what cut. He should have thought of her at the end of that day. That day.

All afternoon he'd watched the wind pick up and the mare's tails thicken into a heavy overcast bringing a premature dusk. The *New Hope* rode heavily in the rising sea. Her bow plunged into the troughs and oncoming waves, and each time he worried as she struggled to rise. He would talk to the old man.

Crossing the deck on his way to the wheelhouse, Benny had to stop and grab a line. The boat plowed deep into the trough. The pitch made water bang inside the hull tanks on either side of him. The

podam tanks. The bow lifted, shouldering off the swell. Green-white seawater swept the deck and streamed out the freeing ports. Benny hung on.

When he finally reached the wheelhouse, his uncle was a dark shape, his strong hands on the wheel. But the face, shadows and soft green light from the instrument, was a blur.

"We're gonna have to pump those tanks," Benny said.

His uncle's voice, a small voice for a big man, rose above the hum and whine of the wind. "Save it. We run for the beach. Not far now. Twenty-five, maybe thirty miles to Eureka."

The *New Hope* burrowed into the trough and struggled too long to rise free. With tanks in the hold and tanks on deck filled with live bait, Benny figured the *New Hope* was eight-tenths water. "I don't like it," he said.

Uncle Alex didn't answer. Spray rattled against the window.

Benny peered out into the swirling darkness. "Gets any worse, our ass is in a sling."

"We don't show a profit, our ass is in a sling."

Benny turned to leave. His uncle called, "Hey, Benito. Tell you what. It gets worse, you pull the chutes on the deck tanks."

The gun was a weight in Benny's hands. He sat in the cone of light. It had been his decision. Gets any worse, pull the chutes. Same as saying, you decide. Shouldn't have been his decision.

Benito, his uncle had called him. Had he known? Had Uncle Alex known that Benito meant blessing in Latin?

The gun was a weight in his hands. Would he hear a roar, or just one short bang?

The wave had banged against the hull.

Leaving the wheelhouse, he went below and found Vincent and Ski at the table playing checkers in the galley. They looked up, with weathered faces. The boat lurched. They spread their hands on the checkerboard to keep the pieces from sliding.

Vincent, a small man with a square face, said, "Can't have a decent game of checkers aboard this sonofabitch, but she's a home."

Benny dropped onto a chair and pulled off his watch cap. "How can you guys play in this weather?"

Vincent grinned. "We can't. Just makes us feel better tryin'."

Ski, a hollow-cheeked man with dark brows, gestured outside with his chin. "I mean, what? We secure?"

Benny shrugged. "Could be a wet ride."

"I mean, why in hell don't he pump them tanks?"

Benny didn't answer. Uncle Alex had been scrambling since the canneries dropped their prices, but he was a good seaman. Then Benny said, "Don't you guys know they make magnetic checkers?"

A wave slammed the side of the boat, the shock drowning out the scream of the wind and the thump of the diesel. The *New Hope* lashed over. Checkers flew. To keep from tumbling, the men gripped the table, white knuckled, silent. For a long moment, the boat lay on her side. Benny hung onto the table stanchion, his feet against the bulkhead. A locker flew open and

cans and bottles spilled out, crashing.

Then a shudder ran through the *New Hope* and she righted herself. Put she listed and rode the next couple of swells with a corkscrew motion, a wounded animal.

Benny bolted for the door. Ski and Vincent behind him. Outside, the deck lights were on. They found themselves knee-deep in live bait, a tilted flood of silver anchovies. In the roll, the starboard tanks had emptied.

Across the wind, Benny yelled to Vincent, "Port tanks. Pull the chutes!"

Another wave banged the exposed hull. She lurched over. Benny grabbed the boom as the deck fell away. The *New Hope* rolled further, hung for a moment, then jerked as if trying to right herself. But like a tired old dog, she settled onto her side.

For a time, Benny dangled from the boom. As if from a distance, he saw the water boiling below, noticed how the body of the boat blocked the wind. How had this happened?

Then his breath came fast and he scrambled up the deck, clawing at cables and the wooden grating. He pulled himself over the railing, onto the side of the *New Hope* and back into the gale. In a crouch against the wind, he crawled forward along the hull. At the wheelhouse, he dropped down. Uncle Alex clung to the wheel. Benny reached in for the radio, but his fingers were meat with no feeling. They fumbled at the knobs. The boat swayed.

His uncle's voice, "Benito!"

Benny pounded the radio. "Benito!"

He looked down at the top of his uncle's head, curly hair, tip of nose. Small, compact Vincent, the man who would live forever. The clown who yelled, "My head is a giant zit," and squeezed the sides of his face, pushing a banana out of his mouth.

Benny's hand stroked smooth metal and wood of the gun. Would he see a muzzle flash?

"Pull the cord!"

Yards of cord had unwound. Benny went under, kicked to the surface, still pulling. When the cord stopped, he jerked it. A pop, then the raft sprang like a monster waking, growing and hissing. A nightmare of swelling, unfolding, and the shaft knocking as the screw turned out of the water.

He returned to the dead radio, his voice as high and frantic as the wind. "Coast Guard. Where's the fucking Coast Guard?"

"Benito!"

"Yeah."

"The big hand pointed. 'There's the raft. Go!'"

Benny saw the white canister, a ribbed barrel studded with a rubber dinghy. It bobbed fifteen yards off the bow, barely lit by the deck lights, a tiny thing moving away in the violence. Spray drove past in sheets. No man could swim in that going.

"Benito, jump!"

The boat staggered down a swell, barely afloat, the radio out, the raft going.

storm blasted off the tops of the waves. Wind-blown water filled the distance between Benny and the boat. Their voices wailed through. "Pull the cord."

He couldn't pull the cord, not with the rope around the middle of the raft. It might explode. He found the knot, tore at it.

Then his shouts reached him again. He looked. He'd been pushed farther away. The sea leapt. He took a mouthful and gagged, still tearing at the knot. It finally loosened. Tiny against the storm, the voices found him again. "Pull the cord!"

The last faint words were a pulse in Benny's head. He stared into the calm eyes of the gun barrels. Could he enter through them into peace? Come in out of the storm at last?

"Pull the cord." Had it been Vincent's voice?

Vincent. His friend. They rode motorcycles together in a desert. Small, compact Vincent, the man who would live forever. The clown who yelled, "My head is a giant zit," and squeezed the sides of his face, pushing a banana out of his mouth.

Benny's hand stroked smooth metal and wood of the gun. Would he see a muzzle flash?

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"Benito, jump!"

The boat staggered down a swell, barely afloat, the radio out, the raft going.

Benny felt a great coiled strength come into his legs, a gathering, a matching fierceness. He cleared the wheelhouse and the edge of the bow, yet he had. In the rush, he left them. He lived.

And Uncle Alex? Still in the wheelhouse? What had he felt going down? A roaring crescendo of music? A jazz piece that he played, his fingers tapping the bulkhead as if it were a strange nautical piano?

Benny recoiled. He lifted the gun. Its weight soothed him.

The wind had raged against the raft and shook it. On hands and knees, Benny peered into the storm. A sickness of panic burst in his stomach. All the black-winged fears of childhood stirred, the startling aloneness-death fears. He screamed, "Wait!"

Uncle Alex.

All around him, Benny heard a deep and steady rumble and the slash of the wind. Then in his head beat a chant. Isn't happening. Isn't happening.

(Continued on page 12)





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# Nightmare

(continued from page 2)

happening. Isn't happening. The chant pushed down the fear-sickness, which waited under the words like a stalking animal. Isn't happening.

Spray whipped the sides of the tent and gust through the hatch. Like an observer, Benny saw himself fight to close the flaps and finally snap them shut.

Isn't happening. A deeper roar came, close and above, a huge wave breaking. Benny jammed his arm through the line circling the inside of the doughnut and held on. The growling overran him and shoved, slam of acceleration. The raft leapt

and skittered and bounced, an insane carnival ride.

The animal rose in Benny. Isn't happening.

The wave let go, leaving bellow of wind, steadily rumble. Benny lay in water that sloshed. The tent moaned in the wind. Then he felt himself fumble along the side of the raft in the near-darkness, looking for a pouch or container. A pump, gotta be one. He found it floating free, a rubber bulb like half a volleyball with a hose at either end. His hands poked the long nose through the flaps of the hatch and worked the pump by squeezing the bulb. As he squeezed, the chant in his head stowed, then stopped. Suddenly, as if his ears had popped, he heard the roar and whine more sharply.

He thought of cards on spokes, thousands of them. As a kid, he would have his uncle pin playing cards against the spokes of his bicycle, where they growled like a motorcycle when he rode.

A wave, thundered over him. He clung to the line while the raft chattered through a burst of acceleration, another insane ride that left him sobbing. When the wave let go, he reached for the pump again. Pump it out. Order against chaos. He would organize his little craft. He would pump her out, then look for the *New Hope*.

The *New Hope*. The live thing in him, the incredible fear, rose again. He dropped the pump, crawled forward, looking for the observation port, and found it, a small hole in

the rubber of the tent. The raft tilted. He stood and poked his head out into the storm.

The raft tipped more. The wind reached under and lifted. Benny felt the raft going over, saw the water coming up, in slow motion, and at him. He reached as if to break his fall. But his hands were inside. His head plunged under, the black water tearing at his face, then back up into the wind.

The dark beast in Benny sprang loose and raced through him, raving. He screamed going over, screamed through the tearing water. On each roll, he sucked air, then water, as he went under again and came up coughing.

The raft cartwheeled across the waves, water bursting into his mouth and nose. At last he jerked

his head from the port and spread himself on the rubber floor. The raft skittered, bounced upright. He coughed and he sobbed.

Into his head came the words of an old roommate who had practiced yoga. "Chant 'OM,' you'll get rid of fear. Chant 'OM' and you'll be harmonious."

"OMMM," Benny howled. "OM, goddamn it. OMMMMM." The wind battered the tent. The ocean raged.

Isn't happening, isn't happening, isn't happening.

He found the pump, stuck the hose out the flaps, and squeezed the bulb again and again. Order against chaos. A wave pounced on the tent, crushed it down, and pummeled the raft. Benny hung on. The roar cut through him.

On the straight-backed chair

under the single light at his desk. Benny fought to breathe. He couldn't get enough air. What about the others as they ran out of air?

Why hadn't they? But he knew. No man could swim in that stuff.

Benny pushed the hose of the pump to the hatch. He pumped. He lived. He didn't know how long he pumped. But he learned about the waves. They came in sets, and the ones he heard only pushed him. The ones he did not hear crashed down on him and were the worst. They stomped the raft and pushed it under and seemed never to let go. He surrendered twice more and felt the curious relief. He pissed a lot and wondered where it all came from, such a quantity of urine with nothing to drink. He pumped and he pissed. The world roared.

The sea roared. Oh, God, where were those guys? He had seen the *New Hope* on her side. Ski and Vincent spitouettes on the hull. He had leapt so quickly. Why hadn't they? But he knew. No man could swim in that stuff.

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He leaned back. "She's a home." Those had been Vincent's words. Suddenly he could see little Vincent in the galley making jokes, and he could hear Ski complaining. Uncle Alex would stand in the doorway, silent as usual, his hand wrapped around a coffee cup. His hands, big and brown and scarred, (continued on page 24)

As the long night wore on, even his fear grew tired, coming out only for the worst. If he kept busy, he wouldn't think.

By the first gray light of morning, Benny had the raft pumped out. There hadn't been a bad wave in a while, the sets coming farther apart now. He found a large sponge in one of the pockets, and careful to stay on his side of the raft, he mopped water the pump couldn't take.

He leaned back. "She's a home." Those had been Vincent's words. Suddenly he could see little Vincent in the galley making jokes, and he could hear Ski complaining. Uncle Alex would stand in the doorway, silent as usual, his hand wrapped around a coffee cup. His hands, big and brown and scarred, (continued on page 24)

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# Nightmare

(Continued from page 24)  
phone rang. Benny couldn't move. He felt the steady beat of his pulse and, beneath that, a different pulse, a whirling.  
The phone rang. The gun barrel floated around as if on a track. The whirling quickened. The phone rang.  
Benny's finger squeezed. The gun roared. The phone exploded and then was gone. "Notronia!" Benny cried.

The whirling in him slowed. In the quiet room, the blast still echoed. Again he felt the slam of the shotgun on his shoulder. The sudden immense violence. He stared at the hole in the wall. He dropped the gun and trembled. The dark animal in him stirred. Behind it rose the great coiled strength he'd felt before leaping from the wheelchair. He felt both, and pulled both ways; he stared at the hole in the wall. The gunshot still echoed. He shook and he breathed. And a sense of being caught rushed at him with all its

shadows. He had to do something, do it quickly.  
Then, down on the floor for push-ups, he pumped in a frenzy. He had to fight all this. He pumped until his breath came like little eruptions. His muscles burned. Each time he rose, he cried out. Into his head came a whisper, "Give up."  
In the raft, he gave up. He remembered the relief.  
He couldn't stop the push-ups. Sweaty burned his eyes.  
The whisper, "Give up."  
He pumped. Up, fuck you.

Down, give up. Up, fuck you. Down, give up.  
The promise of relief grew in his head as he surrendered and collapsed on the cool floor. He wept. He lived.  
Beno. Uncle Alex had known. Beno.  
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# Witch Way



Anthony Terrell, James B. Johnson

JEFF SMITH

For Caryl Churchill, there is little difference between then and now. The forty-nine-year-old British playwright uses the theater to bring the past and present together as she says in a preface to her play *Topos*, "In a painting by Eadweard, where the objects can exist like that on paper but

would be impossible in life." Churchill employs this nonlinear, synchronic view of time to reveal how little the subjugation of women has changed over the centuries. And her plays probe the past for similarities to current conditions. In her *Fin*, for example, several generations of women workers share an endless struggle for nonexistent change. In *Cloud 9*, nineteenth-century colonialism becomes a parallel for

contemporary sexual oppression. In *Top Girls*, women from the furthest reaches of history dine in the present, discover commonalities, and raise many questions about women's roles. And in *Vinegar Tom*, currently playing at the Marquis Gallery Theater, witchcraft in seventeenth-century England serves as a telling metaphor for modern feminism.

First produced in 1976, *Vinegar Tom* is not only very interesting in its own right, it is also among Churchill's more accessible works and thus can offer keys to unlocking her more difficult *Cloud 9* and *Top Girls*. The play is set in an unnamed Puritanical village. Here superstition competes with organized religion, and a simple curse — "The devil take you!" — can have monstrous consequences, be they real or imagined. Fear and ignorance reign, as does an extremely oppressive system that enslaves women within a severe code of behavior. Along with the seven deadlies, sins in this society also include women deriving pleasure from sex and even wanting merely to live alone ("Anytime I'm happy," a woman observes, "someone says I'm a sin"). A series of early scenes in the play trace the plight of Betty. She refuses to marry a man and, so the "logic" goes, is therefore a devil. She is locked up, bludgeoned, and bludgeoned. In a progress report, a sadistic doctor assures Betty that soon she'll be "well enough to be married." In *Vinegar Tom*, long before any have been identified, the women already are treated like witches.

Churchill builds an atmosphere of harrowing irrationality. When calamities strike the villagers, when crops fail or cows suddenly bleed, religion provides convenient answers. Suffering, to these people, is the outward sign of a sinful nature. And since all pain comes from the creator, it is richly deserved. Or is it? In a pivotal scene, a husband and wife try to free themselves from this accusatory logic. Raising a question as old as Job, they ask why "good" people must suffer. The answer, that good people can be bewitched, sets a manic witchhunt and the rest of Churchill's short play in motion. Witches

become scapegoats for affliction — and witchery in excuse to persecute women. Any woman, since the Catch 22 reasoning of the hunters is all-encompassing (if she floats, for example, she's a witch; if she drowns, she might have been one too). Among the play's many bizarre ironies is that being a hunter of witches, a "witcher," is a way of demonstrating one's own goodness.

Were it not for a very Churchillian device, via Bertolt Brecht, *Vinegar Tom* would unfold in a straightforward manner, revealing one seventeenth-century horror after another. As a means of jolting past and present, however, the playwright frequently disrupts her narrative with contemporary musical interludes. Cast members (dressed in black at the Marquis Gallery) sing songs that comment on the previous scene and that become increasingly ironic as the play moves along. One song, ostensibly a paean to the family, advises women to "keep your mouth shut and support your man" — not because he deserves it, but rather out of self-defense so that "the horrors that are done won't be done to you." Another mocks the identification of witches with chilling humor: "If you complain, you're a witch. Or if you're lame, you're a witch. Any marks or deviations count for more." The songs constitute an early instance of Churchill's collapsing time to illustrate the similarities between then and now. Witchhunting, according to the playwright, was merely an overt form of an oppression that continues today. The songs are interwoven with the scenes so effectively, in fact, that the final number — which asserts what has been suggested all along — appears heavy-handed. Churchill has already made the point twenty different and more subtle ways.

The Marquis Gallery Theater's production, in general, ranges from the subtle to the heavy-handed as well. The quality of the acting is very uneven, at best, and the musical numbers at times are far from the precision that could make them zing. Directed by Jennifer Myers Johnson and choreographed by Johnson and Whitely

Marlette, the show has some flat scenes (and singing, voices) and often wooden movements. The play casts multiple perspectives on many of its characters, whose good and/or evil aspects shift haldiscernably, depending on the specific context of a scene. But several cast members at the Marquis — in particular, Helen Reed Lehman, James B. Johnson, Earl Nyhamer, and Steven Soden — deliver one-dimensional performances that rely too heavily on obvious acting choices and that weigh down the flow of the production.

One of the show's persistent problems revolves around the question, How does an actor play an essentially unlikely

character? Though a portion of the cast has chosen simple answers — be mean or stupid — two actors have found impressive ways of solving the problem. Rosemary Tyrrell plays Margery, a fervid witch hater, as if she's certain she's in the right, sanctimoniously so. And Tyrrell succeeds in making this self-proclaimed "good" being both believable and frightening by turning Margery's excessive moral fervor into a positive — at least for the character (as when she boasts, get ready, "the devil can't bear to see us so good!"). And Jene Hopf, who plays Goody, has found an even easier solution. A "searcher's" assistant, Goody aids Henry Packer when he interrogates and tortures women accused of witchcraft.

Rather than make an obvious choice and play the character as a one-person Panzer division, Hopf has gone to the opposite extreme, which allows her every word to drip with irony and menace. Her Goody is serene. She is at peace with her calling and proud to be working with a "great professional" like Packer. Roland Barthes once observed that "wickedness is always precise." In a nifty piece of understated acting, Hopf shows us that it can also be terrifyingly calm.

Patty Sipes, Betty Matthews, and Jena Lynn Kirsch also deliver strong performances as three women who dare to live outside their society's oppressive strictures. Sipes and Matthews play Alice and Betty,

whose simple assertions of individuality may cost them their lives. And Kirsch's Ellen, a "caunting woman" who prepares charms and potions for the villagers, makes a potentially fatal mistake by assuming that the ruling powers are rational beings. Special mention must go as well to Delores Fisher, the musical director. Her lively piano accompaniment gives the show a through-line, even when its pacing tends to lag, and her modernized arrangements of the songs help to forge the playwright's link between then and now. The Marquis Gallery Theater's production of *Vinegar Tom* has many flaws, but this surprisingly funny, often very disturbing play lives on, powerfully, in spite of them. □

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## Albert's Pace



Albert Collins

JOHN DAGOSTINO

For a fan of electric blues, catching one of Albert Collins's live shows ranks among such once-in-a-lifetime experiences as sharing springtime in Paris with a lover or bringing your MasterCard balance to zero. Nearly forty years after he began playing the crop of blues joints in Houston, Texas, Collins remains the most arresting of blues showmen, a beamingly eccentric, hyperactive performer whose concerts somehow manage to introduce elements of

RT. Barnum to the blues tradition without compromising the latter's integrity. As a guitarist, Collins has no superiors and few peers, but it is his dramatic flair and not solely his technical proficiency that continues to pack clubs, as it did the Belly Up Tavern last Thursday.

The Texas blues cats who have followed in T-Bone Walker's footsteps are to their counterparts from other areas what the Texas Rangers are to Crockett and Tubbs; they eschew any slick accommodation of the changing times, prefer to work tough and gritty, and are united only in their

rugged individualism. Watching Collins lead his six-piece band, the Ice Breakers (drums, bass, keyboards, two saxes, trumpet), through the evening's second selection, a slow blues, it occurred to me that one couldn't design a more perfect representative of the Texas tradition. The fifty-four-year-old musician's face is like a battered suitcase bearing the scars of four decades on the road, and yet his eyes still flash with the wild mischief that twenty years ago gave him a reputation as something of a renegade blueser. It is that suggestion of miscreance, a sense that Collins could be "dangerous" if he weren't confined to the stage, that informs his style, one generally regarded as among the more original in blues.

Collins's unique sound is partly the product of preparation. He affixes a capo to his guitar so high on the neck that it leaves him only a few frets in which to work, and that altering of the instrument's timbre and compacting of its range, together with his use of a minor-mode tuning, allows him to coax some unusual bends, intervals, and overtones from his Fender Telecaster. Collins's technique takes care of the rest. Building toward a solo on the slow blues with choppy, Texas-style chording, he began interspersing sustained notes with his left-hand wails until one could no longer tell one from the other. As the horn section twisted the tension to a taut peak with a long, anticipatory crescendo, Collins stepped back, cocked his axe on one hip, and let fly.

Collins doesn't so much play blues riffs as rip them from the instrument like an at-tacking pit bull. Clanging at the strings with his long fingernails, the guitarist alternated stiletto-like jabs with dramatic finger-vibratos in constructing a solo that was at once nasty and emotive. His solos were not brief, and when he returned to the microphone after several minutes of scorching improvisation, he had to sing through a sustained ovation.

It was on the tongue-in-cheek "Master-Cat" that Collins's vaunted eccentricity surfaced. The tune is a funky blues that—especially given this band's instrumentation—indicates a stylistic link between the blues and the Star-Whit school of Sixties soul music. Scratching at the strings as though trying to strike a match, Collins delivered the song's premise and then launched into a long rap that had the audience cracking up.

"Be careful with that credit card, baby," he pleaded as the band reduced the heat to a funky simmer. "I already owe 500 dollars, and that twenty percent is killing me, baby. Now, I don't wanna tell ya what to wear, honey," he continued in an unconvincing attempt at sincerity. "But I think

you look real good in them blue jeans. Look, they got some on sale over there against the wall—only \$15.95, baby. I think you'd look beautiful in a pair of those. Listen, baby, maybe you and I should step aside and have a talk." At this, Collins began his "talking guitar" bit, in which he mimicked with his guitar the conversational reflections of the arguing couple, some of which dialogue was X-rated and very funny.

Eventually Collins got around to that part of his show that has become his piece de schick but which is so reliable in its ability to push a concert to the level of an "event" that no newer tiers of it. After a long, blistering solo on an upbeat Texas shuffle, he stepped down from the stage and walked into the standing-room-only audience. With an assistant following him in a crouch and tending to his 200-foot guitar cord with a practiced inconspicuousness, Collins launched his way through the throng while laying down some of the night's hottest licks. What in some hands would seem cheap contrivance instead assumed the charge of a spontaneous jam, as Collins seemed genuinely to feed off of the fans' energy in a series of face-to-face confrontations.

Sweating under a following spotlight, he weaved his way to the back of the club's seating area, snoping every low fee like a guitar-wielding politician to play to a fresh circle of delighted bluesbois. By the time he'd reached the farthest table on the floor area, his playing was so intense that some people seemed on the verge of losing their cool. One older black man in a porkpie hat sipped up to the musician and lost himself in a sort of scuffling two-step, his eyes closed and his arms waving overhead. A white guy with waist-length hair and beard just shouted "Yeah!" over and over in Collins's direction. Others in the crowd danced or merely gawked at Collins, who appeared almost transfixed as he tore through enough blues-guitar history to send a musicologist running to his reference library.

After painstakingly working his way back to the stage, Collins brought the tune crashing to a halt and following a long and very loud ovation addressed the audience. He thanked them for supporting him all these years, expressed his happiness at being back at the Belly Up, and then slipped into a stream-of-consciousness rap that had several people exchanging bemused looks. Finally, and somewhat cryptically, he said, "Listen, I didn't come here to hype nobody—I just came to play." One would have had a difficult time convincing several hundred satisfied customers that the man they call the "Master of the Telecaster" hadn't accomplished both feats. □

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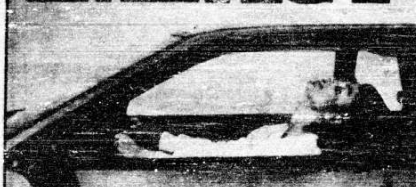
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During this season of awards — the Grammys, Academy Awards, People's Choice, and various drama and movie critics' awards — I would like to suggest one of my own: the American Dream Award, bestowed on the restaurateur who arrived in San Diego penniless and quickly rose to affluence. My candidate for this

year would be Cheng Ly, a refugee from Cambodia, who came here in 1979 without knowing a word of English and with the thinnest purse imaginable. Everyone in his immediate family — brothers and sisters — sought work. Cheng Ly finally found it in the kitchen of Yen Ching, a restaurant in Clairemont. He lived sparingly, saved diligently, and by 1982, he rented a restaurant that was a bit worse for wear at Thirty-sixth and University. Ly soon had the outside walls covered with an exotic Asian script. The windows were barred, and the exterior neither looked inviting nor suggested that any gastronomic treasures lay within. It was late in 1982, and the place was called Ly's Garden. Whenever I drove by, I would marvel at the crowds of Asians who gathered on the sidewalks, dressed as if they were attending a banquet. But I never ventured inside un-

til a friend told me she had been there. Shortly thereafter I went to Ly's Garden for dinner and was handed a menu that offered standard Mandarin dishes. I didn't want any of it, especially since I noticed that the Asian-sounding words were cutting something marvelous and unusual. They had ordered from a different menu. When I managed to obtain it, I couldn't read a word of it. The printed characters were neither Chinese nor Vietnamese, so I searched the restaurant until I found exactly one other Caucasian, a woman who was celebrating a birthday party with Asian children. When I asked her what kind of cuisine they were eating, she replied, "Cambodian."

I then began an elaborate dumb show with Ly, pointing to dishes that I saw other diners consuming. His English was so halting that at last I handed him a pencil, and he wrote everything down for me — in Cambodian. I placed the slip of paper in my purse and out of politeness ate the Mandarin dishes.

The next week, I returned, handed over the sheet of paper, and my friends and I had a winning meal of hot-and-sour fish soup, sautéed shrimp, chicken in ginger sauce, duck over marinated vegetables, and beef tenderloin. By dint of great effort, we exchanged a few pleasantries with Ly, but the second time, as the first, there were no more than three Caucasians in the place. I never discovered whether my ensuing review brought forth more people from other parts of the city, though I tend to doubt it. Tran's Vietnamese restaurant in East San Diego still goes begging for diners, and Cantonese Seafood Restaurant at Forty-second and University Avenue continues to serve a mostly Chinese clientele. When I heard that a Ly's Garden had opened at Sixteenth and El Cajon Boulevard, I assumed that Ly had moved his operation to more spacious quarters. But as it developed, the new restaurant is called Ly's Garden No. 3, and the old one is still in existence.

No. 3 can seat 300 people. And there was Cheng Ly, dapperly attired in the best American style, speaking English fluently, and presiding over this vast domain with

aplomb. When we were handed the new menu, which he'd been made available to the public only the day before, it ran to six large sheets printed on both sides and offered Cambodian, Mandarin, and Szechuan dishes. Rather than choose blindly, we asked whether we could speak to Mr. Ly, and he kindly obliged, not only with suggestions for what we should eat but with an update of his life.

In May of 1986, he opened Ly's Garden No. 2 in Long Beach, which is not faring as well as he would like. But since its opening the first of this year, Ly's Garden No. 3 has been doing fine business. On Sunday a single party of 300 was expected to fill all the tables.

We put ourselves in Ly's hands entirely, except for one dish, the beef tenderloin, which one of my friends longed for — and all the dishes were Cambodian. We began with a soup called "three ingredients firepot soup" (No. 29, \$11.50). We were not contrary to what the description implied — brought three ingredients, but a large platter of uncooked ingredients to place in the boiling broth. In Vietnamese restaurants, the hot pot is usually hot water and vinegar and obtains its flavor from the ingredients added to it. The broth at Ly's was full of hok chery and was already flavorful before we began our cooking. The platter contained squid, shrimp, meat, tofu, broccoli, green onions, and carrots. We were also brought three woven baskets with long handles, and we placed the raw food in the baskets until they were cooked in the broth. We had two sauces, one sweet and the other hot, but few of us bothered with the dips. We laded out the broth with whatever was cooked. This process requires patience, but it was great fun, and we had a massive amount. When we tried of the baskets, we dumped the remaining contents of the platter into the broth. This is a knock-out soup, but you have to assume a leisurely attitude for cooking time.

The soup was followed by a wonderful lemon grass chicken, which was accompanied by delectable, slightly sweet, marinated vegetables (No. 185, \$5.75). We

also had a salad beef appetizer, similar to Vietnamese salads with its marinated beef, fresh julienned vegetables, crushed peanuts, and chilis. It was too spicy for me, but several others enjoyed it.

We had a beautifully done whole rock cod that had been steamed and was covered with cilantro and ginger (No. 113, \$12.95). And I made a lot of myself over the shrimp with butter sauce (No. 69, \$7.95). The shrimp are served in their shells, and you peel them with your fingers. But the description of the dish would lead you to

imagine. Finely minced garlic is seared in butter and looks almost like brown crumbs. Some at our table preferred the sautéed shrimp (No. 67, \$7.95), which they had on another occasion.

Ly's Garden No. 3 is mainly a Cambodian seafood restaurant that offers seventy-eight dishes that contain shrimp, squid, sea cucumber, scallops, crab, abalone, lobster, oysters, catfish, rock cod, flounder, white fish, clams, and even fish stomach. These are made in a variety of sauces and in combinations, such as shrimp or scallops with chicken and duck feet, the

latter of which are often served as goodies for Chinese dim sum. You could visit this restaurant every week for a year and not eat the same food. Our service was solicitous, the food fresh, varied, and unique. We had a marvelous time, and Ly beamed.

Ly exemplifies what we need of our culture is to grow: beautiful food from a strange land coupled with integrity. He adds to the breadth of our experience by his stimulating product. Happily, it wasn't too costly, either. Our bill with drinks (Ly's has a full bar) came to \$58.72, without tip.

been packaged to go when she arrived, but the waiter was most affable about bringing her fresh dishes so that she could eat some of the food. Our service was solicitous, the food fresh, varied, and unique. We had a marvelous time, and Ly beamed.

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Chronic disease starts many years before it is recognized. It starts in the body with a chemical imbalance in the cells of the body tissues is caused by correcting these imbalances. The ideal approach is to prevent the disease process from developing in the first place. To prevent disease, we must first understand how the body functions. The body is a sophisticated high-performance machine. In order for the engine to perform at maximum efficiency, the fuel must be of the highest quality. The proper amount of air is necessary. The car must be in proper adjustment, the electrical system must be in good condition, and there must be no obstructions in the fuel system. Likewise, your body, in order to function to its maximum ability, must have the best fuel possible (good water, vitamins, minerals, amino acids, and essential fatty acids). Maximum cellular consumption requires cooperation of some cells and the electrical system (nervous system) must be in proper adjustment and free of neurological interference. Also, the chemical system of your body (blood, lymph, urine, stool) must be free of obstruction. Simply stated, the fuel that you eat, the water you drink, the air you breathe make up your vital life. The best fuel comes from the balance of nerve activity in your body is the controlling electrical system. The best at all times require the same fuel mixture because they have different requirements. However, the perfect fuel formula for your body is different from that for other people. Because the demands you place on your body through your lifestyle are not the same as mine. The basic fuel formula for all people is similar, but the specific activities and restrictions used in each individual case cause the difference between poor health, mediocre performance or maximum health efficiency. No two people in the world are alike, and no two fuel formulas are the same. In order to determine the perfect fuel mixture (diet, vitamins, minerals) and cooperation (exercise) for you, it is necessary to evaluate your specific situation. In my clinic, the latest in diagnostic equipment is used to determine the "cause" of your symptoms and your health problem. Likewise, a physical examination of your spine is vital in order to reveal any nerve conduction problem which might be interfering with the "electrical control system." But, various system controls all of the other systems in your body. As stated above, in order for the engine to perform to maximum efficiency, the fuel must be perfect and the electrical system must work properly. We must eliminate nerve interference as well as correct the fuel deficiencies for optimum maximum performance. Because I believe that every person deserves the very best health care that science can provide, I recommend to people who are serious about their health a complete (Orthopedic/Osteopathic/Holistic/Health Care) Examination. If you have any questions, I would be happy to talk to you about this "total approach to health." In the interest of your health I hope you will avail yourself of this opportunity.

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(continued from page 37)

includes an appeal for help: "Media Watch needs \$600 in filing fees in order to sue the San Diego Police Department for infringing on our First Amendment rights. They didn't allow us to leaflet and they arrested more of us on bogus grounds." In her tale, Simonson was more specific; she said she was "arrested for dropping a rose" and that a \$50,000 suit has now been filed. Next to the newsletter's appeal for funds is the comment that "it is time that all homosexuals beyond marriage need to become legal for homosexuals to marry. If marriage is about politics, not love, what good is it?"

Simonson, who styles herself an advocate of privacy, complained that "we don't see published in major magazines and newspapers a picture of a raped woman or a murdered woman," though we see pictures of the aftermath of homicide. She maintained that the media try to keep the public uninformed about violence to women. But not to worry. "We have enough time to sit and wait. This is a class issue."

## RIP IT UP

(continued from page 4)

property line." Dobnick says he is further angered by the fact that all 400 trees were planted on the section of slope directly below the condos, so the slopes on either side remain bare. "When the irrigation lines were being installed, I spoke with someone in the City of San Diego water department and was told that the primary reason for the planting of the trees was not park beautification, but to hide our condos from people using the lake," he says.

Despite his anger, Dobnick says he is content to argue his point with the citizens' advisory committee on March 24. But Mike Peat says that because many of the trees have already been ripped out, presumably by condo vigilantes less patient than Dobnick, committee members might not be very sympathetic — at least not until the culprits have been identified. "We consider this type of vandalism very disconcerting," Peat says, "and would recommend harsh penalties for anyone responsible."

## WHITESAIL

(continued from page 5)

age, aren't cheap — a forty-year-old man would spend \$2500 to join and would pay \$55 a month in dues. Applicants also need social connections — namely, two members to sponsor them and six other members to give them good references. Yacht-club hopefuls are interviewed by a membership committee, which then votes on each admission.

The waiting list at the San Diego Yacht Club is full, and a recruitment drive said no membership applications are being distributed at this time. Stacy Taylor, meanwhile, has moved onto a Tony Orlando interview this week, and Roger Hedgecock is handling the backlash from vineyarder personality accusations from cat owners.

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## LETTERS

(continued from page 3)

What credence can be given to writers like James Walton (March 5) whose ravings include statements like, "No doubt this story was written in the clasp of a one-bedroom apartment, this punk ignorant exploit," and "nazi-like 'Who is served by such name calling' he is taking the lead from the ultra-successful disarmament efforts of our Reagan administration."

Even though I'm not a deer hunter, I don't consider hunting to be "sick" behavior. I have lived in a half-dozen different states and found that in large portions of this country, hunting is viewed as an intrinsic challenge. Those who argue that a pastoral animal is no challenge to a rifle forget that man has always used weapons to hunt. I wonder whether these self-appointed moralists agonize over the millions of cattle that are slaughtered for their consumption, or the billions of fish, defenseless insects that are poisoned, swatted, and stepped on. Or is there a selective morality where only mammals of the zoo variety can engender such sensitivity?

The reality of life is that hunters are one of the few groups which strive to preserve wildlife through the protection of the habitats of all species. Less we forget, the principal reason the famed hunter Teddy Roosevelt is enshrined as Mount Rushmore is in recognition for his development of the national parks system, and his protection of areas such as the Grand Canyon through national monument designation over the objections of Congress. No, it is not the hunter who is killing the deer, but James Walton, Barbara Calleri, and all the rest of us who have taken over what was their place in the name of civilization.

As for the *Reader*, the mind set of Mr. Walton and the others is such that they don't even want to see such an article printed and chastise this paper for doing so. I think they are missing the boat. The editors actually appear to be seeking to incite hostility toward hunters and create a forum for "returning the fire." The juxtaposition of a "nature-loving" Fisherman article against the "ruthless hunter" story is no accident. Neither is the inflammatory title. I wonder if editing also helped make the story juicier. Six straight anti-hunting letters is no mistake either. The editors are free to express their opinion, but let's not play games by framing the whole world as anti-hunter.

I don't possess the answers that will satisfy everyone. I only suggest that all we do is black and white and that tirades of name calling are a waste of everyone's time.

Richard Pasquale  
Clairmont

## Adam Speaks

After reading their letters to the editor, I couldn't help but feel like a single-toothed jack-o'-lantern on Halloween. To think that one simple deer-hunting story could provoke such a distressed outcry of foul play. Their words of wistfulness are to be commended. Their subtle thoughts applauded. Bravo to those fine men and women who are willing to jump in front of a speeding bullet to protect the fates of Bambi. My hat's off to them all: Jay, Barbara, Adams, Calleri, Jackie, and last but certainly not least, James. Thanks for making my day!

Till tell you I was so enthralled by their passionate prose that I am going to frame their letters and

hang them beside my majestic ten-point buck which graces my living room decor. Furthermore I would like to invite all those talented individuals mentioned above to come over to my house so I can share some of my really good hunting stories with them. And let's not forget the thousands of hunting parties I have that will surely serve to delight them.

Adam Carls  
Mission Valley

## The Biggest Frustration

I certainly engaged Judith Moore's article, "Life is Looking Up" (February 12) about little people. Those of us who are of average height but use a wheelchair can appreciate the challenges faced by Judith Wilson and Vince Vella.

Automated letter machines, pay telephones, and water fountains only begin my own list of hard-to-reach problems. Add in the width of the wheelchair and I'm precluded from restaurants, checkout lines, and most department-store dressing rooms. Like little people, folks in wheelchairs frequently cannot see their own reflection in restroom mirrors nor reach the paper towel dispenser.

Changes are being made, but our builders and planners really do need to learn to keep on special needs in mind. Perhaps the biggest frustration I experience involves the way I am frequently treated by strangers. I may be only four feet high in my wheelchair, but that doesn't mean I am a child. Don't put my head or shoulder as if I were a five-year-old. My brain is fine; it's my leg that isn't work.

Thanks again for a great article. I especially appreciated the title for the piece. When I first began to use a wheelchair four years ago, I thought my arms and shoulders would feel the stress, but instead it was my neck muscles that hurt for days as I adjusted to always looking up!

Nancy M. Sawley  
Mission Hills



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## When Himmel Gets Old

Neal Matthews thinks I am too superstitious when it concerns "scary citizens" I am referring to the February 5 article, "Life Begins at 7'30" in regards to Larry Himmel. I was outraged at the description of the senior citizens in the Alpine community. Certainly I do not know whether the adjectives used were descriptions used by Neal Matthews, or could he possibly have been quoting the Himmel crew?

Remarks concerning too many handicapped parking spaces and ridiculing the seniors' voices are uncalled for. To describe an elderly man as being "this side of frustration" is blasphemous. I can readily believe that Mr. Himmel ridiculed a "whizzo guy" in regards to his behavior with Allison Ross.

If Mr. Matthews is only repeating what happened with the Larry Himmel cast, then I wish he had left his descriptive phrases unsaid. I cannot understand how the Larry Himmel show even appeals to the supplies.

I know it'll be many years before they appreciate what it means to get old. God willing they make it!

Edwin S. Herremans, chief of senior citizens' services  
City of San Diego

## On Track

My family and I very much enjoy your weekly "Picture Story" in section three. It's the first thing we turn to.

But in order to keep incorrect history from being repeated, I'm writing you about the photo in your issue of February 12 on which the legend says, "Tijuana's Caliente racetrack opened on New Year's Day, 1996 to great fanfare..." and continues to tell how the track was washed out a month later by the great 1916 flood.

Actually, that was the Tijuana Racetrack, established by the Lower California Jockey Club. It was demolished the night just a few days south of the border, crisscrossing. It is no longer there, it

ceased operating when Agua Caliente opened in 1928. As many oldtimers here will remember, Agua Caliente included a beautiful hotel and casino in addition to a new racetrack. The Agua Caliente Racetrack is still there and operating, and is found on maps three miles southeast of the main international border crossing. In the track's advertising and in tour guides' parlance, the name has been shortened to "Caliente."

In his heyday, Agua Caliente was a popular vacation spot, advertised as "America's Deauville," and was often visited by prominent people from the movie colony in Hollywood and elsewhere.

The resort and casino at Agua Caliente closed down exactly seven years and one month after they opened, on July 21, 1935, when the Mexican government decreed gambling to be prohibited.

P.M. Klabner  
San Diego

## Throwing Duncan's Weight Around

I am confused. Your movie critic quite amazes me. He gives stars as if it's the universe he's at? I too am very dissatisfied with a lot of what is being put out there in San Diego. But in his reviews, he refers to movies that have not even been in San Diego movie houses. Why doesn't he use a little more of his gift of blab to get us some of those movies (those we never see but he's always referring to). I personally think San Diego is a movie person's nightmare, but he's simply willing to blast hell rather than use his influence to change our options.

Robert Randall  
San Diego

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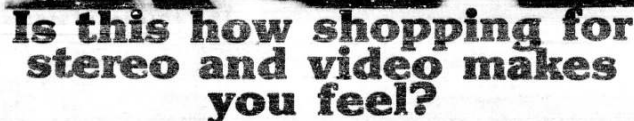
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cylindrical tube, with a funnel-shaped expansion at the end; large ones were reproduced in metal. Originally, different pitches could be made on these instruments only by changes in wind pressure by the performer, but in modern times they have been equipped with finger-operated valves that enable them to play full scales with great decency. A third kind of brass instrument is the *trumpet*, which was developed in the Middle Ages with a telescoping slide that can be lengthened or shortened the tube to produce the various pitches. Members of the brass family covering the base range reached their peak (or depth) in various nineteenth-century instruments, including the orchestral tuba.



colors, textures, and shapes in the weaving show at International Gallery that at first the hungry eye just gobbles them in gulps. Gradually, the array of hues and forms resolves into individual pieces of work, such as *Live Wire*, the delicate hanging which Lynn Thomas wove in merino cotton with silk thread in pre-dominant shades of turquoise, gray, and black, with accents of red. Almost five feet wide and a full twelve feet long, *Live Wire* hangs from the ceiling to just above the floor and is full of subtle shadings that it is almost impossible not to touch it, but the best view is actually from



cocoon tarry and mummy, in a web of cover, both of which are suspended before a giant eye made with a cotton warp (the vertical threads in the loom) and a wool weft (the horizontal threads). Sheila O'Hara used a computer-assisted loom to design her whirlpool representation weavings. Cade-Lee shows a pyramid surrounded by beads and bells. In this *My Palm Reader Knows*



A visitor planning a trip to San Diego in 1900, consulting Baedeker's *United States*, would find this description: "[T]he city of 17,700, like many other California towns, has been the subject of a 'boom' which has led it to lay out streets and town-plots in places likely to become pasture land for many years to come. It is now, however, steadily growing and carries on a considerable fish-industry, and contains many churches, schools, public buildings, and public parks." Nearly ninety years later,

In the intervening years, progress in San Diego has exploded and imploded, accordionlike, doubling back on the original boom town by the bay. Freeways have sliced through old neighborhoods. Families who have lived in small pockets of the city for generations are endangered species. They are the equivalent of the Bell's vireo and the mesa mint on the outer fringes of the

Three of the early neighborhoods in San Diego that our turn-of-the-century tourist would have seen were settled by Italians, Chinese, and

*(continued on page 82, col. 3)*



## READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is to be held. The Friday preceding the event is the deadline for the receipt of the event. The Friday preceding the event is the deadline for the receipt of the event. The Friday preceding the event is the deadline for the receipt of the event.

### Outdoors

**Birdwatchers**, on the trail of the feathered denizens of Point Loma, join a National Park Service expert on a guided tour to spot a sparrow or vireo, peruse a parrot. Sunday, March 21, 9:30 a.m. and 1:30 p.m., Cabrillo National Monument. The tour is

free, but the park requires an admission fee. Space is limited. Call for reservations. 293-5450.

**Military History**—the focus of the National Park Service's guided walk along the steep slopes of Point Loma. Sunday, March 21, 10:30 a.m. and 1:30 p.m., Cabrillo National Monument. The walk is free, but the park requires an admission fee. Space is limited. Call for reservations. 293-5450.

**Geology Hike**, wear sturdy shoes, bring a canteen and a snack, and join a four-hour guided walk to the Santiago Peak volcanic cone. The hike is sponsored by the Friends of Los Peñasquitos Canyon Preserve. Bring up with your family. Sunday, March 22, 8:00 a.m., at the paved parking area on the west side of Black Mountain Road, 1.5 mile north of Mira Mesa Boulevard. Meet at 8:00 a.m. For more information, call 271-6710. No hike if it rains.

**Kate Sessions Park and Environments**, a naturalist from the Center will be the guide for an exploration of this delicate ecosystem. The park also commands fine views of the coastline. Meet up with fellow strollers. Sunday, March 22, 2:00 p.m., at the playground picnic table near the Park Drive parking lot, Pacific Beach. Free. 233-1821.

### Dance

**Balloon Dance**, Peter Maxwell's Balloon Dance Theater is eight professional artists who present theatrical interpretations of classic ballroom steps. This British company takes the stage today, Thursday, March 19, 8:00 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. For information, call 440-0172.

**Dance Concert**, 10 Companies & Dancers feature three new works, including Peter Maxwell's "Environments" and an untitled work by Jean-Jacques and Nancy McCaleb in their contemporary concert. Featured musicians are Miles Anderson, Erica Sharp, and Will Parsons. Friday, March 23, and Saturday, March 24, 8:00 p.m., Mandell Weiss Center for the Performing Arts, UCSD. 296-9521.

**From the Repertoire**, midway through its San Diego engagement, the American Ballet Theatre performs pieces from its rich history, including *Violin Concerto* (Bach/Jean Sibelius) and *Suete d'Or* (Tchaikovsky). Tuesday, March 24, through Thursday, March 26, 8:00 p.m., and Wednesday, March 25, 2:00 p.m., Civic Theatre, 202 C Street, downtown. 236-6110.

### Film

**"Elevator to the Sky"**, a 1957 psychological thriller by Louis Malle, stars Jeanne Moreau and Jean-Paul Belmondo. In French with subtitles. Monday, March 23, 7:00 p.m., in the third floor auditorium of the San Diego Public Library, 825 E Street, downtown. Free. 696-3927.

**La Pat** is the setting for this study of social classes and races in Bolivia in Antonio Egui's *Chapungas*, screening in Spanish with subtitles. Monday, March 23, 7:30 p.m., room 130, Harper Hall, SDSU. Free. 261-6685.

**"The Mirror"**, Andrei Tarkovsky raised Russian eyebrows with his avant-garde techniques when his film premiered in 1975. This autobiographical piece is the second movie in the seven-film

## TO LOCAL EVENTS

perspective of the director's work, which screens with English subtitles. Wednesday, March 23, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

### Music

**All-Bach Program**, Cheryl Bower, organ; Betty Frater, soprano; and Charles Lauer, trumpet, perform selections from Cantata 51 and 202, *Toccata and Fugue in D Minor*, and a choral prelude on *Come Holy Ghost*. Friday, March 20, 7:30 p.m., First United Methodist Church, 4600 Palm Avenue (at Lemon Avenue), La Mesa. 466-4163.

**Symphony Concert**, the North Coast Symphony of MazCoza College will perform these works by Czech and Hungarian

composers. J.D. Folstein, music professor from Marshall University, is featured in Julian Hummel's *Concerto for Trumpet and Orchestra*. Lizzy's Piano Concerto No. 2 in A Major highlights local soloist Scott Pratt. Donat's popular *New World Symphony* concludes the evening. Friday, March 20, 7:45 p.m., Carlsbad Community Cultural Arts Center, 3557 Monroe Street, Carlsbad. 757-2121.

**Piano Recital**, Murray Perahia has performed and recorded extensively in America and Europe and is a past winner of the Leeds Competition. He often Mozart's *Fantasies in D Minor*, and Piano Sonata No. 15 in D Major; Beethoven's Piano Sonata No. 18 in E-flat Major; and four Chopin Ballades. Friday, March 20, 8:00 p.m., Sherwood Auditorium,

La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For information, call the La Jolla Chamber Music Society, 459-3774.

**Jazz**, the Chris Kitch Jazz Duo performs on woodwinds and keyboard. Friday, March 20, 8:00 p.m., the Book Works/Panorikon Bookstore Cafe, 2603 Via de la Valle, Del Mar. Free. 353-3735 or 481-8007.

**"Medieval Melisma"** is the name of the program for Jim French and Jeff Peters, performing early music on wind, string, and percussion instruments. Friday, March 20, 8:00 p.m., Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. For reservations, call 258-6211.

**Classical New Age Concert**, San Diego Vladimir Vozos will present his composition *Songspire*, a multimedia

program of slides and synthesized keyboard music. The musical composition is a combination of New Age sound and classical structure. The solo show will be Saturday, March 21, 7:00 p.m., the auditorium of the Philosophical Library, 355 West Feliciana Avenue, Escondido. 745-2724.

**Vocal Duo**, the Washington Sisters perform gospel and other musical styles. Saturday, March 21, 7:30 p.m., Grass Roots Cultural Center, 1947 Thorneth Street, Golden Hill. 232-5029.

**Jazz by the Jack Whariton Trio**, sponsored by the North Coast Jazz Society, will happen Saturday, March 21, 8:00 p.m., Carlsbad Cultural Arts Center, 3557 Monroe Street, Carlsbad.

**Classical Guitar**, Fred Benedetti performs music of Spain and Latin America. Saturday, March 21, 8:00 p.m., Words and Music Bookstore, 3806 Fourth

Avenue, Hillcrest. For reservations, call 298-8711.

**Speakeasy Organ Concerts**, Robert Plimpton, San Diego's civic organist, performs free concerts at the Speakeasy Organ Pavilion in Balboa Park every Sunday at 2:00 p.m. This week Plimpton performs selections from Bach, Mendelssohn, Grieg, and others. Free. 295-6000.

**Organ Recital**, Swiss concert organist Guy Boyer will perform a varied program. Sunday, March 22, 4:00 p.m., All Souls Episcopal Church, 1475 Catalina Boulevard (at Chatsworth Boulevard), Font Loma. 213-0194.

**Chamber and Choral Music** by the Phillips Academy (Andover, Massachusetts) chamber orchestra and cantata choir will feature Mozart's *Requiem* and other works. Sunday, March 22, 4:00 p.m., St. James-by-the-Sea Episcopal Church, 743 Prospect Street, La Jolla. 459-1421.

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## READER'S GUIDE

Bubbles are the order of the day when preschoolers paint a mural using bubble paint during storytime and all children join in a cup-bubble-blowing contest. Wednesday, March 25, 10:00 a.m. (bubble painting) and 1:30 p.m. (bubble blowing). Children's Room, National City Public Library, 200 East Twelfth Street, National City. Free. 336-4780.

Tide Poolers, preschoolers, kindergartners, and their parents get an introduction to local marine life. A naturalist from Scripps Aquarium will point out the colorful coastal critters next Thursday, March 26, 12:30 p.m., Scripps Aquarium, La Jolla Shores Drive, La Jolla. Reservations required. Call 534-4578.

### Galleries

"Weaving: A Common Thread," furts pieces from nineteen contemporary textile artists will be on display. Included are a humorous multipanel design by Sheila O'Hara and a dramatic crease panel by Lynn Thomas. Traditional weavings from Africa and the Middle East are also displayed. The exhibit opens with a reception, Friday, March 20, 6:30 p.m., International Gallery, 643 G Street, downtown. The show runs through May 8. Gallery hours are Monday through Saturday, 10:00 a.m. to 6:00 p.m., and Sunday 10:30 a.m. to 4:10 p.m. See the article on page one of this section for more information.

New York School Artists for Braum exhibit drawings, sculptures, collages, paintings, and books, through March 22. Minerva Gallery, UCSF. Gallery hours are Tuesday through Sunday, noon to 5 p.m. 534-2684.

Boston Artist Jerry Schiff has created an installation on display at Parametris 8, 721 Eighth Avenue, downtown, combining rough-cut lumber, felt, steel, and cast lead to reflect his interest in historical hand-powered machines. The exhibit ends March 22; gallery hours are daily, 11 a.m. to 5 p.m. 454-3141.

"Border Realities III," an interdisciplinary exhibit combining works by "border"

artists from San Diego and Tijuana continues through March 27. Centro Cultural de la Raza, Pepper Grove, Ball at Park. Artists participating in this exhibit include David Avalos, Sarah Jo Berman, Guillermo Gomez-Petia, Marco Venicio Gonzalez, Victor Ochoa, Michael Schmitt, Gerardo Navarro, Robert Sanchez, Emily Hicks, and Ernesto Orozco. Gallery hours are Wednesday through Sunday, noon to 5 p.m. 235-6135.

"Letters to Friends," new works by James Machacek dealing with memories of old friends and contemporary art is currently on display through March 28, including Robert Rauschenberg's

Spectrum Gallery, 744 G Street, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 231-9743.

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 Art, Balboa Park. Gallery hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-3931.

Contemporary Painting Exhibit, the La Jolla Museum of Contemporary Art is currently exhibiting a number of works from the collection of the Reichold Bank AG, Zurich, including Robert Rauschenberg's

## TO LOCAL EVENTS

James Doherty (special), James Rostenberg's "It's a Little Fact, and Time Spread, Andy Warhol's 1965 Campbell's Soup Can, and other work by Lucas Samaras, Kim MacConnel, Ellsworth Kelly, Iain Stewar, and Frank Stella. The exhibit continues through April 1, the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Call 454-3541 for gallery hours.

Just Photographs, sixty-five photographs of renowned jazz and blues musicians by La Jolla's Grace Bell are on exhibit through April 1 at the Luxon Theatre in Horton Plaza, downtown. Call 231-2586 for gallery hours.

All-Media Invitational Show, an exhibit of work by over forty San Diego artists continues through April 3, Southwestern College Gallery, 900 Chula Vista Road, Chula Vista. Gallery hours are Monday through Friday, 10 a.m. to 2 p.m., Wednesday and Thursday, 6 p.m. to 9 p.m. 421-6700 x192.

"Super Exhonor," a group of studies by Wick Alexander that narrate the stories of accidents that have happened to the artist or his friends, and "Works in Progress," a photo-text installation reflecting the sociopolitical aspects of illegal immigration by Elizabeth Sisco, are on exhibit through April 3. Bichan Gallery, Palomar College, San Marcos. Gallery hours are

Tuesday through Friday, 10 a.m. to 4 p.m.; Saturday, noon to 4 p.m.; and Sunday, 12 p.m. to 4 p.m. 727-7519 x2324.

"An American in Paris," a collection of photographs by William Klein continues through April 5, the Museum of Photographic Arts, Balboa Park. Gallery hours are 10 a.m. to 5 p.m., Thursday to 9 p.m. 239-5262.

Italian Sculptor Mauro Scacchi'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's terrace continues through April 5. The museum is located at 100 Prospect Street, La Jolla. The videotapes screen daily from 12 a.m. to 4:30 p.m., with the last half hour reserved for viewing by selection. For additional information, phone 454-0267.

"Video Discourse: Mediated Narratives," curator Chip Lord says, "What unites these works is personal vision." This six-and-one-half-hour video presentation of eleven videotapes compiles narrative, but how that story is told is up to the artist. The artists included in the exhibit are Steve Jager, Joanne C. Foster, Matthew Geller, Dale Hoyt, Gary Hill, Joan Jonas, Arlene Lerer, Sherry Miller, Michael Klier, and Woody Vasulka. The exhibit

continues through April 5. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The videotapes screen daily from 12 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 Blaise Tate, known for her sublimated color sequences and patterns derived from traditional African adans, displays three of her recent pieces through April 5 in the Second Above, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., except Wednesday, when closing time is 9 p.m. 454-0267.



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Prizes must be taken in person and must be accepted by March 24. Miss Diego's Bikini Contest Collection is a registered trademark of Miss Diego's Bikini Contest Collection. All rights reserved. © 1994 Miss Diego's Bikini Contest Collection. All rights reserved.



## READER'S GUIDE

"The Sculptural Stage" juxtaposes two artists, John Frame and Jim Lawrence, who create figurative tableaux using carved and painted wood as their primary medium. Frame whittles small moose, harlequins, and

vase-like players inspired by literary and theatrical sources. Lawrence creates visual biographies of actual persons using inter-quarter-life-size, as seen figures placed before

painted backdrops. University Art Gallery, SDSU. The exhibit ends April 9. Check hours are Monday, Thursday, and Saturday, noon to 4 p.m.; Tuesday and Wednesday, 10 a.m. to 4 p.m.; 265-4941.

"A Dark Horizon," an installation by Barry Bell of black-and-white photographs with mixed-media "subconscious iconography, small miracles, and perceptual glimpses of the big picture," and seven "memographs," a series that "investigates the structure of memory" using Polaroid photographs, can be seen at South 852 Eighth Avenue, downtown. The exhibit continues through April 11. Gallery hours are Friday and Saturday, noon to 4 p.m. 235-8460.

Del Mar Sculptor T.J. Dixon exhibits ten terra-cotta full-sized figures that "capture gesture" in "a 'C'-shaped, connective" at the Grove Gallery, UCSD. The exhibit closes April 11. Gallery hours are Friday through Friday, 10 a.m. to 5 p.m.; Saturday, 10 a.m. to 2 p.m. 544-2637.

"Fantastic Planet," a collection of collaged prints by Elaine LaVassant, is on exhibit through April 18. Natalie Bush Gallery,

908 E. Street, downtown. The gallery hours are Wednesday through Saturday, 1 p.m. through 5 p.m. 344-0201.

"Inanimate Objects/Destroyed Works," a collection of photographs by San Francisco artist Bruce Conner, is at the Pink and Pearl Galleries, 711 Eighth Avenue, downtown. The exhibit closes April 18. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 336-0286.

"Porestin Today," nine artists will be exhibiting new porcelain works created for this exhibit, which continues through April 18. Wine Garden Gallery, 335 Fourth Avenue, downtown. Running concurrently is an exhibit of jewelry by Steven Brainer, Eve Eshel, and David O'Connor. Gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m. 221-2366.

"Ferry Photographs," a collection of self-portraits, not of people, but of conditions of being," says Joel Peter Widen of his colored and black-and-white prints that "give form to fantasies and nightmares from unknown regions of the imagination." This

traveling exhibit continues through April 19. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., except Wednesday when closing time is 9 p.m. 434-0267.

"The Reason for the Neutron Bomb," 10,000 nickels (each one representing a Soviet tank), glued to a large gray rectangle, topped with wooden matchsticks the diameter of the nickels, is Chris Burden's visualization of the political/military situation in Europe. This installation piece is on exhibit in the Meyer Gallery, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The exhibit continues through May. 434-3541.

Scenography by Corita Kent utilizing bright colors and simple abstract designs to get across the political messages are on exhibit through May 11. Founder's Gallery, USD. Call 760-4682 for more information.

### Museums

Laserium, in addition to On the Wing and The Dark Side, also features the Reuben H. Fleet Space Theater and Science Center in Balboa Park hosts a series of Laserium laser-light shows. Live Chat Laserium, featuring the mellow jazz sounds of Pat Metheny and others, will be shown on Saturday and Sunday at 4 p.m. The Palace, featuring the new-wave sounds of Sting, Andy, and Stewart, screens daily at 9:15 p.m., Friday and Saturday at 10:15 p.m. Each

## TO LOCAL EVENTS

performance is created live and projected onto the Omnimax screen. For more information, phone 236-1166.

"We Are Born of the Stars" and Skyward, two new Omnimax films, are now showing at the Tiama Cultural Center's space theater. We Are Born of the Stars is the first 3-D film in the Omnimax format and is a composed entirety of computer-generated graphics. Skyward follows the growth and development of a flock of Canadian geese. This twenty-three minute laser film includes the first celestial sequences in the format, as well as dramatic footage of the Canadian armed forces parachute team performing acrobatics in midair.

The film screen in the Tiama Cultural Center, Pajaro de los Hermanos, Zona Rio Tiama. For show times, call the center at 706-684-1132.

Mingqi Museum of Folk Art, "Design for the Body: New Norwegian Jewelry," an exhibit of necklaces, amulets, and pins from young Norwegian artists, is on exhibit at the Mingqi International Museum of World Folk Art, University Towne Centre, 4405 La Jolla Village Drive, La Jolla. 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.

The Museum of Man has a number of exhibits open concurrently. "Hopi Harvest" — seventy-two black-and-white photographs depict how the Hopi Indians of the Arizona desert survive on the arid land of their reservation. Also on exhibit is "Face Finding," which demonstrates the seven steps a forensic anthropologist follows when reconstructing a face from a skull. Another exhibit, "Plains in Transition: Indian Life 1850-1900," displays more than 200 artifacts from the culture of the Plains Indians that demonstrate how their culture changed under the influence of the European settlers. "Mirrors of the Gods: Reflections of Huastec Reality" is on view at the

San Diego Museum of Man in Balboa Park. More than 1000 artifacts of the Huastec Indians of the Sierra Madre Occidental region of Mexico are on view, including vases, paintings, baskets, headpieces, rattles, photographs, textiles, and ceramics. The exhibit continues through March 29. For more information on the show and on related museum activities, phone 239-2001.

Natural History Museum: "On the Edge: Threatened and Endangered Extinct," a new exhibit that studies disappearing plant and animal life — contrasts through 1985 at the Natural History Museum, Balboa Park. The Museum is open daily, 10 a.m. to 4 p.m. Call 232-8821 for more information.

### Bliss

(Continued from page 1) guitar works by such composers as Lukas Foss, John Beckwith, and Michael Colgrass. And they are equally happy with ragtime and jazz pieces by Jelly Roll Morton, Scott Joplin, and Fats Waller. The sobriety of the baroque and classical is enlivened with the high jinks of show biz, as the group entertains audiences with its twenty-first-century-old-plated instruments. And that is what San Diegans will see and hear next week.

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Locations: 4419 FT, 5506 FT, 5510 FT, 5512 FT, 5514 FT, 5516 FT, 5518 FT, 5520 FT, 5522 FT, 5524 FT, 5526 FT, 5528 FT, 5530 FT, 5532 FT, 5534 FT, 5536 FT, 5538 FT, 5540 FT, 5542 FT, 5544 FT, 5546 FT, 5548 FT, 5550 FT, 5552 FT, 5554 FT, 5556 FT, 5558 FT, 5560 FT, 5562 FT, 5564 FT, 5566 FT, 5568 FT, 5570 FT, 5572 FT, 5574 FT, 5576 FT, 5578 FT, 5580 FT, 5582 FT, 5584 FT, 5586 FT, 5588 FT, 5590 FT, 5592 FT, 5594 FT, 5596 FT, 5598 FT, 5600 FT, 5602 FT, 5604 FT, 5606 FT, 5608 FT, 5610 FT, 5612 FT, 5614 FT, 5616 FT, 5618 FT, 5620 FT, 5622 FT, 5624 FT, 5626 FT, 5628 FT, 5630 FT, 5632 FT, 5634 FT, 5636 FT, 5638 FT, 5640 FT, 5642 FT, 5644 FT, 5646 FT, 5648 FT, 5650 FT, 5652 FT, 5654 FT, 5656 FT, 5658 FT, 5660 FT, 5662 FT, 5664 FT, 5666 FT, 5668 FT, 5670 FT, 5672 FT, 5674 FT, 5676 FT, 5678 FT, 5680 FT, 5682 FT, 5684 FT, 5686 FT, 5688 FT, 5690 FT, 5692 FT, 5694 FT, 5696 FT, 5698 FT, 5700 FT, 5702 FT, 5704 FT, 5706 FT, 5708 FT, 5710 FT, 5712 FT, 5714 FT, 5716 FT, 5718 FT, 5720 FT, 5722 FT, 5724 FT, 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The Canadian Brass will appear at Symphony Hall at 8:00 p.m. on Tuesday, March 24. Symphony Hall is at 770 B Street, downtown. For further information, phone the La Jolla Chamber Music Society at 459-3724.

### Little Italy

*continued from page*

Portuguese. These families had come seeking fish, gold, jobs with the railroad crews, perhaps even jobs in the ill-fated local silk industry. The flavor of each of these early neighborhoods remains quite clear in the place names, churches, shops, and restaurants in parts of downtown and Point Loma.

This Saturday, Balboa Park's Museum of Man will sponsor the first of a series of tours of traditional ethnic neighborhoods that reflect San Diego's origins. Members of the Italian community will describe its history, from the earliest days as a tightly knit neighborhood of fishermen, and their families to today, where the church and community center keep their cultural heritage strong. The neighborhood, commonly known as Little Italy, or what remains of it since the 1950s freeway cut it in half in the 1960s, radiates out for many blocks from its center at Date and India streets in downtown San Diego.



One focus of the half-day tour is also an important part of the daily life of the neighborhood. Our Lady of the Rosary Church is the sixty-year-old religious center for the community but is little known by people outside the parish. The church was built in 1925 by the fishermen and skilled Italian masons, stonecarvers, and artists, some from the United States and some from Italy. Its rather plain exterior contrasts sharply with the very strong European feeling of the carvings, frescoed ceiling and walls, and ornamentation inside. This intimate church is a true piece of Italy in San Diego.

Near the church is another neighborhood resource, the Italian Community Center. This organization, mostly volunteers dedicated to the community of their culture in San Diego, offers language classes, monthly cultural activities, and maintains an Italian language library. Members of the community center will serve as translators for the church.

Of course, the event must include food. There will be a stop at a local bakery for a demonstration of Italian pizza making and the art of the

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## Weave

(continued from page 1)

Glenn's *Lectro Circuit Dance*. Just the fact of naming their compositions sets modern textile artists apart from the traditional weavers of Afghanistan, Indonesia, and Yugoslavia, whose rugs and cloth will also be displayed. Another difference is price. Some textile art can sell for up to \$10,000.

More than seventy-five works, both contemporary and traditional, will be shown in "Weaving: A Common Thread" at International Gallery, 645 G Street, Northwest. The exhibit opens with a reception at 6 p.m. March 26, from 6:30 p.m. to 9:00 p.m. and will remain through May 8. Gallery hours are Monday through Saturday, 10:00 a.m. to 6:00 p.m. and Sunday, 12:00 a.m. to 6:00 a.m.

On March 27, from 10:00 a.m. to 6:00 p.m., March 27, at 7:30 p.m., theatrical artist Sheila O'Hara will give an illustrated talk called "Back to the Future: A Trend in Contemporary Textiles." Both events are free, but reservations are required for the talk. Call 237-6513 for more information or reservations.

—Janice Steinberg

— Janice Steinberg

**ROLLING MADE SIMPLE**


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# ADRIAN'S GUIDE TO THEATRE

Chancellor of England, a literary figure of world renown, and ultimately a saint. His biography reads like the Who's Who of an entire era — in a single life!

Although he broke new ground in the law, philology, and theology, More is best remembered for something he didn't do: in order to divorce his wife, Catherine of Aragon, King Henry VIII proclaimed himself head of the Church of England and required all of his subjects to swear fidelity to him. "Act of Succession." More, a deeply pious man, refused to take any oath that denied the authority of the Pope. His refusal cost him his life. Robert Bolt's *A Man for All Seasons* captures the last years of More's life. Looked at from afar, the play has all the symptoms of a tragedy, except for one fact: More doesn't fall. He remains constant, adhering to his principles, as the world around him topples greedily toward its new self-serving advantage. In the lively production of this drama at the Lamb's Players Theatre, Michael Harvey has created an impressively detailed portrait of More, whom Erasmus called "The English Socrates." Harvey gives More an enthralling scene center and an evocative secondary role. There is a tonnage of wit (in both senses of the phrase) as eager to enjoy the simple pleasures of living as he is to ready to make the stand that will cost him his life. And Harvey shows us the heart of this complex man almost effortlessly and with few false notes. With this production, well directed by Deborah Gilman-Smyth, the Lamb's Players Theatre celebrates its tenth anniversary. The look of the show is splendid, and the acting, with one or two exceptions, is quite good. The well-

deserved longevity of the Lamb's Players Theatre and its fine production of *A Man for All Seasons* are both genuine grounds for celebration. (Sm.)

**Lamb's Players Theatre**, through March 21, Tuesday through Friday at 8:00 pm, Matinee Sunday at 2:00 pm.

**ROCK OF LIES**  
The Lamplighters present the drama of deception by Hugh Whitemore, based on actual events in the early 1900s, about the personal lives of spies and an intrusion into the quiet world of an English couple and their schoolgirl daughter. Rather than the theatrics of espionage, the play is much more concerned with the morality of lying and the human side of the characters as the tension grows. Pat Smith has directed the production. (Sm.)

**Lamplighters**, Ben Polk Fine Arts Center, through March 25, Friday and Saturday at 8:00 pm, Matinee Sunday at 2:00 pm.

**REOCHOO**  
The North County Christian Youth Theater presents the popular tale of a runaway puppet coming to life. This is a tale of a puppet who becomes a real boy. Stephen Hoffman has directed the production. Dennis Bledsoe plays Pinocchio. Other cast members include: Scott Pargant, Coy Overstreet, Ryan Kiser, Maria McKinley, Brandon Phelps, Alex Greenstein, Nathan Phelps, Jesse Crum, Jonathan Todd, and Evan Hart. Paul Russell is the scenic designer. Juan Lucia the costume designer, and Jennie Ruggles the technical director. (Sm.)

**North County Christian Youth Theater**, First Christian Church, 1300 South Juniper Street, Escondido, Friday, March 20, at 7:00 pm. For information call 763-7393.

**ROMEO AND JULIET**  
Edward Payson Call has directed a splendid *Romeo and Juliet* at South Coast Repertory in Costa Mesa. It is a thoroughly traditional staging, with no anachronisms, no updating, no tinsel of verse, and a minimum of over-theatrical trappings — an intelligent, imaginative, energetic, and respectful realization of Shakespeare's text. The production is paced with lovely acting in virtually all the roles, and routine more so than in the charming, passionate, emotionally truthful performances of Tom Harrison and Monroe Fowler as the star-crossed lovers. And on the nature of childhood and maturity, *Romeo and Juliet* is a very familiar play, and one does not ordinarily expect to be taught anything new about it by the latest production, especially one that so resolutely eschews the various forms of modernism and post-modernism. Interestingly, Call's direction renews the play in countless ways, giving it a quality that is anything but routine. There is an underlining of the hero's and heroine's youthfulness, the has, foolishness, ignorance, and naivete that color their passion and so show them as truly participating in the shaping of their destinies. There is an extension of the play's comic atmosphere well into the darker second half. Here, as elsewhere, it is the nuances of characterization that produce the effect of renewal and revitalization, rather than any sense of staging that might call attention to itself. A truly exceptional staging.

**South Coast Repertory Theatre**, through March 28, Tuesday through Saturday at 8:00 pm, Sunday at 2:30 pm.

**SALLY AND MARSHA**  
The North Coast Repertory Theatre is staging Sybilie Pearson's comedy, drama about two emotionally handicapped women who are neighbors on Manhattan's Upper West Side. They couldn't be more opposite: Sally is from South Dakota, pregnant, and outgoing; Marsha has a "city-bred misanthrope" of things. Their differences enable them, however, to share the feeling that they can tell each other anything. Ohio, Blackstone has directed the production. Lynette Winter is Sally, and Susan Gelman is Marsha. Designers for the production are: David Ballard, set and lights; Kathryn Gould, costumes; and Lawrence Crook, sound. (Sm.)

**North Coast Repertory Theatre**, through April 19, Thursday through Sunday at 8:00 pm, Sunday at 7:00 pm.

**STEP TOGETHER, STEP**  
The San Diego Community Theatre presents the world premiere of a new musical comedy written by local actor-director Kevin P. Mullit. Book and lyrics and music by Linda Berg. The musical takes a backstage look at a company of teen-agers in the final days of rehearsal for a "musical-comedy epic spectacle." When the leading lady walks out abruptly to take a role in a soap opera, other members of the cast seize the opportunity to have things their

way. The double-cast production has been co-directed by Mullit and Julie Williams. Cast members include: Michael Dotsis, Jennie Harrison, Jerry Alexander, Adam Williams, Michele King, Bobby Williams, Shelley Smith, David Jenkins, Jennifer Burg, Michael Williams, Sloane Calfoun, and Robo Beas. Jennie Lippert is the choreographer. (Sm.)

**San Diego Repertory Theatre**, through March 22, Friday and Saturday at 8:00 pm, Sunday at 2:30 pm.

**THE SINGER**  
The San Diego Junior Theatre is staging a musical version of the popular novel by Mark Twain that recounts all of Tom's famous antics, including painting the picket fence and running away with Huck Finn. Many Anne Hagan has directed the production. Cast members include: Lane Patton, Michael Chapman, Brandon Krajewski, Serrancho Villanar, Andrew Nelson, Gene Strouss, Christopher Byrne, and Liane Bower. N. Dixon Flitt is the scenic designer. Mike Somerville is the costume designer, and Robin Stevens the lighting designer. (Sm.)

**San Diego Junior Theatre**, through March 22, Friday at 7:00 pm, Matinee Saturday and Sunday at 2:00 pm.

**TUNE THE GRAND OP**  
The San Diego Repertory Theatre is staging an award-winning musical, *Reverie*, featuring the music and lyrics of British Broadway composer Jerry Herman. The revue, which has been running in San Francisco for the last two years, highlights more than three dozen of Herman's tunes from such shows as *Hello, Dolly*, *Manne*,

*La Cage aux Folles*, *Dear World*, *Meek and Malice*, and *Jerry's Girls*. The six-woman cast of vocalists/performers from the Bay Area includes: Cindy Herron, John Hochstetler, Tim Connors, Nina Lister, Doreen Popovic, and James Polanski (at the grand piano). Following the Saturday evening performance, Doreen Popovic will present her one-woman musical revue, *Christine with a D*. Popovic won the 1984 Cabaret Gold Award for Outstanding Female Comedian. (Sm.)

**San Diego Repertory Theatre**, through March 22, Friday and Saturday at 8:00 pm, Sunday at 2:30 pm.

**WHEN YA COME BACK, BIRD**  
The Mass Apollonia Theatre presents Mark Asch's drama about Teddy

a rebellious bully who is kinder, kinder to the daisies and taunts its patrons. With evocative humor, he gets at each person, in turn, stripping and exposing their innermost secrets and fears. Jason J. Rosen plays Teddy in the Apollonia production. Other cast members are: Randy Harmon, Susan F. Yencovitz, John Palmer, Eric Johnston, Lori A. Roberts, Eric Snyder, and Michelle Vaughn. (Sm.)

**Mass Apollonia Theatre**, through March 24, Friday and Saturday at 8:00 pm, Matinee Sunday at 2:00 pm.

**WHO CARES ABOUT A BALLERINA?**  
The Bowery Theatre presents the world premiere of Eleanor Antin's comedy about a retired ballerina's succession of typhoid — ravaging from a purely hack writing of Harlequin romance to "a partially deaf and nearly blind upper-class swinger down on her heels" — are hired to help the eccentric and wildly disgruntled gracie dance do the writing. The ghosts of old dancers, when Russian aristocrats and even Degas himself disrupt

the process by displaying the claims of the living with their own tales of past loves and old humiliations. Steve Pearson has directed the production. Antin plays the ballerina, and Robert Rame plays the succession of typhoid. Maria Gilford is costume designer. J.A. Roth the lighting designer, and Esperanza Gallardo the properties mistress. Tom Arnes has written an original score for the production. (Sm.)

**Bowery Theatre**, through March 22, Thursday through Saturday at 8:00 pm, Sunday at 7:00 pm, Matinee Sunday at 2:00 pm.

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## READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 50803, San Diego, CA 92158.

BY JOHN DAGOSTINO

In their bid to introduce a medium-size concert venue to the South Bay area, Southland Concerts and the people at the Stratus club could have done a lot worse with their maiden booking than the double-bill of the Chameleons UK and the Mighty Lemon Drops. Of all the drone-and-croon bands that have surfaced in Great Britain in the post-new-wave Eighties, the Chameleons UK would seem to have the best shot at establishing that subgenre's credibility as something more than a transitional form because the quartet's strengths are its strengths without falling prey to its inherent limitations. Given a blindfold test, a listener might reasonably draw lines connecting the Chameleons UK to such acts as the Smiths, U2, Simple Minds, and even Gene Loves Jezebel. That's diverse and pretty heady company for a group that only recently released its major-label debut on Geffen/Warner Brothers Records, but *Strange Times* delivers so completely on the promise of its predecessors (*Script of the Bridge* and *What Does Anything Mean? Basically*) that



CHAMELEONS UK

one doesn't want to hedge and speak of mere "potential." On the most basic of levels, the Chameleons UK share with those higher-profile bands a taste for reverberant, modal guitar voicings; vocals that don't so much trace a melodic line as they do a thick, marbled instrumental mix; and

a rhythmic drive born of passion, rather than of an obsession to the dance floor. But the Chameleons' alignment with those artists is more qualitative than stylistic. Unlike a number of lesser bands who seem to use modal chordings and droning guitars as a crutch — especially together, they suggest a

meandering mystery but require a minimum of creative effort or musical skill — the Chameleons UK build upon those lyrical properties with imaginative, harmonic, and even rhythmic changes. Trifling, braided guitar arpeggios give way to scorching chords that sound like a 747 sliding to a halt on its metallic

bells. Slithering guitar riffs that recall Pink Floyd at their spiciest become clanking choruses worthy of the latter-day Kinks. Bright-rending pop passages that betray an innate sense of the toe-tapping hook accelerate to a frenetic bashing only to descend into string-laced reverie.

The Chameleons UK don't allow the listener to become complacent; on *Strange Times*, there are enough musical digressions to keep the mind alert, even as the quartet remains reasonably faithful to the consistent groove. Variety can give even a weak record the "legs" it needs to bear repeated playings, but on a strong effort such as *Strange Times*, that sense of the stylistic door remaining open keeps the interest level high throughout a sixteen-song, two-record set that includes a creditable cover version of the Beatles' "Tomorrow Never Knows."

It's a shame that to this point, most of the scant press the Chameleons UK have received in this country has centered more on their business tribulations than on their music. Formed in 1981 in Middlesbrough, England (a small town near Manchester), the Chameleons, as they were then called, developed a strong following in Great Britain that they naturally hoped to parlay into recognition in the States. Unfortunately, there already

(continued on page 18)

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Budweiser

Aviation

(continued from page 10)  
was a band on these shores with that name, so the foursome had to add the qualifying "UK" to their moniker. In 1984 they secured an American record deal and released their debut album on the MCA label, but by the time they completed a worthy follow-up, their British record company had tied them up with financial/legal hassles, and *What Does Anything Mean?* **Bassist was never released in America.**

Luckily, Ceffen/Warner heard the group's potential and snatched them from oblivion. But even with more recorded output behind them than many more popular, more successful bands, the Chameleons UK remain obscure in many American markets. The promotional push of a major Stateside label and sufficient alternative-radio play should earn both *Strange Times* and the Chameleons UK at least some of the recognition they deserve, but it probably will take a great deal of touring to bring the word-of-mouth trickle to a flood. I can't think of a much better way to get the buzz flowing in this area than to make this talented band the focus of the Stratus club's inaugural bash. The Chameleons UK and the Mighty Lemon Drops will perform one show Sunday night at the Casa de Oro venue.

In other concerts this week, **Billy Vera and the Beaters** return to the Belly Up Tavern tonight, Thursday, while saxophonist **Eddie "Cleanhead" Vinson** continues his stint at Elbario's in

La Jolla (nightly through Sunday). Friday brings the second installment of **A.G.C.A.R.O.R.** (Associated Students/Cultural Arts Board Battle of the Bands) to SDSU's Backstage this week featuring **Easter Island, Fear and Faith, Image Bureau**, and **Alliance**; while **Booker T. Jones** and the **Jacks** are at the Belly Up Tavern, and guitarist **Peter Sprague** visits Bella Via for the first of a two-night stand at the Cardiff restaurant.

On Saturday, the **Jack Wheaton Trio** performs at the Carlsbad Cultural Arts Center in a continuation of the monthly concert series sponsored by the North Coast Jazz Society. A triple bill of rhythmic and blues will descend on the Civic Theatre when **Freddie Jackson, Ray Goodman, and Broecker**, and **Najee** perform Sunday night; while Celtic harpist **Alain Stewell** is at the Belly Up Tavern.

Monday's City Concert of note has **Big Audio Dynamite** at Stratus in their club's second major act attraction in two days. On Tuesday, the cast of **Beatlemania** will perform at the Bacchanal. The week closes with the **Marshall Tucker Band** at the Belly Up Tavern on Wednesday, while jazz pianist **Henry Butler** is opening a stand at Elbario's that will stretch through Sunday, March 29. If, like me, you were unable to attend when Butler opened for Paquito D'Rivera in the San Diego Jazz Festival's recent "Jazz at the Lyceum" series, the Elbario gig allows you no excuse to miss one of today's finest jazz talents.

## CONCERTS

**Billy Vera and the Beaters** Belly Up Tavern, tonight, Thursday 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Eddie "Cleanhead" Vinson:** Elbario, tonight, Thursday 11 p.m., 4802 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**A.G.C.A.R.O.R. (Associated Students/Cultural Arts Board Battle of the Bands II),** featuring **Easter Island, Fear and Faith, Image Bureau, and Alliance**: SDSU's Backstage, Friday, March 20, 8 p.m., Atter Center, San Diego State University campus, 265-6947 or 232-0800.

**Booker T. Jones and the Jacks:** Belly Up Tavern, Friday, March 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Peter Sprague:** Bella Via, Friday, March 20, 8 p.m., 2591 Highway 101, Cardiff, 942-1108.

**Freddie Jackson, Ray Goodman, and Broecker, and Najee:** Civic Theatre, Sunday, March 22, 8 p.m., 201 C Street, Community Concourse, downtown.

**The Jack Wheaton Trio:** Carlsbad Cultural Arts Center, Saturday, March 21, 8 p.m., 3557 Monroe Street, Carlsbad, 436-2958.

**Alain Stewell:** Belly Up Tavern, Sunday, March 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Chameleons U.K. and the Mighty Lemon Drops:** Stratus, Sunday, March 22, 8:30 p.m., 3620 Campo Road, Casa de Oro, 697-9634 or 278-TXNS.

**Alain Stewell:** Belly Up Tavern, Sunday, March 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Big Audio Dynamite:** Stratus, Monday, March 23, 8:30 p.m., 3620 Campo Road, Casa de Oro, 697-9634 or 278-TXNS.

**"Beatlemania":** Carlsbad Cultural Arts Center, Monday, March 24, 8 p.m., 3557 Monroe Street, Carlsbad, 436-2958.

**The Marshall Tucker Band:** Belly Up Tavern, Wednesday, March 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Henry Butler:** Elbario, Wednesday, March 25, through Sunday, March 29, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

**Doug Kershaw and the Severy Brothers:** Belly Up Tavern, Thursday, March 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Raul and Fifi Holmen:** 1st Monday, March 26, 9 p.m., 4258 West Point Loma Boulevard, 225-5559.

**Obo Addy and KukuRoo and Nightbirds:** La Paloma Theatre, Friday, March 27, 8 p.m., First and D streets, Encinitas, 258-0803 or 481-1041.

**The Peter Sprague Jazz Trio:** Words and Music, Friday, March 27, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011.

**Ecks-Moose, Rankin's Scro and Ginger, and the Riddim Section Band:** Carpenters Hall, Friday, March 27, 8 p.m., Twentieth and Broadway, Golden Hill, 239-5832.

**Joe Pass:** Bella Via, Friday and Saturday, March 27 and 28, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

**A Tribute to Billie Holiday, featuring Avana Hobson, Glenn Horlichek, and Jan Wilmot:** Words and Music, Saturday, March 28, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011.

**Mick Taylor and Maggie Hawari and the Cadillac:** Belly Up Tavern, Saturday, March 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**George Howard:** Bacchanal, Sunday, March 29, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**The Untouchables, New Marines, and Infantry:** SDSU's Montezuma Hall, Sunday, March 29, 7:30 p.m., Atter Center, San Diego State University campus, 232-0800.

**The Butthole Surfers:** Stratus, Wednesday, April 1, 8:30 p.m., 3620 Campo Road, Casa de Oro, 697-9634 or 278-TXNS.

**The Wallies:** Belly Up Tavern, Wednesday, April 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Alabama, Merle Haggard, and the Judds Sports Arena:** Thursday, April 1, 7 p.m., 224-4176.

**Delbert McClinton:** Belly Up Tavern, Thursday, April 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Pat Travers:** Bacchanal, Monday, April 6, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**"Jazz Live!" featuring Forecast:** San Diego City College Theater, Tuesday, April 7, 8 p.m., Twelfth and C streets, downtown, 225-5554 or 234-1062.

**John Carter:** Carlsbad Cultural Arts Center, Saturday, April 11, 8 p.m., 3557 Monroe Street, Carlsbad.

**Bruce Hornsby and the Range:** SDSU's Open-Air Theater, Sunday, April 12, 7:30 p.m., San Diego State University campus, 232-0800.

**Joe Sample:** Bacchanal, Sunday, April 12, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**U2 and Loui Justice:** Sports Arena, Monday, April 13, 8 p.m., 278-TXNS.

**Hiroshima:** Elbario, Tuesday, April 14, 9 p.m., 4802 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**"Jazz Live!" featuring Robin Henkel:** San Diego City College Theater, Tuesday, April 14, 8 p.m., Twelfth and C streets, downtown, 225-5554 or 234-1062.

**Ratt and Poison:** Sports Arena, Thursday, April 16, 7:30 p.m., 278-TXNS.

**Billy Up Tavern:** Thursday, April 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**John Pine and Arlo Guthrie:** San Diego Symphony Hall, Friday, April 17, 8 p.m., downtown, 232-0800.

**Buddy DeFranco:** Bella Via, Friday, April 17, 8 p.m., 2591 Highway 101, Cardiff, 942-1108.

**ELC:** Ocellus and Nick Lowe: SDSU's Open-Air Theater, Saturday, April 18, 7:30 p.m., San Diego State University, 232-0800.

**Chisa Gordo:** Bacchanal, Sunday, April 19, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**Pieces of a Dream:** Bacchanal, Monday, April 20, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**Aymuth:** Bacchanal, Wednesday, April 22, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**Slide Hampton:** Bella Via, Friday, April 24, and Saturday, April 25, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

**Liz Story:** La Paloma Theatre, Friday, April 24, 7:30 p.m., First and D streets, Encinitas, 436-0030.

**Doug and the Shags:** Belly Up Tavern, Monday, April 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Nina Simone:** Bella Via, Thursday, April 30, 9 p.m.; Friday, May 1, and Saturday, May 2, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

**Club listings are compiled by Ben Jennings. If you wish to be included, please call 265-8362. Thursday afternoon or Friday before 5:00 p.m. The listings are free.**

## North County

**Bar-X Ranch House:** 119 East Broadway, Vista, 724-0519. The Jimmy Echo Group, country, classic rock, and pop, Friday and Saturday.

**Bella Via Restaurant and Nightclub:** 2591 Highway 101, Cardiff, 942-1108. Mel Dornier, jazz, 8 p.m., Thursday; Peter Sprague, jazz, 9 p.m., Friday and Saturday; Paige Chaire, Dreamland featuring Bobby Gordon, saxophone, swing jazz, 5:30-9:30 p.m., Sunday; Mark Lessman and Larry Moore, jazz, Monday; the Joe Marillo Quartet, bebop jazz, Tuesday; George Herms and Phil Calais, Wednesday, live jazz is featured during the Sunday brunch also.

**Belly Up Tavern:** 143 South Cedros Avenue, Solana Beach, 481-9022. Billy Vera and the Beaters, rock and rhythm and blues, Thursday; Booker T. Jones, blues and rhythm and blues, and the Jacks, rock, Friday; the James Harmon Band, rock and rhythm

and blues, and the Wild Cards, rock, Saturday; Alan Street, new age harpist, and the Paradise Street Band, Irish music, Sunday.

**The Mar Del Sol vintage rock:** Monday, 10k Rock, regular, Tuesday; the Marshall Tucker Band, Southern-flavored rock and roll, and Jaime Jarro and the Kingsmen, rock and roll, Wednesday. Afternoon Concerts: the Chicago Six, Thursday, jazz, 5:30 p.m., Friday, the Chicago Six, Highland, swing, 5:30 p.m., Saturday.

**The Bookworks/Panacea:** Cretaceous, Flower Hill Center, 2610 Via de la Valle, Del Mar, 755-1128. The City Hitch Jazz, Duo, 8 p.m., Friday.

**Borelli's Back Room:** 2677 Vista Way, Oceanside, 721-5400. Midnight Delia, contemporary, Thursday through Saturday, live music, Monday, call club for information.

**The Courtyside Restaurant and Lounge:** 458 Douglas Drive, Oceanside, 255-8800. New Country, country, Wednesday through Sunday, Live Star Country, country, Monday and Tuesday.

**El Coco Loco Mexican Restaurant and Lounge:** 3200 Mission Avenue, Oceanside, 757-7877. Live Afro-Cuban and Latin music, Thursday through

Sunday, call club for information.

**El Comal, 523 Encinitas:** Encinitas, 944-1573. Storm, dance music, rhythm and blues, Latin jazz, and top 40, Friday and Saturday.

**Coffee-by-the-Sea:** 1951 San Elijo Avenue, Cardiff-by-the-Sea, 436-1217. Joe Kimmel, folk, 8-11 p.m., Friday; Friday, Paige Chaire, folk, Sunday; Mark and Sarah Schilbecker, classical guitar duo, Sunday brunch; David Paul, reggae, Wednesday, and folk music, 7:30 p.m., Sunday evening.

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Sunday, call club for information.

**El Comal, 1284 Power Road:** Poway, 456-1010. Ron Bell, contemporary and country, Thursday through Saturday.

**Firestone Lounge:** 439 West Washington, Escondido, 745-1041. Prime, Suspect, rock, Thursday

through Saturday; Prime, rock, Wednesday.

**Fish House West:** 2633 South Highway 101, Cardiff-by-the-Sea, 755-6438. The Ron Long Band, new, house, and jazz, Thursday through Saturday; Tony Ortega hosts a jazz and western Sunday

The Flying Bridge, 1101 North Hill Street, Oceanside, 722-9844. Tom Carmon, nostalgia music, Wednesday through Sunday; Ivory Tree, country and contemporary, Monday and Tuesday.

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# Bacchanal

8022 CLAIREMONT MESA BLVD. 560-8022  
All tickets available at **RENT-A-CENTER** and the Bacchanal

THURSDAY, FRIDAY, SATURDAY  
MARCH 15, 20, 21

## FOUR EYES

Every Friday 7:00-9:00 pm NO COVER-ALL DRINKS \$1.00

EVERY SATURDAY NIGHT hosted by John Leslie \$1.00 OFF cover charge with KCB CARD

EVERY THURSDAY FROM 6:00-10:00 PM AND SATURDAY FROM 5:00-9:00 PM

LADIES CALL FOR RESERVATIONS

RACCHUS DANCERS

SUNDAY, MARCH 22

SCARLET ipso facto

TUESDAY, MARCH 24

THE ORIGINAL BROADWAY CAST OF PRESENTS

BEATLEMANIA

See your memories 'Come Together'

WEDNESDAY, MARCH 25

PURPLE HAZE

JIMI HENDRIX TRIBUTE

SUNDAY, MARCH 29

KIFM 98.1 PRESENTS

GEORGE HOWARD

"A Nice Place to Be" jumps to No. 1-It's Howard's third No. 1 jazz album in a row!

-Billboard Magazine

WEDNESDAY, APRIL 1

NIGHT OF RISING STAR SERIES PART 1

CHRIS ISAAK

Special guest: THE RAVE UPS

SUNDAY, APRIL 5

PRESENTS

BLOOD, SWEAT & TEARS

featuring David Clayton Thomas

MONDAY, APRIL 6

KIFM 98.1 PRESENTS

PAT TRAVERS

Special guest: MONTY BYRON & THE NEW FRONTIER

**Bella Via**

**MAX BENNETT**  
From the L.A. Express  
Thursday, March 19 8:00 pm

**PETER SPRAGUE**  
Friday and Saturday,  
March 20 and 21 9:00 pm

**JOE PASS**  
Friday and Saturday,  
March 27 and 28  
8:00 pm and 10:00 pm  
TicketMaster

**SUNDAYS IN MARCH**  
DREAMLAND SWING JAZZ  
5:30 pm to 7:30 pm  
Dancing

**Mondays - MARK LEESEMAN & LARRY MOORE**  
**Tuesdays - JOE MARILLO GUARTE**  
**Wednesdays - GEORGE KAZAS & FLIP OAKES**  
**Thursdays - ELLIOT LAWRENCE**

**Coming**  
April 6 and 15 - BOB HAGGART  
April 17 and 18 - BUDDY DE FRANCO  
April 30 to May 2 - NINA SIMONE

Italian Restaurant & Jazz Nightclub

2591 Highway 101, Cardiff, 942-1108 • Ocean View

**stratus**  
DANCE CLUB

KENWOOD & CAMPO, CASA DE ORO  
17 & 18 UP • NO ALCOHOL • DRESS CODE • CONCERT SCHEDULE 697-9634

9IX presents  
SUNDAY, MARCH 22

**THE CHAMELEONS U.K.**  
**THE MIGHTY LEMON DROPS**

THURSDAY, MARCH 26

**JANES ADDICTION**  
**FASTER PUSSYCAT**  
**ABECEDARIANS**

WEDNESDAY, APRIL 1

**B.H. SURFERS**

BIG AUDIO DYNAMITE—SOLD OUT

NONSTOP DANCING 9:00-2:00  
FROM CLUB SANCTUARY ALTERNATIVE MUSIC  
SATURDAY 10-11:00 PM DANCE, ROCK

BY THE CONDUCTOR: JERRY JACOBSON  
WITH GUEST: PHILIPPE BOUASSA & JAZZ TRIO  
ON STAGE: THE BAND  
LARRY & LINDA

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WITH GUEST: PHILIPPE BOUASSA & JAZZ TRIO  
ON STAGE: THE BAND  
LARRY & LINDA



In other concerts this week, **Billy Vera and the Beaters** return to the Belly Up Tavern tonight, Thursday; while saxophonist **Eddie "Cleanhead" Vinson** continues his stint at Elario's in

March 25. If, like me, you were unable to attend when Butler opened for Paquito D'Rivera in the San Diego Jazz Festival's recent "Jazz at the Lyceum" series, the Eladio's gig allows you no excuse to miss one of today's finest jazz talents.

**The Chameleons U.K. and the Mighty Lemon Drops.** Stratus, Sunday, March 22, 8:30 p.m., 9620 Campo Road, Casa de Oro. 697-8634 or 278-TIXS.

**Alan Stivell; Belly Up Tavern.** Sunday, March 22, 9 p.m., 143 South Cedar Avenue, Salinas.

**A Tribute to Billie Holliday,**  
featuring Ayanna Hobson, Glenn  
Horuchi, and Ian Wilmet:  
Words and Music, Saturday,  
March 28, 8 p.m., 2906 Beach

**Bruce Hornsby and the Range**  
SJSU's Open-Air Theatre, Sunday

**Azymuth: B**  
April 22, 8 p  
Mesa Boulev  
560-8022.

anal, Wednesday,  
8022 Clairemont  
Clairemont.

**EYE**  
Friday 7:00-9:00 pm NO COVER  
1988

**ALL DRINKS \$1.00**

## GEORGE HOWARD



Alan Stivell; Belly Up Tavern,  
Sunday, March 22, 9 p.m., 143  
South Cedros Avenue, Solana  
Beach. 481-9022.

**The Peter Sprague Jazz Trio:**  
Words and Music, Friday.

**Delbert McClinton: Belly Up**  
Tavern, Thursday, April 2, 9 p.m.  
143 South Cedros Avenue, Solis-  
treach. 481-9022.

Friday, April 18, 8 p.m.  
Highway 101  
Elvis Costello

and Saturday,  
and 10 p.m., 2591  
rd. 942-1106.  
and Nick Lowe:



# Back

# Arabi

100

**stratus**

**DANCE CLUB**

Kenwood & Campo, Casa de Oro  
17 & 17P & 100 N. CAMPO & BRESSARD & JACOBY HILLING 1007-3024

**9IX presents**  
**SUNDAY, MARCH 22**

**THE CHAMELEONS  
U.K.**

**THE MIGHTY  
LEMON DROPS**

**THURSDAY, MARCH 25**

**JANES ADDICTION  
FASTER PUSSYCAT  
ABECEDARIANS**

**WEDNESDAY, APRIL 1**

**B.H. SURFERS**

**BIG AUDIO DYNAMITE—SOLD OUT**

**MONSTOP DANCING 2:00-2:00**  
FRIDAY CLUB SANCTUARY/ALTERNATIVE MUSIC  
SUNDAY 40-60/80/90/2000 MUSIC

**Stratus Dance Club**

**TICKET CITY**  
800-457-7669  
1701 17TH AVE. #100  
DENVER, CO 80202  
1-800-457-7669

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Julie Armitage  
Ocean Beach



Gay Allen  
Springfield  
Mission Beach



\$910

Tom Matthews  
aka (The phantom & Vern)



\$910

Robert Bryson  
Ocean Beach



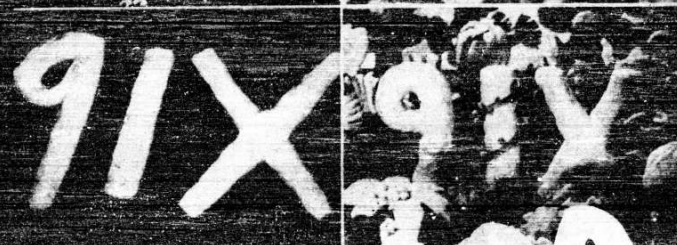
\$910

Chris Walker  
Charmant



\$910

Matt Peterson  
and Erik Hjelmsted  
Trinidad



\$25,000.

TRIP TO  
LONDON



91.3 FM

Special thanks to all participants!



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SUNSET HOTEL • 1926 W. Mission Blvd. • 428-0051

**EVERY THURSDAY**  
**JAZZ DANCE NIGHT**  
with Mark Walton of Channel 10, Thursday, March 19

**NEW SHOOZ**  
Complimentary hors d'oeuvres beginning at 6:00 pm  
Gumbel Fashion 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 Mortill  
March 20-24  
The Jets present  
**RAMA LAMA ROCK 'N' ROLL REVUE**  
Sunday, March 22, 5:00-8:00 pm  
Door prizes, dance & dress contests • Free hors d'oeuvres  
Advance tickets \$4.00 through Ticketmaster 283-SEAT  
At the door \$5.00  
Every Friday Fantasy Fashions Auction 6:30 pm  
Dancing begins at 9:00 pm

**WEDNESDAY**  
**KIFM 98.1 Live Out JAZZ**  
with Art Good of KIFM 98.1, Wednesday, March 25

**ELLA RUTH PIGGEE**

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

**BAHIA BELLE MOONLIGHT CRUISE**

Sailing every Friday & Saturday night  
7:30 pm & every hour on the half hour until 12:30 am

**COUNTRY • DANCING**  
LIVE MUSIC BY "THE ROCKMOUNTS"  
Passage \$5.00  
Board dockside at the Bahia Hotel, Mission Bay

Gentleman's Choice Restaurant, 1620 San Marcos Boulevard food California Market, San Marcos, 744-5215. Dinner, country and contemporary, Thursday through Saturday.

Gilbey's Cocktail Lounge, 1943 West Valley Parkway, Escondido 499-0420. Blues, jazz, contemporary, Friday through Saturday. Blues and Frank contemporary, Monday.

The Grange, 29000...  
The Road, Valley Center...  
The Harbor House, 1950 Old Highway 101, Escondido 942-7114. Mark Lesman and Larry Moore, jazz, Sunday brunch.

Harbor Lights, 264 Harbor Drive, Oceanside 722-4855. Don Tension, country and contemporary, 8:30 p.m., Monday and Tuesday.

Henry's, 264 Elm Street, Carlsbad 729-0244. Tony Sorici and his contemporary, Tuesday through Saturday, with Judy Ames. Thursday the Elair Boys, vintage rock, Sunday and Monday.

Hungry Hunter/Rancho Bernado, 11940 Bernardo Plaza Drive, Rancho Bernado 506-2103. The Henderson Brothers, comedy and music, Friday and Saturday.

Ira O'Connell's, 3050 Pio Pico Drive, Carlsbad 729-0904. Live music, Thursday through Saturday, call club for information.

Ireland's Own, 656 First Street, Encinitas 944-0233. Sean McVicker Irish music and contemporary songs, Thursday, Sean McVicker, Paul Dunn, and Mike Tice, Irish and contemporary, Friday and Saturday.

San Marcos, 1620 San Marcos Boulevard, San Marcos 744-5215. Dinner, country and contemporary, Thursday through Saturday.

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**the OLD pacific beach CAFE**  
4287 Mission Boulevard Pacific Beach 720-7522

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

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

**Mon-Tues**  
**SIERS BROTHERS**  
Mon.-RKB IM Night • Tues.-Restaurant Employee Night

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

**OLD del mar CAFE**  
2730 Via de la Valle Del Mar 455-0920

**Thurs-Fri-Sat**  
**SIERS BROTHERS**  
Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.

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

**Monday**  
**COUNTRY CASSANOVA**  
Country Western • Country Western • Country Western

**Tues-Wed**  
**KATS CARAVAN**  
Tues.-Complete prime rib dinner \$5.99, 4-11 pm  
Wed.-Restaurant Employee Night

**SDSU CULTURAL ARTS BOARD presents**

**THURSDAY, MARCH 19 - 8:00 PM - MONY'S DEN**  
**"JAZZ IN THE DEN" ZJAZZ**  
Tickets: \$2 SDSU students, \$3 general public  
Everyone gets a free beverage!

**FRIDAY, MARCH 20 - 8:00 PM - BACKDOOR**

**Battle of the Bands**  
**A.S.C.A.B.B.O.B. II**  
Pick the winner:  
**EASTER ISLAND FEAR & FAITH IMAGE BUREAU ALLIANCE**  
Tickets: \$3 SDSU students, \$5 general public

**SUNDAY, MARCH 29 - 7:30 PM - MONTEZUMA HALL**  
**THE UNTOUCHABLES**  
with special guests  
**NEW MARINES**  
plus  
**INFANTRY**  
Tickets: \$8 SDSU students, \$10 general public 9IX

**THURSDAY, APRIL 2 - 8:00 PM - MONY'S DEN**  
**"JAZZ IN THE DEN" FATBURGER**  
Tickets: \$2 SDSU students, \$3 general public

**FRIDAY, APRIL 5 - 8:00 PM - MANSAGE THEATRE**

**SAN DIEGO AREA DANCE ALLIANCE**  
Tickets: \$5 SDSU students, \$7.50 general public

**"ALL AGES ALWAYS WELCOME"**  
Tickets available at Adult Ticket Office (255-6947), or at the May Co., Mac Jack's, Plaza Music Shoppe, and Real Exchange. Ticketmaster charge \$9.99, 255-0820.

Produced by the ASSOCIATED STUDENTS of San Diego State University

**Mike Flores, 6009 Paseo Delicias, Pacific Beach 725-3055.** Joe Nash, piano show tunes. Wednesday through Saturday. Free 1-2x Sunday through Tuesday.

**Mission Inn, 502 East Mission, San Marcos 471-2039.** The Belair boys, vintage rock, Thursday through Saturday. Ian Austin, country, country rock, and oldies, 6-9 p.m., Tuesday through Friday, and 6-10 p.m., Sunday.

**Monterey Bay Cannery, 1325 Harbor Drive, Oceanside 722-2474.** Mark Guerrero, contemporary, Wednesday through Saturday.

**Mulvaney's, 340 East Grand Avenue, Escondido 741-0935.** Native Son, rock, Thursday through Saturday. Piano Bar: Rudy Hobner, Thursday through Sunday.

**Oakvale Lodge, 14900 Oakvale Road, Escondido 743-2133.** North Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

**Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614.** The Siers Brothers, rock, Thursday through Saturday. Rock'n' Roll, blues, and soul, Sunday. Country, Casanova, country, Monday. Kat's Caravan, blues and rhythm and blues, Tuesday and Wednesday.

**Old Time Cafe, 1464 North Highway 101, Escondido 436-4703.** Steve Kowitz, with Holly Burke, Terry Sprague, and Kate Lombardi present an evening of poetry, music, and dance, 7:30 p.m., Thursday. Kristina Olson, folk, blues, and jazz, and David Roth, singer-songwriter, 7 and 9 p.m., Friday. The Unstrung Heroes, blues, country, and swing, 7 and 9 p.m., Saturday. Sam Harris, folk, 7 p.m., Sunday and Monday. Old Time Host Night, Tuesday. Run Robbo's storyteller, 7:30 p.m., Wednesday. Sunday brunch concert, Catherine Espinosa, harp music.

**Pan Somp Anderson's, 850 Palomar Airport Road, Carlsbad 735-0880.** Frank Ricci and West Wind play show tunes, contemporary music, and more, Tuesday through Saturday, and will back up contemporary singer Shelly West, 8 and 10:30 p.m., Friday, free country dance lessons, Wednesday, with Frank and the boys providing country tunes.

**Pomerozo Club, 12237 Pomerozo Road, Poway 748-1135.** The Savory Brothers, country, Thursday through Saturday.

**Pomerozo, 1570 Coast Boulevard, Del Mar 755-4345.** The John Thomas Band, popular crooner and new nostalgia dance music, 2-4 p.m., Sunday.

**Poway Music Company, 12275 Poway Road, Poway 745-7296.** The Rhythm Method, rock, Friday and Saturday.

**Ralph and Eddie's, 290 Grand Avenue, Carlsbad 729-2889.** Danny and the Dogs, rock, Friday and Saturday.

**Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 727-2146.** Sound Investment, contemporary, Tuesday through Saturday. The Red Credit Band, oldies music, Sunday and Monday.

**The Red Coach Inn, 170 North Pine, Escondido 743-6796.** The Driscoll, rock, Thursday through Saturday. The Rhythm Method, rock, Sunday and Monday. Prime Suspect, rock, Tuesday and Wednesday.

**Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar 441-9636.** Red Lane, country and rock, Friday and Saturday.

**San Luis Rey Deimos Golf Course Country Club, 11474 Golf Club Drive, Rancho 728-7262.** The Crescendos, big band dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

**CRYSTAL T'S**  
presents

**THE HEROES**

**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 April 7  
**SIERS BROTHERS**

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

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

**CRYSTAL T'S**  
*Live*

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

500 Hotel Circle North  
294-9070

TOWNS & COUNTRY HOUSES  
Mike Flores

**The Top Spin**, 205 Laurine Lane, Fallbrook, 728-9108; Messenger, rock, Thursday through Saturday;

Wednesday through Sunday (Sunday features a jam session beginning at 5:30 p.m.), with singer Gail Lee, Friday and

Avanti's Restaurant, 875  
Prospect Street, La Jolla.  
454-4288; George Reno, pianist

**Ocean Beach, 222-5000:** The Beach Club, rock, Thursday through Saturday; Mean Jeans, rock, Sunday and Monday; Modern Mix, rock, Tuesday and Wednesday.

454-5325: Secrets, jazz,  
Wednesday through Saturday; the  
Joe Marillo Quartet, jazz, Sunday.

Mission 1  
483-884  
contemp  
Saturday

Parish, to  
beginning  
**Hyatt**

**Hotel, 1441**

Sports Arena	Sunday
5-9050, Dale	McNick's
L. performs	Street, O

1921 Bacon  
Beach. 222-6822;

3595 Sports Arena  
na Portal, 223-5596.  
Thursday through  
r Fireworks, rock.

**TONIGHT, THURSDAY,  
MARCH 13 ONLY**  
Country Rock Montana, Joey Harris, David Lange,  
Douglas Lange and friends announce the  
names the Band winning title is  
"The Fuld Exchanging, Intimate Contact Huggies"

Three Friday and Saturday

**KING BISCUIT BLUES BAND!**  
Dancing, spirit blue rhythm and blues

Tuesday

**SOME  
GIRLS!**

Wednesday, **SOUL STATION EXPRESS** Off Soul, blues happy!

**THURSDAY, MARCH 26**  
A new new group of seasoned musicians!

**BUTTERMILK  
BLUES**  
Check 'em out!

**MANDOLIN WIND RESTAURANT**

**THURSDAY TONIGHT**  
**LANDLOARDS with E.S.P. and**  
**PHOBIA PHOBIA** *also TASTE THE*

**FRIDAY, MARCH 20** *Get's off to women and*  
*Band in Success: When Others Have Done*

**PINKY**  
**SLIM**  
*trust that Band*  
*of the Year*

**ERTH** *with*  
**THE BENT** *and*  
**SHANDNEIGH** *has*  
**UNUS. SUSPECT** *debuts at 9pm sharp*

**NOVOTY FIVE MUSIC REPORTS** *It's, Mar. 20,*  
*you aren't afraid of anything, just open your eyes, to start*  
*a major tour. I haven't heard of anyone discussing a*  
*Shedule around January's anniversary. At least we were*  
*stopped on the way... crime to see Black Flag as*  
*they're there. They have! Unofficially I just a little face*  
*they have emerged on stage, their bass player*  
*isn't better than they are. That's a very big collection*  
*from. How? They always get their acts... the*

**1430 BUENOS AVE. 276-3941**

**SATURDAY, MARCH 21 LOCAL TROPICAL BLOWOUT**

**LIMBO SLAM**

with the Spice girls, cultural rituals, testimonials the pride of Old Man™ - Tranz & Craig?

**GO HONCHO Y LOO**

this hurricane phenomenon and THE UNCALED 4

...and passed it back to him. And it was Janet Clarke who turned 21 On Last White Horse opened The Lowlands followed by ESP had some crabs, didn't forget them. The Standard party with me. There were Mad for the killing time, course would say. Thanks all!

**CORNETS DANCING AIR CONDITIONED = 21 ON UP**

**TUESDAY, MARCH 24** FOXBORO PRODUCTIONS presents  
**VOYAGER** (R) **MAX FABLE** and  
**OVERTURE**

**WEDNESDAY, MARCH 25** "REGGAE GONE LOOSE" featuring  
**CORNERSTONE**, and very special guests.  
So...don't be only angry reggae rockers in a world filled  
with **ZION DAUGHTERS**

**THURSDAY, MARCH 26** The debut of CHARIOT SPIRITS in  
series 7! IT'S OVER AND ABBEY MAY BE THE FINAL  
CHARIOTS; TWISTE PATH, and AMARU! May 2008. THOUGH  
SUBJECTS, CHARLOTTE PETS, THE STANDARD, ROCK  
series, and MAY HARENET & MOBILE CITIZENS DEBUT FROM

some used without that? says. Should be fine now. Considerations  
of the... you made it get can give up your soul. Well, Max 78. Charles  
maintained against us back so only three songs came on. Condoleezza  
and... I'm not a real thing. I don't know if I'll ever see you again.  
to hear them though. Being locked their socks off or use of it they  
an other theme. Come down from the stage and released to  
the end of the song being broken. It was I used to think  
for her brother too. I thought you're never ask. mine's 32 and Max's

**THE FOOD FROM "REVEREND FAUNCE"**

**Live Out  
JAZZ**

Tuesday, March 24  
7:00-11:30 pm

**Ella  
Ruth  
Piggee**

Wednesday-

**Shine**



Monday-  
the finest  
happy hour in

**Arthur  
Harbo**

Acoustically rated as one of the  
Larger dance floor • Wide screen TV  
Free validated parking • Cl



aturday  
t On



riday  
afood  
an Diego

side  
et shower lounges  
ore room to dine & party  
it out! 232-6358

APPEARING 9pm-1:30am  
Tuesday-Saturday  
Through March



ENTERTAINMENT  
& DANCING  
On Mission Bay

**OH! RIDGE**  
NOW APPEARING AT THE BAY LOUNGE



**Set Sail for Sunday Brunch  
at the Dockside Broiler**

Drop anchor by Mission Bay this Sunday and discover brunch at the Dockside Broiler. A truly exceptional brunch served in the impeccable style of a Princess Cruises "Love Boat" buffet, complete with complimentary champagne. Served every Sunday from 10:30am-2:30pm. Call 274-4630 for reservations.

  
**SAN DIEGO PRINCESS**  
A Princess Cruises Resort  
(Formerly Vacation Village)  
1404 West Vacation Road (off Ingraham) 274-4630

MARCH 13, 1987 25



Sunday and Monday. Scarlet, rock, Tuesday and Wednesday.

**Melhuysen's**, 1031 Orange Avenue, Coronado. 435-4660: Ring Coes, contemporary, plays Friday and Saturday and hosts "Santitas Night," Sunday.

**Old Pacific Beach Café**, 4267 Mission Boulevard, Pacific Beach. 270-7372: Eda Ruth Pugh, jazz and blues, Thursday through Saturday; Holly Gentry's Neon, jazz, Sunday; the Stars Brothers, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

**Paradise Inn**, 1635 Quivira Road, Marina Village, Mission Bay Park. 232-2335: Circles, rock, Thursday through Saturday; the Beat Club, rock, Tuesday and Wednesday.

**Pat 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.

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

**Rocky's Ballroom**, 4626 Albuquerque Street 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 is offered daily.

**The Rusty Pelican**, 4340 La Jolla Village Drive, La Jolla. 587-1886: GTS Sliced Bread, contemporary, Tuesday through Saturday; Most Valuable Players, danceable jazz, 8:12 p.m., Sunday; Holly Gentry's Neon, jazz, 6 p.m., Monday.

**The Salinas House**, 1970 Quivira Road, Marina Village. 223-2234: Floyd Gentry, contemporary, Thursday through Saturday; Gary Jennings, contemporary, Friday and Wednesday.

**San Diego Boulevard**, 628 Prospect Street, La Jolla. 535-2844: Bobby Gordon, jazz, Wednesday and Thursday; Joe Marlin, jazz, Friday and Saturday; Linda Chase and Roger Parks, flute and piano music, noon-2 p.m., Saturday and Sunday.

**Silver Fox Lounge**, 1833 Garnet Avenue, Pacific Beach. 270-1143: 40-60s, vintage rock, Friday and Saturday.

**Stage Door**, 4500 Ocean Boulevard, Pacific Beach. 463-6374: Jonathan Munn, acoustic guitar performing blues, contemporary music, and requests, Tuesday through Sunday; Kenny Dwyer, variety, Sunday and Monday.

**Texas Teahouse**, 4970 Voltaire Street, Ocean Beach. 222-4885: Tim "Cat" Courtes, blues, Thursday; live music, Friday

through Wednesday; club for information.

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

**Vic's Bar and Restaurant**, 7825 Fay Avenue, La Jolla. 456-3789: Larry Moore, jazz, Thursday; Charles McPherson with Mel Gort and Friends, jazz, Friday and Saturday; Ron Saterfield, jazz, Tuesday and Wednesday.

**Victor's**, 1463 Buena Vista Street, Point Loma. 296-1871: Downstairs Norman Clifford and Friends, contemporary, Wednesday through Saturday; Gary Jennings, contemporary, Friday and Saturday.

**W.D. Pabst and Co.**, 2901 Nimitz Boulevard at Rossmore. 224-3655: Rumbelot, classic rock, Thursday through Saturday; Star Party, recorded music and video, audience participation presentation, Tuesday and Wednesday.

**Wagner's**, 5353 Mission Center Road. 291-8301: The Pat Brothers, jazz, 6-10 p.m., Monday and Tuesday; Mick Rumbelot, jazz, 4-8 p.m., Sunday, and the Christy Brothers, jazz, Sunday evening.

**Worrell's**, 5323 Mission Center Road. 291-8301: The Pat Brothers, jazz, 6-10 p.m., Monday and Tuesday; Mick Rumbelot, jazz, 4-8 p.m., Sunday, and the Christy Brothers, jazz, Sunday evening.

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dance lessons, Tuesday through Thursday.

**The Beethoven**, 8022 Clairemont Mesa Boulevard. 278-2597: Jim Wright, 40s, 50s, rock, Thursday through Saturday; Most Valuable Players, danceable jazz, 8:12 p.m., Sunday; Holly Gentry's Neon, jazz, 6 p.m., Monday.

**The Salinas House**, 1970 Quivira Road, Marina Village. 223-2234: Floyd Gentry, contemporary, Thursday through Saturday; Gary Jennings, contemporary, Friday and Wednesday.

**Victor's**, 1463 Buena Vista Street, Point Loma. 296-1871: Downstairs Norman Clifford and Friends, contemporary, Wednesday through Saturday; Gary Jennings, contemporary, Friday and Saturday.

**W.D. Pabst and Co.**, 2901 Nimitz Boulevard at Rossmore. 224-3655: Rumbelot, classic rock, Thursday through Saturday; Star Party, recorded music and video, audience participation presentation, Tuesday and Wednesday.

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Who Cares, featuring Kevin Wyles, rock, Thursday through Saturday.

**Carriage House**, 7045 Balboa Avenue, Clairemont. 278-2597: Jim Wright, 40s, 50s, rock, Thursday through Saturday; Most Valuable Players, danceable jazz, 8:12 p.m., Sunday; Holly Gentry's Neon, jazz, 6 p.m., Monday.

**The Salinas House**, 1970 Quivira Road, Marina Village. 223-2234: Floyd Gentry, contemporary, Thursday through Saturday; Gary Jennings, contemporary, Friday and Wednesday.

**Victor's**, 1463 Buena Vista Street, Point Loma. 296-1871: Downstairs Norman Clifford and Friends, contemporary, Wednesday through Saturday; Gary Jennings, contemporary, Friday and Saturday.

**W.D. Pabst and Co.**, 2901 Nimitz Boulevard at Rossmore. 224-3655: Rumbelot, classic rock, Thursday through Saturday; Star Party, recorded music and video, audience participation presentation, Tuesday and Wednesday.

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**Holiday Inn**, Circle's Lounge. 595 Hotel Circle South, Mission Valley. 271-5120: The Dackal Revue, vintage rock, Thursday through Saturday.

**Islands Lounge**, Harrel Hotel. 2270 Hotel Circle North, Mission Valley. 261-1101: The Elements, contemporary, Tuesday through Saturday; Easy Going, contemporary, Sunday and Monday.

**Kelly's Steak House**, 284 Hotel Circle North, Mission Valley. 296-2131: Piano Bar: Paul Kings and Don Libbey: Menzies through Thursday 5-8 p.m.; Craig Jones, sing-along acoustic, jazz, ballads and a lot of country, Monday through Thursday 5 p.m. on; Hargis Harmon, Friday and Saturday; Don Libbey, Sunday.

**La Hacienda Cantina**, Mission Valley Inn. 578 Hotel Circle South, Mission Valley. 296-6281: Jesse Davis, contemporary Tuesday through Saturday.

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**Rockola**, Beatles music and oldies. Thursday through Saturday; Dick Brant's Big Band, big band swing. Sunday; the Wonders, vintage rock, Monday; Bam Bam, rock, Tuesday and Wednesday.

**Navy's Inn**, 8515 Navy Road, San Carlos. 405-1720: Frank, rock, Thursday through Saturday; the Wonders, vintage rock, Sunday and Monday; Perfect Stranger, rock, Tuesday and Wednesday.

**Pal Joey's**, 7147 Waring Road, Allied Gardens. 288-7823: Pro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North. 291-7131: One Plus One Plus Jacks, contemporary, Tuesday through Saturday; Dying Room, contemporary, Sunday and Monday; the Stone, vintage rock, Tuesday and Wednesday.

**Pat's D's**, 5145 Clairemont Mesa Boulevard. 277-3317: The V

**PROVIDE THE ENTERTAINMENT**

**TONIGHT, Thursday, March 19, 9:00 pm**  
Tickets available at Billy Up Ticketmaster & Off the Record

**BILLY VERA & THE BEATERS**

Friday, March 20, 9:30 pm  
Tickets available at Billy Up Ticketmaster & Off the Record

**BOOKER T. JONES**  
and guests  
THE JACKS

Saturday, March 21  
5:00 PM, 8:00 PM, 10:00 PM  
Chicago 15

**JAMES HARMAN**  
and guests  
THE WILD CARDS

Sunday, March 22, 9:00 pm  
Tickets available at Billy Up Ticketmaster & Off the Record

**ALLEN STIVELL**  
and guests  
THE PARADISE STREET BAND

Monday, March 23, 9:00 pm  
Chicago 15

**THE MAR DELS**  
and a fashion show  
hosted by  
Roby London

Tuesday, March 24, 9:30 pm  
Rock Beer

**TALK BACK**

Wednesday, March 25, 9:00 pm  
Tickets available at Billy Up Ticketmaster & Off the Record

**MARSHALL TUCKER BAND**  
and guests  
JAMES HARMAN & THE WILD CARDS

Coming Thursday, March 26, 9:00 pm  
Tickets available at Billy Up Ticketmaster & Off the Record

**DOUG KERSHAW**  
and guests  
THE PARADISE STREET BAND

Coming  
Saturday, March 28  
WEDNESDAY, April 1  
THURSDAY, April 2  
FRIDAY, April 3  
SATURDAY, April 4  
SUNDAY, April 5  
MONDAY, April 6  
TUESDAY, April 7

**THIS WEEK'S AFTERNOON CONCERTS**  
Friday, 2:30-8:00 pm, Cleveland Jazz, CHICAGO 15  
Saturday, 5:00-8:00 pm, 40th St. Band, CHICAGO 15

**FOR INFORMATION CALL 481-2022**  
145 BOULEVARD AVE. • SOLANA BEACH, CA 92075

**Drummers Maggie's, Thirtieth Street and University Avenue, North Park, 284-6584.** Delta Charter folk. Thursday: Show Freight, popular and folk music. Friday: The Parable Street Band, jazz and original music. Saturday: (Linda Chase and Roger Dempsey perform light classical music beginning at 7 p.m., Saturday also: the Bonetown Band, original, contemporary and folk music. Sunday: Bill Time Heat Night. Monday: Cally Curtis, original and contemporary music. Tuesday: Coral Trust and Bill Carter, jazz, West Coast.

**The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282.** Nathan Free, diamond emcee. Tuesday through Thursday: Judy Dornik and Friends, jazz. Friday and Saturday: Dale Varman, piano. Sunday: Eddie Gold, contemporary music.

**Pat ChiChina Camp, 237 Pacific Highway downtown, 232-0686.** Fathberg, jazz. Thursday through Saturday.

**Frenchy Marcelles, 801 C Street, downtown, 233-3413.** Don Crockett, piano. Monday and Tuesday, starting at 4:30 p.m., live music. Wednesday, call club for information. House Wines and Show Sibley perform standards, pop, contemporary and jazz tunes, starting at 4:30 p.m., Thursday and Friday.

**Gabriel's Grille, 7805 Fifth Avenue, Hillcrest, 294-4729.** Mike Lavin, jazz and rock. Friday and Saturday, 8 p.m. until closing. Tuesday through Sunday: Mike performs with local stars (Wednesday).

**Hammberg's, 4016 Wallace Street, Old Town in the Heights of Miramar, 226-6584.** Charlie Morse, contemporary. Friday and Saturday.

**Harbor House, 531 West Harbor Drive, downtown, 232-1141.** The Mark Lesman Band, jazz. 4-8 p.m., Sunday.

**Holiday Inn/Escondido, Port Haul Lounge, 1353 North Harbor Drive, downtown, 232-3861.** The Most Valuable Player, contemporary and jazz. Thursday through Saturday.

**Hotel San Diego, 339 West Broadway, downtown, 234-0221.** The South Market Street Jazz Band, with Bill Hunter, piano. Discontinued Jan. 5-7 p.m., Friday. Harry's Bar: Devin Bailey, original and contemporary. Friday and Saturday.

**Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-8577.** Indoor stage: Ella Ruth Piggee, jazz and blues. Sunday: New Show, jazz. Monday.

**Imperial House, 505 Palma Street at Park Boulevard, Hillcrest, 234-3525.** Wayne Jurek, jazz. Tuesday through Saturday, with the Imperial House Opera Singers. Tuesday and Wednesday: Wayne Jurek and Hank Young, jazz. Friday and Saturday.

**"The Invaders," at the dock, 1066 North Harbor Drive, downtown, 295-8086.** Live jazz. Thursday, call for information. The B Street Band, contemporary. All other nights.

**Jazz's Midway Wood Bar/Bar, 5312 El Camino Boulevard, 286-6220.** Talent show and host night with Glenn Hay performing everything from country to folk and contemporary. 7:30 p.m., Wednesday.

**Jelly Burger, 807 West Harbor Drive, Seaport Village, 233-1300.** Barber and Orr: myth and music. Tuesday through Saturday: Folk Salad. Jazz, contemporary. Sunday and Tuesday.

**The Lighthouse, 1578 West Levee Street, Mission Hills, 296-9852.** Roger K. Shum, classical guitar. Tuesday through Saturday.

**Mandala Wind, 708 University Avenue, Hillcrest, 297-3017.** Joey

Thursday-Saturday, March 19-21

**BLONDE BRUCE BAND**

Monday-Friday, 5:00-7:00 pm  
**HAPPY HOUR**

In concert - One night only! Wednesday, March 25

**BIG JAY MC NEALY**

Tickets available through all  
locations & Melick's Pub

Every Sunday, 7:00 pm-midnight  
**JAM SESSION**

**McNealy's PUB**

1921 Bacon Street • Ocean Beach • 222-6822

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Tuesday - Saturday from 8:30

**EASY GOING**  
Sunday & Monday

**THE ISLANDS**  
LOUNGE

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THE ROCK N ROLL WARRIORS

TONIGHT THROUGH SATURDAY

**BEAT CLUB**

Sunday & Monday  
**MEAN JEANS**

Tuesday & Wednesday  
**MODERN MIX**

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FRIDAY & SATURDAY - ONLY \$1.00

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**AN AFRICAN DANCE PARTY WITH OBO ADDY**

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and regular with North County's own  
**NIGHTSHIFT**  
FRI., MARCH 27, 8 PM

African Hand Drumming Workshop with OBO ADDY  
Thurs. March 25

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First and O Streets, Encinitas  
Advance tickets available at local outlets and Internet  
Registration & Information  
**239-0903 or 461-1041**

**La Naciona Cantina for Entertainment Excellence!**

**JESSE DAVIS**  
Tuesday-Saturday, 9 pm

Harris, Country Dick Montana, and David and Thout Parago, acoustic music. Thursday: King Blauk Blues, blues and rhythm and blues. Friday and Saturday: Some Girls, rock. Tuesday: Soul Station Express, blues and rhythm and blues. Wednesday:

**Oasis Club, 3184 Martin Luther King Jr. Way, Southeast San Diego, 237-0772.** Pro-Digraphs Preservation Band, disbanding, 3-7 p.m., Sunday.

**Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest, 233-1773.** Mike Wolford and Gurnat Bligh, jazz. Thursday and Sunday: Denise Jeter and Bob Morse, Friday and Saturday.

**Paragon Restaurant, 851 West Harbor Drive, Seaport Village, 232-7581.** Jimmy Lavelle, variety piano music. Wednesday through Sunday.

**Patrick's II, 428 F Street, downtown, 233-3077.** Pro-Digraphs Preservation Band, Thursday, 5-7 p.m., early evening. Wednesday and Thursday, P.M., contemporary Friday and Saturday. Rick Gault and His Super Horns, blues and rock, Tuesday.

**Rauchen R. Lee's, 690 Harbor Island Drive, Harbor Island, 291-1873.** Fortuna, Top 40 dance music. Thursday through Saturday.

**Rose O'Grady's, 1402 Adams Avenue, Normal Heights, 294-7616.** Eamon Carroll, Irish music. Tuesday and Thursday: Three Spot, vintage rock. Friday and Saturday: The Top Tones, jazz, Wednesday.

**San Diego Harbor Excursions, Harbor Drive and Broadway, downtown, 234-4111.** David Watson and the Gathering, contemporary. Friday and Saturday: the Ashby Fay Trio featuring vocalist Fran Lonetta, jazz. Sunday brunch.

**Selgin Palace, 560 Fifth Avenue, downtown, 232-9166.** The Lawdons, rock, and the Hillers, rock. Friday: Perchote, Mod. Returns, punk rock. Saturday.

**Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900.** The Wanderers, vintage rock. Thursday through Saturday: the Cufflinks, vintage rock. Sunday and Monday: live music. Tuesday and Wednesday, call club for information. The Ducktail Horns, vintage rock. Friday: happy hour. Sordomner Lounge: John Austin Rutch, classical and contemporary piano. Tuesday through Saturday: Sheppard's Restaurant: Phil Hecker, classical guitar. Wednesday through Saturday: Call the orchestra, classical harp. Tuesday.

**Steppenwunder Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-9066.** The First Group, contemporary. Sunday through Saturday.

**Stable Boy, 4240 Aragon Drive, 287-5701.** The Wild Cat, rock. 9 p.m., Friday.

**The Trojan Horse, 6179 University Avenue, East San Diego, 582-1070.** The U's Band, rock. Thursday through Saturday: Strangers, rock. Sunday and Wednesday.

**Tuba Man's, 2551 University Avenue, North Park, 295-9426.** West Coast, rock. Friday: Flatback, blues rock. Saturday.

**Upright Crew and Company, 415 West Harbor Drive, Seaport Village, 232-4955.** Live music. Saturday and Sunday, call club for information.

**U.S. Grant Hotel, 329 Broadway, downtown, 232-1123.** Rick's Juries and Robb's Bar, jazz and blues. Thursday through Saturday: Peter Rotherbach, to late piano. Performers from 2-4:30 p.m., at the club. Monday through Thursday and Saturday, and from 2-8 p.m., Friday.

**Via Veneto Restaurant, 1785 Julia Street, downtown, 232-6279.** Friday and Saturday: Long

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9 pm till close

**THE MOST DANCEABLE TUNES IN TOWN SPIN BY D.J. FELIX TAVERNA "EL GATO"**

No cover! No minimum!

Wednesday & Thursday 98: champagne & chablis 9:00-10:30 pm

**FRIDAY IS JAZZ**

Friday, March 20  
**KJHOP 98.1 JAZZ HAPPY HOUR**  
with guest host Art Goot • 5:00-7:30 pm  
Complimentary hors d'oeuvres  
99¢ Champagne & Chablis

**ELLA RUTH FIGGEE**

**SUNDAY**  
Sunday, March 22

**BUFFET BRUNCH**  
9:30 am-2:30 pm  
Over 40 items plus complimentary champagne

Come and watch us change to  
**THE ORIGINAL CAL-MEX CUISINE**

See all the games of the  
**NCAA MEN'S BASKETBALL**  
PLAYOFF ACTION LIVE  
on our giant TV screens

**JAY'S Casino del Rio South, Mission Valley, 294-2814**



Lasevno and others sing Italian songs at your table accompanied by Anni, pianist, after 10 p.m., songs by Herman 36-7777 accompanied by Eduardo, pianist, and Nanni, guitarist, after highlights by Herman Salerno and the Salerno sisters accompanied by Dan Coppenhaver, pianist, Sunday, 6:30 p.m.

Westgate Hotel, 1055 Second Avenue, downtown, 236-1818. Lobby: piano bar entertainment, 4-8 p.m., Monday through Friday. Plaza Lounge: Sylvia Lomax, show tunes and light classical piano music, Wednesday through Saturday evenings. Peggy Heller, show tunes and light classical

piano music, Sunday through Tuesday evenings. Le Fontainebleau: candlelight dining with jazz piano music, 6:30-9:30 p.m., nightly; piano music is featured during the Sunday brunch.

Waters Restaurant and Nightclub, 3880 El Cajon Boulevard, 382-1618. Live music, Wednesday, Friday, and Saturday, call club for information.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 258-4011. Jim French (violin) and percussion and Jeff Planch (strings and percussion) present an evening of mind-opening

perspectives on the magical, mystical, metaphysical, and melodramatic roots of Western music traditions, 8 p.m., Friday. Fred Buscetti, classical guitarist, performs music of Spain and Latin America, 8 p.m., Saturday.

### East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine, 445-2550. Rusty Tark and the Red River Band, country, Wednesday through Sunday.

Antelope's Hacienda, 700 North Johnson, El Cajon, 442-9827.

Dusty Best, contemporary, Friday and Saturday. Archway Lounge, 641 Blagayh Owen Road, Chula Vista, 421-9529. The Orkels, rock, Friday and Saturday.

Barney Stone Inn, 7059 El Cacer Boulevard, Collier's area, 435-2513. Gary Cummins, Irish music, Wednesday through Sunday.

The Bonedance Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Eddie Gold, contemporary, Tuesday through Saturday. Jerry Burchard, original and contemporary music, Friday, happy hour and Sunday and Monday evenings.

Brunco Billy's, 11377 Woodside Avenue, San Diego, 448-8778. Brabbie, country, Wednesday through Sunday.

Hull and Bear, 690 North Second Street, El Cajon, 440-5757. Kicks, rock, Wednesday through Sunday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa, 698-9757. Bolton/Dallas, rock, Thursday through Saturday; the Two Tones, rock, Sunday and Monday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday

## MARRARESH

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"An exotic experience"

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"COME WITH US TO THE CASBAH LOUNGE!"

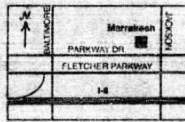
featuring the  
Harem Caravan Bellydance Revue



Three floor shows nightly, Thurs-Sat. starting at 8:30 pm

"Large parties and banquet groups welcome." For reservations and information call  
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It happens every weekday from 4:30-6:30pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

#### PRIME TIME MENU

MON. CARVED ROAST BEEF SANDWICHES  
TUES. PIZZA YOUR OWN SHOPS  
WED. 50¢ SEAFOOD BAR  
THURS. TACO BAR WITH ALL THE FIXINS'  
FRI. THE BOTTOMLESS CHILI BOWL

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

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

Bruce McKeithen  
Tuesday through Friday 5:30-8:30 pm  
Debbie Weber  
Tuesday through Saturday 5:00 pm-1:00 am

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### THE RUSTY PELICAN

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RUSTY PELICAN ANNIVERSARY WEEK, FEATURING

MONDAY: LIGHTS OUT JAZZ WITH KIM... EXTENDED HAPPY HOUR UNTIL 10 PM

TUESDAY: MARDI GRAS AT THE PELICAN (OCCASION CELEBRATION) COMPLIMENTARY SEAFOOD GUMBO

WEDNESDAY: WINEMAKER DINNER... VISIT OUR WINE BAR IN THE LOUNGE FEATURING A LARGE VARIETY OF WINES

THURSDAY: PELICAN'S BIRTHDAY - TOAST TO OUR 2ND BIRTHDAY WITH CAKE CUTTING AND ENJOY A GLASS OF COMPLIMENTARY CHAMPAGNE. MANY OTHER GIVEAWAYS

FRIDAY: SAN DIEGO'S BEST HAPPY HOUR FEATURING RUSTY'S EXCITING SEAFOOD QUARTER BAR

NEON JAZZ HAPPY HOUR MONDAY, MARCH 21 WITH HOT ART GOOD 6:00

MOST VALUABLE PLAYERS JAZZ FUSION, SUNDAY 5:00-8:30

GTS SLICED BREAD CONTAMPOUTARY HIT TUESDAY, WEDNESDAY, THURSDAY 5:00-8:30, FRIDAY AND SATURDAY 6:00-10

587-1886

ACROSS FROM UNIVERSITY TOWNE CENTRE, 4300 LA JOLLA VILLAGE DRIVE  
ENJOY SAN DIEGO'S BEST HAPPY HOUR MONDAY THROUGH FRIDAY 5:00-8:00 PM

### Scarlett

Thursday, Friday & Saturday  
March 19, 20 & 21

### Ducktail Revue

Sunday & Monday  
March 22 & 23

### Circles

Tuesday & Wednesday  
March 24 & 25

For booking information contact Rockit Talent Agency 456-ROCK

### FANTASY FASHIONS

Friday & Sunday, 7 pm

This Sunday try our famous CHAMPAGNE BUFFET BRUNCH  
Served 9:30 am till 2:30 pm

An assortment of innovative soups, fresh fruit and savory delights. Select from over 15 options plus visit our Carving Station and Seafood Station. We also feature Nurse-Now Diner, Crepe and Omelette Stations. Now... try our made-to-order Belgian waffles!

### South Bay's No. 1 night spot

Happy Hour Mon.-Fri. 4 pm-7 pm

Open weekdays for lunch, daily for dinner

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### THE REFLECTORS

Thurs-Sat

### PRIVATE DOMAIN

Sun. & Mon.

### BLONDE BRULE BAND

Sundays 4-8 pm

FOUR EYES Tuesday & Wednesday

## CINCO DE MAYO WARM-UP PARTY

Tonight, Thursday, March 19 • 8 pm

Packages \$1.25 from 8 pm to closing  
Entertainment by the Reflectors

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6.99  
LP OR CASSETTE  
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796 Fletcher Parkway  
ACROSS FROM PARKWAY PLAZA  
OPEN 10 AM TO 10 PM

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3601 Sports Arena Blvd.  
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3353 Kemper St.

**COLLEGE AREA**  
6405 El Cajon Blvd.  
next to Art St. Post Off.

**MUSIC VIDEOS**  
VIDEO SALES & RENTALS!

through Saturday; live country music, Sunday and Monday; call club for information; closing lessons, Monday

**Crowns Room**, North Second Street and Oculade Avenue, El Cajon. 447-0456. Live country music, Tuesday through Saturday, 7:30 p.m. to 1:00 a.m.

**Don's Landing**, 1185 East Main Street, El Cajon. 442-0238. 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, Suite 101, San Marcos. 443-2444. Elton, J.R., and the Country Gold, country, Friday and Saturday.

**Don's West**, 5286 Halliwell Drive, La Mesa. 462-0533. The Mob, featuring Don Beck, contemporary, Tuesday through Saturday.

**Flora Springs Inn**, 15505 Highway 80, El Cajon. 443-9568. Live music, country, 7:12 p.m., Thursday, Big Six, country, Friday and Saturday.

**George Joe's Restaurant**, 2558 Murray Drive, La Mesa. 460-6158. Don Libbes, pianist, performs

Friday and Saturday

**Horshoe Tavern**, 7604 Broadway, Lemon Grove. 469-6344. Live music, Tuesday through Sunday; call club for information.

**The Inn at Pine Valley**, 28944 Old Highway 80, Pine Valley. 473-8727. The Cavillace, vintage rock, Friday and Saturday.

**Kelly's Pub**, 6344 El Cajon Boulevard, College area. 285-0400. Brent Bowers, pop favorites on acoustic guitar, Thursday; Plushback, oldies rock, Friday; the Outriders, rock, Saturday; Brian Whitaker, pop favorites on acoustic guitar, Wednesday.

**Lakeland Resort**, 14016 Highway 78, Julian. 765-0726. Carl Ross and the Whetstone Band, a variety from country to rock, Friday and Saturday.

**Live Oak Springs, Old**

Highway 80 Boulevard, Jacumba. 766-4258. Live music, Saturday; call club for information.

**Magnolia Mulvaney's**, 8861 Magnolia Avenue, Santer. 446-6350. Private Domain, rock, Friday and Saturday.

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

**Off Mill Inn**, 7941 Mission Grove Road, Santer. 448-8938. Andy and Doran, contemporary and oldies, Tuesday; the Best Farmers, rock, Wednesday; and country rock, Thursday and Friday.

**Old Wagon Wheel**, 8546 Mission Grove Road, Santer. 448-6240. E-Z Deez, R. Fitts 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.

**Pelican Pub**, 7929 Broadway, Lemon Grove. 464-9284. Split Second, rock, Friday; the Duettes, rock, Saturday.

**The Outpost**, 652 Grand Avenue, Spring Valley. 464-9007. Laredo, country, Friday and Saturday.

**The On Bow Inn**, 9816 Campo Road, Spring Valley. 469-9616. Don and Terry, contemporary, Tuesday through Thursday; Alton and the On Bow Country Lads, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon. 448-7473. Igo Facts, rock, Tuesday through Saturday; Prana, rock, Sunday and Monday; the Best Farmers, rock, Wednesday; and country rock, Thursday and Friday.

**Paul's Pub**, 7929 Broadway, Lemon Grove. 464-9284. Split Second, rock, Friday; the Duettes, rock, Saturday.

**Rocky's**, 1280 Fletcher Parkway, El Cajon. 448-7473. Igo Facts, rock, Tuesday through Saturday; Prana, rock, Sunday and Monday; the Best Farmers, rock, Wednesday; and country rock, Thursday and Friday.

**Rocky's**, 1280 Fletcher Parkway, El Cajon. 448-7473. Igo Facts, rock, Tuesday through Saturday; Prana, rock, Sunday and Monday; the Best Farmers, rock, Wednesday; and country rock, Thursday and Friday.

**Rodeo Room**, 8300 Broadway, Lemon Grove. 469-5137. Amber Star, country, Friday and Saturday.

**Trumpet's 596 Broadway**, El Cajon. 442-9898. Baggett, contemporary, Tuesday through Saturday.

**Van Winkle's**, 10055 Mission Grove Road, Santer. 449-0060. Country, country rock, Friday and Saturday.

**Vicente Hotel**, Palm Grille, 1960 Harbor Island Drive, Harbor Island. 291-6700. The Mestizos, tropical jazz, 5-9 p.m., Thursday and 8-12 p.m., Friday and Saturday.

**Win Cody's Saloon**, 240 West Main Street, El Cajon. 460-9247. Jam session, Thursday; musicians welcome; Strangers, rock, Friday and Saturday.

**Jazz Ensemble**, Latin jazz, Friday and Saturday.

**The Country Bumpkin**, 1862 Palm Avenue, Imperial Beach. 429-1161. Carl Summers and Elaine King, country, Tuesday through Saturday.

**The Dance Machine**, 1862 Palm Avenue, Imperial Beach. 429-1161. Piyeed, rock, Tuesday through Saturday; Friends, rock, Sunday and Monday; live country music, Tuesday, call club for information; Lights, contemporary and oldies, Monday and Tuesday.

**Da Vinci's**, 626 E. Street, Chula Vista. 422-8880. Rock, Montana, contemporary, country, oldies, and Latin music, Friday and Saturday; Juan Robles, contemporary, Sunday through Thursday; jam session, 2:30-7 p.m., Sunday.

**Duck's Cocktails**, 317 Third Avenue, Chula Vista. 422-1596. Diane Gillman, contemporary, Wednesday and Thursday; Wayne Gire, country oldies, and contemporary, Friday and Saturday; Bill Somers, variety, Sunday through Tuesday.

**El Tartin**, 271 Bay Boulevard, Chula Vista. 256-6013. Tito Portugal, Latin and Top 40, Tuesday through Sunday.

**Hatch's**, 1463 Palm Avenue, Imperial Beach. 423-3478. Linda Sherwood and Sordire, country, Friday and Saturday.

**Joey's**, 415 Broadway, Chula Vista. 429-4823. Louie and Louie, Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

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

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City. 475-7313. Live country music, Friday and Saturday; call club for information.

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

**Marisol**, 1890 Broadway (at Main Street), Chula Vista. 429-8046. Los Lupes, Mexican country music, Thursday, Thursday, Friday, Saturday, Sunday, and Monday.

**Marisol**, 1890 Broadway (at Main Street), Chula Vista. 429-8046. Los Lupes, Mexican country music, Thursday, Thursday, Friday, Saturday, Sunday, and Monday.

**Oasis Bar**, 1121 Third Street, Chula Vista. 429-2677. Gold's West, oldies and country, Thursday through Sunday; live jam session, Sunday at 8:30 p.m.; live country music, Monday through Wednesday; call club for information.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita. 479-3537. Scarlet, rock, Thursday through Saturday; the Ducktail Revue, vintage rock, Sunday and Monday; Circles, rock, Sunday and Wednesday.

**South Bay Golf Club**, 4475 Bonita Road, Bonita. 267-7700. Holding Power, rock, Thursday through Saturday; John Ingram, contemporary, Tuesday and Wednesday.

**Stratus**, 3620 Campo Road, Spring Valley. 697-6634. The

Chaneliers U.K., rock and the Nighty Lemon Trees, rock, Sunday; Big Audio Dynamic, rock, Monday.

**Torral's**, 6919 Palomar Street, Chula Vista. 425-1828. Rita, Latin music, Friday through Sunday.

**Chaneliers U.K.**, rock and the Nighty Lemon Trees, rock, Sunday; Big Audio Dynamic, rock, Monday.

**Torral's**, 6919 Palomar Street, Chula Vista. 425-1828. Rita, Latin music, Friday through Sunday.

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**Rock & Roll**

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**Cafe Cantante**  
Live Entertainment & Dancing  
Friday & Saturday 7:30 pm - 2:00 am

**Peri's**

**WED: LADIES' NITE**  
D.J. GILL with Rhythm & Blues  
11:30 cover before 9:30

**THURS: S.D. STATE**  
Rock & Roll  
11:30 cover before 9:30

**FRI: FANTASTIC**  
HAPPY HOUR 5-7:30  
Rhythm & Blues 8:00-11:00

**SAT: PARTY**  
D.J. ERNIE  
11:30 cover before 9:30

**SUPER SUNDAY DANCE PARTY with 92.5**  
7353 EL CAJON BLVD. • 460-7353

**Cafe Cantante**

**WED: LADIES' NITE**  
D.J. GILL with Rhythm & Blues  
11:30 cover before 9:30

**THURS: S.D. STATE**  
Rock & Roll  
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**FRI: FANTASTIC**  
HAPPY HOUR 5-7:30  
Rhythm & Blues 8:00-11:00

**SAT: PARTY**  
D.J. ERNIE  
11:30 cover before 9:30

**SUPER SUNDAY DANCE PARTY with 92.5**  
7353 EL CAJON BLVD. • 460-7353

**It's Time For ...**

**A Mad Vinyl Platter Party**  
aka Tea Dance  
Sunday, March 22, doors open at 6:00 pm  
\$2.00 cover starts at 6:30 pm  
Mad Vinyl spun by guest DJ's  
Scott Houston - David Lopez - your host Phil Fries  
Savory isn't for everyone

**"Shut Up And Spin" Amateur DJ Spin Off**  
Contestants will compete weekly for a \$75.00 cash prize.  
Final winner will be rewarded with a complete home (2) system in September.  
Contest begins Wednesday, April 8.

**Mannikin • 945 Garnet Ave., Pacific Beach • 276-4653**

**B STREET CAFE & BAR**  
Proudly Presents  
**LIVE JAZZ**  
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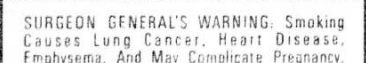
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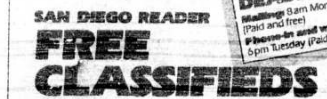
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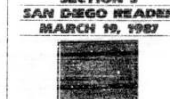
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**1. Start slugs**  
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**7. Check compression**  
**8. Check oil level**

**35-point Major**

Ears for help

**1. Compression test**  
**2. Valve adjustment**  
**3. Piston**  
**4. Valve cover gasket**  
**5. Spark plugs**  
**6. Distributor points**  
**7. Condenser**  
**8. Timing**  
**9. Oil filter**  
**10. Gas filter and**  
**11. engine oil**  
**12. Adjust timing**  
**13. Adjust dwell angle**

**13. Adjust**  
**14. Adjust**  
**15. Adjust**  
**16. Adjust**  
**17. Adjust**  
**18. Check**  
**19. Check**  
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Our major tune-up includes:

1. Oil & oil filter	9. Check lights
2. Check spark plugs	10. Check undercarriage for damages
3. Check cooling system & hoses	11. Check cooling system & hoses
4. Road test	12. Road test

13. Check brakes

14. Check clutch

15. Check undercarriage for damages

16. Check and recharge battery

17. Lubricate

18. Tune engine

19. Check tire pressure

20. Lubricate bearings

21. Check oil level

22. Check cooling system & hoses

23. Check exhaust system

24. Road test

25. Check brakes

26. Check clutch

27. Check undercarriage for damages

28. Check and recharge battery

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30. Tune engine

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63. Check undercarriage for damages

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87. Check undercarriage for damages

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299. Check exhaust system

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303. Check undercarriage for damages

304. Check and recharge battery

305. Lubricate

306. Tune engine

307. Check tire pressure

308. Lubricate bearings

309. Check oil level

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311. Check exhaust system

312. Road test

313. Check brakes

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315. Check undercarriage for damages

316. Check and recharge battery

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330. Tune engine

331. Check tire pressure

332. Lubricate bearings

333. Check oil level

334. Check cooling system & hoses

335. Check exhaust system

336. Road test

337. Check brakes

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<ul style="list-style-type: none"> <li>1. Spark plugs</li> <li>2. Distributor points</li> <li>3. Condenser</li> <li>4. Adjust timing</li> </ul>	<ul style="list-style-type: none"> <li>5. Adjust dwell angle</li> <li>6. Check &amp; replenish oil fluid &amp; levels</li> <li>7. Check belts</li> <li>8. Check coolant</li> </ul>	<ul style="list-style-type: none"> <li>9. Check tires</li> <li>10. Check undercarriage for damage</li> <li>11. Check cooling system &amp; hoses</li> <li>12. Road test</li> </ul>
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## 35-point Major Service Special \$79 (reg. \$135)

Extra for fast-lubricated. Our major tune-up includes:

<ul style="list-style-type: none"> <li>1. Compression test</li> <li>2. Valve adjustment</li> <li>3. Spark</li> <li>4. Vents cover, paper, &amp; gaskets</li> <li>5. Distributor points</li> <li>6. Condenser</li> <li>7. Air filter</li> <li>8. Oil line</li> <li>9. Oil and filter</li> <li>10. Engine oil</li> <li>11. Adjust idler</li> <li>12. Adjust dwell angle</li> </ul>	<ul style="list-style-type: none"> <li>13. Adjust carburetor</li> <li>14. Adjust air &amp; fuel ratio mixture</li> <li>15. Adjust timing</li> <li>16. Adjust coolant</li> <li>17. Check &amp; replenish brakes</li> <li>18. Check &amp; adjust shock belts</li> <li>19. Lubric front end</li> <li>20. Check &amp; replenish oil fluid</li> <li>21. Check &amp; adjust</li> <li>22. Check electrical system</li> <li>23. Check for noise or wear parts</li> </ul>	<ul style="list-style-type: none"> <li>24. Check brakes</li> <li>25. Check clutch</li> <li>26. Check lights</li> <li>27. Check undercarriage for damage</li> <li>28. Check cooling system &amp; hoses, if necessary</li> <li>29. Check tire pressure</li> <li>30. Check tire treads</li> <li>31. Check air &amp; fuel ratio</li> <li>32. Check cooling system &amp; hoses</li> <li>33. Check exhaust system</li> <li>34. Road test</li> </ul>
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## Complete Clutch Job \$174 (reg. no. parts)

We replace:

<ul style="list-style-type: none"> <li>1. Transmission input shaft</li> <li>2. Release bearing</li> <li>3. Pressure plate</li> <li>4. Clutch fork</li> </ul>	<ul style="list-style-type: none"> <li>4. Release bearing</li> <li>5. Input shaft</li> <li>6. Free transmission oil</li> <li>7. Road test</li> </ul>	<p>Note: Hydraulic parts are not covered. \$10.00 add.</p>
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## Brake Job Special \$39 (reg. \$80)

Front or rear. Brake job includes:

<ul style="list-style-type: none"> <li>1. Install special new parts or restore old brake shoes</li> <li>2. Drain old brake fluid</li> <li>3. Inspect complete hydraulic system</li> <li>4. Flush old brake fluid</li> <li>5. Note: hydraulic parts are not included</li> </ul>	<ul style="list-style-type: none"> <li>6. Bleed entire brake system</li> <li>7. Adjust front &amp; rear end play</li> <li>8. Replace rear rotor shoes if rotor runs</li> <li>9. Road test</li> </ul>
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**Brand new parts. Ask about our special rates for engine overhauls.**  
**All our work has a 2-year or 25,000-mile limited warranty.**  
 All prices include parts and labor.

Offer good through March 27, 1987  
 with this ad

Towing and rental car available  
 Hours: Monday-Friday, 7:30 am-6 pm  
**Open Saturday 8 am-4 pm**  
 6008 Miramar Rd. **695-1900**

Call for appointment now

# overseas

## Automotive Repairs

MARCH 9, 1987 \$1

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**CUSTOM FIT CAR COVERS**

- 2-Year Guarantee
- Universal sizes
- 5 Fabrics to select from



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**FREE  
LOCKING KIT**  
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 custom fit car cover.  
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**Car Brns • Cover Covers • Floor Mats • Motorcycling Accessories • Lowvres**

<p><b>PERFORMANCE WORLD</b></p>	<p><b>SAN DIEGO</b>          2800 University Ave.          San Diego, CA 92106  <b>584-1509</b></p>	<p><b>MIRTA MENA</b>          7400 Mariposa Road          San Jose, CA 95129  <b>578-7011</b></p>	<p><b>EL CAMINO</b>          9831 W. Alessandro          Torrance, CA 90503  <b>540-0188</b></p>
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**SHEEPSKIN SEAT COVER SALE**



Custom stretch back  
 Sale \$52.95 each  
 Custom wraparound  
 Sale \$65.95 each

**North Coast Tarpaulin Works**















**WE WANT YOU DINE EARLY AND SAVE**  
 5-9 p.m. only

**PRIME Rib (1/2 lb.) or FRESH SEAFOOD SPECIAL \$8.95**

Plus your choice of soup or salad plus rice pilaf or baked potatoes, cheese and beverage.

**STEAK AND LOBSTER \$9.95**

Complete dinner including soup or salad. Specials good through April 1987. 3 pm to closing on Fridays.

After dinner join us in our Cabaret for dancing to the latest Top 40 sounds and the most advanced video equipment. 1-2, 1000. Sunday Brunch: a specialty \$10.95

**94th AERO SQUADRON restaurant**

8885 Balboa Ave. 560-6771

**Fabulous 8-Course Dinner 2 for \$8.95**

Dinner served every day and includes:

- Hot & sour soup or egg flower soup
- Fried jumbo shrimp
- Egg roll
- Fried won ton
- Cashew chicken orkung pao chicken
- Sweet & sour pork
- Fried rice or steamed rice
- Tea & cookies

For 4 people add: Broccoli beef  
 For 6 people add: Lemon chicken

**Jade Inn**

The very finest in Mandarin, Szechuan cuisine  
 5943 El Cajon Blvd., near S.D.S.U.  
 296-8734  
 Expires 4/2/87

**EARTHQUAKE CAFE**  
 WHAT'S SHAKIN'?

Don't head for cover... head for the California Earthquake Cafe... featuring a seismic menu guaranteed to shake your senses without putting a dent in your pocket.

**Menu Movers & Special Shakers**  
 — Nothing over 5 on the Richter Scale —

- Sunday — Spaghetti & Meatballs \$4.97
- Monday — Baja Fish Tacos \$3.96
- Tuesday — Maple Glazed Chicken \$4.96
- Wednesday — Meat Loaf \$4.98

If you eat elsewhere it's not our fault.

Food & cocktails served from 11:30 AM - Midnight daily  
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 Happy Hour Monday-Friday 4-6 PM

297-3603 • 7919 Mission Center Court (Next to Connetti's) • San Diego, CA 92108  
 Visa • MasterCard and the American Dollar Accepted

San Diego is named Caladon, which refers to ancient pottery covered pink and green, the colors that dominate the soothing and elegant decor. Decor, service, and cuisine are uniformly appealing for those who drive through the city's streets. The city is a mix of old and new, and the food reflects the city's diverse heritage. The city is a mix of old and new, and the food reflects the city's diverse heritage.

**CHICKEN PHO** 131 University Avenue, 295-2500. Open daily. This is a great place to get a bowl of pho. The chicken is cooked in a special broth, and the rice is served with a side of vegetables. The price is \$4.95.

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# READER'S GUIDE TO RESTAURANTS

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**CITY delicatessen**  
 Restaurant and Bakery

**TRY SOMETHING OLD!**

Good, old-fashioned, home-style cooking. Great breakfasts start at 7 am daily. Open late - 2 am - Fri. & Sat.

- Traditional Jewish deli-casies
- 50 kinds of homemade cakes, pies & pastries
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**The City Delicatessen**  
 535 University Avenue, Hillcrest 295-2747  
 Validated parking available N.W. corner of 5th and University

**SEAFOOD BUFFET THIS FRIDAY**

**All You Can Eat Seafood Buffet Every Friday**

A bountiful harvest from the sea, featuring mahi mahi, shrimp, poached salmon, red snapper, scallops, and one whole, live Maine lobster.

**Only \$15.95** Per Person

Outdoor seating available (weather permitting). Reservations required. Fridays from 5 pm to 10 pm.

**Torrey Pines Inn**  
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 La Jolla 453-4420

**THE HILTON QUEEN**

**The Captain's Table ... A Sunday Cruise that takes you beyond Brunch**

Cast off your cares this Sunday aboard the Hilton Queen. A beautiful buffet brunch of breakfast and lunch items is on hand. A variety of delectable, delicious champagne and the spectacular scenery of Mission Bay.

Reservations are recommended and \$18.95, children under 12 50% off. This is to be a great cruise value on the waterfront. Call today, otherwise you might just miss the boat... 276-4010, ext. 7500.

**SAN DIEGO HILTON BEACH & TENNIS RESORT**  
 1775 East Mission Bay Drive - Free parking

**Mandarin & Szechuan Cuisine**  
 Elegant and relaxing atmosphere. Friendly, fast service.

**EARLY BIRD SPECIAL COMBINATION PLATE \$4.95 per person**

**SUNDAY-THURSDAY 4:30 to 6:00 PM**

Choice of Chinese chicken salad or soup, egg roll, paper-wrapped chicken, fried won ton, fried rice and choice of one:

- Chow mein
- Chop suey
- Sweet & sour pork
- Almond chicken
- Beef with broccoli

Offer expires April 2, 1987

**Sunday Night Champagne Dinner**  
 5:00 to 8:00 pm  
 Dinner includes champagne, soup, appetizer and 2 entrees for only \$5.50 per person

**Daily Luncheon Specials \$3.75**

**PEKING PALACE II**  
 Mission Valley Shopping Center  
 Between Saks & Bullocks in the new wing  
 Underground parking available - Section E18  
 298-2181





# Mr. JACK'S THIS WEEK'S SPECIALS!

<b>NEC VHS</b>  • Cable Ready • Front Loading • 100-hour Recording • VHS for video, answer picture REG. PRICE \$349.95 <b>SALE PRICE \$269</b>	<b>FISHER</b> 200 watt complete home stereo with 20" stereo monitor T.V.  • 131 watts & channel • Programmable compact disc changer • Complete remote system <b>SALE PRICE \$2600</b>	<b>AUDIOFOX</b> Complete audiotape car system  • AM/FM stereo with cassette • 15 dual core speakers • Lifetime warranty on installation <b>SALE PRICE \$99.00</b>
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<b>SKC</b> VHS T120 Up to 6 hours recording time <b>SALE PRICE \$99</b>	<b>TOSHIBA</b> VHS • Cable Ready • 15 Function VHS Stereo Features <b>SALE PRICE \$248</b>	<b>FISHER</b> VHS • 16 Function VHS Stereo • Stereo Digital Tuner • Front 14 Day Time W/ Recall • Auto Reverse • 100 Hour VHS Stereo <b>SALE PRICE \$299</b>	<b>Panasonic VHS</b> VHS • 16 Function VHS Stereo • Stereo Digital Tuner • Front 14 Day Time W/ Recall • Auto Reverse • 100 Hour VHS Stereo <b>SALE PRICE \$397</b>	<b>Panasonic VHS</b> VHS • 16 Function VHS Stereo • Stereo Digital Tuner • Front 14 Day Time W/ Recall • Auto Reverse • 100 Hour VHS Stereo <b>SALE PRICE \$979</b>
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<b>SHARP</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$288</b>	<b>TOSHIBA</b> 20" Square Screen T.V. • Cable Ready • Wireless Remote • Wood Grain Cabinet <b>SALE PRICE \$349</b>	<b>FISHER</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$447</b>	<b>SHARP</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$798</b>	<b>Panasonic</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$1692</b>
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<b>SHARP</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$499</b>	<b>FISHER</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$999</b>	<b>SONY</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$229</b>	<b>FISHER</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$499</b>	<b>SONY</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$999</b>
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<b>SHARP</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$98</b>	<b>the punch</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$99</b>	<b>20% OFF INSTALLATION</b> With Lifetime Labor Guarantee <b>SALE PRICE \$348</b>	<b>ALPINE</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$178</b>	<b>CLIFFALARM</b> 15" Color T.V. with 100-hour recording time <b>SALE PRICE \$178</b>
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<b>5 YR. WARRANTY</b> 5 Year Warranty on all Sharp, JVC, Kenwood, Sony, & Technics Electronics, and all other electronics... <b>SALE PRICE \$98</b>	<b>FINANCING</b> • No payment for 90 days • instant credit 7 days a week, at 7 locations • From \$200 to \$5000 • Easy credit for Military E-1 and up (bring your L.E.S.)	<b>SERVICE</b> Factory authorized or out of warranty service... <b>SALE PRICE \$178</b>	<b>PRICE GUARANTEE</b> Difference - 10% <b>SALE PRICE \$178</b>	<b>NEW LOCATION</b> HIGHWAY 25 CARLSBAD 434-3055 2306 EL CAMINO REAL
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