

READER

VOLUME 18, NO. 4 FEBRUARY 2, 1989 SAN DIEGO'S WEEKLY

RAILROAD TO NOWHERE



STORY BY
**STEVE
SORENSEN**

PHOTOGRAPHS BY
**ROBERT
BURROUGHS**

CAN THE SAN DIEGO & IMPERIAL VALLEY RAILROAD GET BACK ON TRACK?

long enough to deliver tourists to the once-famous and elegant hot-spring spa. But in the second case the town was not so lucky. In the early '70s, when Interstate 8 was built two miles north of town, the

wonderful terrain any railroad has ever had to traverse. Before the construction of those tracks through the Carrizo Gorge, many people called the task impossible. After the tracks were

completed, people called it a miracle. Since then the railroad company, now known as the San Diego and Imperial Valley, has seen more calamities than miracles. "This railroad was completed in 1893 and ever since then there have been problems," says the company's general manager, Dick Engle, says. "There have been fires in the tunnels, there have been floods, rock slides, there has been snow."

It's been nearly 40 years now since the railroad offered passenger service. And it's been more than five years since a freight train has left Jacumba and started down the Carrizo Gorge, bound for Ocotillo and points east. Today the only way to see that historic line, and its historic calamities, is to follow the tracks on foot.

The San Diego and Imperial Valley Railroad doesn't welcome hikers along its tracks. At one time the railroad hired an armed guard from Jacumba to patrol the tracks every day. But now the SD&IV can't even afford that, and little by little the tracks have become a popular route for hikers, backpackers, and mountain bicyclists. The company's only real effort at keeping people off the tracks are a few dozen No Trespassing signs posted along the route and ten-foot-high steel gates mounted at the entrances of the first two tunnels at either end of the gorge. At one time teen-age joy riders — and teen-agers of all ages — liked to drive their cars along the tracks, by letting the air half-way out of the tires, the wheels of a car will ride on top of the tracks. The locked gates at

the tunnels now keep cars out, but a foot traveler can easily walk over or around the tunnels. In fact there are hundreds of illegal aliens who use the tracks every year as

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Jacumba's businesses were cut off from the free-lancing travelers who rush in and out, flinging dollar bills out their windows. Though the town's solitude thrived, its economy starved, and people in Jacumba are still wondering if that was a vicious trade.

The town's economy continued to sour. The railroad had stopped carrying passengers, the spa burned down, and now the railroad has stopped running at all. Like towns and industries all over the West, the handsome little town of Jacumba, which had once been home to more than 10,000 people, had become the victim of boom and bust.

Like the town of Jacumba, the railroad that runs through town has gone through its own boom and bust cycle — though it was only one small boom, and bust after bust after bust. Part of the decline of the SD&IV was simply economics. After World War II, railroads all across the country have had a hard time competing with air and truck freight haulers. But a bigger part of the SD&IV's decline was a matter of geography. The 11 miles of railroad tracks between Jacumba and the desert floor to the east pass through some of the most godawful-rugged and

Like many other towns in the American West, Jacumba's fate hinged first on the railroads and later on the freeways. Jacumba was fortunate in the first case. The San Diego and Arizona Eastern passed through town, stopping

CITY LIGHTS

A SOCIAL UNIT

(continued from page 4)
radio loud as he drove down the alleyway. He yelled frequently at the woman and the little girl. Karen wondered what the man was doing when the little girl whined, "Nooo. Papa, don't! Nooo..." The curtains were usually drawn. Karen was fairly sure the mother was there, too. From the window over Karen's sink, she has a clear view of the family's apartment. One day, Karen saw a man in a suit knock on their door. The wife answered, and the man asked for her husband. They seemed to know one another, but the woman didn't invite the man inside. Karen didn't pay much attention until she heard the man say, "It's a violation of his parole for him to have a gun. You told Wendell to give me a call when he comes home." Then the man left. Karen did not notice her neighbor's pregnancy. She was skinny, and Karen usually saw her from the waist up, through the window, or in the truck with Kimberly on her lap. Then in August of last year, Karen heard more arguments. It seemed to Karen that the man yelled at the little girl and the woman would intercede. Karen began to hear a crying baby. She saw it. It was a newborn. The yellow truck would pull into the alley and stop by Karen's window, radio blaring, while the man got out to open the garage door. Little Kimberly jumped up and down on the seat.

The mother sat next to her with the baby on her lap. She looked serene.

The baby cried frequently—15-minute stretches, several times a day. The man and woman argued about it. Then one Sunday morning in October, the baby abruptly stopped crying. Karen didn't hear it again after that. The man left for work in the morning and came home again at night. Kimberly stared out the window and sometimes called out through the screen to Karen's cats; she rarely played outside. Karen listened for the baby and heard nothing.

One Friday night in November, Karen heard the man and woman shouting at each other. The man accused the woman of something; she sobbed and pleaded with him. The woman began to shriek, "I'm leaving!" There was a thumping noise. Karen put on her bathrobe and went outside. Looking up at their living-room window, she saw the curtain partway open. The woman was in her underwear. The man was twisting her arm behind her back. Karen wondered whether she should go up and talk to them. The woman yelled, "Give me my keys!" The man said, "No!" The woman broke loose and ran out the door, crying hysterically. Karen heard another door open and a woman's comforting voice. Karen went back inside her apartment. From her kitchen, she heard the sobbing woman enter another apartment. The comforting voice said, "You just stay here tonight." Karen hasn't seen the crying woman, or the little girl Kimberly, since that night. The man still comes and goes in his big yellow truck. He spends most evenings in the apartment, with

the lights off and the TV turned up loud. Karen is relieved that the woman and the little girl are gone.

Still, she thinks about walking up to Wendell — she meets him in the alley sometimes as she gets in her car — and saying, "Hey, Wendell, how's the family?" Just to see. ■

KRISHNA POSITION

(continued from page 4)
capable of experiencing discomfort and pain. "It's a life," she says of the fetus, "and no one has a right to take it. We believe that anyone who does, who performs abortions or has one done, will, in a future life, suffer the consequences for that action. It's bad karma."

Additionally, she says, abortion violates other Hindu law that dictates protection be given to women, children, and the elderly. "It seems contradictory to me that people are somehow able to oppose war, the killing and torture of animals for food — which are fine causes for opposition — but remain indifferent to the unborn. In our scriptures, you can even find examples of children being saved from death in the womb by Krishna."

Her research has led her to what she calls "amazing" material. "The *Garuda Purana*, a 5,000-year-old Sanskrit text, explains that *brama* Apsara, the killing of an embryo, would be a symptom of the *kali* yuga — this final, violent stage of life on Earth." ■

NEWSPAPER

(continued from page 4)
collection boxes aren't even bothering to empty their receptacles now; the school's bins are filled with the papers that would otherwise be destined for the charities' overflowing collection boxes. (Rickey says he's noticed the litter problem has increased because newspapers are falling out of the neglected collection boxes.) Monte Vista kids collected 42,500 pounds of papers last month, up from the usual 30,000 pounds; they were paid just \$315 for their labor, compared to the \$1070 they would have earned had prices stayed at last year's high of \$55 a ton.

North County's Solana Recyclers is also in a quandary. The company is currently being paid \$17 a ton for the newspapers it picks up from 20,000 homes in Del Mar, Solana Beach, and Encinitas. Its contract with the waste-paper buyer that purchases its newspapers allows Solana Recyclers to invoke as any time a contract clause that will boost that payment to a \$45-per-ton "floor price," but those premium payments will last just two months before reverting to the market rate. So executive director Brooks Nash is debating whether or not to kick in the floor price now or hold out longer on the hunch that prices will fall even lower. "It's a real gamble," Nash says.

Bill O'Toole, a Del Mar-based recycling broker, predicts that the market will worsen in 1990 before firming up as more recycling plants are built to absorb the over-increasing supply. But the City of San Diego has a little cushion that will help it

survive the price depression. Its current contract with Waste Management, Inc., doesn't expire until June 30, and the company is now paying the city \$35 for each ton it collects from homes in University City, the site of a new city recycling program. And city recycling specialist Jennifer Giltz says that even if the price continues to tumble — as it has on the East Coast, where several cities are now paying brokers to cart out the old papers — the collection program would probably still continue. "There's no rule that says we have to make money from recycling," Giltz says. "Even if you're paying to have them taken away, if it's less than you'd pay to take it to the dump, it's economical." ■

WEAPONS

(continued from page 5)
same knife is on sale for \$22. The clerk says he sells a lot of these high-quality knives, mostly to Americans. He also sells Ninja stars for \$4.95, and they're unsheathed "because kids buy them, too." The civic-minded shopkeeper was more than happy to explain to a consenting adult how to sharpen them up. In the next block, across from the Rancho Grande dance hall, the shop owner was quick to explain that his Thunder Shot stun gun, \$45, batteries not included, was perfectly legal in the U.S. He also had an array of police badges as well as several specimens of the infamous Rambo knife. This device has finger holes in the handle that, (continued on page 3)

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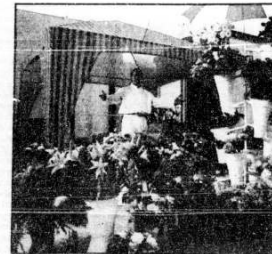


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(Continued from page 1)

when filled with fingers, lock the blade in the open position and also act as brass knuckles. Ten dollars, cash and back.

Crossing the street to the west side and working his way back down Revolución, the worker of mayhem soon encounters an ingenious little tool: the butterfly knife. This weapon, strictly illegal in the kinder, gentler nation of gun freaks to the north, combines the fluidness of nunchucks with the rib-separating intrusiveness of the dagger. Two 12-inch-long pieces of metal encase the blade during peacetime, and when the user is set upon by samurai hoodlums, he snaps these handles back and forth like nunchucks. The handles have little round ports along the sides, presumably to facilitate bloodletting, and do double duty as a handle for the knife when they are both folded back and held together. A clerk obligingly demonstrated how the tool works with lightning, threw Lee-like hand twirls. "Special Italian butterfly knife, very professional," he says. "For professional wharf" a shopper asks. "For professional killer," responds the clerk, smirking. Special price because he likes you \$30. ■

PLACE IS HISTORY

(Continued from page 1)
instead of aluminum. The big Juco-Life sign, shaped like a piece of toast, divides the original building from a 1946 addition. The newer wing has housed various businesses, among them the Mickey Mouse Café. It now contains a haircutting salon.
Walking toward University Avenue, we have to cross Robinson and pass by the iron fence of Thaw's Auto Repair. Thaw's was built in 1926, but it takes a certain vision to recognize its true value. The Egyptian-style columns are painted red, white, and blue, and the red velvet cornice along the top of the building is obscured by a Smog Center sign, among others. "What's so historical about this place?" asked a worker in coveralls. We keep heading north.

Passing by the Egyptian Court Apartments, which now has that Contemporary Beirut look (more on that later), we approach the flickering neon sign of the Flame. Built as a restaurant in 1946, the Flame got its name after a fire gutted the sign eight years later. The owner remodeled the coffee shop/bar/lounge store in the International Style, whose chief feature was a lack of any features. Thus we have virtually no architectural detail, unless you count the blue and yellow rectangles on the front of the building.

But what the Flame lacks in appearance it has always restored in substance. Before it turned into a gay women's nightclub and pool hall, the Flame was home to greasy, inexpensive breakfast specials and overly friendly tavern dwellers. Both could be quite absorbing. The current clientele is much more exclusive. Next to the Flame is Essex Manor, a Craftsman-style house that started as a hospital in 1915. The Sunshine Maternity Home, as it was called, specialized in obstetrics cases. It is now a boarding house (3 rooms, 3 bathrooms) where sleeping accommodations run \$20 a month. No heaters, air conditioners, or refrigerators in the rooms. (The wiring can't handle it.) No guests after 10:00 p.m. Clean up after yourself in the kitchen.

The Park Theater, next door to Essex Manor, was also "updated" from Egyptian to International. Two cobra heads and a pair of vulture wings are still visible above the marquee. The original theater, designed by the same architect who did the Mission Beach Plunge and the Centre City building, opened to much fanfare in 1926. Fifty years later, it was showing films like *Debbie Does Dallas* and *Redeem Me*. Now it features foreign films, apple juice, and real butter on the popcorn.
Standing in front of the Great American Bank (not included in the historic registry), we can look down University and see the Georgia Street pedestrian bridge. Aside from the graffiti (now showing "All Hall Emperor Quyle"), the 1914 bridge is a beautiful collection of classical arches. It was built in the Mission Revival style, which was very popular with public officials because it represented tradition and a sense of order from earlier periods in history.
Elements of Mission Revival

can still be found in projects built on public lands. A good example is Seaport Village, bestowed upon us by the local port district. Public officials apparently haven't changed much when it comes to relying on age-old shapes and forms. Although, to be fair to the port commissioners, many of them were already adults when the Georgia Street bridge was constructed.

At the corner of University and Park, we are now facing one of the reasons why the preservationists are worried. The Park Boulevard Pharmacy (also excluded from the registry) is part of a proposed "mixed use" project that would start at University and extend south on Park to the Boardwalk Café. "Mixed use" usually means shops and condos in one convenient theme, maybe Essex Egyptian. If the historical district is approved, the property owners (who have already assented their opposition to the designation) would have to preserve the facade of the Boardwalk Café and the building just north of it; both are examples of Spanish Colonial Revival architecture. A row of 1923 cottages behind the drug store would also be protected.

Several other buildings on the east side of the street are part of the registry, including two Art Deco storefronts, a 1930 Craftsman house that sells exotic goldfish, and California

Uniforms Inc. (on the corner of Robinson), a former Safeway store built in 1940. The boundaries of the proposed historical district will be discussed at the February 22 hearing, along with a possible "themed" district consisting solely of Egyptian Revival buildings. (The city of San Diego already has five historical districts based on geographical or "themed" criteria: the Gaslamp Quarter, Golden Hill, Sherman Heights, Grant Hill Park, and the Chinese/Asian buildings downtown.)

Despite their bomb-out appearance, the Egyptian Court Apartments have not been excluded from the new registry. Perhaps it's a blessing that the walls, whose holes now expose inner boards and wires, were not refinished after the jackhammering. This makes it possible to replace the facade on the building someday — assuming that the building is still standing, that is. The owner of the property, who agreed to no further "alterations" until the hearings are over, seems to have changed his mind. He now wants to make certain "improvements" to the building, according to a spokesman in the planning department. There is also talk of a future "mixed use" project on the site, the spokesman said. ■

ASK IAN

(Continued from page 1)

"The only thing [the New York contractor] is using from San Diego is hobby pins," Best snipes. In reaction to the unionizing efforts of the wig department, say the union people, the open also changed law firms, from Gray, Cary, Ames & Frye to Merrill, Schult, & Wold, which has a more hard-line, anti-union reputation.

In early January the union's attorney, David Sackman, filed a formal charge of unfair labor practices against the San Diego Opera with the National Labor Relations Board. The NLRB is currently investigating the claim that the wig and makeup artists

were discriminated against because they asked for union representation. Sackman has also asked for an injunction against the opera that would require the regular wig and makeup artists to be given their jobs back, with back pay, before the opera season ends. ■



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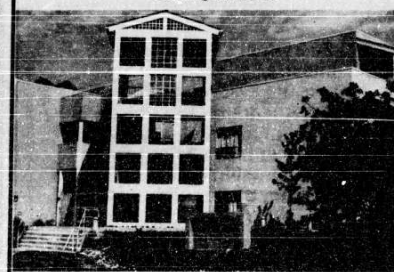
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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
Help! Old coat hangers are taking over my house. I can hear them breathing. My dog has been missing for days, and I'm afraid there's been foul play. Please tell me, what can a person do with clothes, garters, herds—of old coat hangers? Can they be recycled?
Sally Pierce
Mission Hills

Dear Matthew Alice:
I'm sure lots of people like myself change their own motor oil. The problem I have is finding someone who will accept it. The place I used to go to won't take it anymore.
Timothy Purvis
San Diego

Dear Matthew Alice:
What are we supposed to do with our used motor oil? Does it get recycled? What is the full effect of dumping dirty oil on the ground rather than correctly disposing of it?
Tiffany Torbeck
Mission Beach

One effect, Tiffany, could be sudden erosion of the contents of your wallet if you're caught. Motor oil is a toxic substance—think of it as your own personal stash of nuclear waste—and its disposal is regulated by law. You can't throw it in your garbage can or dump it on the ground and hope the motor-oil fairies will take care of it during the night. According to the San Diego Ecology Centre, just one quart of used motor oil chucked into a vacant lot has the potential to pollute one acre of land.

The only legal way to dispose of motor oil is to take it to a recycling center at a gas station. Sounds as though Tim has already tried that and discovered the fly in the 30-watt oilment—gas stations can be fickle things. They go in and out of the oil-recycling business even more often than they change pump jockeys. Recycling will never be a fast track to early retirement, so there's little



Illustration by Rick Corry

monetary incentive for stations to be the middle man in the system. And of course, the welfare of the larger community rarely motivates anyone to do much of anything these days. So, if you change your own oil and you're having trouble finding a disposal location, call the Ecology Centre (238-0994 or 1-800-237-2583), and they'll give you the name of a station close to you that is currently accepting used oil.

The grimy stuff is 100 percent recyclable. One refinery in the county picks up the waste oil, removes the water and particulates, separates the lighter distillates to fuel its furnaces, then processes and sells the heavier oil as an ingredient in asphalt.

As for coat hangers, did it ever occur to you to take the hangers back to your dry cleaner? Unless you've thrashed the wire grim beyond all recognition, most cleaners would be glad to accept them. You won't get a refund—just the warm glow of knowing you've acted as a responsible citizen. If your dry cleaner returns freshly pressed duds on aluminum hangers, you can recycle those like

other aluminum. But if all those demon hangers are steel, I'm afraid you're stuck with them. Only one company in the county recycles steel, and it won't accept hangers. But don't go. Why not get creative and make a nice wire sculpture for your living room? A cage for your kids? Or hammer out some custom jewelry or get a jump on that pesky Christmas gift list: matching sets of hot dog and marshmallow roasters or hand-made car break-in tools for those goody friends who are always locking their keys inside? Of course, you could avoid the problem entirely by switching to a fully washable, all-petroleum-by-product wardrobe.

Virtually anything you're considering throwing away (tires, mattresses, phone books, film, auto parts, etc.) can be recycled. The Ecology Centre will send you a county-wide where-to-and-how-to recycling guide if you give them a call.

Dear Matthew Alice:
Both American Family Publishers and Publishers Clearing House state in their

sweepstakes rules that "no purchase is necessary to win." Do people who do not enter magazine subscriptions have the same chance of winning as those who do? And what percentage of winners did not enter subscriptions?
A.E.S.

San Diego
Every time that issue of Popular Mechanics shows up in the mailbox, A.E.S., is it just an ugly reminder that you're not \$40 million richer? Mocked by all those fruitless years of Field & Stream? You're probably not the only one who's sacrificed a few dollars to the sweepstakes gods for a subscription to Jumbo Crossword Puzzle Monthly hoping to increase your luck. Well, you can save yourself the trouble. Your chances are equally good (or, actually, equally bad) whether or not you subscribe. The winning number has been selected in advance, so the company has no way of knowing whether the person who receives the winning number will subscribe or not. In the last five Publishers Clearing House sweepstakes, three of the five top prize winners did not buy magazine subscriptions.

But the whole promotion is very cleverly put together. It's automatic in direct-mail marketing that the more time you spend reading an ad, the more likely you are to buy something. Most of your junk mail is probably thrown away unopened or, at most, just scanned. But not only do you open these sweepstakes ads, you probably spend 15 or 20 minutes reading the things. If only to find the proper stickers and figure out where they go. In the process, you might see a magazine that catches your fancy, and you might subscribe. It's no accident the sticker you need to win the car, the millions, or whatever, is buried somewhere on a sheet of magazine stickers.

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

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THE INSIDE STORY

BY PAUL KRUEGER

WHEN LOCAL POLITICIANS RUN for statewide office, they're usually assured of solid hometown support. Not Irma Muñoz, chair of the San Diego County Democratic Central Committee. Muñoz's current campaign for the post of vice-chair of the statewide Democratic party was endorsed by the local Democratic caucus at its January 21 meeting, but only after she beat back a dissident group of fellow party members who nearly dented her the backing by publicizing embarrassing details about the anemic financial condition of the central committee.

Muñoz assured herself of trouble when she sent a January 10 campaign fundraising letter to San Diego Democrats who will cast votes for state party officers at the Democratic February 11 convention in Sacramento. Addressed to her "Dear Democratic Friends," Muñoz's letter bragged about how the local party has "improved ... our Democratic voter registrations, developed an extensive network of grassroots volunteers, and put the local Republican Party on notice that we are here to stay and be heard." The letter noted how

"for too long, San Diego has been the stepchild of the state party with little or no voice, no support, and not even a kind word of encouragement," and it predicted that that situation "will change ... when I assume the role of vice-chair of the state party." To help assure her victory, Muñoz asked her colleagues to "share the cost of success" by donating \$500 each to her campaign.

That same day Muñoz told officers of the central committee that the local party is \$500 in debt, a situation she blamed in part on the group's previous administration. When past president Tom La Vaut learned of Muñoz's comments and read a copy of her fundraising appeal, he responded with a blistering January 20 letter, which he mailed to central committee members and the presidents of the county's neighborhood Democratic clubs. La Vaut informed his colleagues that there was \$8500 in the committee's bank account when he left office in June 1986. He pointed out that 28 San Diegans had been given state party assignments during his tenure, and he recalled visits here by state party chair Betty Smith and national Democratic chairman Paul Kirk. La Vaut also took issue with Muñoz's

claim that she's beefed up the party infrastructure, noting that several neighborhood Democratic clubs, including Mission Hills, South Bay, UCSD, and San Diego, "are no longer functioning." "as long as our grassroots situation is deteriorating and the [central committee] is \$500 in debt, it appears unseemly, possibly even a dereliction of duty, for the chair to solicit financial support for personal ambition."

La Vaut didn't attend the January 21 caucus meeting, but central committee member Carlos Poling attempted to distribute 50 copies of the letter to delegates who hadn't read it. Poling says Beverly Miller, executive director of the local party and a Muñoz ally, grabbed the letters and hid them, a move La Vaut recently denounced as "a Hitlerian method." (Poling says he threatened to file charges of purse snatching against Miller.) The anti-Muñoz sentiment at the caucus meeting was frustrated by another delegate who read aloud a detailed statement of the local party's debts, which include \$345.93 in penalties and interest levied by the IRS and a \$600 payment to the accounting firm hired to straighten out previous tax problems. A copy of the party's December financial statement, which shows receipts of \$2175, disbursements of \$3231, and a checking account balance of \$7768, was also circulated among the delegates.

Nancy Miller, a veteran central committee member, made a motion to withhold an



Irma Muñoz

endorsement of Muñoz's candidacy for the state vice-chair position. Miller's motion was defeated by a 12-vote margin of the approximately 100 votes cast by caucus members, and a subsequent motion to postpone the endorsement vote until the local delegation could hear presentations by other vice-chair candidates was also defeated. Muñoz was then endorsed by a 50-vote margin. Nancy Miller says she made the motion to table the endorsement because "I'm unhappy with the financial status of the local committee" and because she disagrees with Muñoz's decision to hire two paid staffers. Daniel Weber, a local attorney and central committee member, says he voted against Muñoz because "she made no effort to refute" the information about the party's indebtedness. Several other party members declined to

discuss the controversy publicly, saying, "We've agreed not to air our dirty laundry," but they mentioned the financial condition of the committee as their main reason for opposing Muñoz. Another committee member says that it will toward Muñoz and executive director Beverly Miller also fanned the aborted revolt. "Irma and Beverly leave the impression that they're doing things for their own good, not that of the committee," says this member. "They make you feel that if you're not a member of the Irma fan club, you're not loyal." This source also says that some central committee members have been told that nearly all of the \$21,000 in voter registration monies given to the local party last year by Democratic state senators was used in the 79th Assembly District, which is represented by Muñoz's boss, Peter Chacon.

"Those of us in other districts would have liked a share of it," the committee member said. Muñoz confirms that \$19,000 of the \$21,000 in voter registration monies was spent in districts represented by Democrats Chacon, Wadie Deddeh, and Jim Bates, but she says the state senators made that decision. She says her local opponents used the financial issue "as an excuse" to attack her, and she thinks they're attempting to dwarf her bid for statewide office "because I'm a strong leader, and people have a tendency to get offended by decisive, gutsy, bold leadership from a Hispanic woman." Others don't like the fact that she supports local labor unions. "I'm a strong ally of organized

labor," she explained. "Some of my enemies have walked across picket lines, busted unions, and never given a penny to Democrats here." Muñoz acknowledges that the \$7000 debt exists, but she says it's due mainly to the fact that prominent local Democrats who've helped underwrite the local party sent last year's donations to the Dukakis-for-President campaign. Muñoz also stresses that she's the only person in recent history to be elected to a second term as chairwoman of the central committee, a job "so tough that everyone else has either been impeached, chased away, or walked away discouraged." And she's not at all embarrassed by reports

that one of her opponents for the vice-chair post, a Los Angeles government official, will donate \$4500 to the San Diego central committee to help balance the committee's bank account. The candidate was unavailable for comment this week, and though Muñoz says he told her Monday night that he has no plans to donate the money, she'll welcome the contribution. ***

LAWYERS CHALLENGING A COUNTY TAX THAT will build jails and courthouses have advanced some complex constitutional arguments against the new half-cent sales tax. But they've also stumbled across a mundane piece of evidence that

could prove equally deadly: state law requires that the tax should have been approved by a two-thirds vote of the county's seven-member Regional Criminal Justice Financing Agency before it was placed on the ballot in June 1988. But records show that only four of the agency's seven members were present at the agency's January 21, 1988 meeting, and though all four voted to approve the tax, the tally was still one vote short of the required two-thirds majority. (Absent were Sheriff John Duffy and county Supervisor Susan Golding, both big supporters of the tax, and retired appellate court judge Gerald Lewis.) Attorney Lynn McDougal, who is defending the jail/court

sales tax, says the Regional Criminal Justice Financing Agency fulfilled the two-thirds requirement when it unanimously approved the ballot measure at a March 1988 meeting, but the plaintiff's lawyers maintain that the second vote was inadequate. "It approved only the technical language that's used by every group that wants to put a measure on the ballot," explains plaintiff's lawyer Lewis Wenzel. The judge who is hearing the case recently ordered the opposing attorneys to submit legal briefs on the matter, and he'll soon issue his ruling on that point as well as the broader constitutional arguments lodged against the sales tax. □

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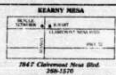
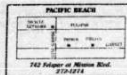
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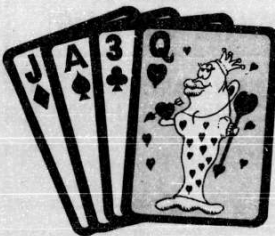
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psychotherapy is an institution that has had an almost exclusive (usually self-interested) adherents, but only a few serious devotees. Now its first abolitionist, Jeffrey Masson, argues that it is a structure constructed in such a way that it endangers all who enter its domain.

Against Therapy, he is a one-man wrecking crew of conservatism.

energy and intelligence.

Masson arrived at his opposition to therapy via a long and rocky path. He started out as a Sanskrit scholar, getting a Ph.D. from Harvard and tenure at the University of Toronto by the time he was 30. But almost as soon as he began to teach, he knew he would have to look elsewhere for intellectual inspiration. He found it in the elegance and depth of Sigmund Freud's mind. In 1970 Masson began eight years of training at the Toronto Psychoanalytic Institute. During that time his initial fascination with psychoanalysis was transformed from awe to cynicism and doubt. What never changed, however, was his almost religious respect for Freud's intellect. After publishing a number of admired scholarly papers in leading journals of analysis and earning the respect and friendship of the renowned and powerful analyst Kurt Eisler, Masson was given a cherished plum. In 1980 he was named project director of the Sigmund Freud Archives, gaining privileged access to the private books and papers in Anna Freud's house in London.

It was while holding this position that Masson generated the international controversy that still shadows him. After an extensive examination of Freud's papers, Masson concluded that Freud had modified his own theories as a matter of professional convenience and out of a personal failure of courage. Freud had been impressed at first by reports from his women patients that they had been sexually abused as children. But when, in 1896, he presented such findings to his colleagues, he was ostracized and ridiculed. A few years later, in what came to be regarded as a great intellectual breakthrough, Freud claimed that the women had been recalling not memories but fantasies. In effect, said Freud, they were making it all up. Masson argued that Freud had simply lost his nerve — with consequences that turned out to be disastrous for the world of psychoanalysis and therapy. By placing the sources of human suffering within the psyche and disbelieving his patients' accounts of real trauma and injustice, Freud launched a long tradition of therapeutic blindness to the objective sources of human suffering.

Maintaining such views in private was one thing; expressing them in the New York Times was quite another. Venom rained upon Masson from throughout the psychoanalytic world; analyst friends who had cultivated him were suddenly afraid to be seen in his presence; he was relieved of his position at the archives. A prominent German analyst (and former friend) stood up during one of Masson's talks and suggested having him committed. A perverted, he contended, could believe that incest was so prevalent. And Janet Malcolm wrote a series of gossipy New Yorker articles that concentrated on Masson's personality and seemed not to notice the very serious questions he had raised.

In 1984 Masson authored a carefully reasoned and scholarly book, *The Assault on Truth*, detailing his views; it met with silence and dismissal from the analytic community. But one article appeared in *Academy* came to Masson's defense. Since the late '60s, such diverse feminist scholars as Judith Herman, Catherine MacKinnon, Alice Miller, and Diana Russell had been cataloging male blindness about — indeed justification of — violence against women. Unlike their male colleagues, they argued that Masson's theory deserved serious consideration.

Masson followed with two other books.



Jeffrey Masson

WHY NOTED SCHOLAR AND AUTHOR JEFFREY MASSON IS AGAINST THERAPY

one a well-received translation of the Freud-Wilhelm Fliess letters, the other a not-so-well-received work, *A Dark Science*, consisting of translations, with commentary, of late-19th-century French and German psychiatric and gynecological articles. In reading hundreds of such articles, he could find none that struck him as sympathetic to women.

With *Against Therapy*, Masson's critique has reached its fullest definition. *Against Therapy* contains, among other things, a distancing chapter on the early history of therapy; an incisive analysis of

Tim Beneke: Throughout *Against Therapy* you repeatedly point to violations of human dignity committed in the name of therapy; that is, the therapist's defining or interpreting or explaining the client's private reality in some way that disrespects his or her humanity. In admitting that people often believe that therapy helps them, yet seriously questioning whether it really does help them, to the point of wanting to abolish therapy, might you be guilty of the same thing? Why not simply believe people when they say therapy helps them?

Jeffrey Masson: I've learned in talking to people who felt helped by therapy to take what they say at face value. You're

By Timothy Beneke • Photograph by Peter DaSilva

"Dora," Freud's most famous case history, an examination of leading Freud follower Sándor Ferenczi's doubts about the viability of therapy, an account of Carl Jung's collusion with the Nazis; a critique of influential psychotherapist Carl Rogers' "benevolence"; and a discussion of sex and battering by therapists. Masson's arguments derive not from any explicit social theory or ideology, but from his concrete observations of horror stories in the world of therapy.

I first got to know Jeffrey Masson when I recruited him to write an essay for *Men Confronting Pornography*, a forthcoming book in which men, Catherine MacKinnon, Alice Miller, and Diana Russell had been cataloging male blindness about — indeed justification of — violence against women. Unlike their male colleagues, they argued that Masson's theory deserved serious consideration.

Masson followed with two other books.

Th. And if a client expresses anger or frustration toward the therapist, a lot of therapists will not treat it as legitimate, serious criticism of them. They may encourage the client to examine and explore the sources of their anger — the assumption being that it's not just. And clients have an investment in taking very seriously the directives and observations of therapists.

JM: I would argue that the fact that therapy helps some people does not mean the institution is, on balance, a good thing. It's so difficult to have any kind of objective measurement of what goes on in therapy or to know what helps. The studies being done now to videotape therapy and measure the physiological responses of therapist and client strike me as absurd and impossible. And the people doing the investigation have a stake in the results. One can't expect them to give a fair assessment.

Almost everybody whom I've spoken to thinks I've gone too far in calling for the abolition of therapy. For me, a lot of the issues revolve around the notion of informed consent. What exactly is informed consent when someone goes into therapy? How are people to know the dangers of what they're getting into?

Consider: If you walk into a good bookstore and go to the psychology section, you'll find virtually hundreds of books glorifying one or another form of therapy. You won't find one book opposed to therapy; the consumer is given a very elaborate hand sell on therapy's benefits. It's not as if every 50 books within that's even one book that says, "Be careful, be cautious, dear user beware."

People like [Thomas] Szasz and [R.D.] Laing have criticized concepts of mental illness, or mainstream psychiatry, but they remain therapists. My book is the first one challenging the very idea of psychotherapy.

Informed consent is largely nonexistent for clients. How many clients know that in anonymous surveys 10 percent of male therapists admit to having had some kind of sexual contact with women clients? The real figure is undoubtedly higher. How many people are really informed of the potential negative effects of psychiatric drugs or electroshock? Or, to place it on a more mundane level, how many people are informed that they may spend a great deal of money and not be helped? Or worse, find the experience so painful that they must end it?

The world of psychoanalysis, which provides the intellectual and theoretical basis for most talking therapy, is a very closed world, rife with secrecy. I went into the Reichel Archives in the Library of Congress, Otto Fenichel, one of Freud's leading followers, had been a hero of mine. He was a member of the Communist Party and was the subject of a serious injustice. I found a disturbing paper he wrote about training

therapists. He argued that analysts say about other analysts must never be made public. He reasoned that if people knew what a low opinion of the field of analysis it would be impossible for clients to form positive transferences toward them. I.e., to view analysts in the extremely positive light that one once viewed one's parents in. Fenichel was arguing for the inbuilt, necessary nature of secrecy.

Th. Let me suggest one theory of why therapy helps. I've heard it articulated in different ways by both therapists and clients: The client openly reveals his or her

inner self in a way he or she never would to a friend, because with friends we have too much to protect. The therapist listens attentively and sensitively and with such empathy that the client feels that the therapist understands him or herself.

And on top of this, the client does not feel judged. The client feels accepted, warm and all. This creates a context by which a kind of self-healing can take place. The client is more relaxed and self-accepting; insights come more easily, as the client feels free to examine the self.

What's striking about all this is how much it sounds like confession without penance. One confesses a whole internal life with which one feels uncomfortable, and the therapist says it's fine.

Take therapists who make \$60 an hour. How do they know whether they're being kind and accepting because they want the money or because they feel that way?

JM: It is quite similar to confession, only in confession you are explicitly being judged and given a way to remedy your sins.

But it's just not true that any therapist listens to you without judging you, any more than anyone else can listen to you without judgment. They don't express the judgment, but that's not the same as not having one.

This gets tricky. The therapist listens to you and you tell them something horrendous. I remember a case we discussed in a seminar: a man admitted in analysis that he abused animals. He put such a "cat" case. It's not possible for most of us to turn this without judgment. I would've listened him in had

he been my client. This reaches its reduction ad absurdum if we imagine the therapist of Hitler: "Doctor, I've just killed 6 million Jews." "That's very interesting. Say more about that. Let's get to the bottom of this."

Th. But most of us aren't Hitler or animal abusers. Most of us are affected by a long Christian tradition that, in matters of moral import, equates thoughts with deeds; on some level we feel that to think something "bad" is equivalent to doing something bad. So we carry needless psychic baggage in the form of shame and guilt about ourselves. Why can't the "confessional" aspect of therapy be a corrective to this?

JM: To repeat, therapists aren't any less judgmental than the rest of us. They learn to present a very good facade; at \$60 an hour [a typical fee in Masson's hometown of Berkeley, California], you can learn to appear very accepting.

Second, they have their own hang-ups and interests. To the extent yours mesh with your therapist's, that's fine. But that's no better than a friend.

Now it is true that the more you listen to people, the less shocked you are by the kinds of things that go on. One of the attractions of a good novel is in imagining other people's lives. A friend of mine said that the more he does psychotherapy, the less he's interested in novels, because listening to people talk about their lives is much more interesting than any novel. I believe that. And it's true that what one client finds tremendously shocking you may be hearing for the 100th time.

Th. But now you seem to be saying that therapists do become more accepting.

JM: In therapy you become more accepting, but what I found was that in actual fact people weren't more accepting. They still stayed within their own prejudices. Psychoanalysis simply didn't grow as people from all this exposure to disparate human experience.

I initially idealized psychoanalysts to the hilt. I thought that listening

psychoanalysts would be broadened by their vast experience, like great scholars who have read so much. It simply turned out not to be true.

I give an example in my book of a woman who was active against pornography. Her analyst blurted out to her that he liked to read Playboy. Listening to women free-associate had not made him more aware; all of his prejudices remained.

The accepting, nonjudging posture of the therapist is an act. I knew analysts in Toronto who were getting \$50 an hour. Some of these guys, after consultations, and doing groups and assessments, were making nearly half a million dollars a year. When you make that much money, you love the people who are giving it to you. The classical analyst sits behind the couch and doesn't say very much, you're

in life that are structurally ambiguous, where it is very difficult to know one's feelings and motives. Take a middle manager in a corporation who believes in being kind and ethical to employees and also knows he can get more work out of them by being that way. Or a corporation that gives money to public relations knowing that this will net it publicity. In both situations, people have trouble knowing, arguably can't know their own feelings and motives.

Take therapists who make \$60 an hour. How do they know whether they're being kind and accepting because they want the money or because they feel that way? Ambiguous structures constrain self-knowledge.

JM: That's absolutely correct. And it's difficult to know these things in everyday life as well. Whenever there's a one-down

When people would ask me for advice, I'd say find an older woman who's not charging you a lot of money, who doesn't have a Ph.D., after her name, who's not part of a larger organization, and who seems to be doing this out of some overflow of kindness.

not being seen, so you don't have to have that intense, burning look in your eyes. You can be glazed over, sound asleep, doing it can be quite horrible.

But let's be fair. Most therapists do sit face to face. There's a way of developing a certain intense look of caring and concern and compassion, focusing the brow and intensely concentrating. And these same people, in any other situation, are the normal bores that they are in everyday life. It is an act, something they learn to do. You learn a certain number of phrases; you learn a certain kind of interpretation. You learn a whole persona and role that is immensely profitable to you.

Th. This raises some interesting questions. There are plenty of situations relationship, or when there's not complete equality, this ambiguity arises. We wonder, why am I being overly nice? How many wives know whether they're being nice to their husbands out of affection or because they need companionship?

If we can't know in intimate relationships, how can we know with a total stranger? Remember, a therapist is always a stranger to a client, no matter how well the client claims to know the therapist.

A Jewish woman I was very close to had spent her childhood in the Warsaw ghetto when Hitler was in power. It was very important to her that her analysts be

(continued on page 16)

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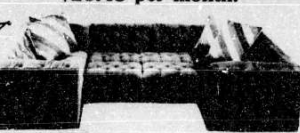
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AGAINST THERAPY

(Continued from page 13)

Jewish. He refused to tell her. The man she saw had a Jewish-sounding name; it turned out not to be Jewish but German. He had no historical grasp of the terrible objective realities she had had to grapple with as a young Jewish girl. He insisted that her memories were distorted by paranoia and "internal aggression."

JB: Your point is that therapists need to have a very broad and deep grasp of the objective sources of human suffering in political and social injustice.

JM: And they don't! And moreover a lot of them simply aren't interested. They think they can take the psyche and isolate it from history and society. You can't.

Take a white middle-class therapist who sees a black gay from a ghetto. Why would we suppose such a therapist could understand him? It took me a long time to admit there are lots of people I can't understand! I can't understand a friendly, ex-cop, but I can't really understand his experience. I can't see myself as someone who can help him deal with his experience. How can I help him deal with it? I don't know what "it" is. It's pure arrogance.

JB: And the arrogance lies in arrogating a kind of knowledge or authority about human suffering that you don't really have.

JM: And can't have. I've made this argument to older analysts and gotten the following reply: "You don't have to have a heart attack to be a good cardiologist." But the human body is always more or less the same. Human experience is vastly different. A black man's body and my body are more or less identical. Therapy is about experience, which is not identical.

We all do not have the same emotions and experiences. And just having some

abstract knowledge about it isn't enough. JB: You have, in Against Therapy, an interesting discussion of the concept of "moral insanity." It was used in the late 19th century to hospitalize people who were just eccentric or rebelled against oppression. Clearly you see this as a pure example of what still goes on.

JM: It's easy to say that no one today would use words like that. But remember it wasn't too many years ago that therapists thought women shouldn't go into the workplace. Analysts will still call women's attempts to make it in the world "penis envy."

I had a horrendous experience with my own analyst. My wife at the time was extremely successful as a television producer and extremely smart. This seemed to enrage him; he finally told me that she had a brain for a penis. He claimed that she had turned this organ, her brain, into her penis and thrust with it from history and society. You can't.

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analysts believe they are second only to Freud.

JB: Freud claimed that there was something essentially tragic about the unconscious. It only really manifests itself in retrospect. If that's true, why wouldn't therapists act unconsciously on their clients?

JM: They do. Much has been made of countertransference, but no one has acknowledged what Sándor Ferenczi claimed in a secret diary. Ferenczi, who was regarded by many as the finest clinician of his generation, argued that the countertransference is every bit as strong as the transference and what's needed is mutual analysis — which would destroy the economic basis of psychoanalysis. If analysts wanted to see people three times a week and, in turn, be seen by them three times a week out of love, that would interest me.

JB: What about love? What about a nurturing, loving person who easily feels compassionate and is committed to alleviating suffering and has reasonable fees and a broadly sliding scale?

JM: Why would such a loving person want to do therapy? I admit that such therapists exist, but they're rare. A lot of them got drummed out of the profession because the profession itself does not flourish when there are too many of those kinds of people. They undermine the status and prestige elements of therapy. Such people are often marginalized; it happens to many women.

I've often said that, by and large, women make better therapists than men. Before I was totally opposed to therapy, when people would ask me for advice, I'd say I find older women who's not charging you a lot of money, who does not have a Ph.D. after her name, who's not part of a large organization, and who seems to be doing this out of some overflow of kindness. It should also be someone who's not very theoretical. They're safer with such people, but they're rare.

Most therapists are very dependent upon referrals for clients and are going to be kissing ass or colleagues they would normally despise. They may not even know they're doing it. I used to have lunch with a different analyst every week. I couldn't have enjoyed them all. It was a way to get referrals, to develop a reputation, to be on good terms with people in power.

JB: Let's shift ground. You generated a large controversy when, as director of the Freud Archives, you uncovered evidence that Freud had, in effect, covered up the sexual abuse his women clients reported. Several years after seeing these clients, he decided it was all fantasy. How is it possible that no one questioned his turnaround for 75 years?

JM: Good question. Freud saw these women patients in 1895. We're supposed to believe that in 1903, eight years later, he decided that the abuse never happened. It simply doesn't make sense, and yet the psychoanalytic establishment glorified it as a great discovery.

JB: Can you explain how it is possible that, in 1975, a textbook of psychiatry still in use in medical schools claimed that one girl in a million was likely to be a victim of incest, when the truth is closer to one in four?

JM: It would require a book to do the research to give an answer. Among the reasons is that Freud had said, in effect, "Women fantasize this stuff; it rarely happens." So it became a kind of dogma, a tenet of the church: How do we know?

Freud wrote about it in 1896. What's new?

JB: As I understand it, Freud, Ferenczi, Pless, and you are all psychoanalysts who claimed that the profession was ignoring the prevalence of

sexual abuse. You all got bashed for saying so.

JM: We are four very different personalities. So the attack on me had nothing to do with my personality and everything to do with the issue I was raising. They liked me well enough the day before; suddenly, when I say certain things, they don't like me. I haven't changed overnight.

We can ask the question, why don't psychoanalysts respond to Diana Russell, who wrote an excellent book detailing and discussing incest in women's lives? Because they don't know she exists. But they couldn't ignore me, because I was director of the archives and getting a lot of publicity. So they tried to discredit me personally.

JB: Analysts have said that they don't really care whether a trauma happened in reality or in fantasy — what matters is how the fantasy got worked into the psyche. So know the effect on a person's subjective experience, we need not know whether it happened in the real world.

JM: This is, in a way, the cornerstone of psychoanalytic theory. It sounds good theoretically.

JB: Yes, but even theoretically, isn't the subjective experience and effect of being raped different from the subjective experience of fantasizing being raped? Don't you need to know what reality happened?

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I have no reason to believe women imagine they've been sexually assaulted when they have not. And if by chance that should occur, I don't think it would traumatize someone. The idea that lots of women are caught up in fantasies of sexual trauma that never happened to them and are suffering horribly from it seems to be totally wild.

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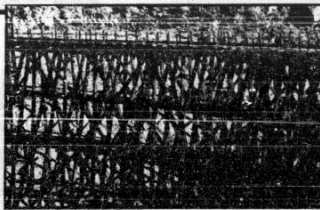
FEBRUARY 2, 1993 19

CAN THE SAN DIEGO & IMPERIAL VALLEY RAILROAD GET BACK ON TRACK?

(continued from page 1)

a route from the Imperial Valley to San Diego.

With the cold winter nights, the willows along Carrizo Creek have lost their yellow and brown leaves, and their bare stumps line the banks of the creek like scarlet skeletons. From Jacumba the tracks of the railroad follow the creek for a mile or so, then the creek rapidly descends into the Carrizo Gorge while the railroad tracks reverse high along the west-facing slope of the Jacumba Mountains. Over the next 11 miles, the tracks descend only 900 feet, while the surrounding Jacumba and In-Ko-Pah mountains sometimes plunge 2000 feet in little more than a mile. The almost-level lines of the railroad tracks, carved or tunneled into the



Look Canyon Vista, Carrizo Gorge

San Francisco's sugar tycoon, Claus Spreckels, is the man given credit for remodeling the project through. But the citizens of San Diego had been longing for an honest-to-goodness railroad as far back as the 1840s — long

After the turn of the century, a scheme for bringing Colorado River water into the Imperial Valley, east of San Diego, made it theoretically possible to supply the rest of the nation with crops from that valley. But to get the

secret front for him is the construction of the San Diego and Arizona Eastern. Because of the Southern Pacific's rivalry with the Santa Fe, Harriman felt he needed a prominent citizen like Spreckels to cover for him. Spreckels agreed

Spreckels admitted that if he'd known how difficult the task would be, he never would have begun the project.

E.H. Harriman, who was bankrolling the SD&AE, died in 1909. The directors of the Southern Pacific then took an objective look at the SD&AE and decided to cut the funding. John D. Spreckels could have — and perhaps should have — withdrawn from the project. Perhaps it was a sense of civic duty that compelled him to continue, or perhaps it was his desire to match the achievements of his famous father. At any rate, Spreckels decided to finance the SD&AE with his own money.

Over the next few years, construction of the SD&AE limped along in spite of a number of

THOUGH IT'S ONLY BEEN FIVE YEARS SINCE A TRAIN CREAKED AND GROANED THROUGH THE GORGE,

THE CANYON IS ALREADY BEGINNING TO RECLAIM ITS OWN.

mountainside, contrast sharply with the rugged terrain of rocky cliffs and steep gullies. To anybody who had seen this country before 1907, the idea of building a railroad through such terrain must have seemed like foolishness. And maybe it was.

The history of the San Diego and Arizona Eastern Railroad is nearly as tortuous as its route through the Carrizo Gorge. John D. Spreckels, the son of

before Spreckels appeared on the scene.

In the 1850s and '60s, San Diego was competing with Los Angeles for dominance in Southern California, and though Los Angeles had no decent port, it had the Santa Fe Railroad, which entered the San Gabriel Valley by way of the relatively moderate Cajon Pass. All goods moved by rail to and from San Diego had to pass through Los Angeles on the Santa Fe — not an acceptable situation for a city with San Diego's ambitions.

to the plan, and the project was funded with \$6 million. Ground-breaking ceremonies were held in September of 1907, and construction began at both ends of the line (San Diego and El Centro) and worked toward the middle.

Except for the few miles between Jacumba and Ocotillo, there were no great engineering challenges for the railroad. It's clear today, however, that the railroad's engineers seriously underestimated the difficulties of building and maintaining a track through the Carrizo Gorge. Later

problems. Southern Pacific used the SD&AE to recover the money it had already invested in the project. (The court settlement made Southern Pacific an unwilling part owner of the SD&AE.) On a portion of track that passed through Mexico between San Ysidro and Campo, revolutionaries periodically raided the railroad crews and robbed them of supplies. In 1914 war broke out in Europe, and it became difficult to borrow capital to continue construction on the railroad. When the United States

(continued on page 22)

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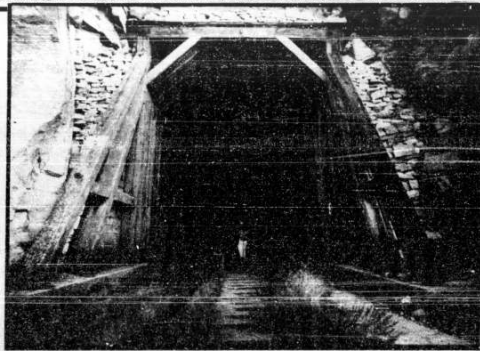
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CAN THE SAN DIEGO & IMPERIAL VALLEY RAILROAD GET BACK ON TRACK?

(continued from page 20)

entered the war in 1917, the government took control of all railroads in the country, and all new construction was ordered stopped. But Spreckels, apparently a smooth talker, was able to convince the government of the SD&IEV's importance to the naval facilities in San Diego. Consequently, the SD&IEV became the only railroad construction project to continue during World War I. It's difficult to say for certain if Spreckels was a visionary or a fool. In an era of big dreams and big projects, America was delirious with its image of itself as a major world power. Industrialists, bankers, and engineers were convinced that there was no bridge, no skyscraper, no railroad too big. It isn't hard to see how Spreckels, sitting in his office in San Diego, enjoying the role of a railroad tycoon and surrounded by the



AFTER THE FIRE BEGAN, SMOKE COULD BE SEEN AS FAR AWAY AS JACUMBA, BUT NOTHING WAS DONE TO PUT THE FIRE OUT. "ONCE A TUNNEL CATCHES ON FIRE,"

ENGLE SAYS, "THERE'S NO STOPPING IT."

headlines of wealth and prestige, would refuse to believe there were 11 miles of track through an unknown, rattlesnake-infested gorge that would eventually make him look like just another rich man's son with more money than sense.

Between Cajon Pass to the north and the Mexican border to the south, the Carrizo Gorge is the best route for a railroad. But that isn't to say it's a good route. The gorge is steep, dry, littered with loose boulders, subject to flash floods and 110-degree heat, and broken into several equally nasty tributaries, each of which must be painstakingly crossed. From an engineer's point of view, every one of these challenges has a remedy. But there's a quality about the Carrizo Gorge that can't be factored into an engineer's calculations. Call it an uncivilized stubbornness, or perhaps an indifference to man's ambitions.

If one walks along the SD&IEV tracks through the Carrizo Gorge today, it's obvious this canyon never accepted Spreckels' railroad. Every few hundred feet there are examples of some disaster or another, and though it's

rough, back of water, and rugged terrain. And they told of the genius of the engineers who designed the tunnels and trestles. The reports made good reading and helped glorify the vision and fortitude of John D. Spreckels. When you own two newspapers in town, you tend to get good press.

The work truly was difficult and at times dangerous, but if the railroad tracks through the Carrizo Gorge can be described as a miracle, then the credit lies not with John D. Spreckels, who contributed only money and expected profit and prestige in return, and not with the engineers, who perhaps should have known better than to build a railroad in such a place, but with the 2000 men who did the work. Even today the rock walls and rip-rap along the tracks, and the wooden linkings built through the tunnels, are beautiful pieces of hand-built craftsmanship. The exceptional care and detail can only be explained by the pride of the men who did the work.

There were 17 tunnels blasted out of the canyonside in the Carrizo Gorge. The shortest tunnel is 287 feet long, and the longest is 2660 feet. The tunnels are about 16 feet high and 10 feet wide. Each tunnel was lined with

timbers to reduce the likelihood of cave-ins. There are also 14 wooden trestles that were built along the side of the gorge. This required blasting out a narrow bench for a footing, then constructing a gridwork of timbers to support the tracks. Because of the steep terrain, most of the work had to be done by hand or with the help of mules to move rocks and timbers. For a six-day work week, with each day beginning at dawn, workers received \$35 to \$45 a month, plus meals and a tent to live in.

In November of 1919, the San Diego and Arizona Eastern Railroad was completed. The final price tag for the 150 miles of tracks was \$38 million. The 11 miles of track through the Carrizo Gorge cost \$4 million. More than a thousand people gathered at the top of the Carrizo Gorge for the dedication ceremony. The investigation conducted by the California Division of Forestry, however, suggests a different source: the last train to pass along the tracks was having trouble with its brakes; after the train had passed over the trestles, workers on the train reported looking back and seeing the fire. The conclusion of the CDF investigation was that a hot particle from the brakes had landed on the grass along the tracks and had ignited the fire. Local rumors tell

before it became apparent the SD&IEV would never truly become the railroad to give San Diego the dominance it craved.

At mile 98, about four miles from Jacumba and near the site where Spreckels gave his dedication speech, is the most recent example of a long history of disasters that defeated the SD&IEV. There on June 18, 1932, two wooden trestles burned to the ground, leaving the twisted steel tracks hanging in the air. That was the last day a train passed through the Carrizo Gorge. How the fire was started is not known, though company general manager Dick Engle suspects the fire was set by illegal aliens. The investigation conducted by the California Division of Forestry, however, suggests a different source: the last train to pass along the tracks was having trouble with its brakes; after the train had passed over the trestles, workers on the train reported looking back and seeing the fire. The conclusion of the CDF investigation was that a hot particle from the brakes had landed on the grass along the tracks and had ignited the fire. Local rumors tell

even a different story; they say the fire was the result of a labor dispute by disgruntled employees of the non-unionized SD&IEV railroad.

A few months later, another fire of unknown origin ignited the wooden lining of two tunnels, including the railroad's longest. After the fire began, smoke could be seen as far away as Jacumba, but nothing was done to put the fire out. "Once a tunnel catches on fire," Engle says, "there's no stopping it. It's just like a blowtorch." Air is sucked in one end of the tunnel and blasted out the other. The tunnels were completely gutted. The fire burned so hot that the rocks were cracked and portions of the tunnels collapsed. Scorch marks still blacken the rocks above the tunnel openings, and the sites still smolder of smoldering wood. The tunnels were covered under an insurance contract, and Engle says

gave the railroad a reputation for unsustainability. That reputation, along with the debts that had accumulated during the construction period, made the company's financial footing unstable. When the Great Depression hit, in 1929, there was little freight business to keep pay for the railroad's high operating costs, and the company fell even further into debt.

That must have been a bitter time for railroad companies all across the country. At mile 100 in the Carrizo Gorge, there's a call booth that still has perfectly legible graffiti dating back to the 1930s. One of the entries, written with an elegant hand, reads:

What the little and modest did to the little red hen, Roosevelt and his friends are doing to the Railroad men. Next to that entry, a worker has neatly calculated his month's wages: 30 days times \$15 a day equals \$450.

At one time there was a small station house near the call booth, but it was blown off the canyon-side during a particularly violent winter storm. All that remains now is the building's foundation.

If it weren't for the railroad tracks gouged into the canyonside, the Carrizo Gorge would be one of the most pristine and scenic areas in San Diego's backcountry. Most of the surrounding land is owned and managed by Anna-Bergero Desert State Park. The bottom of the gorge is part of the park, and in the winter and spring, when there is water in the creek, the gorge is visited often by backpackers. The potential for converting the old tracks into a hiking trail is obvious, and the park has expressed an interest in obtaining the land, should the tracks ever be abandoned.

Table Mountain, southeast of the gorge, has been designated by the Bureau of Land Management (BLM) as an Area of Critical Environmental Concern because of archaeological resources there. The In-Ko-Pah Mountains, to the west of the gorge, have also been designated by the BLM as an Area of Critical Environmental Concern because of their exceptional value as big game sheep

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foliage and blond beards can be seen across the canyon.

In 1932 a tunnel completely collapsed at Goat Canyon, near mile 101, and the railroad had to be shut down again. Today the abandoned tracks at that site end abruptly against a wall of rock, as if the mountain had tumbled them up. That disaster was enough to convince Spreckels' heirs, who still controlled the railroad, that the time had come to get out. They sold their shares to Southern Pacific, which then built an 185-foot-high wooden trestle, said to be the highest curved wooden trestle in the world, across Goat Canyon.

World War II was the only thing that saved the SD&IEV from financial ruin. As Dick Engle says, "During the Second World War, this railroad made money! They moved troop trains, and it became a very important transportation route for the navy." There's nothing like a war to turn a bad business good, at least for a while. But as soon as the war ended, times were even tougher for the SD&IEV. In 1951, passenger service was discontinued — not only was it unprofitable, but safety was a concern. Also, with the construction of a modern freeway system,

ENGLE SAYS THE COMPANY HAS BEEN ASSESSING THE DAMAGE TO THE TRACKS FOR THE LAST SIX MONTHS, AND HE IS OPTIMISTIC THE COMPANY WILL BE RUNNING TO THE IMPERIAL VALLEY AGAIN.



outlived its usefulness... in job is done." Soon after the hurricane had done its damage, the company applied to the Interstate Commerce Commission for the right to abandon the line.

But the ill-fated railroad hadn't yet breathed its last gasp. Though a lot had changed over the years, the United Fruit District in San Diego was horrified to see the old dream of a direct rail line into San Diego dying. As recently as 1983 they argued that if the Santa Fe route between San Diego and Los Angeles became primarily a passenger service, hauling commuters up and down the coast, San Diego would be left without any freight-rail service. But critics countered that commuters only travel during the day, while at night the Santa Fe tracks would always be free to haul freight.

Meanwhile, the San Diego Metropolitan Transit Development Board (MTD) bought the SD&IEV from Southern Pacific. The MTD's interest in acquiring the tracks was primarily for trolley service to the Mexican border and to the East County. But with the purchase also came

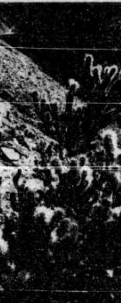
we have the two tunnels where the lining has been burned. We would have to replace maybe eight to ten percent of the ties along the track; we'd have to tie up, which means to tighten up all the ties, we'd have to bring in some ballast, which is the rock under the track; and we'd have to redo the drainage along the side of the track. If we're going to reopen the track, we certainly want it to be a safe and dependable mode of transportation... Five million dollars would certainly put the railroad back into operating condition."

But if the railroad has always had a hard time earning enough to justify its existence, then what could possibly justify reopening the line now? According to Engle, the answer is garbage. "The City of San Diego is considering using the railroad to haul garbage to a number of locations outside the county," he says, pointing out that San Diego is about to run out of space in its landfills, and new landfills within the county would be too expensive. The only solution



tion, he believes, is to recycle as much as possible, then haul the remaining garbage to Imperial County, or San Diego's East County, where land is cheap and people are scarce. "It's inevitable," he says. "What other

THOUGH SOME JACUMBA RESIDENTS WOULD LIKE TO SEE THE RAILROAD TRACKS REOPENED, THE IDEA OF USING THE TRAIN TO HAUL SAN DIEGO'S GARBAGE TO, OR EVEN THROUGH, JACUMBA IS NOT ACCEPTABLE TO THEM.



the dilemma of what to do with the displaced tracks through the backcountry. The solution, at least temporarily, was to lease the tracks to the San Diego and Imperial Valley, a railroad company that owns no tracks, leases its engines and rail cars, and has only a dozen or so employees.

Considering the many problems with keeping the tracks through the Carrizo Gorge open, one might think the general manager of the San Diego and Imperial Valley would be gloomy about the prospects of running trains to the Imperial Valley again. But Dick Engle says the company has been assessing the damage to the tracks for the last six months, and he is optimistic the company will be able to reopen the line to the Imperial Valley. "The two small trestles that burned would be the first to be rebuilt," he says. "Then

options are there?" If you want to move a lot of garbage, there's no question that a railroad is the way to do it. As Engle says, "You can put three and a half train loads into one boxcar — that's a 100-ton capacity in one railcar — and with a train, even over the mountain here, we can pull 50 or 60 cars, no problem. Or 5000 tons of garbage per day."

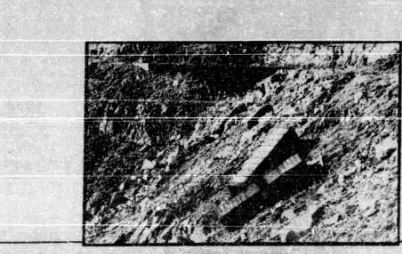
When the *Jacumba Plain* Speaker, the provocative local newspaper, caught wind of the plan, it labeled the train "the garbage express," and its headline covering the story read: "All Aboard... Last Chance To Pollute For Profit." Though some Jacumba residents would like to see the railroad tracks reopened, the idea of using the train to haul San Diego's garbage to, or even

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only been five years since a train creaked and groaned through the gorge, the canyon is already beginning to reclaim its own. Though the line is open and clear from San Diego to Jacumba, less than a mile north of Jacumba there are sage bushes growing in the middle of the tracks, and there are boulders that have tumbled down from the canyon above, already burying the broken-down rail line.

Newspaper reporters of the day loved to write heroic accounts of the railroad's construction in the Carrizo Gorge. The *Union* and the *Evening Tribune* told of the workers' battles against rattlesnakes, scorpions, ticks, in-

THE MOUNTAIN BIKERS RIDE UP FROM THE DESERT FLOOR, WHERE THEY ARE LESS LIKELY TO BE DISCOVERED, OR THEY TAKE A CHANCE AND RIDE DOWN FROM JACUMBA.



was a result of excavation work on the tracks that disturbed the angle of the canyon's slope, and it began an erosion process that still hasn't come to rest.

In the gorge below the avalanche is evidence of a more recent calamity for the railroad — considered a miracle by Jacumba town-sayers. In the 1970s, a refrigerated boxcar full of beer slid off the tracks, spilling its load onto the canyonside. The boxcar became a popular party site for local youth, as well as a headache for the local sheriff.

Almost as soon as the railroad was completed, in 1919, the difficulties in keeping the tracks open through the Carrizo Gorge

habitat. In the spring, during lambing season, the big horns across the Carrizo Gorge from the west to the east. The presence of the railroad is considered by environmentalists to be detrimental to the sheep, which are extremely sensitive to disturbances during mating and lambing season. If the tracks were legally opened to hikers — and in fact the route is already popular with Boy Scout troops — then for entering the canyon would have to be established to protect the big horns during lambing season. Other desert areas, such as the Orocuipa Mountains in Imperial County, are already controlled in this way.

The In-Ko-Pah and Jacumba mountains also shelter small pockets of the nearly desert palm, *Washingtonia filifera*. From the railroad tracks, their bluish green

railroads all across the U.S. found they could not compete with the direct-delivery service and speed of the trucking companies. Trains that passed through the Carrizo Gorge had to slow down to 10 miles per hour, and the average speed over the entire line was only about 28 miles per hour.

In September of 1976, Hurricane Kathleen struck what appeared to be the final blow to the railroad. That storm washed out 50 sections of track, destroyed three trestles, and damaged several others. Just east of the Carrizo Gorge, near the town of Ocotillo, an eight-foot wall of water washed across a section of track. The total cost of the damage was estimated to be \$1.27 million. The president of Southern Pacific said at the time, "The San Diego and Arizona Eastern is just a line that has

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through, Jacumba is not acceptable to them. As the *Plain Speaker's* publisher, Robert Mitchell, says, "Responsible people in this community see Jacumba rising out of the ashes of what was its original economic base — tourism." Becoming San Diego's trash dump does not promote tourism. Later, when the SD&IV hauled a trainload of corporate heavyweights out to have a look at the track, the newspaper's headline read: "Garbage Express Transports First Load." About 100 Jacumba residents gathered to protest the dignitaries' arrival.

But Dick Eagle believes the controversy is only a misadventure.

There are other possibilities for the line, too. According to Eagle, Mexico has expressed an interest in keeping the track available as

available for that line. But you've got to get past the potential and get into a shipper with a contract. If the SD&IV can't come up

with a shipping contract, Limber sees two alternatives: "Just let the line sit there until it's economically feasible to operate on it. That's the most likely scenario. The least likely is to go to the Interstate Commerce Commission, file for a formal abandonment of that line and, if it's granted, have somebody rip the tracks out and sell the property off. That possibility is extremely remote because there's not much value in selling the land off. And once you've done that, you've foreclosed the possibility of ever using it again. I just can't imagine

and peaceful a graveyard as any boxcar could hope for. In the afternoon, there's a golden glow to the winter light that gives the canyon a warm, almost sentimental glow.

In another mile or two, the tracks leave the Carrizo Gorge and start their descent into the flat land of the Imperial Valley, where railroads stand a better chance for survival. But before the flatland, there are even more examples of the troubles this railroad has known: piles of old track ties still reeking of creosote, abandoned oil tankers, heaps of rusted railroad junk that must date back to the days of the steam engine. There's something reassuring about seeing all that heap-up old

standing that can be resolved through good public relations. "It all depends on how educated [the East County and Imperial County residents] are about it. Years ago when you went out to a landfill, you had to hold your nose because it stunk. Now it's not like that. It's not raw garbage."

More recently, the Campo Indian Reservation, which is on the route of the SD&IV, has expressed an interest in opening a landfill to handle the garbage. Under that plan, reopening the Carrizo Gorge would not be necessary.

a route to move goods from their *nusquapituras* in Mexico to the coast. But the feasibility of that plan is questionable, too. Railroads are most efficient for moving heavy, bulky goods like grain, coal, or garbage — not small manufactured goods, which are better handled by truck. Jack Limber, legal counsel for the MTDB, says the railroad company has yet to show a justification for the expense of reopening the track through the Carrizo Gorge. "Our discussion with the SD&IV has been that there is a lot of potential traffic becoming

with a shipping contract. Limber sees two alternatives: "Just let the line sit there until it's economically feasible to operate on it. That's the most likely scenario. The least likely is to go to the Interstate Commerce Commission, file for a formal abandonment of that line and, if it's granted, have somebody rip the tracks out and sell the property off. That possibility is extremely remote because there's not much value in selling the land off. And once you've done that, you've foreclosed the possibility of ever using it again. I just can't imagine

Metropolitan Transit District Board, a public entity, actually own the tracks and the land they are on. So any decision about the future of the line will be a public decision. "If the board gave up on the possibility of a railroad, then they would turn to what other public use the property could be put to," Limber says.

A mile or two there are a couple of derelict and overturned boxcars lying in the steep canyon below the tracks. The place is about as fine

machinery gone to hell. Sure the railroad was an engineering marvel, as well as the ambitious dream of an entire city. But it's just twisted junk now. If the San Diego and Arizona Eastern was all a foolish mistake, then there is hope that our engineering marvels and ambitions today are just foolish mistakes, too. If there's a comfort and a wisdom to be found in junk, it's the suggestion to do less, not more — to build less and to want less. But then that would take a lot more courage, and a lot more skill, than building a railroad.

BY JONATHAN SAVILLE

As an addition to its regular season, the San Diego Opera sponsored a week-long visit from the Peking Opera. The similarity in the names of the two organizations is deceptive, for Chinese opera is something quite different from the Western tradition of song drama. It would also be wrong to suppose that when the charming Chinese lady who introduced each of the acts referred to "Chinese Opera" she was suggesting that this Oriental art form had connections with television talk shows about battered wives. As to what Chinese opera is, as opposed to what it is not, the show at the Civic Theatre gave only a partial and misleading answer.

The tradition of Chinese opera is in fact an extremely broad one, encompassing not only musical drama but also a range of theatrical spectacles we in the West usually associate with the circus. It includes dance, mime, choreographed battles, tumbling, juggling, force, melodrama, singing, speaking, and a curious countervailing vocal style halfway between the two. It varies between a deeply moving exploration of emotional situations and pure visual and athletic entertainment. In the widest sense, it is comparable to Japanese kabuki, a theatrical form which is, however, much more widely known in the West, and which has exerted a considerable influence on the staging techniques of certain modern dramatic forms (Prince and Arlene Mauchline, among others).

Unfortunately, any similar influence that Chinese opera might have is undermined when the Western audience is allowed to see only the more superficial aspects of the tradition. Such was the case here. Tragedy, sentiment, powerful emotions, serious drama of all kinds — these were intentionally eliminated in the program offered by the Peking Opera, apparently on the assumption that the unfamiliar conventions

Shades of Peking



Zhang Lingwei

of dramatic representation in Chinese opera would make anything too serious more or less inaccessible to what was hoped to be a large, popular, and profitable audience. Hence, excerpts were chosen that would appeal exclusively to the tastes of the childlike, the uninformed, and the un-

mother of his identity. In both cases, the aim was light amusement and nothing more. The broad comic style of acting precluded any effective sense of real people, real situations, or real feelings, even though plots of this sort could be treated so as to touch the audience's hearts deeply — and are so

Blue Snake wishes to steal some silver from a government office.

adventurous. The two episodes that actually involved dramatic dialogue were both in the genre of coarse comedy. "The Sword Is a Gift from Bai Hu" was basically bodacious fare, with the handsome Hui Jun consoled by his sister in the hood of his beautiful enemy, Bai Hu. "Li Kui Visits His Mother" derived its farcical fun from a family situation: the good-hearted outlaw, having returned home after a long absence, exerts his ingenuity to convince his blind

treason, elsewhere in the huge Chinese opera repertoire. The other two excerpts on the program belonged to the category of dance spectacle, without dialogue, but here too the atmosphere was invariably that of exuberant fun. "Stealing the Stored Silver" was a balletic fight between Blue Snake, who wishes to steal some silver from a government office, and the guards who try to fend her off. All the theatrical energy was

contained in a series of brilliantly executed circus tricks: cartwheels, somersaults, swordplay, and intricate spear-juggling. "Heroic in Heaven" was almost identical in content, although here the combats were the famous Monkey King of the great Chinese prose epic *Journey to the West* and the celestial royal court whose banquet he has disrupted. In this culminating spectacle, the stupendous skill of the performer, evocative of gazing admiration and wonder, was nicely combined with the vaudeville humor of the Monkey King's clever, mischief-making, and amusingly monkeylike personality. A delightful comic and acrobatic display, and certainly the high point of the evening — but on the scale of theatrical value a long way from opera, or even from Peking.

It was not that there is something inherently wrong with farce or circus, which are legitimate and delightful kinds of theater, but that the audience was not allowed to experience anything else. The impression given by this program was that Chinese opera is narrow, repetitive, and monotonous, whereas it is actually far more varied and comprehensive than any form of Western theater. The sense of monotony was reinforced by what is continually judged to be one of the splendors of this art form, the costumes. Yes, indeed, the costumes were incredibly elaborate, with their layers of brightly colored cloth, their tassels and beads, their fantastic headpieces, and the gorgeous and intricate masklike painting that made even the faces elements of costume. But while each individual outfit was undeniably sensational, the relentless ensembles tended more and more to resemble the gaudy decoration of cheap modern Chinese ceramics, where the principle is "the more and the brighter, the better." Of the restrained elegance and formal beauty of the ages in which the stories and characters originated — the Song, the Yuan, the Ming — there was nothing. So much for the Peking Opera. □

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DAVE ALLEN

NEIL DIAMOND The Best Years of Our Lives (Columbia Records)

Talk to the time-green-golf-pants crowd about popular music, and you're likely to hear the usual harping on modernism, which occasionally will conclude with a crucifixion "I do like that Diamond fell, though." Neil Diamond — the pop star for people who don't like pop music. Recently, the industry veteran (i.e., he won't go away) released his twentieth album, one certain to induce head-shaking reverence among his vast legions of followers even as it sends the rest of us toward the nearest porcelain receptacle.

On *The Best Years of Our Lives*, Diamond proudly demonstrates that he remains immune to original musical impulses, a fact that, admittedly, is of less pertinence to his faithful than to paid analysts. Long ago, Diamond reduced the record-making process to a simple fan-accommodating outline that features bloodless replicas of his four predominant song styles. This time out, Diamond offers an additional time-saving convenience by putting all four archetypes at the very beginning of his album.

There's the hand-clapping rouser that is the perfect closer for concerts and television specials ("The Best Years of Our Lives"), the mid-tempo ode in which the singer divulges some noddling, monomaniacal "I'm Just Here for the Love," the glacial ballad in which middle-aged angst is confused with wisdom ("This Time"), and the steam-happy, foot-tapper intended to recall Diamond's '60s hits ("The Cherry Cherry-ish 'Everything's Gonna Be Fine"). In the remaining space, Diamond erases a billboard that proclaims his hipness to recent pop trends by including both a cover of a song by 1987's hyperphenomenon Tracy Chapman ("Baby Can I Hold You") and a tune with Spanish lyrics ("Carmine's Eyes"). Apparently, U2's Bono was unavailable for the diet that would have sealed Diamond's relevancy.

This album's only recommendation is the deep-fresh production by multi-talented David Foster, who no doubt recognizes a meat ticket when he sees one. Unfortunately for Diamond, none of the rock studio values that presumably were meant to make him sound "contemporary" only emphasize the lame factor of this 48-year-old poster boy for gall-wing shirt collars and maddled bell-bottoms. Undoubtedly obvious to his own misplacement in this super-rich context.

Diamond sings his heart out. By that I mean that he spends much time emoting in that earnest, high-register grunt that calls to mind a man confessing his most painfully intimate feelings while trying to clean and make a John Deere tractor.

It saddens me to think that dinosaurs had to die to produce vinyl for the millions of us who still star-dreck will never. But it makes me sadder still to think that there are as many people out there who will believe it's a good tradeoff. How much you want to bet that the senator's wife, the anti-rock Tipper Gore, has Diamond's latest on LP, cassette, and compact disc?

— John D'Agostino

ETTA JAMES Seven Year Itch (Island Records)

Etta James is back — and *Seven Year Itch* reaffirms her rightful place in the soul hall of fame with shouted vocals that are by turn brutal and powerful, low-down and bluesy, vulnerable and sexy. But the most striking feature of this album is its sense of being stuck in a time warp; it sounds as if it had been recorded in 1968 rather than 1988. The drums sound like drums instead of industrial punch machines; the guitars sound sweet and funky, not like over-amplified chameleons.

Tight, punchy horn riffs, immaculately crisp production, and James's heartfelt emotion set the entire project apart from the grime-laden, commercially contrived "product" to which we've grown accustomed. In short, this album is just as fine as any of the classics that James ever released on the Chess label. If you didn't know better, you'd swear that *Seven Year Itch* was compiled from tapes recently rediscovered in an old vault.

Credit must be given not only to James and main producer Barry Beckert but to Island Records as well for having the

courage to release an album on which musical rather than bottom-line considerations take precedence. For, make no mistake about it, this album is undoubtedly and undevotedly headed straight to the cut-out racks. Music of this integrity and purity will find no home on the airwaves or on MTV. If it's any consolation, all those involved in the effort can rest easy in the knowledge that *Seven Year Itch* is a major artistic triumph.

Virtually any song on this album could have been a hit two decades ago, from the virtuosic version of Otis Redding's "I Got the Will" that opens the album, to the smoky, seductive ballad "One Night," which closes it. As always, James wears her heart on her sleeve. Anyone who has ever seen her perform live goes away amazed at how personal is her delivery, how fragile and heartbroken she can seem during a sad song. On "One Night" and "Damn Your Eyes," this melancholy comes through undiluted — you can almost taste her tears.

Throughout most of the album, however, Etta is in her mighty, "rough" manner; she explodes through the up-tempo material with all the muscle and "step aside, son" power of her youth. That's significant when you consider that for all the hype accorded the comeback of Aretha Franklin and Tina Turner, neither actually recaptured the fiercest moments of their earlier days as James has done here.

The band is another important ingredient in Etta's fountain of youth. Steve Cooper, Art Neville, and Jim Horn are among the contributing musicians, and they play their asses off as they haven't in years. From the emotional liner notes and the back-cover shot of Etta holding her hands to the sky to the wonderful music on the record itself, there is a pervading spirit of triumph, inspiration, and redemption on *Seven Year Itch*. May Etta testify for years to come.

— Buddy Seigel

PAUL SIMON Negotiations and Love Songs 1971-1982 (Warner Brothers Records)

The supertalented singer-songwriters of the rock era are, in varying degrees, problematic to a fault; they deal with the rigors of creativity as if that process were a curse. Look at a list of prime examples: Randy Newman, Bryan Ferry, James Taylor, Lou Reed, Paul Simon. There is not a notable

happy face in the bunch. Among these moose, seven artists, Simon is, technically, the most daintily refined craftsman. With regard to the mismanagement of artistic procrastination, Simon most resembles Newman. He toils at such a tortuously slow pace that a new set of material delivered on a five-year schedule can be considered a gust of fertile activity.

With that quick of career immobility taken into account, *Negotiations and Love Songs 1971-1982* understandably can be regarded as something of a holding pattern in lieu of a fresh opus. The farthest of selections from *One Trick Pony*, the criminally underrated *Hearts and Bones*, and the flagrant overrated *Graceland* find out a compilation that, for the most part, Simon delivered 12 years ago with *Greatest Hits, Etc.*

What elevates this collection above the typical oldies repackaging is the excellence of the songs (exceptions: the ersatz gospel ode "Loves Me Like a Rock" and the insufferably whimsical "You Can Call Me Al"). A hefty supply of the tunes here have been justly revered as modern pop classics. There is but one flagrant omission — the poignant, eerily beautiful "American Tune," a chilling antithesis to the glit of jingoistic anthems celebrating the myth of the "American dream."

Compensating for that gaffe are three remarkable songs from 1983's *Hearts and Bones* — the title cut, "Train in the Distance," and "Rene and Georgette Magritte with Their Dog After the War." These songs are textbook examples of Simon's greatest gift: his skill at weaving second-person narratives. Unlike most singer-songwriters, Simon does not deal exhaustively with autobiography. His work has the economy and dramatic flow of tightly executed short stories, very similar in concision and poetry to the finer pieces of writers such as Raymond Carver, Anne Tyler, and John Updike.

If such literacy imbues Simon's work with a slightly odd, unsentimental quality, he atones for the loss of subjectivity with the seamless elegance of his language and arrangements. If forced to make a choice, I'll always regard maturity and technical show far above the cult of personality.

Simon also distances himself from your average pop artists in his catholic endorsement of pan-national musical styles. He remains a folkie at heart, but in the last couple of decades he has delved into reggae, various Latin forms, and strains of African music. Not all of these attempts have been mind-blowing, but by virtue of sheer ambition, they are deserving of admiration.

Long-time followers of Simon's work likely will find *Negotiations* a bit of a wasted opportunity. But at the very least, it condenses his post-Simon-and-Garfunkel work into a manageable set that traverses six albums. It is not a perfect effort — this sort of collection never is — but as an encyclopedic primer, it succeeds in presenting a picture of one of the premier talents of modern pop music.

— Stephen Emdin



NANCI GRIFFITH One Fair Summer Evening (MCA Records)

Songstress Nanci Griffith hails from Texas, where singer-songwriters may soon outnumber cattle. She is of lone-star-woodsmith stock and is a member of the "new-country" clan that includes

heavyweight-of-late Lyle Lovett. But whereas Lovett's work reveals an appetite for perverse kink that makes him the dark child of this family, Griffith's preoccupations with rural, heartland images and the troubles of love make her his incurable romantic.

Unfortunately, Griffith lacks the stylistic malleability that has served Lovett so well. Her sound flowered with her country crossover many albums back. Full-blown swing proved a fine complement to her voice, which is similar to, if not below that of Emmylou Harris. Counterintuitive also garnered Griffith most commercial appeal. Nashville being Nashville, however, the comfortable predictability of the arrangements in those recordings sometimes inspired a yawn.

By contrast, *One Fair Summer Evening* is a stripped-down affair that features mostly acoustic guitar accompaniment. And although the live set doesn't proffer any new material, it is definitely a bright spot in the "new-country" clan that includes

at Anderson Fair Restaurant in Houston, Texas — a club where Griffith soaked up many of her songwriting influences — and it's evident from the back of the crowd that she has returned home. The song selection includes some of her stronger work and, as on previous efforts, a few of her favorites by like-minded writers.

The reworking of her demanding love song "More Than a Whisper" is helped by its sparse setting, as is the rollicking "Spin on a Red Brick Floor" (her unabashed tribute to Anderson Fair). The material is also brightened by Griffith's before-song patter; she has a positively delicious Southern drawl, and she's not afraid to use it. Her somewhat precious "Love at the Five and Dime" — a musical novella about a Woolworth's love affair — is augmented by a charming introductory monologue that takes its sweet time telling over a finger-picked guitar accompaniment. Personal insight flavors much of the other material as well.

One complaint is that Griffith injects the

phrase "this fair summer evening" a little too often; its repetition is intended to be poetic, but ultimately its use is too contrived to sound comfortable. Griffith has displayed pretentious tendencies before; many of her releases are marred by album jacket photos in which she's stiffly posed with deliberate references to her Southern literary influences. ("Say, isn't that a Carson McCullers book over there?" "Yap, and here's Eudora Welty's *Delta Wedding* over here. You'll know where Nanci's coming from.") Thankfully, the cover of *One Fair Summer Evening* is free of such self-conscious indulgences.

This retrospective breather might have been born of that dilemma common to all songwriters — the once-a-year album material crunch. If so, Griffith used the alternative well, taking a laid-back joy ride home, away from Nashville, where her musical productions occasionally feel like overstarched shirts. *One Fair Summer Evening* is a relaxing change of clothes.

— Dave Allen

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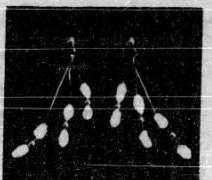
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On the French Side

BY ELEANOR WIDMER

The Restaurant: The French Side of the West
The Location: 2202 Fourth Avenue, downtown (234-5540)

Type of Food: Country-style French
Price Range: Complete dinners, appetizers, soup or salad, entrée, dessert, \$12.50
Hours: Closed Sunday. Lunch, Monday through Friday, 11:30 a.m. to 2:00 p.m.; dinner, Monday through Saturday, 5:30 p.m. to 9:30 p.m.

One year ago, when the words "Super Bowl Sunday" reverberated from one end of the city to the other and San Diegoans were intoxicated with the joy of hosting their first football extravaganza, every restaurant was stockpiling food to accommodate hordes of hungry visitors. The Abbey Restaurant, at Fifth and Olive,



offered a talented chef, Deborah Helm, and could accommodate 1000 guests if they ate their food standing and 300 if seated. On that weekend, dinner there was sold out every night. Friday for the Dodge Corporation, Saturday for the Chrysler Corporation, Sunday brought 400 for brunch;

and on Saturday night, the New York crew of ABC had its big bash. The only spot reserved for the locals at the Abbey was the Grill, situated one flight below and ordinarily used as a lounge-bar.

now be standing on the sidewalk wondering what had happened in the period of 12 short months that turned activity and life into new lifelessness. Still, though, it is to report, the Abbey now has the look and feel of a place teetering on the edge of extinction.

What has gone wrong there? Deborah Helm, the executive chef, left several months ago; the present chef is neither as skillful nor as innovative as she. More crucial is the fact that the current managerial staff doesn't seem to know what it's doing. When I phoned and asked for a 6:00 p.m. reservation, I was told it was impossible, that my party had to come a half hour or three-quarters of an hour later. Our immediate assumption was that the dining room was overbooked or that a special event, such as a large company party, had reserved the seats. But when we arrived, there was no sign of a valid parking attendant, the place was dark and uninviting, and only a handful of diners filled the vast, dismal room.

And dismal the room is. Even with two candles on our table, we could hardly see our food. We were freezing, and those high, white walls, the baroque-style chandelier, and the intense, unrelieved shadows everywhere made us feel as if we were eating in a tomb.

The food at the Abbey isn't amazing, but it's credible. We had one poorly prepared dish, the chicken breast sautéed with wild mushrooms, but the salad was fine, and we had decent poached monkfish (\$16.95) and good filet of salmon (\$17.50). In either nar-

roundings, our judgment of the place would have been less harsh. But it could hardly wait to leave because of the depressing atmosphere.

To turn this restaurant around, a lighting designer, such as the person who did Celine Dion on Fifth Avenue as well as Larry's at the Track in Del Mar, should be brought in immediately. The walls of this former church must be provided with a lighter color and enlivened with bold, brilliant art. Of course, a more sophisticated chef wouldn't hurt, but the basic fault lies with the flaccid management and its need to spend more money to create a metamorphosis at the Abbey. May it occur soon.

By way of contrast, there's a new, good-looking, lively restaurant on Fourth Avenue at Ivy called the French Side of the West whose rather odd name is supposed to indicate that the French cuisine is prepared with a Caribbean flavor. I didn't detect the Caribbean influence in the dishes I sampled. Based on my experience, I would say it's country-style or provincial French cooking — tasty, appetizing, kind to the palate, as well as the pocketbook.

When the charming looking dining room opened shortly after the new year, its young owners, Robin and Philippe Beltrau, decided to offer complete dinners for \$12.50 as a means of introducing their cuisine to San Diego. These dinners have become so popular that the owners have decided to abandon a more upscale menu and to pro-

vide San Diego with what it needs — appetizer, soup or salad, entrée with vegetables, and dessert, for the all-inclusive price of \$12.50. In most restaurants, this is the cost of an entrée. Quality and preparation have not been sacrificed, but portions of meat, chicken, or fish may not be as copious as elsewhere. However, if you do justice to each course, the entrées will prove ample.

The menus are written on a large blackboard that graces one wall, and the chef adds new and different dishes nightly. But you're sure to find one or two beef preparations, an equal number of chicken, and several of fresh fish. You won't lack for variety.

On the night that my friend and I visited, we began with a plentiful of appetizers: chunks of ham in parsley sauce, two slices of plate, two servings of chopped chicken liver formed into balls, two slices of Brie, and some cooked and shredded pork that proved to be my favorite. This first course is accompanied by excellent crusty French bread and good butter.

You are given a choice of soup or salad, and you should divide or share out of each. The salad is slightly, but the soup of the day, in our case a fish soup, was perfect for a winter night. Unlike bouillabaisse, which contains big chunks of fish and seafood, this tomato-based broth holds bits of seafood and is garnished with bread and grated cheese. Since the soup changes daily, there's

no guarantee that the fish chowder will be available when you visit, but it's easy to discern that the chef, who comes from Burgundy, knows his way around soups.

On the menu that night were steak with either mustard or white peppercorn sauce, chicken in wine sauce, chicken with morels (one of the best delightful mushrooms), salmon, and trout. The nightly special was

shark in saffron sauce served with fresh pasta. My friend had tender steak with peppercorn, but please don't visualize chateaubriand or a huge New York cut. Nor was my salmon vast. Still, my fish had a lovely flavor, and when served with several vegetables that included scalloped potatoes, carrots, and broccoli, there was more than enough to eat. Philippe very kindly allowed me to sample a half order of *coq au vin* (chicken in wine) (\$5.95), which tasted very much as it does in the south of France. And my friend was offered a delightful piece of chicken with morels at no cost. I had been told not to overlook the shrimp and scallop mousseline entrée, but it did not appear on the menu that night. Be certain to try it if it is offered.

My one small suggestion is that the vegetables should be served separately. In a small restaurant such as this, every penny counts, and the management has to cut corners where it can. But the wine sauce with the chicken flowed into the vegetables, and so did the peppercorn sauce for the steak. A well-known French restaurant in town

solved this problem by purchasing extra-large dinner plates so that the vegetables could be served along the rims and not touch the entrées. The French Side of the West needs to go to such lengths. The bread and butter plates would be fine for vegetables, and then the dinner plates wouldn't be overburdened with food.

Apart from this small detail, we enjoyed ourselves and would return again because we were offered such good value. We didn't drink wine, though it marks one as somewhat boorish to eat French food without it. My reason for not having wine was to see whether one could get in and out of this restaurant at \$15 with tip, and it's absolutely possible. This sum includes desserts, some of which are a bit off the wall but interesting. I had a scoupy chocolate cream covered with a layer of mist that proved refreshing. My friend sampled the chocolate mousse, in this case rosettes of chocolate that have been put through a pastry bag and were almost as thick as frosting. The chef is doing lots of new and different desserts, but the crème caramel remains a fine choice.

Everyone dining at the French Side of the West was having a good time. We always do when we can obtain fresh, nicely prepared food, served in a pretty room, at reasonable prices. The French Side (west or otherwise) provides a much-needed service to San Diego and should enjoy long-lasting success.

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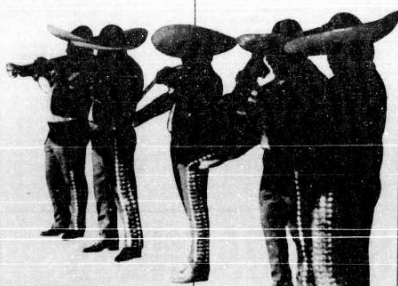
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SATURDAY 10AM-6PM SUNDAY 10AM-5PM

Sweeping from the floor discarded pages of *Lia's* heavily marked engagement calendar of yesterday, we fondly recall... Early December, when icy arctic blasts blew this socio-anthropological amusements South to the Border (Down Mexico Way) for the VIP Opening Celebration of scintillating SAN YSIDRO'S San Diego Factory Outlet Stores!

In a balloon-clotted retail space near the SAN YSIDRO PLAZA CENTER, media hawks and politicians such as Bob Filner jagged MARGARITAS and COMPLIMENTARY SHOPPING BAGS. Eying the swiftest through, shopping center publicist Marilyn Boskey mused, "See, you don't have to be a second-class citizen in shop at factory outlet stores!" With security guards idling the parking



lot and a lively mariachi band drawing curious glances from patrons at the LAUNDERLAND next door, developer Jim Welch regarded the MARGARITA-saturated crowd with the tale of how he bought the existing shopping center and graciously dealt coupe de pied to previous tenants such as Miller's Outpost (or so in LAUNDERLAND's case, cleverly refused to renew the lease!) in favor of the popular new "factory outlet" approach to retailing. The old shopping center was not a strong influence in the community," explained Don Bowen, the revamped center's new manager.

Ruthy Holladay of Pete Wilson's office queued for fajitas, and Norman Flint of KYYX asked the bartender at the MARGARITA table, "Didn't I meet you somewhere?" while Marilyn Boskey led personal tours of the new stores, including such strongly influential businesses as Toy



ontologically, "My philosophy is people are shoppers." Proudly this *longtemps* je me suis couchée de bonne heure... but not on the eve of December 31, when we followed the haute monde DOWNTOWN for a swift sampling of NEW YEAR'S EVE revivified DUELING HORNY FLAJA... Black velvet and SEQUIN-GARBED SOCIALITES at the Second Annual New Year's Eve Bash portapettes played only inches from wondering street persons... the U.S. GRANT HOTEL. Big-haired Toppies swathed in taffeta TALKED ABOUT: tanning salons, investment opportunities and POSED FOR PHOTOS with their tuxedoed, slick-haired Toppie boyfriends. Choking for emphasis, they requested *Lia's* escort to New his cigarette smoke in another direction... LA GRAN TAPA: closed for private party! Paved but curious, a peek through the window: FLANENGYR Rite, Moorish sexuality! Noble Spanish profiles above white-clothed candlelit tables. Men leaned back in chairs, watched the petite flamenco dancers down their AQUILINE MOSES, eyebrows arched, eyes half closed in approval... CROCKETS, packed: A cadre of jolly black men in front of the dead song stylar's bar cursed a blotto blonde in a gleamed gold Mary McFadden gown, "How's your drawl?" (or perhaps, "How's your drawers?") She designed to respond, "Drawl! I don't have a drawl." The well-dressed bulb and her cortège continued down the block laughing, the men called out then, "You sure don't! Can you be a white back!" Up town to FLACKS for the stroke of midnight: we entered door at 11:59:29. CUZZLING some Andre, we watched as well-mounted TV monitors blared the Times Square Countdown, followed by *Producers* *Advertiser's* Auld Lang Syne scene. Sobored by the sight of SHEELY WINTERS shrieking in terror as the rolled across the overturned vessel's floor, we tearily embraced a few strangers and made it to bed by 12:30.

The New Year brought a giddy departure from the stodgy Soberby's scene one Saturday morn at the elegant Town & Country Hotel Convention Center: an ALCTON presented by the San Diego Police Department!

A loath coffee and cheese-danish buffet in the lobby greeted well-heeled action-goers, who sported the EAST, WEEKEND WEAR LOOK: baseball caps and plaid shirts. Conventioneers lazing binders marked "The Glory of the Lord" in pink script wandered in from an adjacent facility and formed PRAYER CIRCLES outside the action room, congregated on the terrace, shouted prayers from a fifth-floor Town & Country balcony.

DEPARTURES FROM CUSTOM galore: rather than the humdrum catalogue one finds at Christie's or Sotheby's, uniformed police officers at the door distributed fencing mine-swepted fliers advertising "ALL MERCHANDISE IS SOLD AS IS." No banks of telephones for fiddling international bids stood behind the podium. No bidder cards (well, they do tend to smudge one's gloves). There were, in a refreshing break with tradition, no signs of



the eighteenth-century landscapes and Hepplewhite chairs that artist-ahad had expected. A hush fell over the assembled culture hounds as auctioneer Craig Hemmingsdon called the room to order: "Folks in the viewing area, get up! Get up! Get up! You can't be in there." Police bailed a cardboard box up to the podium. The auctioneer cried lot number twenty-three: "This... some good stuff here, folks," he began. "What are these? We got some *ring!* stuff! We got some numbers... and an auto seat. Okay, lot number twenty-three. It's kind of some odd

stuff here. And, whaddya think? Five dollars!"

Disheartened by the paucity of *grande volute* truth-sleuth *Lia* renounced temporal wealth and sought spiritual riches at the NEW AGE BOOKSELLERS PSYCHIC FAIR LECTURE, NETWORK EVENING. Pre-lecture, transcendental beings milled in the bookshop, chatting about: CRYSTALS and HAIR DYES and otherwise demonstrating their "harmony with the newness of the moment that is now." A flurry of wandered through the building. Passing a bookshelf labeled "Atlantis, Egypt, India, Reincarnation," and a menapausal EUROPEAN masher putting the make on a purple-haired TEEN IN LEATHER, we took our seats in the lecture room...

Our hostess motioned to the kitchen behind her and invited us to partake of PUNCH AND COOKIES. A groan of disappointment ran through the celestial crowd on learning that Tella Nunn and Joan Sigurdson would not be present to speak on MEDICINE WHEELS. Instead, Reverend Arlene urged us to learn how to "pay off Santa's bill" by enrolling in her upcoming PROSPERITY WORKSHOP. "It's the least expensive prosperity class you'll ever take!"

Next on the metaphysical menu: RADIANT BRNG by Johnson-Stevens, who once "exchanged energy" with A SCHOOL OF FIFTY DOLPHINS, cheerily suggested her simple solution to the world's problems: "Directing energy," she advised, "to the inner spark of another being — from DOGS to COCKATILES" is one way to have a "positive effect in the world" without getting tangled up in another being's process.

Head-a-buzz with inspiration, the audience was then treated to Michael Potter on UFOs: "Fundamental to seeing UFOs is a strong desire to see them," opined the star-gazing sage. He also revealed that UFOs have the "ability to make themselves visible only to you." SUGGESTIONS FOR OPTIMAL UFO VIEWING: use eyes as radar. Energy emitted by the eye bounces back. Ted radar by holding hands in front of

face and turning eyes across palms. Feel that? Eerie, *nevoce pas?* Obeying the still, small voice within *our* selves, we departed for yet higher planes...

Flinging on a flannel nightgown and those favorite fuzzy slippers, this sleepy-time gal toddled downtown for a garishly girlish gala — the first annual GASLAMP QUARTER THEATER SLUMBER PARTY. As Eagle 105 superstar Susan Da Vincent told the world (via live "broadcast call from the dance floor, live woman-only talk offered "Every female fantasy except sex": The Horton Grand Hotel, entirely rented for the evening, was overrun with several hundred personified patronesses of the arts gleefully indulging in: BRIDGE... HAIR EXTENSIONS... PALM READERS... BOOZE... TELEVISION... MALE STRIPPERS and other such wild, forbidden, uniquely feminine pleasures.

On the frequently empty dance floor, crowd and part-time "wild child" RH Goldman, in magenta silk pajamas, demonstrated that mad, caution-throws-to-the-wildside style that is uniquely her own by grabbing four or five other women and swooning PROSPERITY WORKSHOP. "Parker Tenny, in white satin and an 'Agnus' badge, greeted the night-shirted, lounge-pajamed, and fuzzy-slipped guests and directed them to the "scheduling" table to plan their crazy, spontaneous descents into girlhood.

Near the "television room" (featuring Moonstruck, *Three Men And A Lily*, trays of *smokeplugs*, and fifteen bags of potato chips), Anne Hart, Cadman Theatre office manager, manned the complimentary WINE BAR. Quite a lot of alcohol by 10:30. Anne began selling the fifty-dollar raffie tickets (prizes included Paul Maxwell's acrylic-grid-over-color-plates canvas, *Lendal/Kirchpelen*, and FIVE HUNDRED DOLLARS IN COSMETIC DENTAL WORK by Dr. James Boyd) for ten dollars, including retroactive discounts.

Thill-seeking games dashed from manure to makeover to massage to "visualization" sessions with (dolls and) Tish Fleming. The petite blonde was standing



behind a seated woman on a second floor landing. "Now, in a few seconds I want you to start thinking about your return," Tish instructed, waving her hands around the unsuspecting woman's head.

It is the Fourth Estate's solemn mission to safeguard TRUTH. As such, *Lia* Lang is duty-bound to report, *sees, somewhat disappointedly*, that Susan Da Vincent, perhaps carried away by girlish precocity, prostituted her god-given journalistic talents and broadcast LIE after LIE from her booth on the slumber party's dance floor (Dear Susan: Take this advice from one working gal to another: DON'T, I repeat, DO NOT let the power and authority you wield as an airborne traffic reporter go to your head! Your reckless disregard for the truth threatens the integrity of women-in-the-media everywhere! It's taken some of us years to break into this male-dominated arena. Remember, *afternoon's a power!* Sincerely, *Lia*.)

Corrections to Ms. Da Vincent's slumber party report stand as follows: 50 percent of the women were NOT wearing lingerie. They did NOT "talk about men all night." Men were NOT barred entry at the door and were NOT frothing up the windows with their breath.

In the hotel's "Chinese Museum," where psychics, card readers, palmists, and charmers plied their trade, Joan Keoc,

wearing champagne-colored silk pants and a gold-embossed sweater, threw up her hands in despair as she compared schedules with a friend. Joan had just "gotten her handwriting done" and was waiting for a "visualization" session. But the spiritualists seemed to be flouting the schedules created in the lobby! "If this is what the psychics are going to be like, I'm going home after this," declared the frustrated multi-millionaire. "Now Eve's getting her massage, and Harry's off somewhere... If we can find a place to sit and talk, that's one thing, but more bridge?" My brain just can't... It's just... She sighed and sank into a chair.

The pinnacle of this multi-climactic evening? An old-fashioned slumber party-style STREP SHOW by the California Hunkel! As guests settled Indian-style on the floor, the Mistress of Ceremonies called for order. "These guys donated their time and talents tonight. One way to show your appreciation is with tips. I said 10-p, not THOSE, honey!" She guffawed, pointing to an eager on-looker's breasts.

In best summer-camp fashion, the room was divided in half for competitive practice cheering. "Take it off! Squelched the south half. "TAKE IT OFF!" Screamed the rowdy north half, thereafter dubbed "the horny corner." With the swooning fans at a fever pitch, the MC yelled, "Are you ladies ready for some MALE FLESH?" And the Bacchanalia began...

The first dancer left and spun, soon discarding his tear-away suit, his stretchy black undies, and his fedora. Then, reined black thrust, and his fedora. Then, reined black thrust, and rubbed against audience members. Gasping and grinning, delighted women showed dollar after dollar into the stripper's sh. pouch. Before the second number, the MC bawled the crowd by screaming, "HOW MANY OF YOU HAVE EVER FANTASIZED ABOUT BEING WITH TWO MEN AT THE SAME TIME?"

Evenly precious few Spectators began to leave the room. "Are you leaving? Too much for you?" asked one woman of her friend. "No!" came the retort. "I'm going to get more MONEY from my room!"

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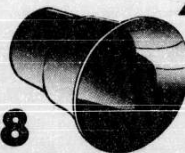
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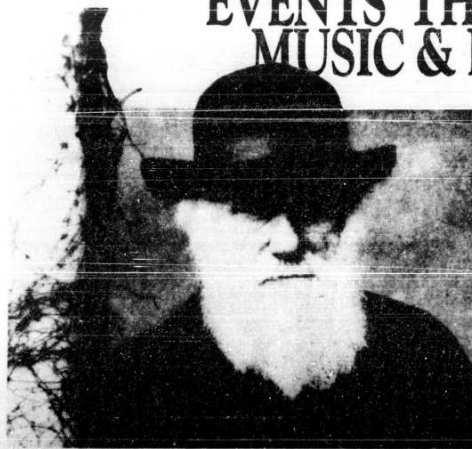
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"Charles Darwin," Elliott & Fry, 1880

THE THING IN ITSELF

The utilitarian attitude is especially dominant in media and professions that call for a modicum of invention and originality and some lucky little finds. Discussions, extracurricular reading, a walk with the mind freely wandering, can be much more profitable, even for consulting a Greek text, than the dull compilation of involved points of syntax.

Simone de Beauvoir,
The Second Sex

No doubt, Texas-based artist Vernon Fisher would agree with de Beauvoir concerning the benefits of procrastination. In the early 1970s, Fisher often avoided serious painting by making little books on scraps of canvas, "all the while feeling guilty that I wasn't making art." With a background in literature, he found, "I couldn't

stop myself from writing." He finally resolved this conflict by allowing the stories to encroach onto the canvas and in 1975 made his first narrative painting.

For the next several years, Fisher collected images to combine with stories he wrote. He would cover the entire surface of the canvas with text. (continued on page 3, col. 2)



"Night Watch," Vernon Fisher, 1983

FOREIGN TO SAN DIEGO

In his guise as a serious film critic, the late Dwight Macdonald used to refer to any place west of New York as "the provinces." His haughty snicker



Melo

was an example of cultural snobbery at its worst, but, damn it, it packed a lot of punch. The gnawing problem around here is a perennial one: the paucity of new foreign movies allowed entry into local, commercial theaters.

Okay, there is the occasional sleeper, the expected Begran or Fellini, and the later critical "discovery" (right now it's Spanish director Pedro Almodovar), but unless one is a frequent flyer to the film festivals scattered throughout different time zones, there is little chance of encountering the exotic items discussed in Sight and Sound, Film Journal, and the Village Voice. As with most opportunities missed, they remain as distant from us as their origins.

This is where college film series become invaluable; they

(continued on page 3, col. 1)

THIS SALON TRADITION

From 1903 into the '30s, Gertrude Stein's Paris apartment — a tiny atelier cluttered with drawings and canvases by Cezanne, Renoir, Matisse, Picasso, Gauguin, Man Ray, Villon, Toulouse-Lautrec — was a gathering place for writers, artists, expatriates, and intellectuals of every stripe. It was one of the last vestiges of a tradition dating back 200 years, a tradition that some people are hoping to resuscitate on the UCSD campus. "As the word church implies not merely the religious edifice but the congregation of worshippers," Marcel Proust wrote in *Le Prisonnier*, "a salon

DARWINIAN WAYS

Pop quiz #1: Who is the famous author of a four-volume treatise on the taxonomy of barnacles, as well as books on the habits of climbing plants, how orchids are fertilized by insects, and how earthworms churn the soil? Pop quiz #2:

Who is he so famous? Answer #1: Charles Robert Darwin (1809-1882). Answer #2: He wrote another book, *The Origin of Species*. Pop quiz #3: What was so special about Darwin's life that made it possible for him to effect what one scientist has called "the greatest transformation of nature ever wrought by a single man?"

Answer #3: Come to the San Diego Natural History Museum on February 9 to hear biologist Gene Krinsky explain.

Charles Darwin was one of the most influential men ever to have lived (one last-happy historian ranks him number 16 in the top 100). Two achievements assure Darwin's place among the immortals: he established evolution as a fact; and he came up with a mechanism, natural selection, that explained how it worked.

The shock waves from his theories forever altered how man perceived his place in the universe, not to mention their effect on such disparate fields as literature, economics, religion, and science. But we're not here to talk about Darwin's theories — we're talking about Darwin's life as a Victorian gentleman, a human being at a particular time in history. As Gene Krinsky says, "If people understand Darwin the father, the businessman, the scientist, the traveler, they will understand why he was able to discover the principle of natural selection and why he himself was possibly the only man in England who could have done it."

Foremost among the relevant biographical details is that Darwin never had to work a day in his life. His father, a well-

known physician, gave his son a generous allowance (equivalent to about \$250,000 today), and Charles's wife, Emma, the Wedgwoods of pottery fame, left her with quite a bundle. (Darwin left his heirs with an estate worth up to \$15 million.) Darwin obviously had plenty of "leisure" time to study whatever he wanted.

Secondly, Darwin was very lucky. What was literally his vehicle to fame, the H.M.S. Beagle, was to have sailed with Darwin's professor, John Henslow, as ship's biologist. But Henslow had family obligations and so recommended Charles, who was young, had no responsibilities, and, not insignificantly, didn't require a salary.

Circumstances are only part of the story, however. Darwin's personality was an equally vital ingredient to his fame. He was a born collector, as a child gathering everything from plants to coins to shells. He was obviously intelligent, and he was studious. He had an unexcelled capacity to digest and synthesize the ideas of others, in a wide range of subjects. (Economic theory played a key role in his development of the theory of natural selection.) Above all, Darwin was a curious, observant person. He watched his own first-born diligently, and for years he wrote down every bit of behavior his young son exhibited. Children's actions and emotions, Darwin believed, had adaptive value and were shared by animals; he frequently went to the London Zoo and entered the cages of chimps and gorillas to take notes on similar behavior. (Some people today credit Darwin with founding the field of child psychology.)

Darwin historian Gene Krinsky will launch the Natural History Museum's celebration, "A Voyage of Discovery: The Life of Charles Darwin," with a presentation next Thursday, February 9, at 7:30 p.m. Using slides to depict Darwin's home, his family, and the places Darwin visited, Krinsky will attempt to bring to life a man most of us know only through

(continued on page 3, col. 3)

meant not merely the apartment, but the people who frequented it and the special pleasures that they came to enjoy there... "Great minds,

social climbers, and aristocrats, perhaps drawn not so much by personal amities as by the social and intellectual prestige to be

(continued on page 3, col. 1)

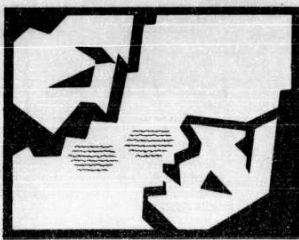


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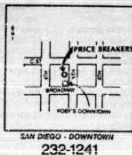
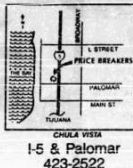
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THIS SALON TRADITION

(continued from page 7)
garnered, gathered in the drawing rooms of the rich or the brilliant to match wits, formulate and exchange ideas without exposing them to public scrutiny, intrigue, play games, and drink coffee or wine as prevailing fashion dictated. In registered and censorious 18th-century France, salons provided a place where philosophers such as Diderot, Voltaire, and Hume could air their thoughts without fear of reprisal. For the hostess, the cultivation of a salon was a means by which a woman could gain an education and discursively influence the political or artistic world. Salons, as such women were called, were at the center of fashion and politics. In early

19th-century Vienna, Franz von Arnstein, whose guests included Madame Germaine de Staël, Lord Nelson, and the Duke of Wellington, was one of many prominent Jewish women who maintained salons. Unlike her peer in Berlin, Rabel Verhagen ("the tragic muse of the Romantic Writers"), Von Arnstein did not buckle under pressure and renounce her faith. She was eventually "cut" from society for this reason. If threatened, some salons would resort to devious methods to maintain their popularity. Madame Juliette Recamier was, in the early 1800s, hostess to the greatest minds in Paris. François René de Chateaubriand was her lover, a fact that secured her prominence and which, along with her famous good looks, allowed her to indulge her "romantic nature" without endangering her position. Recamier did not pretend to be an intellectual. Possessed of a

melancholy nature, she would often retire from her crowded drawing room to take to her bed and cry. Her guests would visit in and congregate in her bedchamber—a scandalous habit that she managed to transform from infamy into chic.

Then there are those who attempted to become chic and achieved only infamy. Lady Spenau Wilde, mother of Oscar, was known as an eccentric and "given to wearing too much rouge." Among those who visited her Dublin drawing room once and never again: Robert Browning, Lily Langtry, and George Bernard Shaw.

As well as an intellectual melting pot, salons later became a place where the disenfranchised could mingle for solace. Immigrants fleeing Europe in the '30s flocked to California. In Santa Monica,

Folish screenwriter Salma Yvertal opened her house to Greta Garbo, Christopher Isherwood, Aldous Huxley, Anita Loos, Thomas Mann, Bruno Frank, Benito Brecht, George Cukor, Charles Chaplin, and Marlene Dietrich.

And now the salon tradition has permeated again and found its way into our own back yard. The UCSD Friends of the Library, a group devoted to heightening public awareness of the campus's special collections and scholarly resources, has launched a series of lectures/discussions in the manner of the great salons. Following a brief lecture by UCSD faculty member, guests are invited to participate in "animated discussions."

Cynthia Truitt of the university's history department began the program December 6 with a discussion entitled, "Self Education and Good Conversation: Women's Work in

the 18th-Century Salon." With a slide presentation on the wall behind her, she spoke for 45 minutes to library patrons and faculty members who sat in a semi-circle around her in the Central Library. Truitt recalls that they were a "lively group" and that the discussion following the lecture rambled tangentially from the main subject to such topics as the education of women during the Enlightenment; and the political influence of Madame de Pompadour, mistress of King Louis XV of France.

The Salon series will continue on Tuesday, February 7, when literature professor Donald Wayne speaks on "Power, Politics, and Renaissance Culture: The Case of Ben Jonson." Currently researching the 17th-century poet and playwright, Wayne will discuss Jonson and raise questions on aesthetics and conversation: Women's Work in (continued on page 4)



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(continued from page 2)

An even header topic is planned for April 27, Robert Stearns will use slide illustrations of annotated works by Copernicus and Galileo as he leads a discussion dauntingly titled, "Slouch Work in the Margins: Using Annotations to Study the History of Early Science." The markings one finds in the margins of a book, specifically a scientific work, provide valuable insights into how the reader interpreted the text.

Each salon will convene in the Central Library's Room 263. Not wishing the erudite subject matter to discourage public attendance, the Friends of the Library have compiled reading lists for each event. These are available on request by calling the Friends at 534-2533. Moreover, familiarity with the discussion topic is not a requisite for attendance. Just bring your mind, and be prepared to talk.

— Mary Lang



THE THING IN ITSELF

(continued from page 1)

paint the image of the letters, then sand through until the text was readable, yet the image still legible. In David Malevich, a pivotal piece from 1978, Fisher increased the layers of complexity within a painting. The story on one panel, which begins, "The going was so rough he walked for an hour without losing sight of the road completed," is coupled with an image of overgrown grass along the road and two highway signs. The viewer oscillates between reading the story and seeing the image in each instance on the continuity of the other.

The other panel has its source

in art history, a frequent reference in Fisher's work. Kasimir Malevich, a Russian painter and theoretician, incorporated abstracted geometrical shapes into his work in an effort to achieve "the heights of nonobjective art." A painted abstraction of the roadside scene and Malevich's description of the journey (i.e., road to his goal occupy the second panel.

Although the Texas landscape appears often in Fisher's work, particularly the earlier pieces, his influences are diverse—from a painting of a railroad trestle bridge, the Granbury Bridge over the Brazos River, the only painting in his home as he was growing up, to cartoons such as Bushmiller's "Nancy" Being in Texas.

between the two coasts, Fisher says, "We looked to both the East and the West, New York and Los Angeles," and cites Ed Ruscha, Jasper Johns, Robert Rauschenberg, and John Baldessari as artistic influences.

By expanding the range of materials and the structure of the work, Fisher's investigations of systems of communication evolved. In *Night Watch* (1985), he broke language into its building blocks, elements that, isolated and out of context, become meaningless. The first four lines of the Snelling eye chart hunger the viewer's perception of a World War II photograph. In addition, the scene is painted on a ceramic vase, rather than on a flat surface, which further aggravates the eye's attempts to grasp the whole scene.

Just as we use words and sentences to convey meanings and thoughts, so we use error maps, topographical surveys, and globes to represent cities, the land's contours, and the earth. *Sick Clara Navigation* (1983) is modeled on the navigational charts made by the Marshall Islanders of the South Pacific. The islands bend

together needs to represent wind and ocean currents and shells, which stand for islands, to create a three-dimensional map. Fisher's navigational chart has an additional dimension, a story about a woman who is looking for an unknown place by matching radio frequencies with pre-set radio buttons. "We have to act as if the map is the world because we can never get to the world itself; all we can really know is the map," says Fisher. "You can never get to the thing in itself; in so many of my stories, someone is trying to get to something and never does."

A retrospective exhibition of Fisher's work will be on view from February 4 through April 2 at the La Jolla Museum of Contemporary Art. Fisher promises that the viewer can "read my stories standing up. I have 20 lines to get my point across to you, so I've got to get it in and out fast." On Saturday, February 4, at 10:30 a.m. Fisher himself will conduct a talk-and-walk through the exhibit. The museum is located at 700 Prospect Street and is open Tuesday through Sunday from 10:30 a.m. to 5:00 p.m. and to

9:00 p.m. on Wednesday. A tribute to photographer's 150th birthday, which includes work by Ansel Adams, Diane Arbus, Andy Warhol, and others is on view concurrently. For more information, call 454-0267.

— Judith Christensen

FOREIGN TO SAN DIEGO

(continued from page 1)

compensate for the lack of adventuresome exhibited by local "reptery" theaters. One important series is the Fourth Annual International Style Foreign Film Festival opening tonight, February 2, at UCSD's Mandeville Auditorium. All of the 14 movies to be presented have been accoladed extensive reviews elsewhere, but only tonight's opener, *Au Revoir Les Enfants* by French director Louis Malle and the series caper, Japanese filmmaker Juo Itami's *A Taxi Woman*, have been screened locally. Any interest the rest generate comes mostly from beauty and previous knowledge of their works.

The Malle movie is an elegant, autobiographical view of a French childhood spent under Nazi occupation; the Itami piece is a plot-and-counterplot struggle between an overzealous tax collector and a backsliding hotel operator. Japanese film humor is a rare commodity on Western screens, but Itami has much of the *Pontoon Snapper* quality in him. The relative successes of these two are deserved, but the lesser-known or never-seen companions on the festival's agenda are more tantalizing.

Chief among these is the area tribute to photographer's 150th birthday, which includes work by Ansel Adams, Diane Arbus, Andy Warhol, and others is on view concurrently. For more information, call 454-0267.

— Judith Christensen

South Korean political thriller, *The Man with Three Coffins*, will screen April 17, followed by an Austrian entry, *Widow in Vienna*, on April 18. The following week, *The Life and Times of Colonel Blimp* by Michael Powell (maker of *Red Shoes* and the infamous *Peeping Tom*) will be shown April 24, followed by *El Sur* April 25. Successive Tuesdays will feature *The Legend of Sumner* May 2, *Mids May 9*, *The Promise* May 16, *Wedding in Galilee* May 23, *The Mogart Brothers* May 30, and *A Sings Woman* June 6. One of 14 films, the odds of pleasure versus pain are even, but isn't that the way it should be? For more information, call 534-4090.

— Stephen Tenenbaum



DARWINIAN WAYS

(continued from page 1)

half-mythical sketches in school textbooks. Following the lecture, there will be a preview of an exhibit, curated by Kinkaid, that features more than 30 rare portraits and photographs of Darwin, some never even published. Viewers

will also see specimens collected by Darwin and others at the sites he visited; first editions of Darwin's books; contemporary cartoons lambasting the controversial scientist; a model of the Beagle; a videotape about Darwin's finches, perhaps the most famous birds in science; and much more.

The exhibit will continue on display through August 30, but Darwinians won't want to miss a

celebration on Sunday, February 12, Darwin's birthday, at which the scientist's great-grandson, Quentin Keynes, will show a film about the Galapagos islands and Gene Kinkaid will discuss his ten-year search for the rare photos in his exhibit. The festivities begin at 1:00 p.m. with the cutting of the cake. For further information call 232-3821.

— Dennis Parker

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WEEKEND 5

Feb 4 meet Everett Peck, whose cover art for the Festival of Animation has won a San Diego Award. Come and have the well-known artist autograph a Festival T-shirt.

Feb 10 meet Ethel Friedlander with rarely seen work of visionary artist Oscar Rejlander. See the beautiful imagery of great San Diego artist and the special efforts of guest Chris Cassidy.

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READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to

be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80803, San Diego CA 92118.

OUTDOORS

Lowest Tides this month, as in January, continue to occur during the afternoon hours — good news for tide-pooling enthusiasts. The month's five lowest tides occur this Friday, February 3, 2:05 p.m. (1.2 feet) Sunday, February 4, 2:39 p.m. (1.5 feet); Sunday, February 5, 3:11 p.m. (1.7 feet); Monday, February 6, 3:44 p.m. (1.6 feet); and Tuesday, February 7, 4:19 p.m. (1.3 feet). Highest tide this month (+7.2 feet) happens on Monday, February 6, at 8:51 a.m. If you're interested in some rangers:

guided tide pooling, call the ranger station at Cabrillo National Monument, Point Loma, for this month's schedule of events, which will coincide with the lowest tides. The number is 557-5450. The tide pool area at the monument is open from 9 a.m. to 4:30 p.m. daily.

Birding. The location for this weekend's Audubon Society birding lake is a private ranch in the Pano Valley open only by special permission to the public. The Terrestrial and Santa Ysabel creeks run through the land, attracting a wide variety of bird life. Wintering Lewis's woodpeckers are abundant, and a golden eagle and a ferruginous hawk were seen in the area last year. The bird walk, which will be moderately strenuous, with a good deal of hiking required, is scheduled for Saturday, February 4, from 8 a.m. to noon. The site is about an hour's drive from Mission Valley.

From 1-8 in El Cajon, take

Highway 67 north to the intersection of Highway 78. Drive east on 78 a few blocks to Seventh Street. Turn north on Seventh (which becomes Elm Street) and continue on to Havertford Road. Turn right (east) on Havertford, then left (west) onto Pano Road. Follow Pano into the valley, almost to the end. About a half mile past the ranch on the right hand side of the road, look for the open gate on the right, and meet there. Bring binoculars and a lunch and water, if you like. I-CA tree 531-0615 (weekdays, 10 a.m. to 12:30 p.m.).

A Trek in North County, the Walkabout walkers are planning to cover the territory from Del Mar to Rancho Santa Fe this weekend. Saturday, February 4, between 9 a.m. and 5 p.m. The 20-mile excursion begins at 15th Street and Camino Del Mar (Del Mar), on the

southwest corner, and proceeds along the coast, up Via de la Vall to KSJ for a lunch break, then back past the track. Bring water and snacks, and dress appropriately. Free. 231-7463.

"Heart of the Park" Tour. The horticulturists from Orlanston lead one-hour walks through various parts of Balboa Park each Saturday, beginning at 10 a.m. The first (and fifth) Saturdays of each month, they'll tell you about the trees, shrubs, and flowers in the central area of the park, in the area of the Prado. On the second Saturday, it's the "Palm Walk," the third is the "Tree Walk," and the fourth is the "Deer Walk." Each is free and begins in front of the Botanical Building, near the reflecting pool in the center of the park. No reservations are needed. 937-0380.

Wildlife Sanctuary. The Natural History Museum's Sanctuary, a nature guide lead a walk through the Audubon Society's 160-acre Wildlife Sanctuary, north of Lakeside. This half-day and educational habitat, different from the coastal and lowland growth is home to a variety of native plants and animals. If you bring binoculars, you'll undoubtedly get a good look at some soaring hawks.

The two-hour walk will be held Sunday, February 4, beginning at 10 a.m. From 1-8 in El Cajon, take Highway 67 north to Mapleview Avenue. Head east on Mapleview one block to Ashwood Street, and turn left. Ashwood turns into Wildcat Canyon Road. Proceed five miles north from the Mapleview-Ashwood intersection, and look for the faded yellow

markings on the right — 13033 Wildcat Canyon Road. Proceed through the gateway, and park inside. Be ready to do some trail climbing. Free. 232-3621.

New TJ Walking Tours. A two-hour excursion begins at 10 a.m. every Saturday, a three-hour excursion plus sleeping. Tour begins at 12 p.m. every Saturday. Both leave from the San Ysidro Village, the last station on the line, and are sponsored by Tijuana Walking Tours. For information on fees and other details, call 497-8470.

Tide-Pool Exploring. Naturalists from Scripps Aquarium Museum describe the variety of sea life in the tide pools of Mission Point in La Jolla this Saturday, February 4, beginning at 12:45 p.m. Advance registration is required. For fee information, registration, and the details of the meeting place, call 534-4578 or 534-3474.

Tree Aloes (Aloe arborescens), the familiar succulent plants with red-poker-like flower clusters, are at their showy best right now. Large

clumps of them can be seen at 1-8 in El Cajon. Mission Point, La Jolla, along the 163 freeway through the north part of Balboa Park, and is moved there each season.

Acacias (several species) introduced with buff, yellow blossoms, are brightening streetsides, freeway embankments, and backlot gardens in the San Diego area this month. Although many acacias are native to subtropical regions, nearly all we see today in San Diego were introduced from Australia. Acacia Borrego has a native acacia, the "mimosa" (Acacia), also named "tree mimosa" and "wax-estimate bush" by the early desert pioneers. Cardenas remains leafless until March or April.

DANCE

Country Dancing. This New England style "country dancing" event — cotillions, squares, running sets, and couple dances — features live music by the Sammie Lee Contra Band, with caller Eric Black. It's scheduled for Friday, February 3, 8 p.m., at the Polaris-American Hall, 1914 36th Street, North Park. Reservations are welcome. For more information, call 468-6813.

Folk-Dance Fair. The International Dance Association of San Diego County has scheduled an afternoon of folk dancing, ballroom dancing, food, crafts, and exhibitors. Among the participating local groups are the Academy of Highland Dancing, the Ballroom Dance Club, Cabrillo International Folk Dancers, English County and

Morris Dancers, the Kono Folk Dancers, Royal Scottish Country Dance Society, San Diego Folk Dancers, and the San Diego International Folk Dance Club. The 12th annual fair, sponsored by the city parks and recreation department, will be held on Sunday, February 5, from noon to 4:30 p.m. in the Balboa Park Club building, Balboa Park. Admission is free. For more information, call 460-8475 or 276-7064.

Original Choreography by the Stage 7 Dance Theatre includes an untitled series of vignettes by Sherryll Morawski (set to Schubert waltzes and improvisations), James Kelly's dramatic *Formatus* (music by Jorge del Barrio), and a burlesque movement piece by Paul Koverman (set to Visconti). The dance concert, covering classical to postmodern styles, is scheduled for Sunday, February 5, 1 p.m., M.L. Lawrence Jewish Community

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READER'S GUIDE TO LOCAL EVENTS

Center, Esplanade City Park, 4126 Executive Drive, La Jolla. For ticket information and reservations, call 457-3300.

FILM

"An Noire Les Enfants," Louis Malle's prize-winning 1967 film, based on his childhood memories of France during World War II, is the opening feature in this year's ambitious "International Style" festival of a dozen foreign films,

sponsored by UCSD. The program can be seen tonight, Thursday, February 2, 8 p.m., in Mandeville Auditorium, UCSD. For series or individual ticket information, call 534-4559.

Festival of Animation. The tenth annual winter fest of 17 animated films runs through March 30, at Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The lineup of short films regularly features a variety of animation styles from around the world. This year the program includes Tim Toy by computer animation specialist John Lasseter; Bill Plympton's *How to Kiss, Earth as Dated by Christopher Simon*, set to music by Wax (Not Wax); and an animated film done with a reporter (Pamela Tio Tan, from Canada).

This week's guest speaker is illustrator Everett Peck, whose work has appeared in publications as diverse as *San Diego Magazine* and *Rolling Stone*. Peck will speak at the screenings on Saturday, February 4. Show times are at 7 p.m. and

9:30 p.m. on Friday and Saturday, and 2 p.m., 4:30 p.m., 7 p.m., and 9:30 p.m. on Sunday. Tickets are available through Ticketmaster (278-8497), or call 459-8722 for additional ticket information.

"Blackness." Louis Malle's eccentric 1975 "dream of a dream," inspired by Alice in Wonderland, centers around a civil war between men and women in the French countryside. He mixes science fiction and myth to spin the tale. The film opens Friday, February 3, 7 p.m., room 107, Third Lecture Hall, Third College, UCSD. It is part of the ongoing series sponsored by the Committee for World Democracy at UCSD. Free. 534-4873 for on-campus directions, call 534-3362.

"Intruder in the Dust" (1949). Clarence Brown's adaptation of the Faulkner novel about a mixed-blood man accused of murder, the movie that wants to lynch him, and the young boy who comes to his aid will screen Monday, February 6, 7 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 696-3921.

"Urban Cinema Series." The current entry in installation's series of new video and film is a set of three videos by Greg Daulton (of SIDS) and Dan Food. The works use children as the setting for a disambiguation of the art aesthetics of the East Coast and the West Coast, using the familiar format of broadcast TV. The *Great Frontier* compares the images of the West from the silent cinema to historical documentaries and TV talk shows. *Democracy in America*, or *Everyone Is Welcome* conforms to Teagueville with bank failures and Okei stereotypes of the '80s. The *Going-Down Party* takes a look at a community's odd pride in its corrupt county commissioner.

The works will be shown twice daily, at noon and 2 p.m., Wednesday through Saturday, through February 18. The gallery is located at 930 E. Street, downtown. For more information, call 232-9915.

"Into the Homeland." Loni Linka Glaser is the director of this story about a man, searching for his missing daughter, who is led into

the stronghold of a white-supremacist organization. Powers Boothe stars. This film, made for Home Box Office Pictures, screens (on 35mm) Wednesday, February 8, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The last film in this modest-HBO series will be shown next week.

"Raja by Bicycle." Joe Sweeney of the Hello Showmen presents a narrated slide show on his 1100-mile trip, next Thursday, February 9, 7 p.m., and again at 8:15 p.m., Ben Fels Fine Arts Center, 8021 University Avenue, La Mesa. The 7 p.m. show is usually fully by 6:30 p.m., so the later one may be a better bet. 377-3625.

MUSIC

"Songs of the Sea." Sweeney — Gladie Lautenbach, Tony Rodriguez, and Phil Mancini — performs chorales and songs of the environment. The singers accompany themselves on guitar.

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show English horn, recorder, and bass. Flautist Suzanne Kennedy joins them as special guest, Friday, February 3, 7 p.m., Woods and Music, 3806 Fourth Avenue, Hillcrest. For ticket information and reservations, call 298-4011.

An Evening of Gerhwin. Carl Hermann conducts the San Diego Symphony's next SuperTops concert, which features soprano Betty Jones, baritone Ivan Thomas, and the San Diego Calvary Baptist Church Youth and Young Adult Choir, Friday and Saturday, February 3 and 4, 8 p.m., Symphony Hall, 1745 Second Avenue, downtown. For ticket information, call 699-4205.

Flamenco. The Occidente Guitar Guild will sponsor a concert by guitarist Rodrigo and vocalist Remedios Flores, Friday, February 3, 8 p.m., room 220, Fine Arts Hall, Occidente College, 8800 Occidente College Drive, El Cajon. 651-700 x234.

Pop Vocalist. Jack Jones (the singer of the Low Boat theme) will entertain in a concert that benefits the Chicanos Boys and Girls Club, Saturday, February 4, 2 p.m., Munster Abstract Hall, 4707 Miramar Way, Occidente College Highway 78 east to Emerald Drive, and follow the signal. 758-8500.

North County Jazz Guitarist. Peter Sprague opens the spring music series sponsored by the First Unitarian Church. He is joined by pianist Kai Akagi, bassist John Lewicki, and percussionist Duncan Moore for an evening of Sprague's originals and jazz standards. Saturday, February 4, 7:30 p.m., at the church at 4109 Foster Street, Hillcrest. A reception for the musicians follows the program. 298-9978.

Experimental Music. Guns artists this weekend are the UCSD Improvisation Ensemble and Ted Blake, joining the house group Dow, Terrence, and Equinox. Sunday, February 5, 9 p.m., at the Rose, 447 Fifth Avenue, downtown. This is part of the Rose's weekly Experimental Continuous Series. 238-1347.

Folk Singer and Harmonist. Sam Hinton will perform at a benefit dinner fundraiser for the Peace Resource Center, Sunday, February 5, College Park.

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READER'S GUIDE TO LOCAL EVENTS

IN PERSON

Comedy. Paula Poundstone is the featured performer, through Sunday, February 5, with Dan St. Paul and Dave Goodheart. Beginning Tuesday, February 7, Eddie Strang, Greg Otto, and Mark Brail entertain for six nights, at the Improv, 833 Carter Avenue, Pacific Beach. Show times are 8:30 p.m., Sunday through Thursday; 8:30 p.m. and 10:30 p.m., Friday; 8 p.m., 10 p.m. and 11:45 p.m., Saturday. Monday nights are audition nights (8:30 p.m.), with the stage open to anyone. 463-4320.

Performance-Art Veteran Rachel Rosenthal returns to San Diego with her program *Rachel's Dream*, Friday and Saturday, February 3 and 4, at 8 p.m., at the theater of

the Educational Cultural Complex. Rosenthal's subject, the human brain, is examined through the words and actions of various characters that demonstrate the capacity of the human mind for creativity and destruction. The multimedia solo performance piece had its premiere in Los Angeles in 1987. The ECC theater is located at 4443 Ocean View Boulevard, Southeast San Diego. For ticket information, call Artix (619-3810), ECC (215-2828), or the sponsor, Sushu (215-8466).

Feminist Humor by Kate Clinton challenges accepted political and social norms. She will be onstage Sunday, February 4, 8 p.m., in the auditorium of Horner Mann Junior High School, 4345 54th Street, East San Diego. Tickets are available at the door, or call 469-4695.

Writer Norma Cole, author of *Maze Hill Camp*, will read from her work at the next event in the New Writing Series, sponsored by the Archive for New Poetry at UCSD, Wednesday, February 4, 8:30 p.m., Reville Forum Lounge, Reville Campus, UCSD. Free. 534-2553.

Survivalist Session, the next event in the series sponsored by the county office of education is scheduled for next Thursday, February 9, 7 p.m., in the

San Diego County Department of Education, 4601 Linda Vista Road, Linda Vista. If you'd like to tell a story or hear others spin yarns, you can join in. 298-6363 (evening).

RADIO & TV
Antes Men's Basketball. SDSU takes on the Air Force at Colorado Springs, broadcast live on KUSI, Channel 51, Sunday, February 4, noon.

Men's Soccer. The Socks play Tacoma on Sunday, February 4, and the game will be broadcast over KTRA-AM (690) at 1:30 p.m.

Just Love. Just piano and arctic horn. Tickets are the featured artist in this installment of *Just Love*, a concert broadcast live from San Diego City College, Tuesday, February 7, 9 p.m., over KSDS-FM (88.3).

Men's Collegiate Volleyball. Cal State-Northridge meets SDSU, Friday, February 3, 7:30 p.m., in Peterson Gym. SDSU, 594-1378.

UCSD Men's Basketball. UCSD plays Cal State-Bernardino, Friday, February 3, 8 p.m., in Triton Gym. UCSD, 534-4111.

Bicycle Racing. Four national and international bicycling champions and collegiate amateurs have been invited to compete in a two-day event at USD this weekend. The USC-sanctioned road races will be held along campus roads. Last year's winners were Ireland's John Treacy, Bruce Spence of Canada, and Sweden's Morten Røed. This year's races will be held on Saturday and Sunday, February 4 and 5, from 7 a.m. to 6:30 p.m., at USD, Alcala Park, Linda Vista Road, Linda Vista. Viewing is free. For more information, call 260-4682 or 260-4115.

UCSD Women's Basketball. The Tritons have games against Cal State-San Bernardino, Friday, February 3, 6 p.m., and the University of Redlands, Saturday, February 4, 7 p.m., Triton Gym. UCSD, 534-4111.

Socks Soccer. The Socks meet Kansas City at the Sports Arena, Friday, February 3, and Dallas will be in for a game on Wednesday, February 9. Both games start at 7:30 p.m. For ticket information, call Ticketmaster (278-6497) or 734-6075.

Fun Run. San Diego, February 4, is the day to honor the achievements of women in sports. Part of the local celebration will be a girls' one-mile fun run and a girls' and women's 5K one-mile in Balboa Park. The first event is out at 7:30 a.m., beginning at the parking lot near the municipal gym and Federal Building in the park. Day-of-event registration starts at 6:30 a.m. There are prizes and refreshments. For more information, call 278-6110 x18.

Golf-Course Stride. A noncompetitive 8K walk will be held on the Carmel Mountain Ranch Golf Course in the heart of a massive new housing/amenity park development, the proceeds to benefit the San Diego Mental Health Association. The event is set for Saturday, February 4, beginning at 11:30 a.m., at Community Park, North City Parkway and Rancho Carmel Drive, Petanquino. (Day-of-event

registration begins at 10:30 a.m.) The after-ride party will include music by Farberburg, plus refreshments and a free golf clinic. This is the first of five progressive rides. For more information, call 275-5440.

Twelfth Annual "Bike for Breath." This major fundraiser for the Children's Asthma League will be held on Sunday, February 5 (or the first rainless Sunday thereafter) and is actually 11 separate rides. Eight or ten short neighborhood rides from two to ten miles held in Bonita, Coronado, Escondido, La Mesa, Mira Mesa, Mission Bay, Valley Center, and Vista.

Three long distance tours of 30, 50, and 100 miles are also set for Sunday. All begin at 7:30 a.m. on Sunday from the second parking lot south of the Mission Bay visitors' center on East Mission Bay Drive. Entrants must pay a fee or have personal pledges of money. Day-of-event registration begins at 6 a.m. There are prizes for participants. There are also lots of safety rules and regulations. Find an organizer to bike shops. 7-Eleven stores, or Pina Duen, or call 666-4447.

Alphas Handicrafts Show and Sale. The Alphas Handicrafts Foundation is an American organization committed to

preserving the culture of refugees who have fled the country. There will be a show and sale of rugs, leather goods, jewelry, cotton goods, and other handicrafts items, plus a photo exhibit.

Psychic Fair. The Alexandra Institute is sponsoring another round of lectures and presentations on the hot topics of channeling, past lives, astrology, and the like. They'll also read your chart or your palm for a small fee. The metaphysical round is scheduled for Saturday, February 4, and Sunday, February 5, 9:30 a.m. to noon, Writers' Bookstore and Haven, 3341 Adams Avenue, Normal Heights. Free admission. 282-3363.

Botanist Jody Gibson of the Natural History Museum will be presenting the weekend's hands-on demonstration about how plants grow. "From Fruit to Root." Sunday, February 5, noon to 3 p.m., at the museum in Balboa Park. The informal demonstration will be with museum admission. 252-3827.

Choreographer Patricia Sandbach will introduce the book *My Life by Jodi Danen* at the next book-discussion series meeting, Wednesday, February 8, 10 a.m., Alpine Library, 1185 Arnold Way, Alpine. A general discussion follows the introduction. Copies of the book are available at the library. Free. 445-4211.

Comic, Creative Games. Adults are invited to exercise some creativity and a sense of humor in an evening of informal games. Wednesday, February 8, 7:30 p.m., Radstone Studio, 1618 West Lewis Street, Mission Hills. For details call 581-0250.

FOR KIDS
Puppets. The Studio Mammets present *Aladdin*, Friday, February 3, 10:30 a.m., and Saturday and Sunday, February 4 and 5, 11 a.m., 1 p.m., and 2:30 p.m., at the Marie Hickock Puppet Theater, in the Palisades area of Balboa Park, near the Aerospace Center. For ticket information, call 466-7125.

SPECIAL
Baseball Card Show. The monthly show at the Scripps Ranch Center will be held on Friday, February 3, 5 p.m. to 9 p.m. There will be some giveaways. Toys, cards and prizes. The center is located at 1895 Camino del Rio South, Mission Valley. For information call 497-9500 or 535-0957.

Whalefest. The fifth annual Occurrence Whale Festival is scheduled for Saturday and Sunday, February 4 and 5, from 9 a.m. to dusk at the Occurrence Harbor beach. In addition to sand sculptures, food, music, and other entertainment, there will be educational displays and talks by representatives from various organizations interested in the study and protection of whales. For more information, call 722-2133.

Chinese Community Cultural Fair. It's the year of the serpent (lively and full of romance and scandal, according to ancient tradition) - a good time to re-evaluate the old and the new behavior of 1988, the decadent year of the dragon. The local Chinese

community will be celebrating with food from 20 local restaurants, music, dance, film, and other arts. Saturday, February 4 (in the year 4687, by the Chinese calendar), 11 a.m. to 7 p.m., and Sunday, February 5, 11 a.m. to 6 p.m., at the Fair O'Brien Pavilion, Del Mar Fairgrounds, Immaculate Dancers Boulevard, Del Mar. Tickets are available at the door. Proceeds benefit the Chinese Social Services Center in San Diego. For more information, call 234-4447.

Coffee and Talk. Writers and anyone interested in talking about writing or books or, in general, an informal get-together. Sunday, February 5, 9:30 a.m. to noon, Writers' Bookstore and Haven, 3341 Adams Avenue, Normal Heights. Free admission. 282-3363.

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Extended Midweek (3 ski days) Feb 13:16, 27:2 \$150

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Sunday Morning, February 12th, 11:00-1:00 PM

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Address _____ Birthdate _____ Age _____
City _____ Zip _____ Weight _____ Height _____ Sex _____
Phone () _____ Work () _____ Religion _____ Race _____
Do you smoke? _____ Rarely _____ Sometimes _____ Moderately _____ Frequently _____
Do you drink? _____ Rarely _____ Sometimes _____ Moderately _____ Frequently _____
Highest educational level completed _____ Physically handicapped _____
My annual income is: \$10-\$20K _____ \$20-\$30K _____ \$30-\$45K _____ \$45-\$60K _____ \$60-\$75K _____ OVER \$65K _____
The strength of my religious beliefs: _____ Very strong _____ Average _____ Slight _____ Non-existent _____
Marital status: _____ Never married _____ Divorced _____ Separated _____ Widowed _____
Purpose: _____ Dating only _____ Open to a committed relationship _____ Open to marriage _____
The three most important things I'm looking for in a mate: _____
1. _____ 2. _____ 3. _____
List three values important to you: _____
1. _____ 2. _____ 3. _____
On a sliding scale, mark "X" for yourself and a "Y" where you want your mate to be:
More _____ Less _____
Independent _____ Aggressive _____
Confident _____ Enthusiastic _____
Ambitious _____ Ambitious _____
Serious _____ Serious _____
Optimistic _____ Optimistic _____
Athletic _____ Athletic _____
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READER'S GUIDE TO THE THEATER

(continued from page 19)
contemplating an affair (practically in the presence of their spouses) are squally clean. So the musical shows stereotypes on their own terms. Unfortunately, that's about all it does. Obviously, both one acts are about the possibility of second chances in love. Alfred and Josephine in act one, and Sam and Monica in act two, have known some form of romance before, no longer have it, and would like to bloom again. And one has the sense, while watching their tales unfold (both of which are quite long) that they may, in fact, be going somewhere in exploring the notion of second chances. For so in each instance, the build-up is in excess of the outcome. The characters are as predictable as they are safe (this show doesn't merely embrace the status quo, it clings to it for dear life), and what first appears to be substantial turns out to have been a thematic mirage. Romance/Romance is strictly a commercial effort trying to demerolize to please, please, please? Human directed the show, which, for reasons unexplained, is still running in New York, on the very bright and chipper side. Along with playing "these" most of the evening, the cast performs the two acts in contrasting acting and staging styles. More formally Victorian in the first, more laid-back 80s in the second. Both, however, are too broadly done, and one has the perverse sense that there is a lot of acting coming from the stage. A quartet of badly-mixed actors whose names interlock almost as successfully as Herman/Herman. —Robert Yecko.



Six Women with Brian Dooley

Marietta DePrima, John DeLuca, and Teresa De Zani — make every effort to get the show to work, and the design team of Steven Rubin (set and costumes) and Craig Miller (lighting) does some excellent work, but even taster as fine as these have been unable to wipe the smile off

production determined to nice us to death. (Sm.) Old Globe Theatre, Simon Edition Center for the Performing Arts, through February 19, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

SIX WOMEN WITH BRAIN DEATH, OR EXPLODING MINDS WANT TO KNOW
This hilarious "adult musical comedy" was devised, so speak its PR, at a kitchen table in Kansas City, where six women and composer Mark

Houston declared satirical war against the incessant barrage of images, empty slogans, and unbridled hype that assaults Americans daily (and that, according to the show, can cause "tabloid dementia," a condition of disinformation overload so severe that up seems down, down up, and the false true). Using the fictitious "National Epilepsy" as the foremost offender among equals, the show pokes serious fun at a civilization, it says, that is "determined to entertain itself to death." Some of the show's work less well than others. But most come up to the surrealistic absurdity and the quality of "All My Heroes," in which a woman in curlers slugs down tanganyika and shouts obscenities at the characters in a soap opera. At least until one of them comes out of the TV and shouts back. The skills are a bit uneven, but the San Diego Repertory Theatre's production is a first-rate. Credit must go to Sam Woodhouse, who has a special knack not only for finding contemporary musical revues with humor and bite (Milk and Honey, Master Ronnie) but also for keeping them running at full throttle. He has assembled a solid group of performers — including the composer, Mark Houston, and this funny ensemble show just puns along. Dressed in Sally Cleveland's wonderfully imaginative, shabby, colored paper outfits — all six women in the cast perform with panache. Another plus is Rob Murphy's gonzo set. It will by Peter Nordlie's

design, which puts us inside an "exploding" sarcasm. The stage is the interior of an enormous brain whose fruited synapses have become so clogged with graffiti and screaming headlines that it can't distinguish between sacred (God, the pope) and secular (the Constitution, MTV) cows. At present there is no cure for "tabloid dementia." About the best thing one can do is to go to the Sixth Avenue Playhouse and see this riotous articulation of the problem. (Sm.)

San Diego Repertory Theatre, Sixth Avenue Playhouse, open-ended run, Wednesday through Friday at 8:00 p.m., Saturday at 6:00 p.m., and Sunday at 7:00 p.m.

STARTING HERE, STARTING NOW
The Front and Center Players of the Jewish Community Center (College Area Branch) are performing this musical revue, lyrics by Richard Matley, Jr., and music by David Shire, which focuses on "sensibilities and feelings." Lorrie Cohen has directed the production. Cast members are: Alicia Aponte, Ray Borne, Layle



Strange Slave

Bray, Marlene Cousins, Cree Green, John Locand, and Eric Waskin (who also choreographed the show). Gloria Johnson is the musical director. (Sm.) Jewish Community Center, College Area Branch, 4075 54th Street, San Diego, through February 12, Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 363-3200 x236 or x219.

STRANGE SLAVE
The Patio Playhouse Community

Theatre is staging Stephen Marzella's compelling contemporary drama about two men and a woman who, in spite of all efforts to the contrary, are about to begin letting go of past anguish. And two of them, Mega and Martha, are about to begin a convoluted but inevitable courtship. Michael Dominguez has directed the production. Cast members are: Michael Detering (Mega), Dorell Loui, Teresa (Martha), and Gene Bombers (Dave). (Sm.)

Patio Playhouse, through February 5, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

SODS
For a limited engagement only, the original cast of this "Riveting 80s Musical Soap Opera" — created by Melinda Giff, Steve Gunderson, and Bryan Scott — will perform on the Lyceum Stage. Set in a laundromat, the musical traces the fortunes of a suicidal teen laundromat attendant having a rather bad day. Two teen engers "with a past" attempt to help. Playmakers, in the midst of which Christine Sewer, Susan Mosher, Melinda Giff, and Steve Gunderson sing "a cornucopia of 80s hits," ranging from Bacharach and David, to James Brown, Motown, the Isley Brothers, O'Jays, the Newbeats, and the Intimate Divine Warlock. The set design is by Alan Olshanski, costumes by Gregg Barnes, lighting by Kent Doney, and musical direction by William Doyle. (Sm.)

Lyceum Stage, Horton Plaza, through February 12, Tuesday through Friday at 8:00 p.m., Saturday at 6:00 p.m., and Sunday at 7:00 p.m. Matinee Sunday at 3:00 p.m.

Chuck Estes the sound designer. South Coast Repertory Theatre, Grand Stage, through February 26, Tuesday through Saturday at 8:30 p.m. Sunday at 8:00 p.m. Matinee Saturday and Sunday at 3:00 p.m.

UNDER MILK MOON
The Old Globe Theatre/University of San Diego Master of Fine Arts students are staging Dylan Thomas' play for voices, a poetic glimpse into the daily life of a Welsh fishing village. Nicholas Martin has directed the production. Cast members who play 38 characters are Elizabeth Bonner, William Boodston, Matt Edwards, Mark Guin, Greg Hubbard, Hugh McCain, Diane Macintosh, Richard Ortega, Susan Peck, Martha Perantoni, Laura Riemann, and Mary Kay Wulf. Rosemary Denigale is the costume designer, John B. Fortney the lighting designer, and Pamela Gray the stage manager. (Sm.)

Sacred Heart Hall, University of San Diego, Alois Park, Thursday, through Sunday at 8:00 p.m.

WAIT UNTIL DARK
The San Diego Repertory Theatre is presenting Frederick Knott's suspense thriller about a courageous blind woman who must battle against evil assailants. Jo Rubin has directed the production. Cast members include Mickey Gale, Philip Gay, Rick Schmitt, Stephen Rubin, and Nicholas Burris. Rick Cooley, Dave Anderson, and Frederick Knott have designed the costumes and Jay Austin the lighting. (Sm.)

La Palma Theatre, 471 First Street, Encinitas, through February 5, Friday and Saturday at 8:30 p.m. Matinee Sunday at 2:00 p.m. For information call 436-4054.

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Feb. 18

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Sung in German with English OperaText! projections

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Conductor: Edward Downes Director: Robert Tammenbaum

Old Pasquale marries a spring chicken... the results will have you cackling all the way home!

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DONIZETTI

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Francis Kemp, Cheryl Ferris, Mark O'Brien, Victor Ledbetter

Conductor: Karen Kellner Director: Wolfgang Weber

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by Ted Tally

A hilarious yet thoughtful comedy.

Produced by Dori Saleis

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SAN DIEGO REPERTORY THEATRE

READER'S GUIDE TO THE MUSIC SCENE

BY JOHN D'AGOSTINO,
AVE ALLEN, AND
BUDDY SEGAL

Bassist Charlie Haden might not warrant his own chapter in the definitive book of jazz history, but a few hefty pages just might be in order. In his role as a key conspirator in the pivotal restructuring of modern jazz three decades ago, as a bassist who negated many traditional notions about his instrument's function, and as an artist who married his deep-seated political and social convictions to his music, Haden's contributions to jazz have been significant.

Haden's name first splashed across the jazz pages in the late '50s as a member of the Ornette Coleman Quartet — the group that basically blew the roof off modern jazz. In saxophonist Coleman, Haden found an innovator and leader with similar inclinations to investigate the musical unknown. Coleman and company initiated nothing less than a radical overhaul of the idiom, beginning by throwing the sacred "chord book" out the proverbial window in addition, they stretched the period's standard theme-and-variations format, indulged in exploratory tangents of tone, rhythm, and melody, and reintroduced a Dixieland-like emphasis on polyphonic soloing — parading it all in a wild, free-blowing



CHARLIE HADEN



CHUBBY CHECKER

family had its own country radio show. At times, Haden dips at these roots, his work loaded with homage to the various folk styles that would seem unusual influences for one who has played such a major part in jazz innovation. In his wedding of sociopolitical consciousness to modern jazz — a trend begun decades ago — Haden's career has paralleled to that of another bassist, the late Charles Mingus. If Haden lacks both the compositional skills and the singular impact of that musical icon, he nevertheless puts a strong foot forward in his leadership of the Liberation Music Orchestra. This extravaganza, which includes arranger Carla Bley, adds Haden's fascination for both the jazz and folk idioms with his

desire for the betterment of humanity, thus arriving at a distinct political statement. Combining Spanish Civil War-era material, Third World pieces, and contemporary political jazz compositions, the LMO's music often achieves a wordless cinematic effect. The melodies are sometimes divided into suites that run a wide gamut of emotion that can depict the demand for freedom, the inevitable uprising of the oppressed, and the passion of the fight for those rights. Of lesser consequence, though pleasing, is Haden's new group, Quartet West. This seemingly oddball cast, which includes pop-fusion saxophonist Ernie Watts and impressionistic pianist Alan Broadbent, is a far cry from the big dogs that Haden typically

rooms with. Still, their sound jells effectively and offers some substance. The group's work mirrors Haden's interest in the cultural activity of Los Angeles during the 1950s and '60s. The musicians dab and brush fluid depictions of those eras with a modern yet regressive touch. The results are nice watercolors that'll never hang in the Louvre. Haden has intermittently revived his association with Coleman (and with other members of the Coleman folk in Old and New Dreams). He's also noted for his work with such jazz stalwarts as the late John Coltrane, Keith Jarrett, and Pat Metheny. This week, Haden is teaming with skilled players of more local vintage as he ends his long absence from San Diego. The Charlie Haden Quartet that began an engagement at the San Diego Music Center on Wednesday features San Diego's Mike Wofford on piano and Peter Sprague on guitar as well as Quartet West's Lawrence Marable on drums. The band's stint at the La Jolla venue runs through Sunday, February 12.

It's 1960. Chubby Checker is a Negro. Ballad is lean and mean, slick and groovy. Checker is fat and cuddly, cute and friendly. Ballad is a rock and roll pioneer, who, since 1953, has been releasing classic rhythm and blues re-issues such as "Work with Me Annie," "Annie Had a Baby," and "Finger Poppin' Time." Checker has been a singing chicken plucker

(really). Ballard releases a new song called "The Twist." Soon, Checker will release a note-for-note, copycat version. Now, guess who will have the huge, nationwide hit with it. Checker set off a national dance craze with his version of "The Twist." He became America's darling, the first black rock and roll performer embraced by the middle-class, middle-aged, white consumer. He was safe. He was fun. He was a lovable Negro. And by 1961, the whole country was a-bustin' in de pulce, twistin' by de pool, twistin' in de White House, twistin' at their school. Checker went on to have a number of hits, all of which were dance-oriented. "Pony Time," "The Fly," and "Let's Twist Again" all charted in the top ten in 1961. The following year, "Slow Twistin'," "Limbo Rock," "Popeye the Hitchhiker," and (once again) "The Twist" would do the same. Ballard, meanwhile, laid into obscurity.

In the ensuing years, Checker would marry a former Miss World, become a popular figure on the dance clubbait show circuit, release a disco album every five years or so, and tell anyone who cared to listen that he was more important than the Beatles. While that last boast was miles off the mark, Checker did have a few things to recommend him. He had a decent if unremarkable voice and an easy charm. And all of those hit songs were sorta fun. But Checker's strutting self-movement, coupled in later years with his refusal to go away, left a sour taste in the mouth. Certainly Ballard was the superior talent and the more deserving of the two, and it has been every bit as disturbing to see Checker make a career with Ballard's song as it was to witness, say, Pat Boone raking it in from laughably inferior versions of classic songs by Little Richard and Pat Domino (a variation on whose name was also stolen by Checker).

Ballard wasn't the only major talent passed over in favor of the cherubic Mr. Checker. Jackie Wilson, Arthur Alexander, and

Lloyd Price were among those who suffered lean years during Checker's heyday, presumably for the high crime of sounding too black. Meanwhile, Checker "Twisted" a lot of the way to the bank, while degrading himself into believing that he had authored a significant chapter in rock and roll history. But don't let my time-tested reiterations spoil what to some might be a good time. While a Checker concert hardly can be considered a rare or important musical event, it could at least be a pleasant diversion. Nostalgia hounds can catch Checker live at the Bachelard tonight. Thursday Opening are locals Duke Groovy and the Paisley People.

Working from the presumption that a tongue more effectively soaks minds when wedged into a cheek than when vibrantly lashing out, reggae artist Pato Banton delivers the idiom's us-against-them message in the manner of a singing justice. Philosophically, Banton (born Patrick Marley in Birmingham, England) can be grouped with such acts as Ziggy Marley, Third World, and Steel Pulse — artists who strive to keep one foot planted in reggae-roots soil while the other takes a giant stride forward. But he one-ups even his soul brothers with a smirking sense of humor that adds a wicked edge to the music's spring-loaded rhythms.

On his L.R.S./Primitive Man debut album, *Never Give In*, Banton swings capably from Jamaican patois to British working-class clip to Bronx rap while reaffirming reggae virtues concerning the evils of war, apartheid, and other social ills. But while his sights are set on the proper targets, Banton's cross-eyed wit keeps things slightly out of focus. On "Don't Sniff Cocaine," he paints powderheads in a ridiculous light while pleading allegiance to the Rastafarian herb of choice ("I do not sniff the cocaine only smoke sensimilla"). But in the process, Banton can't resist getting in a dig at both the Bel Air cowboy

and the singer's favorite whipping girl. Boudi house music is right before him on television after Margaret Thatcher said "im, she bring some back to England and distribute it evenly throughout the House of Commons." Because *Never Give In* is Banton's introduction to the American audience, it was purposefully assembled to provide a sampler of his main wares. Rock-steady, beat-box, and other pulses take turns as Banton raps, toasts, and sings with an upbeat swagger that places him squarely in the ranks of non-purist reggae optimists. Banton is joined by Ranking Roger on the record's opener, "Pato and Roger Come Again," but San Diegoans might be more impressed by the fact that local band Private Domain backs the vocalist on the track "Absolute Perfection."

This Saturday night at the California Theatre, 1985's British Reggae Award winner is the "Best Newcomer" category will join a... up scheduled for the 1986 Annual Bob Marley Birthday Celebration. Headlining the Jamaican music and handicrafts show are Burning Spear and His Burning Band, Don Carlos, Garth Dennis, and Donkey Show. For a long time I've wondered why most country artists haven't covered Beatles songs. Not long after grabbing the international spotlight, the Fab Four proved that Brit-pop structures could be stretched to accommodate Western elements, and nearly every Beatles album featured tunes that exhibited unmistakable country characteristics. But save for instrumental covers by Chet Atkins types and the odd reworking by AOR-country-poppers (for example, Anne Murray's version of "You Won't See Me"), country acts have for the most part shied away from

(continued on page 24)

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KENNY RANKIN
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SUNDAY, FEBRUARY 19
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FLOCK OF SEAGULLS
FROM THE MANHATTAN TRANSFER

FRIDAY, MARCH 3
JANIS SEGAL

MONDAY, MARCH 6
COWBOY JUNKIES

TUESDAY, MARCH 7
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WEDNESDAY, MARCH 8
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RONNIE MILSAP 3/10 • STANLEY JORDAN 3/11
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UPCOMING SHOWS
Sun., Feb. 12 — Speed & EPX
Wed., Feb. 15 — The Dynamites
Thurs., Feb. 16 — Pleasure Barons
Country Club Montana, New Haven, Dave Ables,
Joy Harris, Gil T. Juke Logan
Sun., Feb. 19 — "Legends of the Blues"
with Jimmy Rogers, Preston Perkins, Hubert Sumlin

Thurs., Feb. 23
The Neville Brothers
Tickets purchased for Feb. 22 performance honored
Feb. 23 and refunds will be made if preferred.

Sat., Mar. 4 — Zachary Richard
Sun., Mar. 12 — The Electric Blues
Dennis Quaid

THIS WEEK'S
AFTERNOONS
Fri., 5:30-8:30 pm — Dixieland Swing
CHICAGO SIX
Sat., 5-8 pm
BOB LONG
Sun., 5-8 pm
THE JERRY McANN JAM
Mon., 6:30-8:30 pm — Country on the Coast
SAVORY BROCK BAND
Wed., 6-8:30 pm — Vintage Jazz & Boogie Woogie
TOBACCO ROAD

El Comal, 523 Encinitas Boulevard, Encinitas 944-3375. Latin Soul, Latin music, Friday and Saturday.

El Comal, 1284 Poway Road, Poway 486-1070. Greg Hartline, swing, country, blues, and salsa, 7 p.m., Wednesday, Thursday, and Saturday, and 5 p.m., Friday.

The Crazy Barbers, 6096 El Camino Real, La Costa 433-3373. The Ganes Brothers play rock and roll music from 4-7 p.m., Sunday.

Fireade Lounge, 439 West Washington, Escondido 745-9331. Merle, contemporary rock and roll music, Thursday through Saturday.

Flak House West, 2633 South Highway 101, Cardiff-by-the-Sea 753-6438. Second in line, rock from the '50s to the '90s, Friday and Saturday.

The Flying Bridge, 1305 North Hill Street, Oceanside 722-1904. Billy Fowler and Susan King, contemporary, Tuesday through Saturday. Greg Hartline, swing, blues, country and oldies, Sunday and Monday.

Pagey's, 245 West El Norte, Escondido 743-8841. Gary Lehman, contemporary and country, Friday and Saturday.



COMANCHE MOON, tonight, Thursday, Billy Up Tavern

The Full Moon Nightclub, 485 First Street, Escondido 436-7207. Throughout the night, rock and roll music, mostly from the '70s, at 8:30 p.m., Thursday.

Gilbey's, 945 West Valley Parkway, Escondido 486-0420. B-Natural, contemporary rock and roll, Wednesday through Saturday.

Henry's, 264 Elm Street, Carlsbad 729-5244. Tony and Val, Top 40 and country and western music, Tuesday through Saturday. The Red Hot Boys, vintage rock, Sunday and Monday.

Hotel Escondido/Scotty's Pub, 2500 South Escondido Boulevard, Escondido 743-6000. Tropical, contemporary, Tuesday through Saturday. July Taylor, contemporary, Sunday and Monday.

The Hungry Hunter, 1940 Bernardo Plaza Drive, Rancho Bernardo 485-7902 or 485-3800. Ray Corrales, vocals and guitar music, Wednesday and Thursday. Ray and Latine Corrales, nostalgic and contemporary music, Friday and Saturday.

Ireland's Own, 606 First Street, Escondido 444-0223. Gabriel Feinberg, Irish folk music, 9 p.m., Thursday through Saturday.

July Began/Oceanside, 1900 North Harbor Drive, Oceanside 722-1831. Hal Sat Ration, contemporary, Thursday through Saturday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad 438-7111. The Element of Chameleon Lounge, Contemporary music, vocalists Bobby Aron and the contemporary players the Elements alternate sets nightly, Tuesday through Saturday. Beverly States, piano, entertainment nights except Tuesday, at 8 p.m., in the International Salon.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos 444-4128. Gary Camell and Ocasio, country, Wednesday through Sunday. Scooter, country music, Tuesday.

Ladies' night out, featuring women vocalists, is on the second and fourth Thursday of the month.

Mile Flies, 6099 Paseo Delicias, Rancho Santa Fe 756-3082. Joel Nash, guitar show tunes, Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos 472-2959. Deane Cope, vintage rock, Thursday through Sunday.

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Monterey Bay Cannery, 1325 Harbor Drive, Oceanside 722-3472. Denise St. Clair, contemporary music, Friday and Saturday.

Oakvale Lodge, 14900 Oakvale Road, Escondido 743-2353. North Pines, 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 753-6614. The Sers Brothers, rock and roll, Thursday through Saturday. Notice to Appear, rock and roll, Sunday. De Chino's Island Sounds, calypso, ska, and reggae, Monday live music. Tuesday, call club for information; the Rhinoceros, blues and reggae, and blues, Wednesday.

The Packing House Restaurant, 125 South Main Avenue, Fallbrook 729-5458. Good Times, country rock, Friday and Saturday evening.

Patel's, 2581 Highway 101, Cardiff 942-1101. Conglumes, jazz, performance swing, jazz, contemporary music, and much more and more requests, from 6:30 to 10:30 p.m., Friday and Saturday.

The Plaza Inn, 3550 Central Mountain Road, Rancho Palos Verdes 484-3712. Alan Adams, contemporary, Tuesday through Saturday.

The Pomerado Club, 12237 Pomerado Road, Poway 749-1135. The Savory Brothers, country, Friday and Saturday.

Portofino Restaurant, 1108 First Street, Escondido 742-8442. Craig Jones, piano, performance swing, jazz, contemporary music, and much more and also house requests, from 6:30-10:30 p.m., Sunday, Tuesday, Wednesday, and Thursday.

Poway Mine Company, 12375 Poway Road, Poway 749-7296. Sharlie, rock and roll music, Friday and Saturday.

Ralph and Eddie's, 300 Grand Avenue, Carlsbad 729-2989. Throw Money plays rock and roll music. Wednesday through Saturday and hosts a jam session Sunday.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo 777-2146. One Plus One, contemporary, Tuesday through Saturday. Sound Investments, contemporary, Sunday and Monday.

The Red Couch Inn, 125 North Pine Street, Escondido 743-9796. White Lie, rock and roll, Thursday through Saturday. The Boneheads, rock and roll, Sunday and Monday. Spirit Inn, rock and roll, Tuesday and Wednesday.

Ringer's, 5517 Mission Road, Bonnell Village Center Bonnell 941-5083. Larry and Jessica Reed perform contemporary '50s and '60s, and country music, Friday and Saturday evening.

Ron's Red Eye Saloon, 1448 South Mission Road, Fallbrook 729-9956. Jodie and Ricochet, country music, Thursday through Saturday.

The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad 729-3170. The Warback Machine, oldies rock, Wednesday and Friday evening; the Band from Hell, rock and roll music, Thursday and Saturday.

Shepherd's Cafe, 1238 First Street, Escondido 753-1124. Dianna sings the music of Joni Mitchell, Judy Collins, and other Top 40 artists, as well as originals and new-age music, from 6-9 p.m., Saturday.

Shooter's Bar and Grill, 1963 East Valley Parkway, Escondido 749-7038. Dakota, country rock, Tuesday through Saturday.

Silver Spoon Cafe, 28690 Old Highway 78, Imperial 699-3113. Jack Johnson, country music, 11 a.m.-3 p.m., Sunday.

Smiley's Downtown, 119 East Broadway, Vista 734-0336. Grand Central Station, country rock and oldies, Friday and Saturday.

Solana's, 635 Highway 101, Solana Beach 753-4813. The Dick Brown Big Band plays big band swing Friday and Saturday.

Steak House Inn, 5000 Vista Way, Vista 726-9000. C.R. Express, country, Friday and Saturday.

That Place Place, 2622 El Camino Real, Carlsbad 434-3171. Bluesgrass Etc., bluegrass, Sunday.



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Parade of endless entertainment... flamboyant costumed dancers, mimes, jugglers and musicians. Enjoy Dixieland jazz and then a contemporary dance band from 8:00 p.m. till midnight.

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Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla, 627-0008. Dole lemon, piano variety. Tuesday through Saturday.

Avanti's Restaurant, 875 Prospect Street, La Jolla, 454-4288. George Remo, pianist performing pop, jazz, blues, and lounge. 7 p.m. nightly. Aram, European music on the piano. 9 p.m. Wednesday through Saturday.

Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0031. Piano bar entertainment. Barry Craig. Tuesday through Saturday. Bob Marley. Sunday and Monday.

Belmont's Beach Club, 3055 Ocean Front Walk, Mission Beach, 488-2615. The Beach Club Band featuring Rockin' Joe and G.T. vintage rock and soul music. Wednesday through Sunday. The Studio Club presents a ringtona party on Monday and Tuesday.

Bullfrogs, 5046 Newport Avenue, Ocean Beach, 222-3000. Berman Guse, rock and roll. Thursday through Saturday. Nemo, rock and roll. Tuesday and Wednesday.

Carlson Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Gary "C" Hinton, comedy and music. Thursday through Saturday. Song Reel, recorded music and video. Sunday participation show. Sunday. Mike Huber, contemporary music. Monday through Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-0081. Mark Meadows and Pacific Highway jazz. Tuesday. Holly Gentry's Neon jazz. Wednesday. Camille Lounge. Joe Cool and the Rumbler, vintage rock and roll. Thursday and Friday. The Star Deck, vintage rock and roll. Saturday. Moray's. Peter Roberich, lounge pianist and entertainer. Sunday. 5:30-7:30 p.m. Wednesday through Saturday. Peter also performs Friday and Saturday evenings. From 9 p.m. to 1 a.m.

Chick's Steak House, 1250 Prospect Street, La Jolla, 454-5325. World Beat jazz. Wednesday through Saturday. The jazz. Sunday. call club for information.



THE PANDORAS. Saturday, 9 p.m.

Carlson Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Gary "C" Hinton, comedy and music. Thursday through Saturday. Song Reel, recorded music and video. Sunday participation show. Sunday. Mike Huber, contemporary music. Monday through Wednesday.

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Carlson Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Gary "C" Hinton, comedy and music. Thursday through Saturday. Song Reel, recorded music and video. Sunday participation show. Sunday. Mike Huber, contemporary music. Monday through Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-0081. Mark Meadows and Pacific Highway jazz. Tuesday. Holly Gentry's Neon jazz. Wednesday. Camille Lounge. Joe Cool and the Rumbler, vintage rock and roll. Thursday and Friday. The Star Deck, vintage rock and roll. Saturday. Moray's. Peter Roberich, lounge pianist and entertainer. Sunday. 5:30-7:30 p.m. Wednesday through Saturday. Peter also performs Friday and Saturday evenings. From 9 p.m. to 1 a.m.

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Chick's Steak House, 1250 Prospect Street, La Jolla, 454-5325. World Beat jazz. Wednesday through Saturday. The jazz. Sunday. call club for information.

Henry Henry's, 2055 Sports Arena Boulevard, Loma Portal, 223-5596. Piano, rock and roll. Thursday through Saturday. Live rock and roll music. Tuesday and Wednesday. Call club for information.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. The Hips, reggae. Thursday. De Feigelson and the Internos of Love, rock and roll and rhythm and blues. Friday and Saturday. De Chico's Island. Sunday. Also, reggae and reggae. Monday. Monday and Tuesday. Lombo Slim, reggae. Wednesday.

Paradise Bay, 1035 Quince Road, Marina Village, Mission Bay Park, 223-5535. Notice to appear: rock and roll. Thursday through Saturday. Duke Groovy and the Padel People, 90s rock and roll. Tuesday. The Heaves, rock and roll. Wednesday.

Paradise, 1025 Prospect Street, La Jolla, 454-0711. Aubrey Fox, jazz and blues. Thursday. De Chico's Island. Sunday. Also, reggae and reggae. Friday. Native Tongue, reggae. Saturday.

Puritan's Colonial Inn, 810 Prospect Street, La Jolla, 454-0381. Pianist William Craft plays contemporary and classical selections from 4:00 p.m. Thursday through Saturday. And from 10:30 a.m. to 1:30 p.m. Sunday morning, and from 6-8 p.m. Sunday evening.

Rio's, 4258 West Point Loma Boulevard, Loma Portal, 225-9558. Unless otherwise indicated, all performers are rock and roll practitioners. Thursday. Thursday. Drastic Action, Michael Thomas, and Litter Rain, Friday. The Moon Drop and Rick Lorenzini, Saturday.

Rampage, the Suicide Doors, and Spirits in Mesh, Sunday. Open jam session beginning at 9 p.m. Monday. Fat and the Screamers, De Don Dum Box, and the Road High, Thursday.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. Flight 7, jazz. Wednesday through Saturday.

The Silver Fox Lounge, 3883 Garnet Avenue, Pacific Beach, 270-1343. California Republic plus Western rock and roll music. Friday and Saturday evenings.

Mick's P.R. Nightclub, 4190 Mission Boulevard, Pacific Beach, 587-2838. Power, rock and roll, Thursday through Saturday. Perfect Stranger, rock and roll. Tuesday and Wednesday.

KIFM 98.1

Calendar of Live

Lites Out San Diego Jazz

Sunday
11:30 - 3:00 p.m. - Hilton Jazz Brunch
8:00 p.m. - Midnight - Humphrey's Indoors

Monday
5:30 - 8:30 p.m. - The City Colors
at The Omni San Diego Hotel at Horton Plaza

Tuesday
8:00 p.m. - 12:30 a.m. - Anthony's Harborside

Wednesday
8:00 p.m. - 1:00 a.m. - The Catamaran

Thursday
7:00 - 11:00 p.m. - "B" Street Cafe

Friday
5:30 p.m. - 7:30 p.m. - San Diego Hilton

Saturday
8:00 p.m. - 12:30 a.m. - Rusty Pelican, La Jolla

Listen to KIFM 98.1 to find out which bands will be playing at each location

KIFM CONCERTS coming soon:
Feb. 8th - KIFM welcomes Michael Hedges to Montezuma Hall at S.D.S.U.

Feb. 18th - KIFM welcomes Kenny Rankin and Pastiche to the Bacchanal

Feb. 19th - KIFM welcomes Brazilian artist Tania Maria and Michel Camilo to the Bacchanal

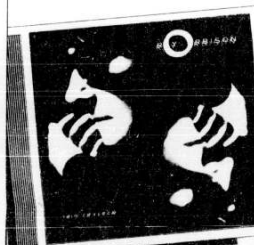
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ESCONDIDO: 1229 E. Valley Parkway
IMPERIAL BEACH: 685 19th Street
KEARNY MESA: 4344 Convey Street
LA JOLLA: University Towne Center
LA MESA: Grossmont Center

PLAZA CAMINO REAL: 8225 Mira Mesa Blvd.
MISSION VALLEY: Mission Valley Ctr.
NATIONAL CITY: 1499 E. Plaza Blvd.
PACIFIC BEACH: 1484 Garnier Ave.
POWAY: 12830 Poway Rd.
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CHEAP & NASTY, formerly
HANOI ROCKS
with **GYPSY CAT**

and from LA
BLACK CHERRY
(with ex-band singer
from L.A. Guns)

Sat., Feb. 4-4 bands

Mon., Feb. 6
Enigma recording
artists
BARREN CROSS
with special
guests

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Thursday, February 2 • 4:30 pm-1:00 am
Chinese Lion Dance & 10,000 Firecrackers • 5:30
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- Tuesday - Hospitality Night
- Wednesday - Paparazzi Night
- Big Screen Shows
- Watch for upcoming events, including March Gras Festival!

City Colors
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At Horton Plaza
First & Broadway Circle, (619) 239-2200
1997 Omni Hotels

Texas Trailhouse, 4970 Village Street, Ocean Beach 92066. The "Cat" Courtesans, blues, Thursday, live music is offered on other nights also, call club for information.

Top of the Cave, 1236 Prospect Street, La Jolla, 92037. Bill Wright, Graham, Peter, Southside, et al., on the piano, Wednesday through Sunday.

Vic's, 7825 Fay Avenue, La Jolla, 92037. The Jazz Throes, jazz, Thursday through Saturday. Joe Marlin performs jazz from 5-8 p.m., Wednesday through Friday.

Whisper's, 1921 Bacon Street, Ocean Beach, 92066. The Coffee Roasters, reggae, Thursday. Borealis, reggae, tropical rock and roll, Friday. The Mighty Penguins, with saxophone Al Garth, vintage blues and reggae and blues, Saturday. Blues jazz session, Sunday evening. Original Band Night, Monday, featuring rock and roll artists. The Pumpers, the Pumping Spiders, the Throes, and the Mistrals, the Rhombologs, blues and reggae, and Naves, Tuesday. The Rhombologs, reggae rock and roll, Wednesday. Tobacco Road plays vintage jazz, swing, and boogie-woogie music from 4-8 p.m., Sunday.

Your Palace, 3282 Governor Drive, University City 92044. John Trugan, piano music featuring classical, movie themes, and show tunes, 6-9 p.m., Wednesday through Friday, and 10 a.m.-1 p.m., Sunday.

San Diego North
The Adams Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley 92108. Live music, Tuesday through Saturday. Call club for information.

Barbapalea Cafe, 7919 Mission Center Road, Mission Valley 92108. The Big Jim, vintage rock and roll, Wednesday.

The Beachcomber, 8922 Clairemont Mesa Boulevard, Clairemont, 92040. Chubby Checker, vintage rock and roll, and Dodo Gentry and the Frisco People, vintage. Who rock and roll, Thursday. The Twelfth, Saturday. Rock and roll, and Johnny Oakes, rock and roll, Friday. Rockers, rock and roll, Saturday. Sweethearts of the Islands, country rock, and the BSCB Platted Band, country rock, Sunday. Jesse Collins Young, rock and roll, Monday. Celia James, rock and roll and reggae, and Rick Cuddey and his Super Hornettes, blues and rock and roll, Wednesday.

Harvey Stone Park, 5617 Balboa Avenue, Clairemont, 92108. The Caminos, 1940s folk music, Wednesday through Sunday.

Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 92108. Chad Hart and Friends, country and variety, Thursday through Saturday. Live music, 6:30-10:30 p.m., Sunday.

Bushy's, 9006 Mira Mesa Boulevard, Mira Mesa, 92036. Who, Carole, rock and roll, Wednesday through Saturday. Chain Reaction, contemporary, Wednesday.

Crystal T's Live, 500 Hotel Circle North, Mission Valley 92108. Live music, Tuesday through Saturday. Call club for information.

Barbapalea Cafe, 7919 Mission Center Road, Mission Valley 92108. The Big Jim, vintage rock and roll, Wednesday.

Islands Lounge, Vander Hotel, 2270 Hotel Circle North, Mission Valley 92108. Live music, Tuesday through Saturday. Live music, Sunday and Monday call club for information.

Sally's Steak House, 284 Hotel Circle North, Mission Valley 92108. Piano Bar Paul Gregg, Tuesday through Saturday, 5-8 p.m. Dale Pearson, piano variety, Monday through Thursday, 8 p.m. Hagar Harmon, Saturday and Sunday.

La Hacienda Chatterbox, Mission Valley Inn, 875 Hotel Circle South, Mission Valley 92108. Perfect Balance, contemporary, Tuesday through Saturday.

La Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 92108. Jesse Davis, contemporary, Tuesday through Saturday.

Headquarters, 7640 Miramar Road, Mira Mesa, 92042. In Transit, piano variety sing-along music, Tuesday through Saturday. Contemporary music, Sunday.

Holiday Inn, 5555 La Jolla Village Drive, San Diego 92037. Eric Sate and Debbie Lane, contemporary music, Tuesday through Saturday. Chain Reaction, contemporary, Wednesday.

Islands Lounge, Vander Hotel, 2270 Hotel Circle North, Mission Valley 92108. Live music, Tuesday through Saturday. Live music, Sunday and Monday call club for information.

Sally's Steak House, 284 Hotel Circle North, Mission Valley 92108. Piano Bar Paul Gregg, Tuesday through Saturday, 5-8 p.m. Dale Pearson, piano variety, Monday through Thursday, 8 p.m. Hagar Harmon, Saturday and Sunday.

La Hacienda Chatterbox, Mission Valley Inn, 875 Hotel Circle South, Mission Valley 92108. Perfect Balance, contemporary, Tuesday through Saturday.

La Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 92108. Jesse Davis, contemporary, Tuesday through Saturday.

The Library, 7459 Mission Center Road, San Diego 92108. House Gold, contemporary, Tuesday through Saturday. Gary Kirk, contemporary, Monday.

The Navejo Inn, 8515 Torrey Road, San Carlos 94073. Front Runner, rock and roll, Tuesday through Saturday. Football Pleasures, rock and roll, Sunday and Monday. Stoneheart, rock and roll, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 92017. The Big Jim, contemporary, Tuesday through Saturday. Live music, Sunday and Monday call club for information.

San Diego Music Country and Western Showcases, 9522 Miramar Road, corner of Black Mountain Road, Mira Mesa, 92108. Mike Kelly and Dodge City, 9 p.m. to 1:30 a.m., Wednesday through Saturday evening.

Seven Seas Lodge, 411 Hotel Circle North, Mission Valley 92108. Live music, and sing-along with Gary Narveros, Tuesday through Saturday.

Spirits, 1310 Burnside Avenue, Park Park, 92101. Unless otherwise noted, all are rock groups. Strange Time, Times Square, the Milk Carton Children, and Clifton X, Thursday; the Bids, the

Pumps, the Restaurants, Left Coast, and guests, Friday; the Pandoras, the Diamonds and the Family Jewels, the Diamonds, the Pandoras, and guests, Saturday. San Diego songwriter's showcase, Tuesday. The Bids, the Pandoras, the Diamonds, the Pandoras, and guests, Wednesday. The Bids, the Pandoras, the Diamonds, the Pandoras, and guests, Thursday. The Bids, the Pandoras, the Diamonds, the Pandoras, and guests, Friday. The Bids, the Pandoras, the Diamonds, the Pandoras, and guests, Saturday. The Bids, the Pandoras, the Diamonds, the Pandoras, and guests, Sunday.

Stanford Hotel, 100 Hotel Circle North, Mission Valley 92108. Live music, Tuesday through Saturday. Live music, Sunday and Monday call club for information.

Tio Leo's/Mira Mesa, 10797 Camino Rio, Mira Mesa, 92046. Big Bang, rock and roll, Thursday through Saturday. David Kennedy, contemporary, Friday and Saturday. Four Eyes, rock and roll, Tuesday and Wednesday.

Tio Leo's/Mission Center, 6333 Mission Center Road, Mission Center, 92046. Gene Warren, 50s and 60s rock and roll, Tuesday through Saturday. The City Street Band, contemporary, Friday and Saturday. Bill Muller, contemporary, Sunday and Monday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 92120. The 18-FT, vintage rock, Friday and Saturday. Ron Bell, salsa and reggae, Sunday. Monday through Thursday.

Wanderer's Rest, 6608 Mission Center Road, Mission Center 92046. Steve Cray, country, Tuesday through Saturday. Haywire, country, Sunday and Monday.

San Diego South

The Abbey Restaurant, 2825 Fifth Avenue (corner of Fifth and Olive), Hillcrest, 92107. Viki McManis, jazz music, Monday, Tuesday, Wednesday, Thursday, and Friday. Mike Lamy, Roberto Valdez, and Lulu Ponce, piano and vocal music, Friday and Saturday. Lulu Ponce, piano music, Sunday. Pianist Roberto Valdez plays during the Sunday brunch.

Anthony's Harborview, 1355 North Harbor Drive, downtown, 92101. Chain Reaction, contemporary rock and roll, Tuesday through Saturday, 9 p.m. Monday and Tuesday. Rising Star, contemporary, Wednesday.

Artes Bowl, Torrey Pines, 4350 30th Street, North Park, 92035. Shar and the City Street Band, contemporary, Thursday and Saturday. Live music, Friday call club for information.

Ramsey's Bistro, 3787 Fourth Avenue, Hillcrest, 92103. Roger Bellini plays blues guitar, dinner-time, nightly.

The Bay Club, 2331 Shelter Island Drive, Shelter Island, 92088. Marcia Wood, contemporary music, Wednesday and Thursday. Devin Bailey, contemporary, Friday, Saturday, and Sunday.

The Southcoast Grill, 701 B Street, downtown, 92101. Brian Verheij, pianist, performs from 8-11 p.m., Tuesday through Friday and from 5-7 p.m., Tuesday through Thursday. Rick Ross, pianist, performs from 5-7 p.m., Friday.

The Southcoast Restaurant, 2040 Harbor Island Drive, Harbor Island, 92101. George Matsun, jazz on the saxophone, 8 p.m., Friday and Saturday.

B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown, 92101. Halls Guitars, New, 10 p.m., Thursday, and 9:30 p.m., Friday and Saturday. Archie Thompson, contemporary jazz, 6 p.m., Monday through Wednesday, and 5:30 p.m., Friday and Saturday. Changes, jazz, 5-9 p.m., Sunday.

Brewery's Bar and Grill, 6945 E1 Capitol Boulevard, College Area, 92108. The Joe Staples Band.

(featuring Pamela Thomas, blues and reggae and blues, Friday. Terry Shornon and Nightbird, jazz, pop, and soul music, Saturday).

Ruster Daily's, 1112 University Avenue, North Park, 92047. Edson Hagar, rock and roll, 8 p.m., Thursday and 4-8 p.m., Sunday; live music, Friday and Saturday; call club for information.

Cafe del Rey Mesa, 1549 E1 Prado, Balboa Park, 92101. Piano Bar Kristi Becker, Tuesday through Saturday evenings. Pianist Barry Craig plays from 5-8 p.m., Sunday.

Coco Club, 4383 University Avenue, East San Diego, 92121. Jonathan Morris, piano and vocal variety, Thursday through Saturday.

Copacabana Restaurant, 2888 Pacific Highway, San Diego 92107. Rio Room Sol e Mar, tropical dance music, Friday and Saturday evenings. Uptown Lounge, Jane Horne, Brazilian jazz, Tuesday through Saturday.

Creech's, 802 Fifth Street, downtown, 92101. 11:30 a.m., jazz performers Mitch Mander and Friend, Thursday and Friday. Shop Moers, Monday and Wednesday. Clarence Bell, Tuesday, 5 p.m. jazz performers. Mel Coste, Thursday. Shop Moers, Friday. Janette Rock, Saturday. Clarence Bell, Monday. Sue Palmer, Tuesday. Sue Fierabend, Wednesday, 8:30 p.m. jazz performers. Tobacco Road, Thursday. Jonathan Morris, piano and vocal variety, Friday; the Joe Martin Quartet,

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High Society Jazz Band 5:30 pm
Mike Keane and the Combinations 8 pm
Mike Keane and the Combinations 9 pm
Blue Skies Bluegrass Band 4:30 pm
Two's Blues 8 pm
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FREE ADMISSION BEFORE
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MICHAEL HUBAR
He's coming back to La Jolla
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\$100 first prize • Drink specials
This weekend!
Dance to the tunes of the
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Coming February 10-18!
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RAGE NIGHT
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Performed with:
• Ornette Coleman
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DAVID WHITE
with special guests
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• WINE COOLERS
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CHARLIE HADEN QUARTET
with Mike Wofford & Lawrence Marable.
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KENNY BURRELL
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THE MASTERFUL
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BIG BANG

Sunday & Monday

DAVID KENNEDY

Thursday & Wednesday

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Saturday the Joe Martin Quartet. Monday the Steve Folsom Quartet. Tuesday the Steve Folsom Quartet. Wednesday Daniel Jackson performs at 10 a.m. Saturday and Sunday. A. J. Croce plays piano at 6 p.m., Sunday. Duck Masters, 2021 Shelter Island Drive, Shelter Island, 223-2572. Greg Brown, keyboard music, 5-8 p.m., Monday through Friday. Jimmy Martinez, piano variety, Tuesday through Saturday evenings.

Doonies, 4225 El Cajon Boulevard, East San Diego, 263-0581. Piano bar. Pat Croce, Tuesday through Saturday. Patti Glen, Sunday and Monday.

Lawrence Haggis's, 3010 University Avenue, Hillcrest, 264-8584. Neil Miller, classical and popular music on the piano. Thursday the Perfect Cuts, traditional music from the British Isles. Friday the Paradise Street Band, Irish music. Saturday Ron Horvitz, old time, new, and folk music. Sunday Old Time Hot Nights, Monday the Electrocarnations, ethnic, Balkan, and Klezmer music. Tuesday Jim and Theresa Hinton, Irish and original music. Wednesday At 7 pm, on Wednesday, Second Wind plays folk and ethnic music.

Don's Pub, San Diego Marriott Hotel and Marina, 333 West Harbor Drive, westtown, 234-1900. The Hot Kitchen Jazz Trio, jazz, Tuesday through Saturday.

The Escape, 421 University Avenue, Hillcrest, 265-8282. Frances Black, Steve Maki, and Jim Saba, contemporary music. Wednesday: Leslie Simpson, with J.K. blues, jazz, and contemporary music. Thursday: Praga Moulder and Jack Pollock, jazz and contemporary music. Friday: Thelma, with Barbara Jaraman and Ken Art, oldies but goodies, blues, jazz, and contemporary music. Saturday.

Pat City/Cuba Camp, 2337 Pacific Highway, downtown, 233-0606. The Most Valuable Players, jazz, Thursday through Saturday.

Fifth Avenue Blues, Horton Park Plaza Hotel, 901 Fifth Avenue, downtown, 233-6000. New-age pianist and entertainer Peter Balkwill performs from 5-7 p.m., Monday. Live music is offered on other nights also, call club for information.

Gabriel's Grille, 2825 Fifth Avenue, corner of Fifth and Olive, Hillcrest, 265-4779. Mike Lamy, piano, performs Wednesday and Friday. Elliot Lawrence, jazz swing melody. Thursday Mike Lamy with Eileen Bowman and Sal Mavelli, host. 101 Broadway, night. Saturday, by Rainey Hank Young, and Leon Petties, with vocalist Ruby Barnett, host a jazz jam session. Sunday, Luigi Lawrence hosts Italian night. Monday, by Rainey Hank Young, Leon Petties, and Ruby Barnett host a jazz jam session. musicians welcome. Tuesday.

Hamburgers! 4016 Wallace Street, Old Town (in the Bazaar of Mondri), 265-6584. Charlie Morse, contemporary Friday and Saturday.

Holiday Inn/Embassy, Port Hole Lounge, 1335 North Harbor Drive, downtown, 232-3860. The House Trio, contemporary, Wednesday through Saturday.

Horton Grand Hotel, 311 Island Avenue, downtown, 544-1086. 5:30 p.m. jazz performers: Mike Wolford, Wednesday through Saturday. 8:30 p.m. jazz performers: Red Goot, Wednesday. Jerry Albertini, Thursday. Ken Kaiser, Friday. the Holly Hoffman Duo, Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0251. Donna Finkel, pop jazz, 6:10 p.m., Wednesday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 223-3577. Bobbie Haggis, Live jazz Sunday and Monday, call club for information. Greg Green, keyboardist, plays contemporary and pop standards and oldies. Tuesday Piano Bar. Kevin Green, 5:30-8:30 p.m., Tuesday through Friday. Shanna Haggis, 9 p.m., Tuesday through Saturday.

Imperial House, 505 Kalmia Street at Park Boulevard, Hillcrest, 234-3825. Werner Jank, jazz, Tuesday through Saturday. with the Imperial House Opera Singers. Tuesday, Werner Jank and Hanch Young, jazz. Friday and Saturday.

"The Innkeeper" at the dock, 1066 North Harbor Drive, downtown, 234-6687. Rick Marcellino and the B Street Band perform contemporary music every dinner cruise.

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February 14 - The Catillans
February 22 - The Catillans

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Thursday - Talent Showdown - S.D.'s best musical talent competes here for the April Budweiser Showdown, 8 pm-12:15 am.

Friday - Happy Hour & live jazz, 5 pm-9 pm.

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Sunday and Monday

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Friday: FASHION AUCTION

THE ISLANDS

Hanaalei Hotel
Hanaalei Hotel 2270 Hotel Circle North, Mission Valley • 297-1101

Jill's Hickory Wood Barbecue, 5312 El Cajon Boulevard, East San Diego, 266-8220. Folk jam session the third Tuesday of the month, 10:00 show and host night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Rogers, 807 West Harbor Drive, Shelter Island, 223-2500. Old Rag: comedy and music, Tuesday through Saturday. Show On: comedy and music, Sunday and Monday.

Molly's, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 230-6000. Funist Dan Greenback performs classical music and show tunes from 8:30 p.m., Monday through Saturday.

Quasi Club, 1384 Market Street, Southview San Diego, 237-9775. Pro Brigham's Preservation Band, Divided jazz, 4-9 p.m., Sunday.

The Omni International Hotel, 910 Broadway Circle, downtown, 239-2200. Lounge: piano variety with Kevin Melton, Tuesday through Saturday. City Colors live jazz, 5:30 p.m., Monday, call club for information.

Patrick's II, 428 F Street, downtown, 233-3077. Pro Brigham's Preservation Band, New Orleans-style jazz, early evening Wednesday and Thursday; Karl Caruso, blues and rhythm and blues, Friday and Saturday. Soft, rock and roll, Sunday, the Group rock and roll, Tuesday.

Princess of Wales British Pub and Restaurant, 1605 India Street, 238-1103. Singalong piano bar entertainment by Rainers, Friday; Trevor Clarke, Saturday.

Rosie O'Grady's, 3403 Adams Avenue, Normal Heights, 284-7066. Brian Baynes, contemporary and Irish folk music, Wednesday and Thursday; the blues, rock and roll, Friday and Saturday; the Citi Band, Irish music, Sunday.

Sculpture Garden Cafe, San Diego Museum of Art, 1450 El Prado, Balboa Park, 232-9211. Bob Hamilton, jazz piano, noon-3 p.m., Saturday; Bob Hamilton (piano) and Tom Averillo (bass) perform jazz music, 2-4 p.m., Sunday.

Sherraton Harbor Island East, Reddick, 1380 Harbor Island Drive, Harbor Island, 291-2900. Kicks, rock and roll, Tuesday through Saturday; Rube and the Cruisers play vintage rock and roll during the Friday happy hour. Sheppard's Restaurant, Trapp, Scott, hard music, Tuesday through Saturday. Southwest Lounge, Alhambra, 4401, easy-listening piano music, 2:30 p.m., Wednesday through Saturday.

Smelly's Baseball Inn, 510 Fifth Avenue, downtown, 232-8507. The Barker-Spider, rock and roll, Friday; the Mighty Penguins, vintage blues and rhythm and blues, Saturday.

Tio Leo's, 5302 Napa Street at Morena Boulevard, Bay Park, 542-1462. Rockola, vintage rock and roll, Tuesday through Saturday; Larger than Life, contemporary, Sunday through Monday.

Tom Han's Lighthouse, 2550 Harbor Island Drive, Harbor Island, 291-9110. Second Wind, folk and ethnic music, Thursday through Saturday; Donna Cote, contemporary, Wednesday through Friday, 4-7 p.m.

Tabb Man's, 2551 University Avenue, North Park, 295-9426. The Blacout Blues Band, blues and rhythm and blues, 8 p.m., Thursday; the High Society Jazz Band, downtown jazz, 5:30 p.m., Friday, followed by Mike Keene and the Commotions, Rolling Stones-style blues and rock and roll.

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French Champagne Fashion Auction every Thursday & Friday

Wednesday, February 8
HOLLIS GENTRY'S NEON
No cover. Casual Super Fashion Auction every Wednesday

Saturday, February 4 & 5
THE FABULOUS MAR DELS
French Champagne Fashion Auction every Thursday

Friday & Saturday, February 10 & 11
BORRACHO Y LOCO

Wednesday, February 22
THE WAVE JAZZ NIGHT begins with an 11:00 a.m. show and ends with THE FATBURGER BAND

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32 FEBRUARY 2, 1989

FEBRUARY 2, 1989 33

9 p.m.: Mike Keene and the Comestons. Rolling Stones-style blues and rock and roll, 9 p.m., Saturday, the Blue Skies Bluesgrass Band performs at 4:30 p.m., Sunday. New Blues, blues and rhythm and blues, 8 p.m., Monday; the Blue Skies Blues, jazz, 8 p.m., Tuesday.

2081, 2581 University Avenue, North Park, 207-2023. Folk musicians are welcome to perform acoustically when Big L and Friends host an acoustic folk jam session on Wednesday. Acoustic folk music and poetry readings, Sunday, Monday, Tuesday and Wednesday. Live rock and roll music, Friday and Saturday, call club for information.

U.S. Grant Hotel, 326 Broadway, downtown, 232-3121. Robin Herold and Richard James, jazz and blues, Thursday through Saturday. Performing in the Great Circle Lounge is pianist Doug Ulrich, from 5 to 7 p.m., Tuesday and Wednesday and pianist Jack Hennessy, Monday and Thursday through Saturday.

Vicent Hotel (the Bar), 1960 Harbor Island Drive, Harbor Island, 251-6700. John Bove, piano variety, 8:30 p.m., Friday and Saturday, and 9:30 a.m., Sunday morning.

The Westgate Hotel, 1055 Second Avenue, downtown, 238-1858. Rita performs contemporary and classical piano selections, Friday through Tuesday evenings.

The Whistle Stop, 2236 Fern Street, Golden Hill, 284-2845. Meat Wagon and Santa Claus rock and roll the place on Saturday night.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 248-4111. Sweetwood, with special guest Suzanne Norrby, folk, presents "Songs of the Sea," at 7 p.m., Friday. Sam Hinton, folk musician, storyteller and humorist, performs at 7 p.m., Saturday.

East County
Blarney Stone Tea, 7059 El Cajon Boulevard, college area, 463-2263. Live music, Wednesday through Saturday; call club for information.

The Boathouse, 5500 Grossmont Center Drive, La Mesa, 589-5353. Vince Warren plays jazz music on "the stick," Friday and Saturday.

The Boondocks Restaurant, 6320 Fairview Drive, La Mesa, 562-3263. Eddie Gold, contemporary, Wednesday through Saturday; Jim Morris, blues and guitar, performs contemporary and original music, Sunday through Tuesday. Dale Pearson, pianist, performs a variety of music during the Friday happy hour.

Bronco Billy's, 13377 Woodside Avenue, San Diego, 448-8778. Sundown, country Wednesday through Sunday (jam session Sunday); country dance, Sunday, Wednesday and Thursday.

Bull and Bear, 690 North Second Street, El Cajon, 579-3663. The Border Times, rock and roll, Wednesday through Saturday.

Carlin Murphy's Movement Center, 5200 Grossmont Center Drive, La Mesa, 598-9757. Robyn Dallas, rock and roll music, Wednesday through Saturday; Song Trek, recorded video music audience participation presentation, Monday and Tuesday; the L.A. Trio hosts a jazz jam session beginning at 7 p.m., Sunday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country Calamans, country, Tuesday through Sunday.

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Crown Room, North Second Street and Ubaldo Avenue, El Cajon, 447-4561. Live music, country, rock and roll, Friday and Saturday. The Peter Jay Band, country, rock and roll, Wednesday through Saturday.

Dick's Horseshoe Lounge, 7604 Alamo Road, San Diego, 499-4044. Country, rock and roll, Thursday through Saturday. Another night.

Don's Landing, 1185 East Main Street, El Cajon, 442-0258. Carol Curtis, guitarist and pianist, performs Wednesday through Saturday. Jonathan Murray, blues and contemporary, Sunday through Tuesday. Dan Miller plays piano, Friday happy hours.

Don's East, 13321 Business Highway 8 at Los Cocheros Road, El Cajon, 443-2444. The Shadow Riders, country, rock, Friday and Saturday.

The Dugout Bar and Grill, 2894 Old Highway 80, Pine Valley, 474-4727. Carlton and the Animators, vintage rock and roll, Friday and Saturday.

Fine Spring Inn, 15505 Highway 80, El Cajon, 443-9568. Silverado, country music, 9 p.m., Friday through Sunday, and also at 9 p.m., Sunday.

The Irish Inn, 2754 Alamo Boulevard, Alamo, 445-2550. Sean McVicker and Paul Thom Irish, folk, and contemporary music, Thursday through Saturday.

Kelly's Pub, 6244 El Cajon Boulevard, college area, 266-0609. The Tourists, rock and roll, Friday. Featherstone, rock and roll, Saturday. John Ingram, contemporary, Monday; Sofia, rock and roll, Wednesday.

Koala's Restaurant, 461 West Main Street, El Cajon, 442-7768. Camie Crawford and Mel Friedman, variety music with guitar, vocals and keyboards, Friday and Saturday.

Lakewood Hotel Lounge, 9940 River Street, Lakeside, 443-0420. Live music, Friday and Saturday, call club for information.

Lorenson's, 506 Broadway, El Cajon, 442-8686. The Promoters, contemporary, Tuesday through Saturday; Staffer, rock and roll, Sunday and Monday.

Loiselle Louie's, 5286 Baltimore Drive, La Mesa, 462-0533. 50-50s, vintage rock and roll, Thursday through Saturday. Breakheart Place, country rock, Sunday through Wednesday.

The Mountaineers Bar, 11330 Woodside Avenue, San Diego, 449-8231. Rembrandt and Mike, contemporary and country and western music, Friday and Saturday.

Nite Owl East, 967 North Mallon Avenue, El Cajon, 447-3854. Rhythm, rock and roll, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-7473. Private Domain, rock and roll, Thursday through Saturday. Flower, rock and roll, Tuesday and Wednesday; live music, Sunday and Monday, call club for information.

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


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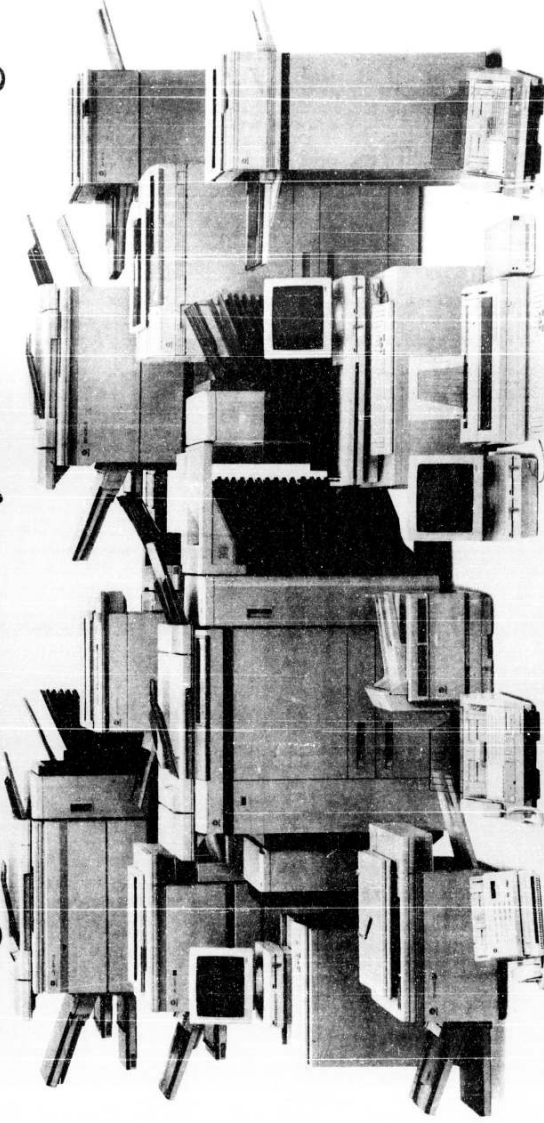
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