

The Freedom Arts Festival: 'The city council has given us enough to stage
a rag-tag renaissance fair.' Page 5

READER
VOLUME 18, NO. 6 FEBRUARY 16, 1989 **SAN DIEGO'S WEEKLY**

BETWEEN A FLAT FOOT FLOOGIE AND A HOUND DOG

Ladies and gentlemen,
**FRANKIE
LAINE**
BY LEE HILDEBRAND



Story on
page 20



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Joseph Berry

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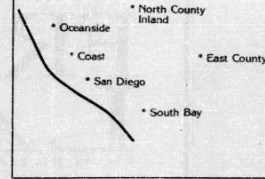
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Leatherneck Language

The use of the slang "jarhead" in Neal Mathews' "Choose Your Weapons" ("City Lights," February 2) was gratuitous, abusive, and unnecessary. I don't doubt that some sailors and Marines purchase the illicit weapons Mr. Mathews describes, but if Mr. Mathews is looking for a noun to describe young men with "high and tight" haircuts whom he presumes are serving enlistments in the U.S. Marine Corps, the word is "Marine." It sounds cooler, I am sure, to say jarhead, but the word grates. The article's point is that illegal cutlery can and is purchased south of the border. There's no need to engage in name-calling to typify the customer.

W.P. Holland
San Diego

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92188. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Ask A Pole

In the article "Choose Your Weapons" Mathews uses his First Amendment rights to trample all over my Second Amendment rights. Further, he uses derogatory names such as jarhead and gun nut. In Mathews's ignorance that he cannot see the folly of such abuse of his First Amendment rights. After Mathews has been taxed by such groups as HCL, Brady, et al., to achieve total gun bans, there will be a second group of equally ill-informed people intent on taking away his First Amendment rights. One is not the issue, only the vehicle. If you doubt this statement, ask a Pole or a Hungarian.

Robert L. Mead
Rancho Palos Verdes

Just Say Juicy

On February 2 I was interviewed at La Jolla High School by Lisa Jakary for the "Off the Cuff" column. The interview was friendly and open. Later, when I thought how open I had been with Ms. Jakary, I realized that this very openness might be painful to my close friends, and so I called Ms. Jakary that very afternoon to request that my interview not be printed. Ms. Jakary was not available, but a message was left for her stating my request. To be honest, Ms. Jakary did try (unsuccessfully) to reach me over the weekend, but believe me, it was a complete surprise to see my interview printed in "Off the Cuff." It was even more surprising to find in a paper I have always respected and believed to be telling the truth such a twisting of my words.

Generally speaking, drugs are by far the "biggest problem," not my biggest problem. Seriously, I have never had the need for, nor have I been hospitalized for drugs, but I did use Ms. Jakary, if I did have a problem, I would hospitalize myself, when I would hope that I would be told what I already knew. Drugs are deadly. I believe Ms. Jakary's need for a juicy column has jeopardized my real concerns and challenges, which are getting acceptance, college of my choice and getting a good summer job.

Colleen J. Roche
La Jolla

Used Karma?

In reading your article on the position of the Hare Krishnas in regard to abortion ("City Lights," February 2), I was a little surprised. I thought the Krishnas were the ones who were quick to point out in their theories of reincarnation that life is not a force or energy that dies. In fact, it keeps coming back again and again in many different forms and for many different reasons.

As a Catholic, I am dismayed that the Pope and his bishops are not willing to recognize this, and in so doing they are repudiating all of Christ's work. And so the karma goes on and on. I would like those who read scripture, Vedic or other, to tell me, did He or did He not come to give us life everlasting because He knew that "He" would not die? Is it not written somewhere that man is dust and to dust he shall return, but LIFE GOES ON? Did not Christ disdain His own body by allowing it to be scourged? And did He not short His own life by allowing Himself to be crucified—all to prove a point? The body is nothing. It is the quality of life that counts. I as a woman, pregnant or not, will welcome the karma that comes from the struggle to improve life for everyone, those born and unborn. The rewards are sure to be great.

Josephine Kalcis
San Diego

No Miller Time

I read with amazement your recent article "The Inside Story" (February 2) on Irma Muller, by Paul Krueger. Mr. Krueger's lack of responsibility in his choice of "selective interviews" and in his refusal to interview me, one of his victims, is outrageous. Responsible reporting should be unbiased and accurate. This article was neither.

Beverly Miller
Executive Director, San Diego County Democratic Central Committee

One Step Beyond

A blasé condemnation of psychology. I certainly agree with much of Jeffrey Masson's assessment of this profession. ("Against Therapy," February 2). It is indeed largely dismal. That the man and his books crowd has been able to maintain its pose as an authority on the mind over a glib and desperate public is only evidence of the maxim "in the country of the blind, the blind man is king." However, I must differ on some points.

He is failing to differentiate orthodox psychoanalysis with psychotherapy per se. He has extended his justified disillusionment with the inadequacies of Freudian theory to a blasé condemnation of the entire field and intent of inner work. Granted there is much harm and pretension in other schools of psychology as well. However, he is throwing the potential baby out with the bath water in wanting to trash the whole realm of psychology.

There seems to be some personal dishonesty and resultant overreaction in this. He apparently lacked disinterest himself during those many years he devotedly worshipped St. Sigmund, and when that god inevitably collapsed, Masson now turns to go to the other extreme and rejects any and all efforts to work through the mental maze, rather than acknowledging his own lack of understanding and making some honest, humble attempts to gain it. He even admits at the end of the interview that he has no answers, only criticism and questions. This is an honest place to be. However,

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PAPER BEFORE LEATHER

BY PAUL KRUEGER

Jan McColl, son of San Diego City Councilwoman Gloria McColl, is making a name for himself in the fashion world. The 27-year-old McColl designs and manufactures ornamental belts that sell at Gamma Gamma and other trendy clothing stores here and abroad. Some of his leather and ornate fashion statements sell for more than \$125 each, but young McColl is apparently working outside the law.

He and at least four assistants set up shop last March in a building on University Avenue near 36th Street owned by his mother, the councilwoman, but Jan McColl never bothered to apply for a city business license. That's a misdemeanor violation of the city's municipal code. And manufacturing of any sort is prohibited in that area, which is zoned for commercial use.

When contacted at his shop last week, Jan McColl at first claimed he did in fact possess a city business license. But when told that no such license is on file with the city treasurer's office, McColl said he "may have left



the license up in L.A.," where he'd worked before relocating here. "I guess I'll have to run down here to [city hall] and get one," he added. Filing an application for the 190 license and paying a penalty of about the same amount would set matters straight with the city treasurer's office, but it would also trigger a zoning officer's review of McColl's business use and reveal

the apparent conflict with current zoning law. The councilwoman's son, who's a registered Democrat in a family of staunch Republicans, said he pays rent to his mother, whose property is located within the boundaries of her third council district. He wouldn't disclose, though, how much she's charging him for use of the University Avenue storefront. ■

WATCH CASE

BY BRIAN CALENY

It was a lightweight crime, one that involved a missing watch at a racquetball club. But the charges were filed as felonies, and the resolution required a week-long trial. A witness was flown in from out of state, and the jury spent almost two days in deliberations. They returned a verdict two weeks ago, but the case is not over yet. Theft takes on an added significance when the watch is a Rolex, the victim is a cop, and so is the accused.

The story begins three years ago, in April of 1986. Peter Griffin, an officer with the San Diego Police Department, was playing a 6:30 a.m. game at the South Bay Racquetball Center in National City. Griffin took off his black-faced Rolex watch and

left it in the corner of the court. When he and his buddy switched courts for a double's game, the watch was left behind. By the time Griffin remembered it, someone else had taken over the first court.

That someone else was Kenneth Henderson, a police officer with the National City force. According to the prosecution, Henderson was in the company of a blonde woman (Henderson's girlfriend, a blonde, has also been charged in the case.) Griffin asked Henderson if he had seen the watch. The answer was no. A search of the

files of the National City force, according to the prosecution, Henderson was in the company of a blonde woman (Henderson's girlfriend, a blonde, has also been charged in the case.) Griffin asked Henderson if he had seen the watch. The answer was no. A search of the



Cop copped chronometer?

files of the National City force, according to the prosecution, Henderson was in the company of a blonde woman (Henderson's girlfriend, a blonde, has also been charged in the case.) Griffin asked Henderson if he had seen the watch. The answer was no. A search of the

The defense never denied that it was the same watch. Henderson's

(Continued on page 6)

TO BUILD A BIGGER BOAT YARD

BY NEAL MATTHEWS

Here's a dumb question: In the struggle for space in San Diego Bay between the upcoming America's Cup syndicates and commercial fishermen, who's going to win?

If you want to get technical about it, the America's Cup has already won, and San Diego hasn't even been officially selected as the site for the 1990-91 races. Local tourism and yachting interests are operating as if the races will be here, dreaming of the possible 25 syndicates from around the world, each bringing in at least two boats in the new 75-foot America's Cup class. Such boats need a lot of dock and repair space, and the United Port District is no longer planning a centralized facility to handle them. Right now, it's every boat

for itself. So Jerry Driscoll's plans for more than doubling the size of his boat yard on Shelter Island— including slip space and a huge crane for lifting the boats out of the water for land-based repairs— has received more than passing interest from fishermen and other boat yard owners. Driscoll, who headed up the

San Diego America's Cup Committee, which selected San Diego for the last race, is an old America's Cup veteran who also happens to own one of the oldest boat yards on Shelter Island. His immediate neighbors

to the north, the Chevron fuel dock and the fish unloading dock run by Star-Kist—the primary location in the bay for local fish market owners and seafood brokers to purchase their product fresh from the boats—have been there about as long as Driscoll. But now Driscoll proposes to expand his boat yard onto both the Chevron and Star-Kist properties, and while it appears that the fish dock will still operate in its present location, the fish-unloading pier will probably have to move.

The board of port commissioners has already approved Driscoll's expansion in concept, subject to coastal commission approval. Part of the plan includes building 30 boat slips, which would be incompatible with unloading fish.



America's Cup pier review

yard for itself. So Jerry Driscoll's plans for more than doubling the size of his boat yard on Shelter Island— including slip space and a huge

Driscoll has also detonated a slick bomb among his own kind, who have begun deriding another characteristic of evolution in San Diego yachting: survival of the biggest.

crane for lifting the boats out of the water for land-based repairs— has received more than passing interest from fishermen and other boat yard owners. Driscoll, who headed up the

At a meeting of the board last week, it was decided that Driscoll's idea of combining both the fish dock and the fish dock would never work, so port staff was directed to find someplace else in the bay for a new fish-unloading pier.

This is usually the point in this kind of story when San Diego commercial fishermen rail against the port for promoting tourism over fishing and lay out the litany of woes attendant to the atrophy of what was once a world capital of commercial fishing. But that's an old, tired sea chanty. Suffice it to say that the commercial basin, the seaward end of the small boat commercial fishing fish, is also the location of Driscoll's boat yard, is definitely being

(Continued on page 6)

CANYON COMMITTEE OVER THE EDGE

BY THOMAS K. ARNOLD

They were charged with developing a master plan for 915 acres of city-owned parkland in Tecolote Canyon. It took them just three years, until 1981, to finish the plan, and another year and a half for the San Diego City Council to adopt the 99-page document. Nine of the 21 members of the Tecolote Canyon Citizen Advisory Committee, however, were appointed to indefinite terms, so the committee didn't dissolve then. In fact, this Gang of Nine is still around today, and in the last six years, says one city hall critic, they've been in such dire need "of something to do to occupy their time that they've turned into a neighborhood vigilante group."

One example of this so-called vigilante is the advisory committee's continued attempts to control development along the canyon's 27-mile perimeter. After the city's planning commission voted a proposal in 1985 to create, by ordinance, a design overlay district, committee members decided to take things into their own hands. A year later, they came up with a list of "in development guidelines."

And ever since, they've been lobbying city planners, with increasing intensity, to take to heart these "suggestions" when granting permits for new developments. Among them:

Structures on the canyon rim should be "low profile so as not to be visually prominent from the canyon floor [and] set back or placed at staggered distances from the canyon rim to avoid a 'wall effect.'" Facades should be angled at varying degrees "to follow the course of the canyon rim" so that, when viewed from the opposite side of the canyon, they "emphasize the line of the canyon rim." Rooftops should vary in angle and height "to provide a changing profile along the canyon rim... emphasize the verticality of the canyon walls, and help blend the structures into the natural hillside environment." Building materials should be "of color and texture which blend in with the natural environment of the canyon." And landscaping should consist of only those species of plants that "blend in with natural vegetation" and, upon reaching maturity, will be compatible with "existing mature vegetation and neighboring

"She wants to control everything, from the color we can paint our homes to the type of plants that grow in the canyon."

landscaping." The Tecolote Canyon committee's other major endeavor is to rid the canyon of anything that didn't grow there originally. Over the last three years, committee members have ripped



ILLUSTRATION BY TIM KACZYNSKI

out nearly 300 clusters of pampas grass; they're currently clearing castor bean plants from a two-acre site near the San Diego Gas and Electric Company substation. "Pampas grass is wonderful in South America," says committee chairman Elsie Battle, "but it just doesn't belong in Tecolote Canyon. Neither does the Ethiopian castor bean plant— they take over and crowd out and shade out the native plants." Targeted for future removal are the patches of bamboo-like *Arundo* plants that have recently sprouted along the Tecolote Creek bed. "This is a very destructive plant from Asia," Battle says, "and once it gets in the water course, it's very hard to eradicate. So far, it's not a crisis, but if we don't do something

soon, it very well could be." Also part of the committee's ongoing revegetation program is to plant seedlings of indigenous species like sycamores, willows, cottonwood trees, and wild roses throughout the canyon — and to save existing native plants, particularly live oaks.

As far as some rim residents are concerned, the advisory committee is going a bit too far. Among them is Joe Marciano, who regards the committee's rim development guidelines as "the ultimate example of government intrusion on private property rights" and the revegetation program as "one more ploy by [committee chairman] Battle to be the czar of everything that happens, not just in the park, but in the entire canyon.... She's a

zealot," Marciano says. "She wants to control everything, from the color we can paint our homes to the type of plants that grow in the canyon."

Battle resists this accusation. According to its charter, she says, the Tecolote Canyon Citizen Advisory Committee was charged not only with developing a master plan for the park but with advising city hall on the plan's subsequent implementation—for however long that takes. "What we're doing is all outlined in the master plan," Battle says. "We're merely trying to protect a natural resource from the negative impact of overpowering rim development and nonnative vegetation that in many cases can totally destroy native vegetation. The species that originally grew here grew here for a reason: they're particularly suited for this soil and this climate, and they play a crucial role in erosion control. Some of these native plants' roots go 40 feet into the ground, and they hold that ground like nothing else."

Until recently, the advisory committee's actions have met with only token opposition. But last week, the committee used part of a \$450,000 grant from the federal Urban Creeks Restoration Program to save a grove of live oaks from being undermined by Tecolote Creek. In the process, they chopped down two 35-foot-tall eucalyptus trees and used their trunks to shore up the bank. A rim resident complained to City Councilman Bruce Henderson, whose district

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EGGS OF THE PEOPLE

BY PAUL KRUEGER

The last time city councilmembers saw Debra Schettino, she was stomping out of the council chambers after delivering a blistering attack on Mayor O'Connor's proposed Soviet arts festival. The former dance instructor had denounced the festival as a misuse of taxpayer money and an implicit endorsement of the Soviet's "racist" foreign policy, but a majority of the council disregarded Schettino's pleas and voted to spend \$3 million in city funds to underwrite the smorgasbord of dance, theater, opera, and handicrafts to be staged here this fall. Though she told the politicians that she was "ashamed" of them for approving the expenditure, they decided to contribute \$300,000 for a counter arts festival that would showcase the works of Soviet "victims," including refugees from Afghanistan, Nicaragua, and Vietnam.

Five months have passed since that stormy council meeting. Mayor O'Connor has raised nearly \$3 million more from private citizens, assured the appearance of 14 diamond-encrusted Fishergate Imperial eggs, secured a waterfront building that will display other Soviet



Painted miniature, Afghanistan

A city council committee was scheduled to discuss the freedom arts festival yesterday, but the meeting comes about two months too late for Schettino, who says she has always harbored decidedly mixed feelings about

secure the \$300,000 grant for the freedom festival last September. "I never asked for the money, and I didn't particularly want it. If he wanted to do it, why did he get one percent, why not ten percent? Did he want to

"They can't stick us out somewhere in Southeast San Diego or say 'Here's a high school,' because if some wacko Soviet guy does something to them, we're sunk."

to fail?" she asked. "Maybe he did." Hard as her comments sound, Schettino and Henderson aren't enemies. In fact, they're working together on the freedom festival. But their timing and methods for organizing the project just haven't jibed. Schettino says she "went to bed the night the council approved the \$300,000 and didn't think about it again until [Henderson's staff] called me a month and a half later." The councilman contacted Schettino because she was the first to discuss publicly the idea of the counter-exhibit and because her Afghan Children's Fund has been the subject of some news stories. Schettino says that first meeting with Henderson's aides revolved around how the \$300,000 could best be spent and an understanding that additional funds would have to be raised. It's just a drop in the bucket, Schettino says of the council grant. "They've given us enough

money to stage a ragtag renaissance faire." She says she left the meeting with the understanding that Henderson's staff would bring the matter before the city's Arts and Culture Commission, find a public building to house the freedom festival, and help her apply for grant money to bolster its budget. None of that has happened yet. Henderson's office says Schettino was told to come up with a detailed plan for the freedom festival, show it to the councilman, and then present it to the Arts and Culture Commission. Schettino was never told to delay working on the project, says a Henderson spokesperson, who expressed resentment at Schettino's criticism and predicted that the freedom festival would be staged despite the delays. "That's the charm of it, it isn't highly structured, like the mayor's festival is, and it doesn't have public-relations people working on it," the aide says. Henderson's office also feels that Schettino's criticism of the councilman's decision to seek only \$300,000 is unwarranted because the council never would have approved a larger expenditure.

Though Schettino claims the crossed signals have forced her to delay her plan to register the freedom festival as a nonprofit corporation and drum up foundation and private donor funds to supplement the city's \$300,000 contribution, she hasn't been idle. With help from a friend with Soviet connections,

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CITY LIGHTS

WATCH CASE

(continued from page 4)
girlfriend, Carol Sykes, claimed that she had found the black-faced Rolex in the parking lot of the racquetball club. She didn't remember which morning it was, but she was sure of one thing: she was not present when Peter Griffin came in to look for his watch. The defense claimed that Henderson was playing with two friends, one of whom was blonde like Carol Sykes. The blonde was never called as a witness, but the other friend testified that he was there that day and remembered a guy looking for a watch.

Sykes recalled giving the watch to Henderson eight months later, as a birthday present. At the time

"I don't defend many innocent people, but this guy is innocent," says Iredale.

she told him it was used, not found. But a witness for the prosecution — a former girlfriend of Henderson's — said he told her that his mother gave him the watch. Henderson did not remember saying this, but he did admit that he could have made the statement to cover up the fact that he was dating Sykes and the other woman at the same time.

One of the main thrusts of the defense's case centered on the National City Police Department and its alleged efforts to get rid of Henderson. "They were out to nail him," states Henderson's lawyer. The jury was told about Henderson's workman's

compensation claim, which the NCPD was contesting at the time of his arrest. They were not told, however, about a separate grievance filed against the NCPD by Henderson over a disciplinary action. (Henderson feels he was unjustly punished for buying two stereo speakers at a garage sale while on duty.) Nor did they hear testimony from two witnesses (one of them an NCPD lieutenant) who claimed that one of Henderson's superiors was drunk during Henderson's questioning and arrest. The judge excluded both items on the grounds that they were irrelevant or prejudicial.

After a day and a half of deliberations, the jury returned its verdict: guilty on both counts. Henderson's attorney, Eugene Iredale, says he will file a motion for a new trial next week. "I don't defend many innocent people, but this guy is innocent," says Iredale. "We were shocked by the verdict." Iredale will argue that a defendant cannot be convicted of stealing an item and then receiving the same item as stolen property. The jury was misinstructed in this regard, he says.

Carol Sykes has also been charged with grand theft and receiving stolen property, as well as being an accessory after the fact. Her trial is scheduled to start on February 27. When contacted last week, Sykes said the only thing she may be guilty of is bad judgment. "I wish I had never found it," she says of the watch. Henderson agrees, stating, "She admits that she didn't make any effort to find the owner, and it was a poor judgment call. It's really come back to haunt us."

Henderson, who now runs a local landscaping business, believes dissidents. A Ukrainian dance troupe and orchestra are available, along with a choral group and instrumental ensemble conducted by an alumna of the Kiev Opera, a display of hand-painted Ukrainian Easter eggs — "the people's art," she calls it — and cultural displays from Vietnamese and Hmong who have

that the incident was blown out of proportion by the district attorney's office. "I think the reason is because I was a police officer," he says. ■

EGGS OF THE PEOPLE

(continued from page 5)
Schettino has pulled together a tentative artistic lineup that includes 40 "museum-quality" Persian art miniatures valued at between \$2000 and \$50000 each, a photo exhibit that documents "the worldwide struggle for freedom against the Soviets," a "cultural exhibit" of Afghan food, jewelry, and rugs; a mineral display; and lectures by Soviet



Freedom arts fighter Deborah Schettino

do anything until I know those displays will be secure," she warns. "They can't risk us out somewhere in Southeast San Diego or say, 'Here's a high school,' because if some wacko Soviet guy does something to them, we're sunk."

Schettino describes herself as "totally virginal to city politics," and she's not terribly optimistic that the city council will make those commitments before she leaves for Pakistan, no matter how hard Councilman Henderson pushes. "I learned this morning that Bruce Herring [appointed by O'Connor to administer the Soviet festival] is the one who's going to find me my building," she said Monday. "Am I going to get a popcorn stand in the back of Balboa Park?" And she's not sure the freedom festival will be approved by the Arts and Culture Commission, which is headed by attorney Milton Friedman, an O'Connor ally who Schettino claims "threw daggers at me with his eyes when he saw me."

She's proud, though, of the displays and performers she's tentatively secured for the counter festival, and she boasts that "if [Councilman Henderson] didn't have me and this beautiful artwork, he would really look like a jughook." She's also determined to put on some sort of exhibit even if she has only the \$30000 and a building to work with. "I'll do the best I can," she says. "It's the philosophy of the Afghan mujahideen [jehol]: When they didn't have guns to shoot at the Soviets, they threw rocks." ■

A BIGGER BOAT YARD

(continued from page 4)
taken over by sportfishing and yachting. You can rail against evolution, but you can't defeat it. Now the talk is of relocating the fish-unloading pier to the Tenth Avenue Terminal, quite a way up the bay from the commercial basin, where the majority of San Diego's fishermen tie up. That will set off another round of

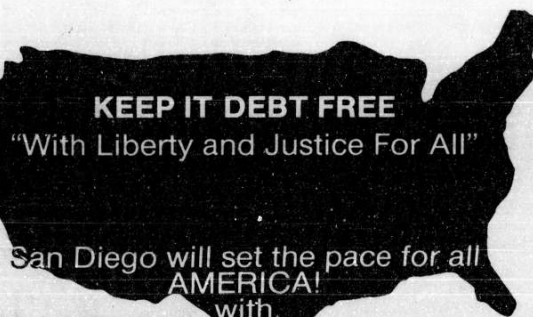
(continued on page 6)

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(Continued from page 6)

complaints from the fishermen. But Driscoll has also detonated a stick bomb among his own kind, who have begun decrying another characteristic of evolution in San Diego yachting: survival of the biggest. The port has received a letter of opposition to Driscoll's expansion from one of his neighbors, Dale Johnson of Shelter Island Boatyard. Johnson, who runs one of only eight operating boat yards in San Diego, writes that this winter the industry is severely depressed and is operating at only 20 percent capacity. He argues that Driscoll's expansion would represent a 150 percent increase in yacht repair capacity for Driscoll and an overall 15 percent increase in dry dock capacity in

the commercial basin. Further threatening the smaller yards, the huge South Bay Boat Yard recently opened in Chula Vista, with as much capacity as all the boat yards in the commercial basin combined. Mission Bay has also recently witnessed the expansion of the Knight & Carver boat yard, and even Encinitas has raised the stakes by hosting its own new commercial boat yard, which has attracted several San Diego boats, according to boat yard workers. "There are now too many boat yards vying for too few boats," Johnson writes. This argument isn't likely to dissuade the port commissioners from encouraging boat yard expansionism. Those America's

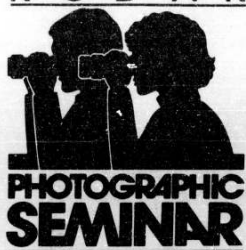
Cup syndicates need space, and there's already talk that Driscoll has landed the highly coveted Nippon Challenge of Japan. Driscoll says that he hasn't yet signed an agreement with Nippon and that "nobody's going to sign anything until it's decided where the race is going to be." But that didn't stop Australian magnate Alan Bond from recently purchasing the Kona Kai Club as a base of operations for his and Great Britain's syndicates. As for the bigger yards squeezing out the smaller ones, Driscoll demurs. "I don't buy that at all. If that was the case, Kottenberg [a large commercial boat yard] would have killed us all off a long time ago."

"Oh yes, there's one more small detail that may gum up Driscoll's plans. He doesn't have the required permit to dump waste water into San Diego Bay, and the Regional Water Quality Control Board (which until recently wasn't enforcing many of the state's waste-water dumping laws) is now in the process of trying to clean up the extremely contaminated bottom of the commercial basin. Most other boat yards, including Johnson's, do have such a permit and have invested hundreds of thousands of dollars in filtering systems for their waste water. The water board has issued cleanup and abatement orders to boat yards that do have permits, but not to

Driscoll, because he has no permit. It is expected that the coastal commission will require that Driscoll obtain such a permit. ■

OVER THE EDGE
(continued from page 5)
includes Tecolote Canyon. And Henderson threatened to issue a two-week work stoppage order—which, according to Battle, "would have prevented us from meeting the requirements of the grant"—unless the committee guaranteed the safety of the more than 20 remaining eucalyptus trees scattered among the live oaks. The promise was made, and the project was allowed to proceed. Eventually, however, the Tecolote Canyon committee would like to chop down the rest of the eucalyptus trees, with Henderson's blessing. "In their native Australia, they're nicknamed 'widemakers,'" Battle says. "They suck up so much water that they become top-heavy and fall over, and they have toxic chemicals in their roots and in their litter that retards the growth of plants trying to grow around them. This is just one more exotic that is fine for their native country or for people's back yards, but not for Tecolote Canyon." ■

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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:

Well, here's a question I'll bet you won't answer, and it will sit in the pile with the question about the midges' houses in La Jolla. Why is it that when a man is standing at a urinal urinating, he indulges himself in the urge to exorcism? I'm sure even you have stood next to another man urinating (like at the stadium, or cereal), and he has spit into the urinal. I do it, I'll bet even you do it! I've seen it lots of times. What is the physiological or psychological connection between these two acts? Come on, what's the scoop?

Joe P.
San Diego

I hardly know where to begin. I considered not answering this for a year or two so I wouldn't disturb Joe's picture of M.A. as a useless idler. But the euphoria of having actually answered the midge-houses question hasn't worn off yet, and capitalizing on my unusually expansive mood, I'll get right to it. Among my clientele of friends is a La Jolla M.D. whose specialty happens to be urological problems of the rich and famous. At my urging, he checked the current literature, consulted with his peers (sorry, bad urologist's pun), and determined that there is no physiological connection between excretion and exorcism — at least, none that anyone's taken the time to prove. You can pee without spitting, no problem. And, luckily, you can spit without peeing. This is the sum total of scientific information available on the subject.

Now we're reduced to quasi-scientific speculation and creative imagination, which I'm particularly good at. I usually can include just enough "data" to make my case look reasonable to the average citizen. But the theories are fuzzy enough around the edges to allow me to reveal out of them without losing face, should I be challenged. What more could a know-it-all ask for?

Theory number one has to do with the "personal space" that each of us has around our bodies — that psychologically bound-



Illustration by Bob Carey

territory that we consider inviolable under most social circumstances. Americans, as a general rule, have a two-foot air space around them that they protect from invasion through any number of overt or subtle body-language cues. According to one psychologist, spitting is — among other things — meant to repel people and keep them at a distance (for this observation, he needed six years of postgraduate work). It's almost like the challenge of drawing a line in the dirt and daring someone to cross it. A man standing at a urinal might feel vulnerable for any number of reasons. And if his "private space" is invaded by the pee next to him, spitting could be a way of reinforcing his personal boundaries.

And if that theory is a little too anthropo-squishy for your taste, how about theory number two: Spitting when you pee is a conditioned reflex. You started doing it when you were little, either by watching Dad and wanting to be grow-up-just like him or because of your little-kid fascination with body parts and functions, especially things

that come out of your body that you can control. The spit-pee connection, according to this theory, is no different from the case of Pavlov's salivating dogs. You've learned it so well, it seems fully automatic. To me, theory number two is the more likely.

So far, I've not challenged your initial assumption that all (or even many) men spit when they urinate. Short of following my friends around and spying on them in the john, I did make my own survey. The habit is by no means universal; most of the men I spoke to expressed varying degrees of shock and/or disgust, claimed they had no idea of what I was talking about, and generally raised a stink about my even having raised them the question in the first place. Clearly, we've struck a nerve here, Joe. But maybe I just hang around with a particularly self-conscious crowd. As for those men you've laid down, you've already lost one; have a C-note you're willing to wager on the second?

Dear Matthew Alice:
My weary mother and I have pondered many

a night on the question of "removed" relatives. What is the meaning of "removed," relatively speaking, that is? What is its proper use or format, and how do you decide who is what removed?

Mon and Me
San Diego

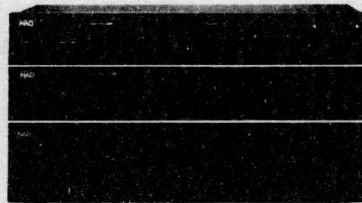
Boy, does Matthew Alice know about removed relatives. Remind me to tell you about the night we had to remove Grandpa Alice when he took his teeth out at the table at Mr. As.

Genealogically speaking, cousins are the only relatives that are removable. "Cousins" describes a relationship between any two people who are descended from a common ancestral couple, although not in a direct line (that is, not sibling, parent, grandparent, or aunt/uncle of some type). Grab a pencil and paper. I'd suggest diagramming this next part.

Al and Amy have two kids, Bob and Betty. Bob's son is Carl. Betty's daughter is Candy. Carl has a daughter Denise. Candy has a son Don. Denise's kid is Ethel. Don's is Elbert. Bob and Betty, of course, are brother and sister. Their kids, Candy and Carl, are first cousins (full cousins). Don and Denise are second cousins, and Ethel and Elbert are third cousins (each pair also full cousins because the individuals are the same number of generations removed from the common ancestral couple, Al and Amy). Elbert and Carl are first cousins twice removed — "first cousins" because Carl is the closest of the two to the common ancestral couple, and he's at the first-cousin generational level, and "twice removed" because Elbert is two generations removed from Carl. By the way, Carl's dad Bob is Elbert's great-granduncle. Now go get some sleep.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 50803, San Diego, CA 92138.

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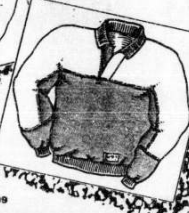


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THE INSIDE STORY

BY PAUL KRUEGER

EXECUTIVES AT KNSD CHANNEL 39 ARE making serious moves to cut expenses and boost revenues. Four reporters have been pared from the station's news staff in recent months, advertisers are paying a premium to "sponsor" segments of the evening news, and Channel 39 is midway through a "special report" news series whose main attraction appears to be its relatively low cost and money-making potential.

The special reports package, titled "Life Planning," has sparked the most gossip in the station's newsroom. Sold to Channel 39 and other stations by a Scottsdale, Arizona television programming consultant, the five-week series supposedly tunes viewers on ways to improve their health, manage their money, make new friends, and be happy at work. Channel 39 general manager Neil Derrough says it's TV news he's proud of, but a sales

presentation distributed to station executives by the creator of "Life Planning" stresses a dollars-and-cents appeal. "This comprehensive presentation becomes a valuable audience-building and bonding tool for your television station," it reads. The "Life Planning" program includes outlines of each segment and camera-ready art for the weekly "quizzes" that viewers are encouraged to take. ("I am an attractive person" and "I will continue to grow and prosper in the future" are among the true/false questions in this week's "Companionship Plan" quiz.)

The Channel 39 news crew simply tape a series of interviews with San Diegoans who illustrate the point of each "Life Planning" episode and air the segments. "The most beautiful element of 'Life Planning'... is the ease of production for the station," reads the promotional brochure. "Life Planning" does not involve the production of any

programs." The feature package, which also has been purchased by stations in Phoenix and Las Vegas, is designed to attract new advertisers. The promotional brochure lists prospective advertising "sponsors" for each weekly segment, and it counsels station advertising sales staff that "by making all five sponsorships available for sale on the street and selling first come, first serve [sic], a sense of urgency can be generated and help salespeople in closing the orders."

SDG&E, Chrysler/Plymouth dealers, Vons supermarkets, and Chevron are among the sponsors for Channel 39's series, and the added cost of sponsorship offers a dividend not available to other advertisers: in addition to having their ads broadcast on the station, the sponsor receives bonus publicity and a chance to increase sales because the reporter reminds Channel 39 viewers to pick up that week's quiz pamphlet at the sponsor's store or website. That together with advertising sponsor(s) did raise questions in my mind," says Clark. "I ask myself, 'What are we doing here?'"



Bill Ritter

hold up that pamphlet on the air," complains Ritter, who wowed the quiz brochure at his audience during the 5:00 p.m. and 11:00 p.m. broadcasts. Ritter, a former Los Angeles Times business writer, has a reputation among colleagues as a stickler for journalistic ethics, and fellow reporter Cathy Clark has similar concerns. "This idea of a total package deal [that ties together news segments and advertising sponsor(s)] did raise questions in my mind," says Clark. "I ask myself, 'What are we doing here?'"

Ritter also feels that the packaged nature of the "Life Planning" series poses other troubling questions about the future of TV news. "What concerns me is that the news department here isn't calling the shots about what we're putting on the air," he says. "And it's almost irrelevant which [local] people we choose to profile [in the segments]. It's as if the news product is just a filter for a grand advertising and promotion effort." Though he believes that the issues addressed in the current series are "interesting," Ritter worries how station managers might

react if a promoter approached them with a very lucrative news-sponsor package "that tells you how to grow grassroots... I mean, how far do you go with this?" Channel 39 manager Derrough says those concerns "are legitimate questions that any reporter will keep in mind," but he feels Ritter is overreacting. "Having Bill Ritter hold up that pamphlet doesn't limit him in any fashion," Derrough says. "But if Chrysler phoned him and said, 'We want you to insert this information in your story. It'd be the first to tell them to fly a kite.'"

Paul Sands, news director at competing Channel 10, says he was offered the "Life Planning"

package last year but turned it down because "the information contained in it is readily available to any reporter." But he's not terribly concerned about the blurring of advertising and news, and he thinks that "Life Planning" is less troubling than the sponsor tie-in that Channel 8 arranged a few years ago with the authors of the "Rotation Diet," a controversial weight-loss program. "That series was tied to one store and one book," says Sands. "And it was a questionable diet." Sands, Derrough, and several Channel 39 reporters all commented, too, that the "Life Planning" segments are better than the tabloid-style news segments being aired during the

current ratings "sweeps." (Examples include Channel 8's "Jewish Militants" and "Kidnaped Kids" and a Channel 4 report out of Los Angeles that purports to give viewers the answers to why "semi-automatic weapons are as easy to buy as garden tools" in that city.) Derrough says the purchase of the "Life Planning" package and his station's decision to fire or lay off four reporters while hiring two new writers for Larry Himmel's "comedy" show doesn't indicate a financial retrenchment for Gillet Holdings Inc., which paid more than \$650 million in 1987 to purchase a controlling interest in Channel 39 and five other stations. He wouldn't discuss

details of "Celebrate Spring," an upcoming series of televised home-improvement tips that will be laced with giveaways and promotions. (The spots, which feature Bob Dole, are sarcastically referred to as "info-mercials" by some staffers.) And the manager said there's no special significance to the station's decision to hire two new reporters at salary levels reportedly in the \$30,000-\$40,000 range, which is quite low by industry standards. But Derrough acknowledged that he will be spending money on other Channel 39 departments. "For years the engine has fired only on the news side, and now we're trying to make this a complete station," he said.

HEADLINE NEWS: "Study by U.S. Navy, Mexicans, Shows No AIDS in 357 Tijuana Prostitutes" — Los Angeles Times/February 11, 1989
"Navy Found 2 Infected In Tijuana" — San Diego Union/February 11, 1989

"Oceanside City Council Acts To Honor Dr. King" — Los Angeles Times/February 9, 1989
"Oceanside Vets King Library" — San Diego Union/February 9, 1989

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YOU SAVE ONE, YOU LOSE ONE



STORY BY
BRAE
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PHOTOGRAPHS BY
PAUL
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Cats, especially white ones, can get skin cancer from overexposure to the sun. The nose is the most vulnerable, and sometimes has to be removed. "It takes some getting used to," says one staff member, describing the sawed-off view of a cat's nostrils.

The young woman keeps sniffling, and maybe it's a cold she has, but probably not. Her dog, a black and tan collie, looks even more upset. He has a pink rip under his eye and on top of his head. The wounds are surrounded by bald spots, compliments of the woman's father, an obstetrician who was only trying to help. The real culprit is the woman's other dog, a jealous pit-bull mix that she acquired three years ago. He's been making life miserable for her original dog ever since. This time he attacked the older dog for simply looking at his bone. "He wasn't even going after it," the woman explains as she fills out a medical form. She's decided to put an ad in the newspaper in hopes that someone will adopt her pit bull. Out of her wallet comes a photo of the three of them, sitting together in the living room during happier times.

A night in a trauma clinic for animals will teach you many lessons about life, and foremost among them is this: God can be mean to all of his creatures. Some animals pay dearly for being in the wrong place at the wrong time; others are simply stuck with families of questionable intelligence. Either way, the Emergency Animal Clinic of San Diego deals with the consequences. Located in Mission Valley, the clinic is only open during evenings, weekends, and holidays. At 6:00 p.m., when most veterinary practices are closing down, Dr. Elizabeth Leech is facing 14 straight hours of torn flesh, crunched limbs, secretions of every kind, whimpers, moans, and yelps of pain. She says she likes the busy nights best, because the time goes by quicker. But a busy night to Leech is like an evening in Dante's Inferno, with a special place reserved for small, innocent creatures with large, expressive eyes.

Chamley's long, brown hair is matted from his latest ordeal. The two red

barrettes fastened on his head are asking. His owner is an older lady who spent most of the night before in the lobby, visiting with her dog. (Owners are usually not allowed into the main treatment room in the back of the clinic. This is where most of the animals are kept, in rows of cages against the walls. Adjoining rooms are used for larger animals or contagious cases.) Leech reads Chamley's chart, says a few soothing words to the animal, and calls out, to no one in particular, "I think Chamley needs a bath." She is hoping that someone will take the initiative. Veterinarians have a reputation, especially among their assistants, as being demanding, condescending, and arrogant. Leech is none of these, at least not yet. She is 30 years old and has worked as a veterinarian for four years. Her lack of pretension is evident in many ways, most notably the way she dresses. White jackets and stockings are out, a brown smock and tennis shoes are in. One night Leech arrives in a pair of gray cotton pants wrinkled beyond the point that most people would wear them. "Does anyone have an iron?" she asks. Leech claims that she keeps an emotional distance from her work, that it's necessary when dealing with such a volume of misery. But she talks to each animal overtly, with an accent from the southern part of Ireland. Leech received her medical training in Dublin and spent another year studying at the University of Pennsylvania before coming to San Diego in 1986. She serves as head veterinarian at the Emergency Animal Clinic. Two other vets split the schedule with her, along with some reinforcements during busy times.

A lot depends on the popularity of the species and the extent of the injuries. The sea gull loses on both counts. Leech gives it a lethal injection, and a technician stuffs the dead bird in a clear plastic bag with a twist on the end.

But tonight is slow, and nothing much happens until two SPD cops buzz the intercom outside the lobby door and request a towel. They have "something in the back seat" and need a towel to bring it in. Leech and her three assistants ("animal health technicians" is their official title) speculate on what that "something" could be. Police and highway patrol officers have arrived in the past with a deer, a mountain lion, and in one case, an elephant seal that broke the clinic's gurney. But this time it's a sea gull that was run over on Sports Arena Boulevard.

By coincidence, Dr. Jeffrey Jenkins, a specialist in birds and reptiles, has come down from his upstairs office for a visit. He examines the bones sticking out of the bird's wing. "It's history," he says. "Now if this was a California condor, it might be different, but..." The bird, if food, would need extensive care afterward. The clinic does have an arrangement with Project Wildlife, which will send a volunteer to pick up wild animals that need nursing. But a lot depends on the popularity of the species and the extent of the injuries. The sea gull loses on both counts. Leech gives it a lethal injection, and a technician stuffs the dead bird in a clear plastic bag with a twist on the end. It goes into the freezer for the next day's pickup by a medical disposal firm. A gray-and-white mockingbird, which arrives an hour later, fares much better. It flew into the sliding glass door of a sympathetic woman, who brought the stunned bird into the clinic. It probably has a concussion, says Leech, but will recover on its own in a few hours. The bird is left alone in a cage with water, food, and a heat lamp.

Animal control officers also bring injured strays to the clinic, usually cats and dogs that have been hit by cars. The Emergency Animal Clinic, in a contractual arrangement with the County of San Diego, will stabilize an animal's condition (if possible) until the next morning. Then the animal goes to the county shelter, where it's usually held for five days. Citizens who bring in injured strays are not charged unless they want to claim the animal as their own. If not, the county takes over the case.

Somewhere around ten o'clock, an elderly woman arrives with a mangled tabby. It's not really her cat, it's not anybody's cat, but she has been feeding it for some time. After a four-day absence, the cat returned tonight with a weeping, half-shut eye, gashes, and a raw swollen leg without any fur. Leech examines the animal's wounds and manages in a side to check for a ruptured liver or spleen. The cat's bad odor she attributes to gangrene. The leg is already cold and will probably need amputation. A choice has to be made by the elderly lady: let them euthanize the cat or agree to pay the animal's bill.

The estimate is between \$217 and \$267, not counting the cost of the surgery. The woman says she is on a fixed income, but she writes out a check for \$10, agreeing to pay the rest later. Leech asks a technician to check around the next day to see if any vet will do a free amputation. No one seems to be addressing the obvious question: Would this animal be better off dead? "I have a three-legged cat," answers Leech. "So does one of the other people here."

Death is not a welcome fact of life at the clinic. The vets and the technicians don't like to euthanize animals and will sometimes go to extreme lengths to avoid it. They can't always articulate why, but it has something to do with a sense of failure and the sinking feeling of having a warm, breathing animal turn lifeless in your hands. A skeptic could speculate on

Nothing seems to startle them, except for the one type of creature they all seem to loathe: maggots. Nobody likes cleaning a maggot-infested wound.

Other motives, as more medical care for an animal means more revenue for the clinic. But the staff veterinarians are paid a straight salary, and when they talk among themselves, their voices lowered so no one else can hear, a certain earnestness is evident. "It was really bad for a while," whispers one vet as she finishes her shift. "I'd save one, then I'd lose one. Save one, lose one."

Problem pregnancies can be the most disheartening. "When everything's going well, it's fun," Leech says, referring to the repeated arrival of new babies. "But when you've delivered three dead puppies, it gets kind of depressing." The other night a dog in arrested labor arrived and the clinic discovered some cervical abdominal problems. (Gastric "bleed" is a common and sometimes fatal condition in which the stomach becomes twisted and filled with gas. It usually occurs in larger dogs and has been linked to a combination of overeating and exercise.) The owners did not want to pay for an emergency cesarean and some repair work on the dog's abdomen. They opted to put her to sleep.

The staff hated the idea of killing all the puppies, too. They asked if they could remove them before the lethal injection. The owners agreed, as long as they weren't responsible for the dogs. The result was 11 tiny creatures, each no bigger than a slice of bread, that needed

a bottle every four hours. The clinic's incubator only fits four or five puppies, and no one is around during the days to feed them. So the staff had to bring them home. "We divided them up among the nurses," says Bebe Joannovic, a technician supervisor. "There are a lot of women who work here. We're soft."

The job of an animal technician is like that of a nurse. They draw blood, give injections, clean wounds, take temperatures, mop up blood and urine, and feed the patients. Nothing seems to startle them, except for the one type of creature they all seem to loathe: maggots. Nobody likes cleaning a maggot-infested wound, so they take turns. Injured rabbits are especially susceptible because they are kept in outside hutches; they don't groom themselves, and their thick, wet fur is a perfect home for vermin. "When people find the maggots, they're consumed by guilt," says Leech. "They go into lengthy explanations as to how they might have gotten there."

Well-meaning owners have killed their cats with two Tylenol or eroded the lining of their dog's stomach with aspirin.

Leech hears many hard-to-believe stories about pet accidents. She recently saw a dog suffering from an alcohol overdose that was blamed on a burglar. According to the owners, the burglar spilled liquor all over the floor and the dog lapped it up. This is what their teenage daughter told them, anyway. Later it came out that the story was concocted by the daughter to explain the aftermath of a party held when her parents were gone. (Leech still doesn't know how the animal got to the booze.) Dogs will eat and drink almost anything, including rat poison, snail bait, and marijuana. (Cats are more circumspect, although both



dogs and cats love the taste of antifreeze and will lap it up from open containers or sweet gutters. Even a small amount can be deadly.) Animals also get into their owners' pills and vitamins. Leech recalls one case in which the dog swallowed some AIDS medication. "It was an awkward situation," she says. People will often diagnose and treat their animals to avoid a trip to the vet; the results can be fatal. Well-meaning owners have killed their cats with two Tylenol or eroded the lining of their dog's stomach with aspirin. Neoprosin is a favorite home remedy for animal wounds, especially cat bites. But a cat's teeth puncture deeply and can deposit bacteria deep into a wound. When the surface heals over, the wound festers from within. During the summer months, the clinic sees a number of animals limp from flea dip. The owners get frustrated with unsuccessful treatments so they double or triple the dip's concentration, thereby making it toxic. Other owners are extremely diligent about their pet's health and bring in their animals at the first sign of trouble. A nurse arrives around nine o'clock because her Persian cat is vomiting. This is her second trip to the clinic in two weeks for the same problem. She quickly agrees to a \$30 test that will indicate any foreign substances in the cat's stomach.

(continued on page 16)

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YOU SAVE ONE, YOU LOSE ONE

(Continued from page 15)

(Swallowed string or thread is especially dangerous because it lacerates the intestines.) A man comes in because his kitten shows symptoms of a cold. The man has long hair, a long beard, and a shirt that says, "I need one compassionate woman to love." His little pet is called Kitty Monster. Leech examines the animal and explains that upper-respiratory infections can be fatal to kittens. (This is why a special vaccination with boosters is recommended for all cats.) Kitty Monster receives an injection of antibiotics, and her owner takes home some follow-up medication.

"Fifty dollars," he mumbles, shaking his head. His bill, which actually came to \$25, is lower than most, however. Typical visits involve blood tests, X rays, and injections. Each procedure involves a separate charge, and the total can easily pass \$200. Most people pay it willingly, although many grumble to themselves. Few clients succeed in skipping out entirely on the bill. After an animal's condition is evaluated and stabilized, the owner is taken into one of the small exam rooms to discuss further treatment. The clinic has a number of high-tech

possibilities, including an ultrasound machine, a computerized EKG, and an oxygen chamber funded through a Joan Kroc donation. (A picture of Theo, Kroc's deceased beagle, hangs in the clinic lobby.) A cost range is given, and the clients usually pay the lower end of the estimate on the spot. Any balance is due when the animal is picked up. If the animal is picked up, Freddie is a black Labrador puppy with floppy ears and a curled tail. There could be some Australian shephard in him, but no one is sure. Written across his chart are the words "dump dog," which means that his owners never came back for him. Freddie was brought in on Christmas Eve because he kept running around in circles. The clinic suspected a head trauma and gave him a shot of antibiotics, a mild tranquilizer, and some antibiotics. They also did some blood work. His owner left a check for \$90, and the balance due was \$178. But she didn't call back the next day, and the phone number she left belongs to an uncle who disavowed any knowledge of the dog. The clinic sent the owner a letter but started looking for a home for Freddie, who has fully recovered and now wants to play all the time. The technicians take him for walks in the parking lot, but most of his hours are spent in a cage, where he tries to get the attention of anyone walking by.

Most of the technicians at the Emergency Animal Clinic are female. Two or three work on a regular shift, more during the busier times. It takes at least two people to do anything to a dog or cat because someone has to hold the animal still. Muzzles are rarely used at the clinic. The staff use calming pheromones as a balm during painful procedures, or they gently blow into an animal's face as a means of distraction. Both techniques seem to work. They also talk to the animals while cleaning their cages, changing their blankets, and checking their charts. Some patients get more attention than others, and every technician seems to have a favorite. Bebe,



the head technician, has picked the runt puppy of the 11-dog litter.

This one doesn't have a name, and he may never need one. All night long he has been hovering on the brink of survival. Every couple of hours Bebe checks on him and says, "He's looking pretty blue," or, "I really want this one to make it." Two of the runt's brothers are sharing the incubator with him, separated by a piece of cardboard. They spend most of their waking hours trying to burrow beneath each other. When they finally realize that only one can be on the bottom, they decide to break through the cardboard partition and bury themselves under the runt. He is dumped off his makeshift waterbed (a surgical glove filled with warm fluid) before anyone notices the commotion. By then the runt has stopped breathing.

Leech doesn't have much hope for him, but business is slow so she joins in the resuscitation effort. The puppy is given oxygen and his heart is massaged. Bebe inserts a catheter in his jugular vein for a glucose infusion. They get the puppy breathing again and conclude that a blood

transfusion is his only hope. But the staff can't justify using the clinic's blood supply. So they decide to use Bebe's dog, who is sleeping in her office, as a donor. His excitement at being allowed into the clinic quickly dissipates when he sees Bebe with a syringe. He runs back toward the office, but she catches him and puts him on one of the steel tables. The transfusion doesn't work, and before morning the puppy is put to sleep. So is the stray cat with the gangrenous leg. Both seemed to be in pain as their conditions worsened. There are a few call-in cases — one involving an accidental overdose of tapeworm medication and the other needing CPR



instructions — that are handled over the phone. The woman who regularly calls after midnight, inquiring about all day of dog food that's been sitting out all day, has apparently decided, on her own, whether it's rancid or not.

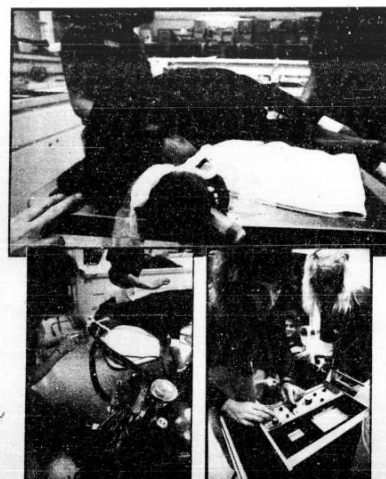
Nothing much happens until after 7:00 the morning, when the owners come in to pick up their pets. The wild bird is released in the parking lot, and Chumley

goes home without a bath. A dog, and then a cat, are brought in for lethal injections. It's the sort of thing people like to do early in the day. Some pet owners prefer a strange clinic for this procedure over their regular vet, especially if the animal has a long history of illness. Regardless of the circumstances, they're ashamed to be killing off a loved one.

Animals occupy a unique niche in most families, somewhere between a child and a color TV. They are our loved ones, but they are also our possessions; all the rules of consumerism apply. Pet owners expect quality repair services at a reasonable charge, and they don't like throwing good money after bad. Unlike human beings, a price can be put on an animal's life.

The Emergency Animal Clinic was started in 1972 by a group of local veterinarians. At the time, it was the only after-hours animal trauma clinic in the county. (There are at least five now, in Del Mar, Poway, Vista, Bonita, and East San Diego.) The board of directors now consists of 77 veterinarians, all of them limited partners. The San Diego County Veterinary Medical Association holds its meetings in the clinic's conference room, which also hosts a large research library. Many pet practices rely on the clinic's canine blood bank, which in turn relies on a list of volunteers. Dogs have several subtypes of blood, but only type A negative can be used for donations. (Several huge cats live at the clinic as on-site donors for feline blood. Veterinarians often keep a cat or two around for this purpose.)

The ownership of the Emergency Animal Clinic could explain its deliberate effort not to compete with other practices. Pet owners are always told to take the animal to their regular vet for follow-up care. If they don't have a regular vet, several referrals are given. Some people, because of work schedules or convenience, will bring in their pets for routine procedures or vaccinations.



(Prices are slightly higher than daytime practices.) The clinic doesn't turn non-emergency cases away, but these are not given priority status. Especially on holidays, when the clinic picks up the slack for a number of closed veterinary practices. During the last three-day weekend, the clinic treated several HBC (hit by car) cases, a dog who had

swallowed a Christmas ornament, a drunk woman with a feverish cat (she claimed the cat was staggering), two puppies in isolation who had tested positive for parvo virus, an older dog in heart failure, and several other animals. And still to come on this night are Chico and T-bone, two birds in need of a forced-meal; Mikey, a white poodle

who ate some chocolate (which is toxic to dogs); and a young man who barked out of a euthanasia for his tumor-ridden dog.

Pit bulls have a surprisingly good reputation with the staff. "I'd rather work on a pit bull than on a St. Bernard any day," says one technician.

But an even sadder case is Rebel, a large pit bull from National City who got into a fight with another pit bull. He apparently lost. The dog's chest is ripped open, and he may have pulmonary problems. His face and head are full of old scars and new gashes. The rest of his body is also torn up, especially his front paws. Rebel's wounds are bandaged, but he needs to be put under anesthesia and sewn back together. The owner is willing to authorize the work, but none of the vets on duty this weekend thought the animal was ready. The dog is too depressed, they said. An animal's mental state often indicates how bad his physical condition is. There is a risk that the dog, once anesthetized, will never wake up. Meanwhile, Rebel just lies on his blanket, alert but not responding to anyone. Toward the middle of the evening, a noise comes from his cage that sounds eerily like human crying. A closer look shows his face contracting with each little sob. The staff ignores the muzzle hanging outside his cage as they reach in to check his vital signs and remind him, once again, that there's food in his bowl. Pit bulls have a surprisingly good reputation with animal technicians. "I'd rather work on a pit bull than a St. Bernard any day," says one.

(Continued on page 18)

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FEBRUARY 16, 1989 17

YOU SAVE ONE, YOU LOSE ONE

(continued from page 17)

"Dr. Bernards are biter, and they bite without warning. Pit bulls are really submissive with people. It's other dogs they're trained to fight with."

Some police officers might disagree. The clinic sees a number of gunshot wounds (especially to pit bulls) that are the result of encounters between dogs and the law. (The clinic also treats canine members of the police force who are wounded in the line of duty.) Leech, who

"Snakes don't do anything quickly, including dying."

tends to take the side of the dogs, thinks that some cops are a little trigger happy. In many cases, she says, the dog is just reacting to having a stranger approach his house or master. A barking dog is not necessarily a biting dog, she explains, but some officers don't wait long enough to determine which is which.

Ironically, Leech and some of the other technicians have cop-like characteristics.



Dr. Elizabeth Leech

They possess a cynical, seen-it-all outlook toward the big and the stupid, and a kindly, solicitous manner with the small and the helpless. Their sense of humor is of the gallows variety. "Snakes don't do anything quickly, including dying," says Leech, remembering the last cold-blooded patient she treated. "The owners weren't sure if he was dead or not, and neither were we." Reptiles and fish are not Leech's favorite because they require a specialist's knowledge. She can treat the more common snake ailments, such as mouth rot and bite wounds. (Office are quite capable of turning on their predators, especially if the snakes weren't hungry when their owners fed them the live rodents.) When it comes to dealing with difficult humans, the staff ranks lawyers, doctors, and nurses at the

top of the list. Lawyers often come in with an "attitude," and medical personnel are known for their annoying second opinions. None of the technicians likes working the front counter, especially when it means presenting an estimate to a belligerent owner.

Buddy, a dehydrated cat who is covered with scratches and bites, is brought in by a young blond man who looks like trouble from the start. He struts over to the counter to hear the estimate and promptly begins rolling his eyes. It's going to cost between \$212 and \$259 for Buddy's X rays, blood work, and IV fluids. "Are these the sale prices?" he asks sarcastically. "Is this going to tell me what's wrong with him? This is my fourth trip to see veterinarians. I've really lost my trust in them." He accuses the

entire profession of cavalier guesswork. The man's wife reminds him that they haven't yet ordered any diagnostic tests on the cat. But logic is beyond her husband's present capacity. "If I pay this and he still doesn't get well, I'm going to bring him back and I'm not going to pay another dime," he threatens, pulling out a charge card.

"People like that are always disappointed when nothing shows up on the X rays," says Leech from inside the clinic. She is working on another cat, this one with a bloody eye bulging from its socket. "I understand his frustration, but it's a biological system we're dealing with. This isn't a car. I can't change his oil and then everything will be okay." She isn't sure about the second cat's condition either. She could sew the eye shut and hope for the best or remove it now instead of later. The difference in price could be about \$200. The owner, who is dressed from head to toe in acid-wash denim, makes a prediction from the waiting room. "I think he's going to be a one-eyed cat," he says. "They haven't really given me a lot of positive energy on this."

A final decision is made about 2:00 a.m., when Leech calls the owner after the cat's eye ruptures. He decides to have it removed and forgets the option of a glass replacement. Leech just sees the lit about. Buddy the cat gets his test results before morning, and besides his obvious injuries, he has an enlarged heart and fluid around the lungs. Buddy's medical bills are just beginning. One of the older dogs, the one suffering from heart failure, goes into cardiac arrest and is given CPR. He is put to sleep on the owner's instructions. Rebel the pit bull still won't eat, but the technicians get him to wag his tail shortly after daybreak. Freddie the dumpy dog is also happy because morning means a walk in the parking lot. What Freddie doesn't know is that one of the technicians has decided to take him home this week. Like so many other animals before him, Freddie will leave behind his bad memories and never think about the clinic again.

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BETWEEN FRANKIE Laine AND A HOUND DOG

From page 1

This time, Lord, you gave me a mountain.
A mountain I may never climb
And it isn't a hill any longer
You gave me a mountain this time.

Frankie Laine's dream house, a sprawling gray structure with white trim, sits atop a red sandstone hill near the tip of Point Loma. From its flowing first story, which encompasses living room, den, dining room, and kitchen, past the back yard with its hot tub and shallow pool, he looks out over San Diego Bay and harbor. It's a clear day, the 75-year-old singer notes, pointing to Tijuana in the distance.

Although it's been 20 years since he scored a pop chart hit, with the melodramatic Marty Robbins-penned "You Gave Me a Mountain," Laine is the king of the popular music mountain in his adopted border city, where he and his wife, 1930s film actress Nan Grey, have lived since 1958. Few other singers of his era — or any era — can match his achievements: 21 gold records to date ("That's My Desire," "Mule Train," "Jezebel," "High Noon," "I Believe," "Moonlight

Gambler," and "Rawhide" among them) and an estimated total of 100 million to 200 million discs sold worldwide. In England, where the Frankie Laine Appreciation Society remains quite active (80 of its members flew to San Diego several years ago for his annual birthday concert), "I Believe" topped the charts for months on end — according to Laine, for longer than any record by any other artist, including the Beatles. In the U.S., during the post-war, pre-rock early '50s, he was the third biggest selling recording artist, just below Perry Como and Eddie Fisher and above Nat (King) Cole, Bing Crosby, and Frank Sinatra. While some of the material he sang may have been schmaltzy, he easily out-belted the competition. History may have permanently assessed the pre-Frankie period as being boring, but Laine was different from the rest. He demanded his audience's attention with the sheer gusto of his impassioned delivery. Mitch Miller, the producer who recruited him away from jazz and convinced him that he could put across any type of tune, may have been right when he once observed that Frankie Laine was the first "he-man" singer.

He may no longer command a major-label contract, but Laine issues cassettes regularly on his own mail-order label, Score Records, and his voice, alternately breathy and booming, betrays none of the decline typical of singers his age. After more than a half century of delivering songs of many types — jazz, blues, odes to the Old West, and quasi-religious anthems — the husky idol of the bobby-sox generation still has remarkable chops. His intonation is flawless, and the upper reaches of his low tenor register

are clear and unscathed. And when he digs into his own lyrics on Duke Ellington's "What Am I Here For?" (from the latest Score release, *New Directions*), he lays back, scooping up to notes, accentuating the upbeats like the jazz singer he set out to be 60 years ago in Chicago's Little Italy. Even though the arrangement employs a hackneyed light-rock beat and tiny synthesizer touches, Laine manages to swing.

The barrel-chested vocalist, whose memory is as finely tuned as his pipes, had just returned from his daily cardiac therapy. Quadruple bypass surgery in 1985 had delayed by nearly a year his move into the new house (which his wife had a hand in designing), but now he is active, preparing for a February 25 pops concert with the Houston Symphony and a 76th birthday concert on May 27, tentatively slated for the First Presbyterian Church on Date Street. The \$76-a-ticket show will help to raise funds for the singer's pet project, the nonprofit San Diego Composers Festival, scheduled for February 8-10 of next year. Modeled after Italy's San Remo Festival, in which Laine participated in 1964, the San Diego event will be an annual competition for songwriters of all stylistic persuasions. Father Joe Carroll, the St. Vincent de Paul homeless activist who suggested that this year's birthday concert also celebrate the 35th anniversary of "I Believe" having been awarded a gold record, serves as chairman of the organization's board of directors, and Mitch Miller, the man who produced the majority of Laine's million-sellers, is honorary chairman. Laine said that he hopes the festival will become international in scope and attract millions of tourist dollars to the area.

The eldest of eight children, Francesco Paolo LoVecchio was born in 1913 in Chicago. His parents had come there nine months apart in 1905 and '06 from Monreale, a village outside Palermo, Sicily. Although they were raised only three blocks apart, they didn't meet until they emigrated and had settled in the new Little Italy. A carpenter (farm worker) in the old country, Frankie's father had tremendous chest and arms, which he further developed here by getting railroad jobs, first as a waterboy, then as a spike driver. After marrying, he went to barber college, eventually opening a shop on Wabash Avenue in downtown Chicago. Before the Depression wiped it out, it had grown to eight chairs.

Al Capone was among the customers but, the singer recalled as he sat near his circular fireplace, "he never came to the shop. Pa always had to go to the hotel to take care of him."

Asked for further memories of the notorious gangster, Frankie said that "those kinds of things were always very closed-mouthed. You never talked about those people, and Pa wanted nothing to do with 'em."

Laine's earliest clear memory is of the diphtheria that struck him and his sister Rose as small children. "When she died," he recalled, "my father picked me up over the coffin, and I kissed her good-bye."

When he was ten, in the fourth grade, Frankie was asked to join the boys' choir at Immaculate Conception church. "They needed voices, and they said, 'You, you, and you,'" he explained. "That's how fate deals

(continued on page 22)

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Frankie Laine, 1975

BETWEEN FRANKIE AND A HOUND DOG

(continued from page 23)

the first week, but after the monotony of working on the machine for month after month, I knew I had to get back into singing."

To relieve his boredom while working, Laine began writing songs. The first, "It Only Happens Once," was later recorded by Nat (King) Cole. Another Laine composition, "We'll Be Together Again," written later in Los Angeles with Johnny Mercer, became a standard. Some 120 versions have been recorded to date, and Laine stated proudly, two new ones are due out shortly on albums by Anita O'Day and Stephanie Grappelli. And his lyric to Ellington's "What Am I Here For?," which he said Mitch Miller wouldn't let him record when they worked together at Columbia Records during the '50s, was subsequently cut by the likes of Patti Page, Peggy Lee, and Ella Fitzgerald. One of the few things that Laine regrets about his eventual success as a performer is that it took him away from the songwriting craft.

When Parker Appliance announced that it was going to open

a division in Southern California, Laine was the only worker willing to make the move. His motive was not to break into show business himself — he'd begun to think that would never happen — but to help an old girlfriend, singer Linda Barry, with her group, the Three Barries, which had just signed a contract with the fledgling Capitol label in Hollywood.

Parker Appliance sent Laine to its new Southgate plant, named Pacific Screw Products, during the summer of '43, giving him new tires and gasoline ration stamps for the trip, even though he wasn't qualified for the job. "I really didn't know how to set up jobs on those machines," he confessed. "I just figured I'd take it."

Laine worked at Pacific Screw from 5:00 p.m. till 5:00 a.m. in order to have his days free to manage the group, whose debut recording went nowhere. He peered Capitol officials, disc jockeys, and booking agents. And he never sang with the trio. "They didn't even consider me worthy of it," he explained. "That's how they treated me."

During the meetings he held on the group's behalf, Laine never pushed himself. According to then-Capitol executive Dave Dexter, Jr., "He talked only of the Barries and how they should be recorded more prolifically. I do not remember his ever mentioning that he was a singer and songwriter." (Dexter's comments are made on the liner notes to *The Uncollected Frankie Laine* on the Hindlight label, a two-record set of expertly recorded 1947 radio transcriptions that contains the best currently available examples of Laine's jazz side.)

When the Barries began to fizzle, Laine started citing it as local jazz joints, often with five singer-

guitarist Slim Gaillard of "Flat Foot Floogie (With the Flop-Play)" fame. And through influential disc jockey Al Jarvis, whom he met while trying to sell the Barries, he was hired to entertain troops, singing the blues with a black group, guitarist Johnny Moore's Three Blazers. The trio featured singer-pianist Charles Brown, who would soon be as big an idol in the black community as Laine became in the white pop world.

Laine made his first record, "In the Wee Small Hours of the Morning" (not the same-titled tune that was later popularized by Frank Sinatra) and "Brother, That's Liberty," in 1944 for the tiny Balltone label. It went nowhere. Later that year, he recorded again for another Southern California shoestring operation, Atlas Records. Asked to imitate Nat (King) Cole, Laine used his breathy timbre to croon the sentimental "Melancholy Madeline" over jazz accompaniment by the Three Blazers with guest guitarist Oscar Moore from Cole's own trio. This record received some radio play in Los Angeles and New York.

Still, Laine could find no paying gigs. While working without compensation as an intermission vocalist at Billy Berg's in Hollywood, the area's hottest jazz spot, he sang the old Mildred Bailey number "Rockin' Chair" with Slim Gaillard's group, not knowing that its composer, Hoagy Carmichael, was in the audience. "I noticed this guy get up and go, 'Shish, shish,'" the singer recounted. "I had my glasses off, so I couldn't tell who it was. When the song was over, he approached the bandstand, grabbed my hand, and said, 'Where are you working?' I said, 'I'm not.'"

Carmichael, then an influential

figure in Hollywood circles, talked Billy Berg into hiring Laine for \$75 a week. Then, when just-discharged Air Force man Milton Delugg (original musical director for *The Go-Go Show* years later) came into the club with his jazz group, the Swing Wing, the pianist hired Laine to sing one side on a four-song session for Mercury, a new, well-financed company based in Chicago. "I May Be Wrong," with the label reading "vocal by Frankie Laine" [sic] in fine print, was the only one of the four to get any airplay, prompting Mercury executives to fly from Chicago to check him out. They caught him at Billy Berg's, where he was now making \$100 a week, singing "That's My Desire," and offered him a five-year contract. Although Laine had heard the widespread rumors that Mercury in the '40s was connected to the old Capone mob, he didn't hesitate to sign. "All I knew," he explained, "was that I was sure glad to be recording."

"That's My Desire," on which Laine was backed by an all-star jazz combo under the leadership of ace L.A. studio trumpeter Manny Klein, became one of the biggest hits of 1947 and established the long-struggling vocalist at Billy Berg's in Hollywood, the area's hottest jazz spot, he sang the old Mildred Bailey number "Rockin' Chair" with Slim Gaillard's group, not knowing that its composer, Hoagy Carmichael, was in the audience. "I noticed this guy get up and go, 'Shish, shish,'" the singer recounted. "I had my glasses off, so I couldn't tell who it was. When the song was over, he approached the bandstand, grabbed my hand, and said, 'Where are you working?' I said, 'I'm not.'"

Carmichael, then an influential

Laine's transition from jazz to pure pop came in 1949 after Mercury had hired as staff producer Mitch Miller, a classically trained abolitionist once played alongside Charlie Parker on a *Bird* with Strings session. Miller presented the company's star artist with an offbeat Western number called "Mule Train." Laine was initially appalled, rejecting it as being "hillbilly." "I'll lose every jazz fan I ever had," Laine told Miller. "He said, 'No you won't, Frank. You'll come up with a whole new baguette of people following you. You'll have great universality. You can take any song and make it fit what you want to do with it.'"

"Mule Train," with Laine's macho vocal and Miller's dubbed-in sheep croaks, became the biggest seller to date in the singer's career and anticipated a series of Hollywood cowboypop numbers, including the *Rawhide* television theme and "Blazing Saddles" for the Mel Brooks film. Miller's advice proved wise, as it led to a good eight-year stretch of his when singer and producer were reunited at Columbia Records during the '50s, as Laine's material became more and more diverse and increasingly popular. Although he recorded a couple of superb jazz albums during the mid-'50s at Columbia — jazz Spectacular with Buck Clayton, "J.J. Johnson and Paul Winter, and *Rockin' with Kai Wessel's orchestra* (both now sadly out of print) — Laine was never again taken seriously as a jazz singer by hard-core fans of the genre. As he once told critic John Stanley: "When you...

record, she had assumed he was a black man but discovered otherwise. They were married two years later.

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know that they had been hurt

make it, they stop calling you a jazz singer. From then on, you're strictly pop."

The rise of rock 'n' roll in 1956 knocked most pop vocalists of Laine's era off the charts, although he did have a few more big hits into the late '50s. While Laine's rhythmically assured style and affinity for the blues



Now And Then, 1981

would have made him an easy candidate for a transition to the new craze, neither Columbia nor Miller had the foresight to encourage him. Instead, Miller blasted rock with a vengeance. "Mitch did a very foolish thing in 1957," Laine explained. "He went to a disc jockey convention in Kansas City and did a tirade against rock 'n' roll. Most of the guys there were young disc jockeys who were getting into rock 'n' roll. He never recovered from that. It's a good thing that he backed up on the sing-alongs. That got him out of the A&R [artist and repertoire] end of things. Columbia Records knew that they had been hurt

by what Mitch had done in Kansas City."

Eventually, in the early '60s, Columbia did cut a full-blown pop-rock session with Laine, with Doris Day's son Terry Melcher serving as producer. The medium-tempo song, "A Hurry Mann-Cynthia Weill composition entitled "Don't Make My Baby Blue," found Laine adapting well to the electric guitar, Brill Building Latin beat, and Jack Nitzsche's Phil Spector-inspired "wall of sound" orchestration, but it was too late. "My staunch fans from the past resisted it," the singer speculated, "and I didn't pick up enough new fans in the rock 'n' roll audience to make a dent."

But Laine never gave up recording and performing, now mostly on nonstop package shows and at symphony pops concerts, and searching for new songs. Much of the material on his recent *Rocky Mountain* has been of a quasi-country nature, and a CD of Western numbers, *Round Up* with the Cincinnati Symphony on the Telarc label, enjoyed a brief fling on the classical charts in 1987. One classical critic called it "hillbilly camp," but admitted that it was "at once outlandish and a lot of fun."

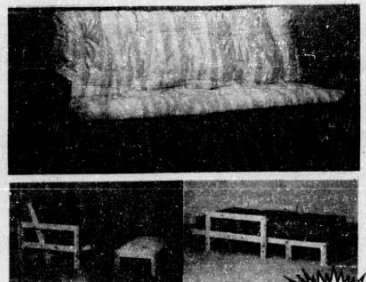
Relaxing in a fashionable gray-blue jogging suit, his wide, gray

beard stretching from ear to ear, the veteran vocalist said that sincerity has been the key to his success as a performer. "I communicate immediately with an audience," he stated. "They believe that I believe in what I'm doing. I never go to a show and say, 'I can look at a singer's face and tell you whether he means it or not. There's something about a performer's face, or I hear it in the voice. Some singers are so great and yet feel nothing. There are some singers who are second-rate who do better than a first-rate singer because they're pouring their heart out. Some of your best singers don't always have the best intonation. In fact, sometimes emotion throws your intonation off. They're not always in complete control, although there's a lot to be said for somebody who's always in great control.'"

If, at age 75, Laine has any complaints, it's that the National Association of Recording Arts and Sciences, an organization he helped to found in 1952, has never awarded an after-the-fact Hall of Fame Grammy to any of his many-much hits. "Everybody's talk about legends these days, but I've never received an award of any kind," he said. "So many of the singers who were so hot in the early '50s have never been nominated. Their music got away from us. Unless you're dead, like Nat (King) Cole, they don't even think about anybody who was hot during that period."

"I can't say that I haven't had enough happen to me," he added. Laine, who is still known to cry openly when he sings "I Believe." "I can't brush about exposure. All I want is a little recognition and enough money to take care of my family, and I've gotten that a thousand times over. I'm very well off, very secure." □

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Conversation Piece

BY JONATHAN SAVILLE

It would be difficult to imagine a more charming (if by no means all-encompassing) theatrical occasion than the staging of Brecht's *Conversations in Early* at the Big Kitchen in Golden Hill, a fabulously old-fashioned breakfast and dinner place now converted for the first time into a minuscule dinner theater. Restaurateur Judy Forman and director John Highkin collaborated in this unusual enterprise — unusual because the Big Kitchen is much too tiny to be considered ordinarily as an appropriate venue for theater, and because dinner theaters habitually offer much lighter fare than these Brechtian dialogues about exile, war, Nazism, and Marx. As it turned out, the location and the way of presenting the play carried considerably more weight than the purely literary components of Brecht's script.

That script (here in an adaptation by Howard Brenman from a translation by David Dollemeyer) brings two German refugees together in a train station in Finland, a country where Brecht spent part of his own exile during the Nazi period. Director Highkin's version transferred the setting to a restaurant, with Brecht's socialist workman Kalle cast as a waiter



Eric Gruchman, D.B. Novak

serving dinner to the bourgeois physician-businessman Ziffel. The two fall into a conversation fueled by endless bottles of beer, and it is that conversation, rambling over various subjects, that constitutes the play.

Was this a real waiter? Or was it actor D. B. Novak, playing a role?

At the Big Kitchen, the conversation was given a unique pungency by the extreme naturalism of the production, which intentionally blurred distinctions between levels of reality, integrating the reality of the restaurant, the kitchen through a doorway, the patronous sitting at the counter or at tables consuming an actual meal and the fiction (Kalle as a waiter coming out of that very kitchen, Ziffel as a customer sitting at the

very counter) so that one blurred imperceptibly into the other. Several minutes before the play proper began, Kalle entered by the door from Gringe Street, hung up his coat, put on an apron, poured himself a

beer, and began tidying up the counter area. Was this a real waiter, one wondered, from whom one might order food or coffee? Or was it actor D.B. Novak, playing a role? A bit later, Ziffel came in, removed his coat, and sat down in a seat at the counter that had just been vacated by one of a pair of musicians (David and Francesca Savage) who had been pleasantly entertaining the audience with flute and violin duos. Was

this another member of the dinner-theater audience, who had arrived later than anyone else? Or was this actor Eric Gruchman, as announced in the program?

For a while, anyone who did not already know these two accomplished San Diego actors could not have been sure, and the uncertainty, along with the decisive end to it when the two men started discussing the problems of being exiles from Nazism, functioned as a stimulating element of theatricality that would have been impossible in a theater where audience and actors are clearly differentiated by the fact that the audience is in rows of seats and the actors are on a stage. The delightful formal ambiguities of this type of environmental theater were prolonged throughout the evening: when, after some 15 minutes of rather wary chatting, Kalle brought Ziffel a plate of cream-of-mushroom soup, other waiters suddenly appeared from the kitchen, bearing plates of the same soup for the entire audience. Kalle's fictional meal had begun, and the audience's real meal had begun, and lo — it was the same meal (and a very good one, too).

It must be admitted that it was principally these theatrical devices — calling attention to the artifices of theater even while pretending to conceal them — that summed the production, enhanced by the idiomatic, strongly projected, and vividly authentic performance by Novak and Gruchman. The script itself can scarcely be considered a play, in any normal sense. It serves merely as an expression of Brecht's own sardonic musings on the situation of Germany and Germans in 1940.

It is true that the two characters belong to different social classes and have different ideologies: Ziffel is a believer in political democracy, while Kalle is a Marxist. Most of the time, however, they agree so virtually everything. Both have been victims of Nazism, so that they share a negative attitude toward Hitler and his regime. Furthermore, their styles of thought and speech are for the most part identical: pithy, mocking, satirical, fond of summing up situations in ironic maxims, veiling in

pathy with the drama implied a concurrent intellectual participation in the ideas that were voiced in another question. As in virtually all such political arguments on stage (certainly all of the ones by Marxist writers), one side was made the chief repository of truth, with the other's notions brought out chiefly in order to be refuted or scorned. Here it was evidently the proletarian Kalle who was intended as the positive ideological hero, while Ziffel was portrayed as a decent-minded bourgeois led into error by the self-serving delusions of his class.

It was only in the second part of the evening — between the chicken and the cheesecake — that the indispensable and irreplaceable source of dramatic movement began to be felt: conflict. The conversation, up to then sarcastically focused on the participants' common enemy, developed at last into a clash of viewpoints. The actors became animated and passionate; there was shouting and pounding on the counter; and for a while, before this episode gradually faded away, the audience could not help but be drawn vicariously into the struggle of wills.

Whether the audience's emotional en-

gagement with the drama implied a concurrent intellectual participation in the ideas that were voiced in another question. As in virtually all such political arguments on stage (certainly all of the ones by Marxist writers), one side was made the chief repository of truth, with the other's notions brought out chiefly in order to be refuted or scorned. Here it was evidently the proletarian Kalle who was intended as the positive ideological hero, while Ziffel was portrayed as a decent-minded bourgeois led into error by the self-serving delusions of his class.

Kalle forcefully made the traditional Marxist point that "bourgeois" political freedom is meaningless without economic equality, that people who do not have enough to eat have little opportunity to profit from the civil rights (free speech, universal suffrage, etc.) so treasured by capitalists. There is certainly much to be said on the other side of this issue, and of course in Brecht's time and subsequently it has been said, sometimes at risk of their

lives, by the curiously ungrateful beneficiaries of Marxism in action, in Russia, China, Vietnam, Cambodia, Hungary, Czechoslovakia, Poland, East Germany, Albania, Cuba, and Nicaragua, among others. But at this point in *Conversations in Early*, poor Ziffel, who otherwise had been characterized as of fairly high intelligence, seemed to be deprived of most of his argumentative powers, so that, in one of those easy triumphs contrived by playwrights who consider themselves philosophers, Kalle could be seen to have won the fight.

Some members of the audience may have been convinced of Kalle's thesis, but not because the issue had really been argued through, and not because it had been absorbed into character and action and thus driven to the conclusion dramatically if not philosophically. There was not enough drama — and not enough character — for that. It is probable, actually, that those who believed at the beginning believed at the end, and that no one else was affected. That

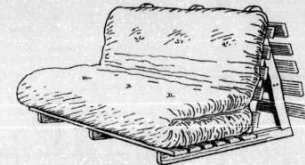
is the way things are in most theater of ideas, whatever Brecht may have thought the held — at least theoretically — that theater should be an instrument of Marxist instruction and indoctrination. Similarly, few people have become evolutionary vitalists through enjoying the amusements of *Man and Superman*, and surely no sane person has ever been converted to Andre Gregory's supply faith in mysterious psychic powers (or whatever he was babbling about) by watching *My Dinner with Andre*.

Hence, if "My Dinner with Kalle" was intended as effective political theater, it came nowhere near achieving its aim. Instead, its effectiveness — modest but thoroughly positive — was confined mainly to its experiment with the mode of theatrical presentation, an approach that Brecht's Stalinist buddies would have denounced as "bourgeois formalism." This sufficed, however, to provide a good measure of the special theatrical experience that Brecht, as playwright rather than theoretician, was often so generous with: fun. □

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BY JOHN D'AGOSTINO

To the casual observer, it might seem like a classic David-and-Goliath confrontation: KCR, the smallish, sometimes controversial, student-operated radio station at San Diego State University, pitted against the school's imperious administration and its departmental missions. This time, however, the stakes might not be as kind to the underdog, which finds itself fast running out of stones to sling.

As issue is KCR's very existence as a campus entity, and the camps divide along time-honored lines: art versus business, freedom of expression versus fiscal accountability, emotional idealism versus pragmatic realism, and ultimately, rebellious youth versus establishment authority. Via its spokesman, business affairs director Joe Vasquez, the SDSU administration contends that KCR is a financially irresponsible outfit that has exhausted its viability as a student organization and, it is at least implied, its welcome on campus.

In the other corner is KCR's 23-year-old operations manager and program director, John Cataldo, who forwards the station's position that KCR provides a much-needed service to students and the college community. He believes that in addition to offering an alternative to the antipathetic programming of commercial radio, KCR gives students hands-on, on-air experience that prepares them for jobs in related fields. The factions have been similarly antagonized before, but now KCR finds itself much closer to the brink than at any time in its 20-year history.

When the station was established in 1969, it seemed a simple enough concept. Student-run radio stations had become common on campuses across the country, and recent upheavals in popular culture and consciousness made them haven for young listeners who wanted an alternative to supply AM and mellow-chattering FM formats. Without the resources necessary to purchase and install a transmitter, KCR chose to broadcast on closed-circuit to a campus-only audience; programs would be piped into dorms, into the dining commons, and into such open-air areas as the old quad. Not long after its inception, KCR switched to cable broadcasting, which made the station "market-specific." That meant that KCR's potential listenership could be pinpointed as those known to be cable-



Illustration by D'Agostino

connected. The notion of a targetable audience made favorable the prospects for attracting advertisers, whose money, in turn, would keep KCR solvent and enable it to repay the \$17,000 that the university had allotted for start-up and equipment costs. What no one counted on was the proliferation of "bootlegging" of students and others

Of course, operating expenses have also soared in that 20-year span with the result that KCR has frequently found itself operating at a deficit. To stem the tide of red ink, the station has traditionally relied on fundraisers and benefit concerts, but these have come to provide more meagre than monetary support.

"They just don't understand that this is a way of life, a philosophy, not just a bunch of kids playing weird music."

In the area around SDSU illegally connecting to cable and receiving KCR without the station's (or the cable company's) knowledge. Bootlegging eliminated KCR's opportunity to provide the precise numbers that advertisers wanted to hear. Today, college radio performs a much more important role than it did in 1969. With commercial-radio playlists growing tighter and programming increasingly dictated by market surveys that favor "safe" stations, such as KCR and UCSD's KSJD have become invaluable in giving exposure to new bands and aggressively non-mainstream, "alternative" forms of music.

In recent years, KCR was able to raise about half of its annual operating budget of \$8000, the balance of which came in the form of supplemental funding by the Associated Students. In June 1987, an ad hoc committee of the AS voted to absorb KCR's long-standing \$17,000 debt but in return would withhold further financial support in the face of what it considered the station's hopeless situation. In the two years since then, KCR has functioned on total revenues of \$5500—money the embattled station raised on its own initiative. Last June 30, the AS made official its break with KCR by severing all ties to the station.

Without its AS affiliation, KCR automatically lost its liability coverage, and the university made a misdemeanor switch from Pacific Bell to a less-expensive, private phone system. But because KCR now had to deal directly with the university to pay its bills, it was left to Vasquez to rubber-stamp the phone expenditures. Instead, citing the uncertainty of KCR's financial picture, he refused to okay payment for the installation of the new phones. They were never connected, and KCR remains cut off from its public and from its life-giving network of contacts in the music industry.

Since then, exchanges between representatives of KCR and the SDSU administration have been heated, and relations remain strained at best. As a last resort, Cataldo recently enlisted civil attorney Paul Garvin in an effort to find legal grounds for maintaining KCR's status as an on-campus organization. Vasquez awaits KCR's first legal maneuver in the imminent cat-and-mouse game.

Meanwhile, KCR's trials have caused the sort of solidarity among staff members that one would expect in such an un- versus-the-struggle. But as an ironic adjunct to the situation is the fact that the SDSU student body at large has thus far not presented a united front in support of KCR. Cataldo points to the large turnout at KCR benefit as a sign that the students care and is proud that the station's predicament has received much coverage in the *Daily Aztec* (to which Cataldo is a contributor). But to an outsider, there seems to be a distinct lack of rallying-to-the-cause. One possible explanation for this is the changing political climate on American college campuses.

Twenty years ago, the students might have been up in arms about the administration's perceived treatment of KCR and would likely have put pressure on the AS to keep the station afloat. But a wave of conservatism among today's students, mixed with the usual apathy concerning school policies and internal squabbling, have created a vacuum where strong support might otherwise have materialized. Station staff members tend to believe that such sympathy exists and that student-awareness of KCR's plight is growing, but even Cataldo admits that a strong conservative element on campus is a threat to the slightly left-of-center station, if only indirectly.

"Only 13 or 14 percent of the students turn out to vote on issues," he said in a recent interview, "and of those, probably 90 percent are from the 'Greens' [conservative/conservative] community, which is pretty conservative. KCR and KSJD are the last radio stations in town representing new

ideas and alternative music, and yet the AS continues to look on us only as a bunch of subversives. Their idea of a solution to our financial problems is to say, 'If you need money, why don't you go to Top 40 and advertise?' They just don't understand that this is a way of life, a philosophy, not just a bunch of kids playing weird music. We're completely, diametrically opposed to everything they want us to do and be."

Although they're angry enough to go to the mat over the issue of KCR's future, Cataldo and his fellow staffers have come to the realization that it will be necessary to modify their negotiating stance in order to survive. Amid rumors, innuendo, and often confusing reports as to the station's status, KCR's management called a meeting one night last week to acquire its deejays and other employees with the situation. They would also elect a new general manager, whose duties will include negotiating with the administration. More than 50 students showed up for the forum, most of them wearing clothing and

hairstyles that bespoke their allegiance to the alternative "way of life" to which Cataldo had alluded.

Before turning the floor over to the two candidates for GM, Cataldo delivered a no-nonsense, state-of-the-station address. The gist of his speech was that things at the normally lax, free-form KCR would change as of the next day, when the new deejay schedule was to be released. Deejays were to strive for a better mix of music, he said; instead of playing mostly British-industrial rock and rap records, they would have to work folk, soul, country, bluesgrass, reggae, and other forms into their programs.

Those showing up late for their on-air shift or failing to get a replacement in time to relieve them in an emergency would be summarily fired, as would those who neglected to pay their \$20 dues, who consistently behaved on the air in a manner contrary to the station's best interests, or who in any other way "faked out." The emphasis was to be on professionalism and reliability within the context of KCR's

relaxed format.

The deejays/candidates were just as serious. Liberal-studies major Steven Janisch appeared somewhat out of place in a blue suit and tie, his hair slicked back to touch his white collar. A little nervously, he enumerated his qualifications, most of which were of an organizational, managerial stripe (including an event-coordinating position in a fraternity) that would seem anathema to these students. He was a soft-spoken, mild-mannered moderate who would "play the game" with the administration. The electorate grilled him with very pointed, tough questions.

Bart Cameron was Janisch's opposite—casually dressed, charismatic, impassioned, articulate, contentious, explosive, unbending. The black sociology/political-science major spoke the hard line. He was angry that the university couldn't see fit to help KCR financially, while the school's public safety department had just spent \$10,000 to acquire an attack-trained German shepherd that only took commands in German.

"They put a dog before us!" he bellowed more than once. "No one's gonna put a dog before me!"

During a recent on-air shift, Cameron had remarked that he might learn German and issue a command that would turn the dog against its owners. For Cataldo, the comment typified the kind of irresponsibility that would preclude a bridging of the gap between KCR and its potential saviors. Standing before the assembled staff, Cameron admitted that his remark was made in the heat of the moment, but he seemed only marginally apologetic. Again, those gathered asked some very pointed, tough questions. They seemed to understand that they were doing more than choosing between personalities; their decision would signal the direction KCR would take in future dealings with an antagonistic administration.

The two candidates left the room. After much lively debate, the students with the alternative lifestyles, philosophies, and tastes in music voted for the suit and tie. □

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BY ELEANOR WIDMER

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How do you create a gold mine right here in San Diego in the year 1989? Open an authentic Cantonese restaurant, make it as large and glitzy as possible, with dozens of chandeliers and tables that can hold large families, hang roasted ducks in the window, and then let the Chinese community know that San Choy exists. All you have to do after that is to have faith in your product, and the diners will come pouring in.

To begin at the end, I'd like to recommend *dim sum*, which is served Monday through Friday from 10:30 a.m. to 2:30 p.m. and from 9:00 a.m. to 2:00 p.m. on Saturday and Sunday. Since we've already heard that it could take as long as an hour and a half to be seated, my escort and I decided to go on Super Bowl Sunday, when most Americans stay at home to cheer their hearts out and do not frequent restaurants. At the early hour of 10:15 a.m., almost every table was taken and I was the only Caucasian — later, more arrived, mostly with Chinese families. My escort, who speaks Cantonese fluently, told me that it's traditional to allow two hours for *dim sum*, so unless you are among the first there, the waiting period can be discouraging.

Like most Americans who partake of *dim sum* (its literal meaning is "touch the heart"), I don't have the patience to wade through a long menu. Instead, I gazed into the carts and either shake my head negatively or point affirmatively with my finger. This hit-and-miss method works well enough, but on this occasion, I relied almost completely on my friend, who was



raised in Hong Kong, where the preparation and serving of *dim sum* is a high art and menus may offer as many as 200 items. San Choy provides a choice of about 70 steamed, fried, boiled and barbecued *dim sum* dishes, as well as wontons, noodles, and several styles of rice. Americans may wish to select more recognizable or visually exciting tidbits than we had, but many of the ones my companion chose would surely have escaped my attention.

Who would think to begin a meal with rice porridge? It's very soupy rice, enlivened with pork slices and preserved or "700-year-old" eggs. The real selling point of this gruel is the long, crisp roll that managers to retain its crispiness when the slices are placed in the hot soup. Except for the roll, which is sometimes called a Chinese doughnut, and the strong, briny, gelatinous black eggs, the porridge is innocuous. We ordered one of everything for the two of us, and, in the case of the rice porridge, the bowl was so large that we could scarcely make a dent in it.

Another unusual dish was chicken with steamed rice wrapped in lotus leaves. The leaves are purple-black and wrapped very tightly into a square, and you might be tempted to ignore something with so little eye appeal. But by all means try it. The rice is sticky and sweet and, along with the chicken, has a marvelous flavor. We added the rice noodle with barbecued pork. The words "rice noodle" are a bit deceptive; they resemble crepes and are made from rice flour. Succulent barbecued pork is

wrapped inside, and a spunky sauce is placed on top. Everyone around us was having two or three portions of it, easily understandable since it burns into your mouth. However, we moved on to the shark's fin gow, an excellent dumpling filled with shark's fin that provided fine texture and taste.

Turnip cakes may not be for most diners; pan fried and prepared with mashed turnip, diced shrimp, and pork, it's mild and more like a mashed-potato pancake. I would order again the steamed shrimp dumpling composed of shrimp, bamboo, cilantro, and mushrooms placed in a rice-flour shell — *fun* means rice flour.

Ironically, though I lit into the intricately wrapped *her gow* shrimp and *zai mei* (or pork dumpling), my escort was somewhat critical of both, particularly of the shrimp. At Canton Seafood Restaurant at Elbar Street and University Avenue, whole shrimp are placed in the casing; at San Choy the shrimp are minced and held together with what seemed like a thickening agent.

I enjoyed the entire *dim sum* (even the shrimp I wouldn't seek out again), whose price was \$9.00 each, with tip. However, my escort gave the meal a B-to-B-plus because the savings were not delicate enough and there were too many minced pieces instead of whole ones. When we left, he converted in Cantonese with several Chinese families who had gathered outside the restaurant on Conway Street. Each said he preferred the *dim sum* (but not the diners) at Canton Seafood Restaurant. I should add that the

Anglos were having a great time, eating spicy Singapore rice noodles, egg rolls, and spicy ribs with black bean sauce. When I asked them what they thought of the *dim sum* they cried, "We love it!" I was along these two points of view, which may ultimately prove academic. Go to San Choy for *dim sum* and have a good time. There's enough choice and variety to justify the trip. If you can still think of food on your way out, don't overlook the take-out section, where you can find barbecued ribs, chicken wings, and roast duck.

When I returned to San Choy for dinner, the room was filled again, and 90 percent of the diners were Chinese. This time, we didn't have the help of my friend when we ordered, and the waiters speak English so haltingly that they were of no help to us. If you need suggestions, ask for the owners, who are completely fluent in English. The truth is, it's best to stay with fish and seafood. Over 50 such dishes are served, and among the best of our sampling was the steamed whole fish. You have a choice of four fish with varying size and price. The crispy salted shrimp, listed as "Shrimps-Crispy Fried" (not "Fried") (\$9.00) should be placed in the mouth with their shells on because the shells provide flavor. Shelling them first allegedly detracts from the full-bodied effect. Fresh crab with ginger and scallions (\$12.95) or clams with the same sauce are a good bet (\$5.50), and so are scallops with greens (\$8.50) and Asian broccoli with oyster sauce (\$5.50).

You can, without a backward glance, ignore the chicken with black bean sauce (\$7.50); it's served on the bone with fat and sinews. Without knives we couldn't get at the chicken, and after struggling to cut with our fingers, we gave up. The same was true for the roast duck that served as an appetizer (\$6.50). We scarcely had a mouthful because of the fat and skin. But the honey-cured roast pork is one of the highlights, and you should order lots of it.

The dinner menu lists at least 150 dishes that include such exotic items as boneless pork feet, shredded jellyfish, sautéed twin squid, soft pork with preserved vegetables, tofu with oyster belly, and sea cucumber with black mushrooms — not one of my favorites because the sea cucumbers are black and have the texture of vulcanized rubber.

As we left the brightly lit San Choy, I remarked that holes-in-the-wall that my family and I frequented on Pell Street in Chinatown in New York. They were located either five or six blocks up or in basements, and when we entered, the rich odors of the Cantonese food would send our pulses racing and our gastronomic juices flowing. Memory and nostalgia invariably distort reality. A sense of adventure is what makes the dining world go 'round, and that's what you'll get at San Choy. If you order five dishes, try two that you've never had before. In the meantime, I'm glad that we're having a Cantonese renaissance. It's long overdue and should restore our palates to delicate refinement instead of molten lava.

Gogol Keeper

BY JEFF SMITH

Nikolai Gogol must have thought his new play *Retzor* (*The Government Inspector*) would be quite well when it opened at St. Petersburg's Alexandrinski Theatre on May 1, 1836. Why think otherwise? Except for some rehearsal that didn't go well — the cast had difficulty interpreting his experiments with comedy and realism — the signs were all there. Possibly at the Tsar's bidding, the government censor, a notoriously stuffy prig named Oldkop, had approved the play, except for some minor deletions, and Tar Nicholas I and his family were coming to the performance, usually a sign of preliminary acceptance. By the end of the evening, though, the audience, unaccustomed to critiques of "police" society in the theater, had gone berserk. They had taken personally this comedy about corrupt, seemingly minor nobodies in the provinces.

"Everybody got his come-uppance, me as much as anybody," the Tsar is said to have said. The impolite citizenry was far less candid. The critics tried to burn Gogol at the stake; others labeled him an enemy of Russia; and for the next 12 years, Gogol lived alone, an exile out of self-defense. Maybe Gogol should have expected such treatment. After all, in *The Government Inspector* he took "everything but that I knew about Russia at the time" and brought it "together into one heap." He set the play (now in a rinky production at UCSD's Weiss Studio) in a small provincial town on the edge of March. Word comes to the mayor and other civic functionaries that a government inspector will observe them, in-cognito, and report back to the capital.

Worse news they could never hear. In a flash — of lightning, literally — these prosperous gents vow to clean up what turns out to be a heap of very messy acts. The town has been a cesspool for years; the townspeople, a carnival of injustices that makes a sideshow of the poor. Schools don't teach, hospitals don't heal, and the "charities" aren't. And everyone knows it. There's even a sliding scale of guilt, according to one's station. And now all could be exposed. In a kind of mass hysteria, he had a name, they take Khlestakov, a broke young man of few skills, for the government inspector. And with a practically diabolical innocence, he takes them to the cleaners.

In what must rank as one of the funniest scenes in all of comedy, the mayor and Khlestakov meet, each assuming the other an agent of horrendous magnitude. Khlestakov thinks the mayor has come for hotel bills long overdue, the mayor that Mr. K is a Grand Inquisitor who, having consulted his moral scorebook, found him suitable for time-and-a-half labor in the after regions. Their sni-due, warring between assertion and abject fear, is truly

funny. The scene that follows, however, is even funnier. Sensing that the civic officials have mistaken him for someone else, and shagging down glasses of strong drink as if they were water, Khlestakov begins to lie. Little ones, at first. Fibs. But fed by the people's gullibility, he lies off to Never-Never-Land, sooting beyond his highest ambitions (which weren't all that high). Not only is he situated Way Up in the government, in his spare time he's a poet, a buddy of Pushkin — as was Gogol, who got the idea for *The Government Inspector* from the great Russian poet. What's more,

This magnifying of a nondescript young man into epic proportions gives Gogol's essentially lifelike comedy an amazingly surrealistic edge.

Khlestakov is also Lord Byron! The townspeople, more aware of their transgressions than of what he is saying, believe every word.

In effect, Khlestakov becomes a projection of the townspeople. Their fears make him what he is. They bribe him, wine and dine him; the mayor offers his daughter's hand in marriage. People who looked away from the corruption in their town now can't see clearly what stands before them. And this magnifying of a nondescript, starry-eyed young man into epic (some have said satanic) proportions gives Gogol's essentially "lifelike" comedy an amazingly surrealistic edge. He wanted his characters played without exaggeration because what he had shaped — a public nightmare — grows from the contrasts between his realism and the ironies that inhabit it. Influenced most likely by the psychological discoveries around the turn of the century, later directors, in particular Stanislavski and the ever understated Meyerhold, took liberties with Gogol's text and expanded the

play's hallucinatory qualities. At UCSD, director Paula Prentzinger, while keeping within the play's realistic framework, has lowered it suitably. As in her memorable direction of *Madman and the Nun* last season, this production resembles a dance, but here the dance is that old purveyor of the heavy bias: Nightmare and her Niefied.

One has to keep reminding oneself that Gogol wrote *The Government Inspector* in 1836 and not 1936, that he even read the *Abolitionist*, or Freud — or even Lewis Carroll. Signs in the play suggest the later date:

like the mayor confusing a hatbox for a hat and, after his and our moral condemnation, seeing pig snouts on people's faces. Prentzinger has picked up on these and other cues and has added many of her own. This production resembles those starkly realistic dreams, in color, where people move in slaps or slo-mo and all of life's pleasant little fiascos get pooled away revealing the vast screaming void... (Wait a sec, surely others have this one too; not just me after dozing off to the eleven o'clock news wondering what's really going on out there.)

If directors have signatures, Prentzinger has two: her productions have a wonderfully chromatic quality, and she is adept at orchestrating blends of styles, tones, and genres. In this instance, ushering us through the door of comedy and confronting us with a nearly tragic conclusion. (*Probus* and *Cressida*, Shakespeare's generic mase that deconstructs the Homeric tradition, should be in her future.)

Prentzinger is aided by two splendid performances. Patrick Miller, as Khlestakov,

moves from an essentially comic character into a phantasmagoria. As if he were a human Slinky toy, Miller chagalls himself around the stage, dipping here, tilting at odd angles there, languid, dreamlike, lighter than air. In the end, with one of Prentzinger's wilder yet believable touches, he literally floats away (which suggests that he might have been not sated or "the emerging Russian conscience," as some have said, but Wallace Stevens's necessary "Angel of Reality"). Through it all, Miller spins verbal and physical arias wonderfully well.

While Miller's Khlestakov rarely touches the ground, Andy Weems's mayor is rooted to the earth. Weems moves in the opposite direction. His mayor begins as the butt of some jokes and then becomes a broken man who wakes from a bad dream to find a worse one in the real world. Weems also has the unenviable task — a heavy-handed gesture first instituted by Stanislavski — of wiping the smiles off the audience's faces and linking us with the culprits at play's end. All of this he does with admirable focus and intensity. Weems and Miller bookend this production excellently.

The supporting efforts of the cast (in Christine Dougherty's armada of Russian apparel from the 1830s) run deep in this production. Kate Malin and Karri McCre, as the mayor's wife and daughter, die about the stage like butterflies, coy yet eager for the affections of the impostor. As the town's suitzried officials, Donald Mackay, Zarnaw Mistry, Sean David Whitehead (also good as Oip, Khlestakov's servant), K. Brent Fennell, and Mark Chiswick, each playing multiple roles, they are often better individually than as a group. When the curtain falls, especially in the evening, are most anyone Koyote-kuffoonish than need be. Jim Morlino (who, as the mayor's music guard, the show's, Jefferson Mays, and John McDermott, each playing multiple roles, they are often better individually than as a group. When the curtain falls, especially in the evening, are most anyone Koyote-kuffoonish than need be. 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QUARTER NOTES

BY JONATHAN SAVILLE

ART SONG RECITAL

The La Jolla Chamber Music Society presented soprano Kathleen Bartle in a recital at the Civic Theatre. Bartle is well known from her pleasing performances at the Metropolitan and elsewhere in soprano and coloratura roles. She has a light, sweet voice, impeccably produced. Comfortable throughout the range of these high-lying roles, she floats her notes with the bell-like clarity that can only be achieved through a perfected technique. Her agility in florid passages is exemplary. In addition, she is a beautiful young woman of engaging personality — characteristics notably enhancing her effectiveness on the operatic stage, where she is inevitably cast as the "pretty young thing" associated with her vocal type (Zerlina, Zerlina, Despinna, Sophie, and the like).

These valuable qualities, however, do not quite add up to a satisfactory recital of art songs with piano accompaniment. It is nothing new to find admired operatic singers turning into mediocre bores when undertaking music that, on the face of it, seems so much less demanding, so much easier, than what they are used to. The fact is that opera and the art song, while benefiting equally from good voices, require

different styles, and it is a rare singer who is really good at both. What is needed in the performances of songs by Schubert, Strauss, or Fauré is an intimate attention to the nuances of meaning in the poetic text, diction that is at once completely intelligible and capable of conveying a high degree of expressiveness through the shape of a vowel or the articulation of a consonant, a variety of vocal color, a delicate but decisive manner of phrasing that can reflect every emotional overtone, an ability to create character without the support of stage action, and — above all — an ability to construct a drama within the brief compass of a song. The Civic Theatre recital demonstrated that Kathleen Bartle, for all the loveliness of



Kathleen Bartle
thread of hushed, hypnotic ravishing, and it was vividly

It was a revelation to learn that "He's Got the Whole World in His Hands" could be made to sound merely pretty.

her voice and the perfection of her technique, has these qualities in very limited measure.

Knowing her strong points, the soprano took every opportunity for floating pianissimo lyricism, the vocal line spinning itself out in a

appreciated by the audience. But after a while, the repetition of this device began to seem less an interpretive choice and more a mannerism, anchored not in the individual world of each song but rather in the singer's delight in doing something difficult and superb.

Wherever drama, wit, or passion were at the center of the song's expressive and dramatic universe, Bartle seemed much less at home. She made appropriate efforts, for she is nothing if not an intelligent artist, but the particular self-generating dramatic impulse that is the essence of art-song singing appeared only in a weak and ineffectual form. The comedy was not funny, the passion was not moving, the dramatic situation remained dim and generalized, the vocal color staged virtually the same throughout songs of diverse intention, and as a result all the songs tended to flow into one another as a more or less undifferentiated flood of exquisite but ultimately tedious vocal beauty.

Bartle seemed much more in her element in her performance of two arias from French opera: "Je suis Titania" from Thomas's *Mignon*, and (as an encore) Juliet's waltz song from Gounod's *Roméo et Juliette*. Both were sung gracefully and accurately — the most flamboyant floridities constituted no problem for this accomplished technician. But even here (though less damagingly than in the art songs) there was a relative lack of characterization and of any but the most generalized expressiveness. There was also an excess of refinement that diminished the sparkling energy of the arias, a tendency to round

off everything, to slow up at climaxes, to achieve shapeliness at the expense of inner vitality. Inalterable purity of sound, phrases polished to a flowlessly smooth luster, suavity, delicacy, artful calculation of every vocal effect — these virtues, defensible in themselves (and rare enough that we are obliged to treasure Kathleen Bartle's sumptuous possession of them), nevertheless had the overall effect of diverting the mind of the listener away from the music rather than toward it.

The deleterious consequences of Bartle's over-refined approach were most prominent in her final encore, a performance of the African-American spiritual "He's Got the Whole World in His Hands" as removed from vocal beauty as it is from the spirit of that fervent declaration of religious faith as it possibly could be. It was, in a sense, a revelation to learn that such a song could be made to sound merely pretty, just as it was to experience the Hispanic fire of several songs by Fernando Obradors being stamped to a tasteless glow. But a revelation of the true spirit of these songs would have done them and their composers greater justice.

Warren Jones, as always in these recitals by Met artists, accompanied with supple responsiveness to the singer's needs, displaying (when the music permitted) to his own remarkable talent for expressiveness and color.

LETTERS

(Continued from page 3)

he evidences the same full that maniacism, materialism, psychology does, of a refusal to look up and so assuming one is at the highest point.

There is profound cynicism in his views, even more so than what is obvious. He doesn't spell it out, but by dismissing psychology as a field of study, he is claiming that there can be no genuine knowledge of the true factors of inner experience, nor any traversable road to sanity. He may even be suggesting that there is no such thing as sanity, which would only be belaying his holding onto a basic tenet of Freudian teaching.

I have news for him. Such information does exist. Such a road does exist. And I have personally encountered a few truly sane people in my life and know of some others. Freud was not one of them, as Maslow now realizes. Yet, he should not simply give up and assume nobody can do any better.

To merely translate all personal suffering from intrapsychic to sociopolitical terms as he is still missing the point. The source of one person's suffering may well be somebody else and usually is.

"(hell is other people)", but what is the source of the lie in the villain? What creates the monster, the drunken parent, the brutal state? Isn't the source of our insanity and suffering inside? Can there ever be enough prisons and gas chambers to place "them" in, in order to create a happy world? Maslow has taken a good first step: he recognizes bullsh*t when he sees it and has the integrity to admit it. Now he needs to take the next step: to begin to define a path to a true state of mind. I certainly agree he won't find much help in psychology textbooks. But I know for a fact that valid guidance is available. I hope he can intuit that there is something real beyond cynicism, anger, and distrust. It has taken me years to discover this for myself.

J. M. Kent

Lowellville

Up Your Dinner Business

I would like to reply to Eleanor Widmer's restaurant review of February 2. If, as Ms. Widmer says, a restaurant could "adopt a human persona," the Abbey would now be standing "with other prospering restaurants such as the Corvette Dealer, Mady's at the San Diego Marriott, and Salvatore's."

Restaurant, shaking their heads at her negative review of another popular San Diego restaurant. I happened to be here the night Ms. Widmer came in. Although her party arrived at 5:45 p.m., 15 minutes prior to the time we START serving for dinner, she was seated promptly at 6:00 p.m. In fact, the reservation was written at 6:00 p.m., and five other parties with previous reservations arrived at 6:00 p.m. and were seated at that time as well. More guests arrived throughout the evening. The room was not "cramped."

If the dining room was not full to capacity on a Tuesday night, however, the Abbey was not alone. As David Nelson, restaurant critic for the L.A. Times recently wrote, in San Diego, restaurants are full on the weekends, but San Diegans tend not to dine out on weeknights.

Ms. Widmer commented negatively about the darkness, but a member of her party declined a brighter table near the piano and pointed to a romantically dark section of the room so they could be away from "the noise" of the classical piano music. The guests in the room, including Ms. Widmer's table, all commented that they were enjoying their dining experience.

It was surprising to read that Ms. Widmer now considers the dining room "dim." Last year at this time Ms. Widmer discussed the dining room's "favorable attributes." She said, "The Abbey's stained-glass windows and banister seating arrangements... lend it a feeling of capaciousness without feeling gimmicky." Two years ago she was "happy to report that the Abbey... is as beautiful as ever."

The Abbey, under "current managerial staff" and the present chef, received the Mobil three-star designation. No restaurant in San Diego received more than three stars. The Abbey also won the Wine Spectator Restaurant Award of Excellence for 1985.

Ms. Widmer has asked the question, "What has happened in the period of 12 short months?" Well, what has happened is that dinner business is up 20 to 25 percent for every month over the previous year. Plus we have experienced more than 30 special events and weddings.

I particularly take issue with Ms. Widmer's comment that we need "a more sophisticated chef." Chef Kevin Edward Hughes is French trained and widely traveled. Chef Hughes has been our Executive Chef for 11 months. Prior to that, he was the Abbey Sous Chef and, in fact, ran the kitchen at night and was one of

the reasons for our successful Super Bowl week business last year. Our guests and clients support us more strongly than ever in every area of the restaurant. Hotel concierges, whose professional standing with hotel staff and guests rest upon their recommendations, send us guests every night of the week because they repeatedly receive positive feedback from guests who dine with us. Group event planners rely on the Abbey management staff and the creative skills of Chef Hughes to create successful, unique, and truly special occasions. When these destination management consultants encounter a client who demands attention to detail, genuine hospitality, and elegant atmosphere, they immediately think of the Abbey.

Our valued guests review us daily, and the cash register and reservation lines keep ringing and ringing and ringing. Pam-la Perkins, General Manager, the Abbey

Chucked At Work

Thank you for writing your article "Can't Stop Chirp" (January 19). I read, I cried with laughter. Good job, Tom Dean Mission Valley

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LOCAL COLOR

Cuts and clippings from around the county

DEAR DR. FOX — A friend of mine insists that cats and LSD have the same molecular structure. I can't believe it, but he's very insistent and says he read it somewhere.

I'm concerned, because I bought some catnip for my tabby, who has become very fat. I thought that playing with the catnip would be good exercise for her and she'd lose some pounds. Is my friend right? — E.R.

DEAR E.R. — I don't know where your friend gets his facts. The molecular structure of cats and LSD are different, and so is their effect on a cat. There are no harmful effects recorded from cats using catnip, other than constipation.

It isn't necessary to use catnip for exercise purposes. Why don't you just provide your cat with some cardboard boxes and heavy paper grocery bags that she

can play hide-and-seek in? You'll be surprised at how she'll love that. All these "play-hunt," keep her active, and help her lose weight. — *Charles Viter Star-News*

Two children were treated at a hospital and released after they were accidentally given Kool-Aid shampoo instead of cough syrup for flu symptoms.

The incident occurred at a home in the 200 block of Palm Drive. (Vista Fire Inspector Miller said she did not know who accidentally administered the prescription shampoo to the infants.) — *Blaine Tribune*

Mya Radewald is as comfortable driving a backhoe as she is behind the wheel of her 1978 Chevy

van. Agriculture mechanics was one of the Valley Center Middle School teacher's favorite college classes.

A backhoe is real fun because you can dig a bunch of holes," said Radewald, 25, who now teaches seventh- and eighth-graders the tricks of the agriculture business.

She likes living in the adobe house that's part of the 25-acre student farm. She's surrounded by lots of four-legged friends.

Things were "a little rocky at first," Radewald admits. "But the first day of school, I said, 'I'm the new teacher.'" Radewald said, "This is the way — whether you like it or don't. The door swings both ways." — *Times-Advocate*

It was a narrowly averted tragedy that started Lucille Lavender on the course of an unexpected writing career that has resulted in four books.

"One day, when my daughter was little, she got pinned under a car on a hill," said Lavender. "If the car went one inch the wrong way, she would have been crushed."

At an American Baptist and the wife of a pastor, Lavender was already secure in her faith. "The story came to visit her husband's Bakerfield church."

John, her husband, had contacted Pele and asked him to come, never thinking he would. "But he did. I told him the story about our daughter trapped under the car, and he told me to write it and send it to 'Outpost,' an

inspiration magazine Pele published.

Lavender, a trained opera singer who has performed around the country, is a "dancer" and took him up on the challenge. She was surprised, though, when the article she had written, "Save My Baby," was actually published. Still, it took yet another tragedy — the death of her son — to alter Lavender's career path permanently.

Lavender knew she shouldn't ski. A doctor had warned her she had brittle bones. So the skiing accident that left Lavender's broken leg in a cast for 11 months was no surprise.

"That's what really had caught me into writing," she said. "I needed something to do." The first book Lavender tackled was "Struggles of a Sinner-Saint." — *Up the Staircase Backwards*

followed in 1972.

It was yet another tragedy that inspired the book that has been Lavender's greatest success. It was inspired by a tragedy that Lavender had observed after many years of being a pastor's wife — the abuse of ministers.

"They Cry Too," the story of how congregations often unknowingly mistreat their leaders, was first published in 1976 by Vista Press. It is now about to have a 10th, 11th, and 12th reprinting, including editions translated into Chinese, Spanish, and Indonesian.

With this book, Lavender had hit on a subject that no one else had approached or even wanted to admit existed.

— *Cost Dispatch*

FALLBROOK — A woman used a ceramic fish to fend off a robber outside her home. The Sheriff's Department reported.

The woman had returned home from work at 2 a.m. and was opening the door to her house when a man approached and grabbed her purse, Deputy Kelly Casas said.

The man knocked her to the ground, she picked up a ceramic fish off the ground and used it to rap him across the head, Casas said.

The woman recovered her purse and the man fled.

When Vinde Stiles opened the Humabak gift from her brother-in-law last month, she was delighted. It was an Epilady, a device that removes leg hair from its roots and promises to end the hassle of frequent shaving.

Then she used it. "I can tell you I hurt like hell," Stiles said, "but not only that, but it's slow. They

have to draw out the torture. I could twice my legs faster than this thing removes the hair."

But while some are rushing to buy Epilady, others, like Stiles, are returning them just as fast.

And a Target salesperson in Oceanside said the store has received seven to 10 complaints. "People say (Epilady) hurts too much," she said.

"Epilady is a good machine for anyone who can't afford to have their legs waxed and don't know the difference in the amount of pain caused by the two," said Janice Frode, supervisor at De Loux School of Cosmetology in Escondido and another Epilady recipient at Christmas.

"I'd rather have my legs waxed any day," she said, adding that Epilady drew a lot of money from her hair follicles.

— *Times-Advocate*

A petition complaining of noise and odors at the Santa Maria sewage treatment plant has reached District 2 Supervisor George Bailey's office.

The petition was circulated by Ben DeNas, a Dargis Street resident who lives one street away from the plant.

Approximately 20 neighbors signed the petition, which claims noise and foul odors emanating from the plant pose a risk to residents' health and property values.

"You cannot believe the number of original people who built houses over here who've moved away," DeNas said.

Bob Wake, manager of sanitation operations for the water district, said he has investigated the complaints and he believes the odors and noise are not coming from the Santa Maria plant.

He noted that many residents in the area raise animals and have manure on their property. A nearby chicken ranch also might be

a source of the unpleasant smells, he said.

Sewer odors are nothing new for the downtown area of Ramona.

An artificial knee and two strangers from the hills came to the rescue of a 57-year-old man who was pinned under his pickup truck, while trying to change a flat tire.

Earle Grantham was driving home from work... when one of his wheels began sagging, he said. He stopped, climbed out, and jacked up his three-quarter-ton Chevy.

Then the truck fell, landing against the wheel and Grantham's knee — the plastic one. Grantham has been walking on an artificial knee for years, he said, so the pain was not as severe as it might have been.

Sitting on the roadside at 6 p.m., Grantham scooped up handfuls of gravel and

threw them — to no avail — at the handful of cars that passed by as the night wore on.

"He shouted, he got angry and finally began blacking out and losing track of time, he said. "I'd wake up and everything would just be foggy."

At 4:30 or 5 a.m., two men, "kinda grubby and smelling bad," emerged from the brush alongside the highway. "They heard me yell, 'I guess,' Grantham said.

They spoke no English and Grantham no Spanish, but it was easy for them to figure out what Grantham needed.

Using rocks and a tree limb, they began trying to pry up the truck's suspension so Grantham could crawl out from under the truck. At one point, one of the strangers left, running with a woman who had Grantham some tortillas, beans and water.

After what seemed to Grantham to be three hours of struggling, the men were able to free him. Then he used land

motions to tell them how to replace the tire. "They didn't even know how to operate a jack," Grantham said. When it was all over, one of the men, named Juan, had raw, bleeding fingers, Grantham said.

Grantham said he gave the pair all the money he had — a few dollar bills — and tried to get them to accept a ride in his truck. "I wanted them to come to my home and give them some money, clean them up and give them a job," said Grantham, a drywall contractor.

But the men seemed scared, probably of immigration authorities, he said.

A lot of people in Valley Center don't like the undocumented farm workers who live in the hills, Grantham said, but "people ought to know they're not just out in the woods trying to terrify people. They're as human as the rest of us."

— *Times-Advocate*

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(1)-nightstand, (1)-queen headboard,
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EXPIRES 2/20/89

EVENTS THEATER
MUSIC & FILMBOTTLENOSE
COUNT

Except for the coyote, whose very purpose in life is to trick and torment man, the bottlenose dolphin is the animal that makes humans look most foolish. Within the same restrictions that limit human life — a moderate size, a considerable intelligence, a weakness for companionship, and an inevitable mortality — dolphins have solved the problems of existence much more efficiently than we have. They live in a physical environment that provides all their needs without all the bother humans must endure. They're surrounded by a favorable temperature without the humiliation of clothes and hair. They enjoy a freedom from gravity that allows a graceful and nearly effortless mobility. Their nutritional needs are filled almost at will, and their needs for defecation even sooner. They enjoy all the rewards of family and social life, with few of the responsibilities. They have a sense of play that makes us look like grownups, a measure of freedom that makes

us look like plants, and a style for sexuality that makes us look like cold fish. Any human who ventures into the ocean and sees these creatures can only watch with envy. When we gave up on the Garden of Eden for three bedrooms and two baths in the suburbs, the bottlenose dolphin chose to stay.

The greatest threat to the bottlenose dolphin today is man. Just last year half the population of Atlantic bottlenose dolphins died from an unknown cause. One study suggested that the 700 dolphins were killed after eating a naturally-occurring, toxic microorganism found in fish. But that study is controversial, and other researchers have speculated that the dolphins'

immune systems were damaged by man-caused pollution.

We have reason to hope that our Southern California population of bottlenose dolphins is healthy and stable, but we can't be sure without accurate population estimates. There are thought to be about 500 of the dolphins that travel from, roughly, Ensenada to Point Conception. They don't migrate in the same way that whales do but move freely, following the fish. They travel in family-like groups, called pods, of 5 to 20 individuals, all of them closely related. The bottlenose dolphin spends almost all its life within sight of shore, so it is the most commonly seen dolphin in these waters.

Twice last year the San Diego chapter of the American Cetacean Society (a conservation group) sponsored a bottlenose dolphin count. In San Diego County, using volunteer observers, the society would like to continue the volunteer counts every three months for two years, hoping to get reliable population

estimates. They need volunteers willing to spend two hours, from 10:00 a.m. until noon, on February 25, watching the coastline from one of 47 designated sites. An orientation meeting for volunteers, as well as a program

(continued on page 3, col. 4)

THE
ONE ABOUT
THE COYOTE

They may be able to sing and dance up a storm, but native Americans can't tell jokes. Let's face it, that's our common perception. Take Iron Eyes Cody, for example, the incessantly teary TV anti-pollution spokesman. And how about the fictional Tonto, stern sidekick to the Lone Ranger? Tonto was intense and begrudged and analyzed and was reliable as all get out, but how

often did you see him really busting a gut? American Indians always seem to be depicted as severe, stoic, strong-willed people who was poignant about the mighty buffalo and the raging river but don't see life's lighter side. But Abel Silva would suggest this is a whole lot of string holl.

A true native Californian — he's a member of the Juaneno tribe that hails from the area between Camp Pendleton and Palomar Mountain — Silva has been a professional standup comic for years and appears at such clubs as the Comedy Store in Los Angeles. He also has been performing in schools all over the United States for the

(continued on page 3, col. 3)



From Dore as journalist 'Sibuletto of Zimbabwe'

NEWS
OF THE PAST

They painted the cows. There were no black and white cows in 1066. It was a Saxon village; there had to be cows. The Vikings' chain mail and weaponry had been handmade by creative anachronism groups. The clutch on the butt was professionally laid using the method of the time. Black and white cows would have spoiled everything.

Local inhabitants, scantily clad as plague victims, array themselves in grotesque attitudes on wooden carts and in pits. Smoke rises from the ground. It is April on the Isle of Man, and with the wind-chill factor, it is 17 below zero. Platoons of medics stand by, ready to blanket the extras and rush them to heated tents at the first sign of hypothermia.

The making of *Timelapse* is littered with such examples of a mania for historical accuracy. Hailed as "one of the most elaborate historical re-enactment series staged by public television," each of the six half-hour *Timelapses* recreates a historical moment, plucked from the years 1066 to 1492, and presents it via the guise in which, in reality, we view current events: broadcast journalism. In addition to the

detailed history lesson one would expect to glean from such a show, the viewer is treated to analysis of each incident's causes, man-on-the-spot interviews, "live" reports, and over each episode's credits something the average news show could never hope to imitate: a description of the story's eventual impact over the next several hundred years and the drawing of parallels to current world conflicts.

A revolving bouillabaisse barrels towards the viewer as a medieval-sounding tune announces the start of the program. Former ABC news anchorman Steve Bell, in period costume, sits behind a wooden desk. "Our top story: Muslim warriors launch a bloody assault on the Christian forces in Jerusalem.... It's October 2, 1187, and this is *Timelapse*." As Bell explains the situation and the parties involved, luminous logos — a Star of David, a Cross, a Crescent and Star — appear in the air next to his head. The camera zooms in to a large wood-framed screen to take us to a "field report" from journalist "Sibuletto of Zimbabwe," a black woman, also in period costume, polling the public in northern Europe for its reaction to the crisis in Jerusalem. Cut to "file footage" of Pope Urban II for background on how the Crusades began. On to "Salim

(continued on page 3, col. 1)



Abel Silva and friend

UPON
YOUR SOLES

Once upon a midday dreary, strollers gathered, looking cheery. At the gates of a place where San Diegans sleep forevermore — In Greenwood, where the dead are napping, slowly there arose a tapping. Sound of strollers gently stepping, stepping gently past death's door. 'Twas some visitors, dear reader, peering into local lore — Only strollers, nothing more.

How this group of happy transients coursed the place where nothing hampers

(continued on page 3, col. 4)



Illustration by John Warkentin

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NEWS OF THE PAST

(continued from page 1)

Karami, reporting from Muslim headquarters for an interview with a fan-shaking "Sulah Ed-Din Yusuf" Sultan of Egypt and Syria, commander of the rebel Muslim forces. The actors speak with overdone accents we can only assume are appropriate for their time and country. Then naturally, it's time for a commercial: "... The latest development in home design — the chimney! Why not build your next hut with one?"

As the program jumps from "live" reports and interviews to Steve Bell for "analysis," the point made again and again is how similar the reactions of these historical people are to those of human beings today. Subject to suspicion, rumor, gossip, small-minded, greedy, Jerusalem falls to the Muslim forces; sailors in Tyre charge refugees ten times the normal rate of passage to Europe. "Louis De Jeun" reports from Constantinople, interviews a "man on the street," grinded and shaking with passion. "I know see kreetchina she's starving, but eat eat eat said that at Man they must cheldren on speets and eat eat eat!"

Despite the casts of thousands, the location shooting in Turkey, Spain, and England, the gruesome battle scenes, the flame-lit banquets, the emotive action, and the rich, dark costumes, the show's meticulous accuracy is compromised by one broad assumption: Human nature, while unchanging, is always subject to the culture and



customs of the times, factors left unaddressed in this historical extravaganza. Is history circular? Rather than history, it is, fundamentally, human nature whose repeated patterns wear familiar grooves into time. The premise upon which Timeline is based is summed up by the series' creator and executive producer, Leo Eaton: "We are not living in a world that is totally different from anything that has happened before. Basically, we are — all of us — a living part of a continuing stream of human consciousness."

Timeline debuts on KFB, Channel 15, at 8:30 p.m. Wednesday, February 22, with the program entitled The Crusades, 1187. Other Crusades were launched before and after that date, but the Muslims held Jerusalem from then until 1917. The city's continued role in world conflict bears out the show's premise.

The first program will repeat at 1:30 p.m. Tuesday, February 28. The six-part series will continue with The Black Death, 1361, a showcase of the

plague that decimated one-third of the European population, at 8:30 p.m. Wednesday, April 19. The remaining episodes are tentatively scheduled to run every other month thereafter.

—Mary Lang

THE ONE ABOUT THE COYOTE

(continued from page 1)

last six years, along the way shattering the unfortunate stereotypes many still cling to about Indians. An advanced student of Marcel Marceau, Silva studied with the master mime both in Paris and the World Center for Mime in Ann Arbor, Michigan. It was Marceau who first encouraged Silva to look into his Indian heritage and combine it with his performing.

"The first thing I usually ask the crowds when I perform is for all the native Californians to raise their hands," Silva says. "Then I'll pick out one of the blond, blue-eyed folks with his hand raised and say, 'Oh yeah, which tribe, dude?' It kind of breaks the ice."

Silva will be telling legends and "coyote" stories (instead of the mother-in-law, Indian humor uses the coyote, Silva says), through time and narration on February 18 at 2:00 p.m. at the Natural History Museum auditorium in Balboa Park. He will also show audience members some traditional Indian "dreamtime" methods of discovering myths and legends, and children will have an opportunity to create stories of their own using pantomime.

The title of the presentation is "Running Cranium Speaks," and it is being presented by the San Diego Museum of Man. For ticket information and reservations, call the Museum of Man at 239-2001.

— Jamie Reno

BOTTLENOSE COUNT

(continued from page 1)

on the behavior of bottlenose dolphins, will be held on Friday, February 17, at 7:30 p.m. at the Otto Center Auditorium, located south of the main entrance to the zoo. For more information, call 482-1518.

— Steve Sorenson



UPON YOUR SOLES

(continued from page 1)

Rest and peace for those whose souls have traveled to another shore! Eagerly they scoured the rooms in shrouded mausoleum rooms. And studied epitaphs on "neath which rest the duty, dead bones

Of the many famous San Diegans who have gone before — Buried here forevermore.

"Embedded in these green hillsides of Greenwood," said the walkers' guides, "Are San Diego's late and great — millionaires and men of state. Established nineteen hundred seven. An earthly home for those in heaven. 'Tis San Diego's Former Lawn — one hundred fifty thousand strong. With headstones, statues, obelisks, and columbaria galore — All of this, and even more!"

Along wide rows labyrinthine, They traversed this necropolis, As the guides expounded on the lives of the many there interred: "Beneath the grass on which we stand lie those who bought and built our land; Seton, Kimball, Trepe, Scripps — to see them all would take ten trips!"

(continued on page 4)

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(continued from page 3)

All marvelled at the names and words on the tombstones there before. Quoth the tour guides, "There is more!"

"Upon these many acres green, were built the first two mausoleums seen West of the Mississippi; inside of one there hangs a reproduction of Last Supper by De Vinci.

Look, U.S. Grant Jr.'s tomb is here; his wives, both one and two, are near." Wealthy Granger, poor Taster — both high and low are buried here

Where all are equal — all who once sang our with life and cried for more. Quoth the tour guides, "Come, explore!"

"Here's Wingenheim, of Ballou Park renown; Putterbaugh, who kicked the strumpets out of town; Kerner, Bill, who brought us the Navy — he's now in conference with Jones, Davy. Frater the paint man, plumber Reed — all covered with earth and green grass seed.

Belle Benschley, lady of our too — her grave holds a surprise for you; For on the stone above her bed is the image of a gorilla's head. All this, and still there's more!"

So come this Monday midday deary — don't be staid, nor slack, nor weary; Come walk about in Greenwood fair, And see the history buried there.

All connoisseurs of crypto, adept at epitaphs, past masters of mausoleums (and anyone else who gets into graveyards and makes no bones about rubbing elbows with coarsened) is invited to join members of Walkabout International on a stroll through San Diego's historic Greenwood Cemetery on Monday, February 10, at 1:00 p.m. The tour is free, lasts about an hour and a half, and will be led by Walkabout docents Doreen Sam and Paula. Entrance to the cemetery is on Imperial Avenue near 40th Street, or between Interstate 15 and 805; the walkers will meet in front of the Sallie Lynn Chapel. For more information call 231-7463.

— C.H. Elster

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday upon which the event is to be held. 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, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80803, San Diego CA 92138.

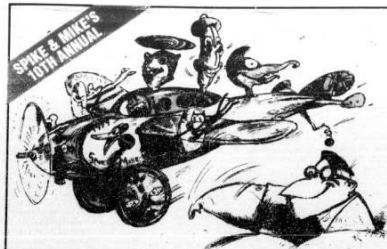
OUTDOORS

Both Scaphids and Water Pools can be seen on this birding trek at Del Dios Cove. Among the many species of birds in the area, you can expect to find Canyon Kingbirds, Bonaparte's gulls, westerns and Clark's gulls, spotted sandpeeps, water pegs, and, with luck, some cedar waxwings, although they're being elusive this year. The hike is at San Diego, February 18, beginning at 8 a.m. at Del Dios Community Park (across from the country store and restaurant). From 1-15, take the Via Rancho Parkway exit (at the south end of Encinitas), just north of Lake Hodges. Go west several miles to Lake Drive (if you get to Del Dios Highway, you've gone too far). Turn left, and go south for about a mile to the meeting place. The trip is about 45 minutes from Mission Valley. Bring a scope or binoculars. Not much hiking on this bird walk, which is sponsored by the San Diego Audubon Society. Free. 531-0615 (8 a.m. to 12:30 p.m., weekdays).

Nature Walk, the Natural History Museum's Canyoneros lead a hike through Lillard Park in El Cajon this Saturday, February 18, beginning at 10 a.m. The park includes landscaped and natural vegetation. There may be some California butterflies and other wildflowers and, with luck, some clear skies for a view of the Cuyamaca Mountains. From 1-6, take the Main Street exit in El Cajon, go east one block to Marshall (just past the railroad tracks), turn left (north), and proceed to Perce Street. Turn left (west) on Perce, and follow it across Buena Terrace into the parking lot. The hike is free. For information call 232-3821.

Tree Heights can easily be reached this weekend if the sun shines. On for within a few days of Saturday, February 18, at (or within a few minutes of noon, the sun, as seen from San Diego County, stands at an altitude 45 degrees above the horizon. Under those conditions, the length of the shadow cast by a vertical tree trunk on a horizontal surface equals the height of the tree trunk. Lacking a measuring tape, you can still use your own feet to measure the distance the length of an average adult male's shadow, for example, is very close to one foot.

Bird Walk, Famous Slough is the site of this birding hike to locate wintering and resident marsh birds. Saturday, February 18, 1 p.m. The walk begins at the corner of Famous Boulevard and West Pointe Loma Boulevard, in the Ocean



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WEEKEND 6
Fri Feb 17 Sat Feb 18 Sun Feb 19
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Fri Feb 24 Sat Feb 25 Sun Feb 26
7 & 9:30 7 & 9:30 2:45, 7 & 9:30

Mon Feb 27
7 & 9:30

Fri Feb 17 & 18 meet John Minors, master of Academy Award winning "Charles" from the Montreal, Canada to premiere his latest film "Just A Cartoon".
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READER'S GUIDE TO LOCAL EVENTS

Beach/Loma Forest area and is sponsored by the Friends of Famous Slough. Bring binoculars; novice birders are welcome. Rain cancels. Free. 224-4991.

Shore Birds and Marsh Birds will be seen in abundance on the guided bird walk sponsored by the Chula Vista Nature Interpretive Center this Sunday, February 19, at 9 a.m. Hides Agnes leads a group of interested birders through the area of the Sweetwater Marsh, Carpinteria Point, and Venner Pond. The two to three-hour walk begins at the intersection of Bay Boulevard and E Street, in Chula Vista, a block west of I-5 and two blocks from the E Street trolley stop. The hike is free (although there is a small charge for the shuttle bus). Reservations are required. Fats Catala, Call 422-2473.

Golden Beach Walk, a narrated tour from the Scripps Aquarium Museum will lead a stroll along the beach at La Jolla, Sunday, February 19, from 11:15 p.m. to 3:30 p.m. The discussion will include some of the history of the

Scenic Irrigation of the area, as well as information about the local environment. Children are welcome. For ticket information, reservations, and details about the starting point, call the aquarium at 534-4778 or 534-3474.

February's Full Moon should rise clear and bright out of the eastern sky around sunset on the evening of Sunday, February 19, and Monday, February 20. One of the best places to enjoy the spectacle is at Shafter Island, where the moon's rays will seem to thread a path between the sparkling lights of the island and downtown.

On Monday morning, February 20 dawn on Washington's Birthday, the moon will be totally eclipsed. Residents of the western Pacific are best favored for the event; San Diego will only see the sequence of partial stages leading up to totality. The earth's shadow begins "taking a bite out" of the moon at 5:44 a.m. (local time), as the moon sinks toward the western horizon. Totality begins at 6:56 a.m., close to the time of both moonset and sunrise, which will obscure the event from our vantage point.

The Reuben H. Fleet Science Center has some tips for those wishing to photograph the eclipse. With a normal 35mm lens, leave your camera fixed on a tripod with the moon positioned in the upper left corner of the frame. Trip the shutter or use the lens at uniform intervals (say, every five minutes) without advancing the film. The resulting shot will have a series of progressive eclipse images running across the frame. For individual shots, suggested exposures for 35mm film are 1/250 second at f/2 for the full moon, 1/500 second at f/16 for the

beginning of the eclipse, and 2 seconds at f/2.8 when it is at mid-totally. A telephoto lens will reveal details on the moon's surface.

Ice Plant (Lamproloma) is responsible for many of the carpet-like splashes of yellow, pink, red, and especially purple we're beginning to see around San Diego. A popular ground cover used in concealed or stabilizing steep, easily-eroded slopes, Lamproloma carpets the shoreline bluffs at La Jolla, road embankments in Rancho Santa Fe, Presidio Park, Balboa Park, and other yards from the coast to the inland valleys.

DANCE

Annual Concert, the students of the Mesa College Dance Theater will present their annual dance concert of student and faculty choreography in jazz, ballet, and modern styles, Friday, February 17, 8 p.m., at the Civic Theater, 202 C Street, downtown. For ticket information, call the box office (236-6510). Ticketmaster (278-8497), or the sponsor (560-6741).

"Dragon Chow," the next feature in USC's "International Style" film series in San Schuster's 1988 German film *Dragon Chow*, about a Pakistani political refugee who finds the life of an immigrant in Hamburg to be anything but promising. He and a fellow waiter, a Chinese immigrant, strike out on their own by opening their own business. The film screens in German and Mandarin with subtitles, today, Thursday, February 23, through February 25, at 8 p.m. For ticket information, call 560-2735.

Russian Ballet Society, two guest artists from the Kirov Ballet Company and two from the Bolshoi are the featured performers in this evening of classical ballet, sponsored by the California Ballet Company. Each Russian pair will dance a pas de deux from classical repertoire, and all four perform a new pas de quatre choreographed especially for them

by John Clifford, director of the Los Angeles Ballet. From the Bolshoi are Alla Khavashvili-Arbuzova and Vasily Arshavsky, from the Kirov are Eugenia Kostyeva and Anatoli Kucherkov.

The evening's program also includes new Maria Zura choreography, Barak's *Mindstorm*. Denise Dabrowski and Patrick Rendon are the principal dancers. The dance concert is scheduled for Tuesday, February 21, 8 p.m., at the Civic Theater, 202 C Street, downtown. For ticket information, call the box office (236-6510). Ticketmaster (278-8497), or the sponsor (560-6741).

FILM

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Architect Stephen Burro addresses the subject of humanistic structures and how they are designed in his lecture titled "Right Relationship and the Creative Process." Saturday, February 18, 9:30 a.m., at the New School of Architecture, 1249 F Street, downtown. The event is sponsored by the Friends of San Diego Architecture. Admission is free. 281-0050 or 235-4100.

"Leather-Jack at Soldier at the Royal Pavilion of San Diego." Bill Mason, curator of the history division of the Los Angeles Museum of Natural History, will present a slide-illustrated talk on the daily life of a soldier killed at Alta California's first European settlement. The talk is scheduled for Saturday, February 18, 10 a.m., in the education room of the Serra Museum, Presidio Park, Mission Valley. The event is sponsored by the San Diego Historical Society. Seating may be limited. For ticket information, call 297-3238.

Medical Quackery. Bob McCoy, director of Mission Shipley, will have some unusual devices to display when he talks about some of the stranger scams in the world of medical quackery. He also has his skeptical eye on crystal healing and other new-age calls. He'll be speaking at a meeting sponsored by the Southern California Skeptics, Saturday, February 18, 10:30 a.m., in the theater of San Diego City College, C Street at 14th Street, downtown. For more information, call 277-1466.

"Before Abstract Expressionism: The Roots of Contemporary Art." Sarah Bremner, curator intern with the National Endowment for the Arts, will discuss the historical roots of modern art. February 18, 10:30 a.m., in the museum's Coast Room, 100 Prospect Street, La Jolla. 454-3541.

"Our Age of Confusion: The Crisis of Morality and Identity." David Simon, SDSU professor of sociology, will speak at the next meeting of the Humanistic Discussion Group of the First Unitarian Church, Sunday, February 19, 7:30 p.m., in the church's Basil Hall, 4190 Front Street, Hillcrest. An optional potluck dinner precedes the lecture at 6:15 p.m. No reservations are required. Free. 222-9477.

The Elegant Ellington, jazz critic and author Stanley Dance, who first heard the Duke in Europe in the 1930s, will talk about the career of one of the most popular performers in jazz. The illustrated talk, part of a series of jazz-history lectures, is scheduled for Monday, February 20, 7 p.m., at the Athenaeum, 1008 Wall Street, La Jolla. 454-5872.

The Situation in Cyprus, for 25 years, the tiny Mediterranean island of Cyprus has been pulled in opposite directions by its Greek and Turkish factions. U.N. soldiers patrol the line that divides the island. At the next luncheon lecture sponsored by the World Affairs Council of San Diego, Andrew J. Jacovides, Cyprus's ambassador to the U.S., will talk about prospects for the new peace talks that have recently begun. The lecture will be held on Tuesday, February 21, 12:45 p.m., with an optional lunch, beginning at noon, at the MCRD Officers' Club (through Gate 1, off Burnett Street) in the Loma Portal area. Luncheon reservations are required. For admission information and reservations, call the sponsor at 268-0111.

Diving Expert Andy Palmiris, from USC's Catalina Marine Science Center and an expert in the field of hyperventilation, will discuss diving-related accidents at the next meeting of the Pacific Coast Diver Club, Tuesday, February 21, 7:30 p.m., at Nimitz Union Plaza, El Camino Real, Oceanview. 726-7060.

Sailing Adventures, in one you missed their lecture last month, John Neal and Barbara Marrett are back to discuss all the practical details of offshore sailing. Neal is the author of *Log of the Malibu* and has contributed many articles to sailing publications. They will present a slide-illustrated talk about their most recent sailing adventures. Tuesday, February 21, 7:30 p.m., Scripps Rise Center, 1899 Camino del Rio South, Mission Valley. Tickets will be available at the door, or call 224-8222.

Botanical Illustration, well-known local botanical illustrator Inna Grossberg is the speaker at the next meeting of the San Diego Floral Association, Tuesday, February 21, 7:30 p.m., in room 101 of the Casa del Prado in Balboa Park. Free. For additional information, call 232-5761.

Guatemala, Megan Thomas is a consultant with the Guatemala Information Service in Los Angeles. She will be discussing the current political and social situation in that country in a lecture sponsored by the San Diego Interfaith Task Force on Central America, Tuesday, February 21, at 7 p.m. Thomas, an American, was raised in Guatemala and worked as a journalist there in the early '70s. She worked in Mexico with Guatemala exiles through the early '80s and came to Los Angeles to work in the sanctuary movement. The talk will be at Our Lady of Mt. Carmel Church, 13541 Stoner Creek Road, Rancho Penatiquito. 484-1070.

Holocaust Survivor Elie Wiesel, the Nobel Prize-winning author considered by some "the conscience of contemporary world Jewry," and a speaker who elicits diving superlatives from journalists who report on his appearance, will be delivering a lecture in San Diego on Tuesday, February 21, at 8 p.m. in UCSD's Triton Gym. For ticket information, call 534-4090.

The Life of Buddy Mason, who was born a slave in Mississippi and ended his life as a businessman and property owner in Los Angeles. The story of his journey will be told by Bob Jackson, a writer and artist affiliated with the Center for the Study of Women at UCLA, in the next lecture in SDSU's weekly "New Views of Women" series, Wednesday, February 22, 7 p.m., room 221, Hyatt Hall, SDSU. Free. 594-6524.

"Art, History and Contemporary Works in Architecture," at an event sponsored by Women in Architecture, Peter Krummel will present a slide show on the rich body of work of the Malibu Tile Estates and Rufa Keller. Tile artist Richard Osborn and Susan Parker will discuss their work, which includes Osborn's silk-screened tile murals and Parker's abstract tile installations. The distributor Greg Meyer will discuss some of the technical aspects of tile installation. The event is scheduled for Wednesday, February 22, 7 p.m. (with an optional reception beginning at 6:30 p.m.), at the Del Pin Tile Showroom, 7816 Miramar Road, Mira Mesa. Tickets are available at the door. 481-8244.

"California Authors" Series, the first speaker in a series sponsored by the UCSD Friends of the Library and UCSD Alumni will be Max Bird, author of such modern detective novels as *California Thriller*, *Widow's Veil*, and *Tarantula*. Bird is also a respected authority on 18th-century English literature and society. His talk, titled "The Detective Directed," is set for next Thursday, February 23, 5 p.m., in room 111-A of the Administrative Complex, Matthews Campus, UCSD. For more information, call 534-2533.

"Don Pasquale" is the subject of the next lecture in the preview series sponsored by the San Diego Opera. Karen Keltner, the opera's

associate conductor and music administrator, will discuss this upcoming production by SDSU, next Thursday, February 23, 5:30 p.m., in the Beverly Hills Ballroom at the Civic Theatre, 202 C Street, downtown. Tickets are available at the door. 232-7636.

Natural History of the Southwest, author John Hoffman describes the prehistoric history of such landmarks as the Sedona/Oak Creek Canyon area of Arizona, the Grand Canyon, and Arches National Park. His slide-illustrated lecture is set for next Thursday, February 23, 6:30 p.m., at the RRI store at 3023 University Avenue, North Park. Free. 297-7720.

Astronomer E. Margaret Burbidge, one of the most respected scientists in her field, will discuss "Exploring the Universe from Space and from the Ground." Burbidge, director of the Royal Greenwich Observatory in England, president of the American Astronomical Society, and president of the American Association for the

Advancement of Science. She will speak at a meeting of the Association for Women in Science, next Thursday, February 23, 7 p.m., in the Beverly Hills Ballroom at the Civic Theatre, 202 C Street, downtown. Tickets are available at the door. 232-7636.

Architecture Critics' Forum, a panel of experts will tackle subjects of local interest. The moderator will be San Diego city architect Mike Stepper; panelists include Sam Hall Kaplan of the Los Angeles Times, Kay Kaiser of the San Diego Union, and Dirk Simon of the San Diego edition of the *Los Angeles Times*. The forum, sponsored by the New School of Architecture, will be held next Thursday, February 23, 7 p.m., at the school at 1249 F Street, downtown. Free. 235-4100.

Drought-Resistant Landscaping and Water Conservation, the North Park Community Association's February meeting discussing design ideas for drought-resistant landscaping, especially for the North Park area. The slide-illustrated lecture includes examples of gardens and landscapes in that

neighborhood. And Mari Storer, a water-conservation analyst for the City of San Diego, will talk about ways you can conserve water in your home. Have some questions ready for both speakers. The meeting is scheduled for next Thursday, February 23, 7 p.m., at NPCA offices at 2719 Howard Avenue, North Park. Free. 231-4929.

Explorer and Animal Lover Bert Longewert will be speaking at the next meeting of the San Diego Herpetological Society. His slide-illustrated lecture will be about the founding of his Agama Research Institute in Alabama. The meeting will be Thursday, February 23, 7:30 p.m., at the Otto Center, just south of the main gate to the San Diego Zoo, Balboa Park. Free. 755-1796.

IN PERSON
Comedy, you've got to see her to believe her. Judy Tenuta, currently featured in the Dr. Pepper television commercials, is a career-stage night through Sunday,

February 19. And about the only person who could follow that act, Eric Phillips, will be the main act for an eight-night beginning Tuesday, February 21, at the Ingers, 832 Carver 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., and 10:30 p.m., Saturday. 483-4520.

Open Prose and Poetry Reading, all writers and all who would just like to listen are invited to this readable reading. Friday, February 17, 7:30 p.m., Writers' Bookstore and Haven, 1341 Adams Avenue, Normal Heights. Free. 282-3363.

Acting Competition, the San Diego Chapter of the National Society of Arts and Letters is sponsoring a competition for pre-professionals aged 18 to 30. Saturday, February 18, 10 a.m., at the Hahn Compositum Theater, 444 Fourth Avenue, downtown. Each competitor will speak from memory one classical and one contemporary monologue demonstrating contrasting

characteristics. The winner will compete in the national finals in Florida later in the year. Admission is free. 456-0206.

A Date with Darwin, John Shuppel, a museum docent at the Natural History Museum, will don Darwinian duds and portray the biologist every Saturday afternoon from 1 p.m. to 3 p.m. during the run of the museum's exhibition "A Voice of Discovery: The Life of Charles Darwin." You'll hear "Darwin" talk about his scientific interests, his travels, his home life and life in the Victorian era, or perhaps his orchid collection. The first presentation is set for this Sunday, February 18, at the museum in Balboa Park. Participation is free with museum admission. 235-5821.

"Running Grunion Speaks," kids and adults are invited to enjoy Abel Silva, of Juaneño Indian descent, as he tells humorous native legends and "covey" stories through mime and narration. Children will have a chance to create their own stories in pantomime, and Silva will show everyone some traditional "dreamtime" methods of

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Dr. Peebles answers each question personally and specifically with true references for the child in each of us that is reaching out today. "Why? What can I do? — How do I do it?" There is a genuine experience of "Aah and you will know."

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Sunday \$6 cover • Showtime 8:00 pm

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READER'S GUIDE TO LOCAL EVENTS

9 a.m. to dusk at Coronado Harbor. 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.

Aquatic Life, naturalist and teacher Maureen Lewis will conduct the next informal, hands-on demonstration at the Natural

History Museum, Balboa Park, Sunday, February 19, from noon to 3 p.m. The event is free with museum admission. 232-3821.

"Stereovision '89"—Sushi's fourth annual exhibition of stereoscopic art in public places is currently on display. David Beck Brown's "Dundermeyer Connection" and "Terminal One" (When Did You Stop Being Paranoid?), a comment on group as propaganda, consists of four sculptures installed on the four corners of the intersection of Broadway and Third Avenue, downtown. Stuart Flaxman's "Conceptual Landscape" tableaux installation is observations on the breakdown of personal communication in the mass-media age. It can be viewed in the window of Juv. 877 12 Street, downtown.

Ellen Phillips's "Neighborhood, Conscience, 202 C Street, downtown, addresses the problem of the lack of affordable housing

and the traditional American dream of home ownership. The artist will add elements to the work throughout the exhibition period. Ruth Walker's "Greeting from San Diego" is a surreal work—a comment on the marketing of San Diego—and consists of a counter-souvenir shop installed in the gallery space at Sushi with viewing hours on Fridays and Saturdays from noon to 4 p.m.).

Volad Appleby, by Dan Cohen and Laurie Corvill, will be installed at Crown Point Shore Park in the Mission Bay/Coronado Point area. The large, simulated body of water represents our area's fragile water supply, especially ironic for a city at the edge of an ocean. A special unveiling reception for the work will be held on Friday, February 17, from 6 p.m. to 10 p.m. at the park.

The works in "Stereovision '89" can be viewed through March 11, 232-4466.

Seen Elvis Later? If you're convinced you are him at that Karaoke festival at the Kim or skateboarding with Bigfoot in Del Mar, Mojo Nixon would like to know about it. To report any Elvis sightings, call 239-KING (4646). Inquiring minds want to know.

Fairytale, Lena Nizovic, news reporter for KPNB-TV, will be reading fairytale to kids between the ages of 4 and 12. Tuesday, February 21, 10 a.m., College Heights Branch Library, 4710 College Avenue (near El Cajon Boulevard), College Heights. Free. 583-6812 or 571-8884 x370.

"Tiki Tiki Tiki Tiki" is the Chinese folk-tale film for preschoolers' story time. Wednesday, February 22, 10 a.m., National City Public Library, 200 East 12th Street, National City. Children must be accompanied by an adult. Free. 336-4020.

MUSEUMS

Centro Cultural Tijuana, "The Magic World of the Huasteca Centro," an exhibit of crafts and cultural objects, will be exhibited through February in the exhibit hall of the Centro. The Mexican Literature Museum is a permanent collection of historical and cultural art and artifacts that reflect the unification of the diverse cultures in the country. In the Corinnas theater, *The People of the Sea*, a film depicting Mexico's history, is shown in English or 2 p.m. daily. Two more films are running: *A Freedom to Move* is a study of the development of transportation. *The Warning Area* is a photographic exploration of the unique insects. The films screen daily, in Spanish only. The Centro is open daily from 11 a.m. to 6 p.m. It is located at Paseo de las Heras y Mission, Zona Rio Tijuana, less than a mile from the border crossing. From the San Ysidro crossing, follow the signs to the Zona Rio and the Paseo de las Heras, and look for the white Christmas dome on the north side of the street. 1-706-684-1111 (English and Spanish).

Puppet Show, Don Ave brings his puppets to the East San Diego Branch Library, on Saturday, February 18, 10 a.m. The library is located at 4089 Filmore Avenue, East San Diego. Free. 253-3632.

La Jolla Museum of Contemporary Art. Two shows are currently on display: April 2, A mid-career retrospective of work by Texas-born artist Vernon Fisher comprises 27 works, including one site-specific installation and works that combine drawing, painting, photography, sculpture, text, and found objects. Also displayed at the museum are selected photographs from the collection of Dr. Joseph and Elaine Mosen of Seattle. The show is an overview of the history and use of photographic images as historical records and works of art. There are 117 American and European photographs in the show from Indianapolis to the Museum of Modern Art. The museum is located at 100 Prospect Street, La Jolla. Hours are 10 a.m. to 5 p.m., Tuesday through Sunday, except Wednesday, when closing time is 4 p.m. Admission is free each. Wednesday between 5 p.m. and 9 p.m. For more information, call 454-0267 or 454-3541.

The Museum of Man has a number of exhibits running concurrently. A new display of work from four major jewelry makers, including American Indian tribes can be seen. Sato Domingo, Zuri, and Nino, and Nino jewelry, from pre-Hispanic to contemporary, are displayed in the show. "Taboo of Kenya: The Pambouze Group" is a display of photographs by UCSD anthropology Professor Shirley Strum taken during her year of field work in Kenya. "Mammoth, Mastodon, and Mammals," which is on display through April, is an interactive exhibit that contains a rock, shell, baseball card, button, or other item for a new collection from the table. The trading post is open Thursday through Saturday, 11 a.m. to 3 p.m., through March. The Museum of Man is located in Balboa Park. 239-5001.

Museum of San Diego History, the museum of the San Diego Historical Society is displaying an exhibit honoring the centenary of the organization of the San Diego police and fire departments. The exhibit includes 60 historical photographs and documents. The original 1926 paddy wagon—San Diego's own "Black Maria"—will also be displayed. The exhibit can be viewed through August 6 at the museum in the Casa de Balboa in Balboa Park. Museum hours are Wednesday through Sunday, 10 a.m. to 4:30 p.m. 232-6203.

Natural History Museum, "A Voyage of Discovery" is an exhibit of rare photographs and memorabilia related to the home and personal life of Darwin. The exhibit is part of the collection of Owen Kintsky, a biologist and Darwin scholar. "Predators of the Ancient Sea" is an exhibit that contains complete fossils of an aquatic lizard (mosaurs), a bony fish (wolf-

open Thursday through Saturday, 11 a.m. to 3 p.m., through March. The Museum of Man is located in Balboa Park. 239-5001.

Museum of Photographic Arts, "That Was Then—This Is Now" is a show in recognition of the 150th anniversary of the medium of photography. As a nod to the past, the exhibit includes some daguerotypes and ambrotypes from the museum's collection. But the thrust of the exhibit is a look forward at some of the possibilities of photography as represented by four artists: Miha Gordin, Jack Polton, Klaus Kammerichs, and Robert Hennekes. Three of the four artists use photography only as tools in a process of sculpture, collage, and diary-like, embellished pictures. Gordin's work, made with manipulated negatives, are the only ones that stand on their own as photographic prints. The show can be viewed through March 5, from 10 a.m. to 2 p.m., until daily from 10 a.m. to 2 p.m., until 9 p.m. on Thursday. Docent tours are available on Saturdays and

Sundays at 2 p.m. and 3 p.m., and are included in the price of admission. The museum is located in Balboa Park. 239-5001.

San Diego Museum of Art, a major retrospective of fashion, culture, and war photography and designs by Cecil Beaton is exhibited through March 26, along with the museum's permanent collection. Beaton's Edwardian childhood was always incorporated into his fashion and costume designs, theater sets, and his other

constitutes a guide to the stars and planets that can be appreciated with the naked eye. The Christmas films "Tomorrow in Space: The Year of the Comet," and "Beverly Hills Cop" at the theater through February 28. The current "Laurium show"—lighter concerns of rock music by contemporary groups such as Talking Heads and U2—plays daily at 9:15 p.m., with additional 10:15 p.m. shows on Friday and Saturday. The theater and science center is located in Balboa Park. For current show schedules, call 236-1468 or 236-1213. The science center is open from 9:30 a.m. to 9:30 p.m. daily. Shows are extended to 10:30 p.m. on Fridays and Saturdays.

Reuben H. Fleet Space Theater and Science Center, "Night Vision," on view through March 19, is a display that

design work. He is probably most popularly known as the designer for the theatrical and film productions of *My Fair Lady*. The exhibit also includes costumes, books, and memorabilia associated with the flamboyant, self-promoting Beaton, who, as a high-profile personality from the '20s through the '70s in England and America. And three films for which Beaton did design work are scheduled for March (Major Barbara, Cop, and My Fair Lady). The museum is located in Balboa Park. 232-7331.

GALLERIES

"Unnumbered Makes a Trick," Ken Gray, a "communication engineer" artist, currently living in Anchorage, has assembled what he claims are 33,000 computer parts to simulate all the conditions necessary for the creation of life. The only thing missing is the bolt of lightning to strike the primordial soup. To demonstrate the "God" process, Gray has arranged for someone with a telephone handy to set off the process of Creation by

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FOR KIDS

Puppets, the Marie Hitchcock Marionettes present Happy Birthday, George, Friday, February 17, 10:30 a.m., and Sunday and Saturday, February 18 and 19, 11 a.m., 1 p.m., and 2:30 p.m., at the Marie Hitchcock Puppet Theater, in the Palisades area of Balboa Park, near the Amphitheater Center. For ticket information, call 466-1128.

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FREE EVENING OF SIDDHA MEDITATION

Monday, February 20 7:30 pm
Siddha Meditation Center of San Diego
4050 Sorrento Valley Blvd., Suite J

Wednesday, February 22 7:30 pm
Holiday Inn at the Embarcadero
1355 North Harbor Drive (corner of Ash St.)

Gurumayi Chidvilasananda, the head of the ancient lineage of Siddha Masters, is sending Swami & Company to conduct these programs. An evening program includes a lecture on the time-honored teachings of the Siddha Path, as well as an introduction to the practice of meditation.

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READER'S GUIDE TO LOCAL EVENTS

during the gallery phone number. What occurs after that is somewhat unclear. Once the caller has established connection with Gray's installations, if the correct word is entered through the key pad of the caller's phone, Gray's technology is unleashed, and six strange "Children of the New Age" are created, turning the caller into an instant celebrity. No clues are given as to what the correct word might be. You just have to guess.

Ken Gray, originally from England, was a civil engineer who occasionally rebelled by drawing

things freehand. He abandoned all semblance of responsible living and took up painting in 1965. He is not without a sense of humor and may prove that in the opening reception for "Unlabeled." Friday, February 17, from 6 p.m. to 10 p.m., at the Sonoma Art Gallery, 612 F Street, downtown. At 6 p.m. that evening, Gray and Jean Nunn, the gallery's new curator, will present a performance titled *Genesis Part Two*. Gallery hours are noon to 5 p.m., Thursday through Saturday, 237-9982.

"Delta Paintings and Drawings," new works by San Francisco artist Laure Swendole, paintings of the Sacramento River delta, go on view at a reception, Friday, February 17, 6 p.m. to 8 p.m. The show can be viewed through March 24 at the Cavendish Gallery, 7825 First Avenue, La Jolla, 455-3737.

Mixed-Media Paintings and Ceramic Sculptures, works by Denise Korn-Davis and Al Holgren are exhibited through March 18, with an artist's reception scheduled for Friday, February 17, 6 p.m. to 9 p.m., Spectrum Gallery, 744 G Street, downtown. Hours are 11 a.m. to 4:30 p.m., Wednesday through Saturday, 232-4743.

"Sale of Hans Seven Artists from New York," paintings and works on paper by Aaron Burkhart, Madison Backus, Ray Hamilton, Leroy Mitchell, Paulina Sarnally, Lady Shalamar, and Lillian Smith can be viewed through March 25. The show opens with a reception on Saturday, February 18, 7 p.m. to 10 p.m., O'Brien Gallery, studio A, 111 Eighth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 696-0861.

Primitive Design and Ancient Forms have inspired the work of five local artists, which will be displayed beginning Saturday, February 18, at the Bradworks Gallery. Robert Trent's paintings on paper, Frances Guitan's sculptures and hanging enamel, Craig Frenon's acrylics and watercolor of urban man, Cindy Menes's sculptural wall forms and vessels, and Azura Baker's abstract oil and mixed-media pieces can be viewed through April 14. An artists' reception is scheduled for

February 24. The gallery is located at 425 Market Street, downtown. Hours are Tuesday through Saturday, 11 a.m. to 6 p.m., 232-1129.

"The Lost Architecture of Kiev," during the Soviet repression of Ukrainian culture beginning in the 1930s, many of the historical buildings in the once-grand city of Kiev were destroyed. Some of the buildings dated back to the 17th Century. An exhibit at the USD Founders' Gallery will include photographs, maps, and drawings of the "lost" city of Kiev. This is the first West Coast showing for the exhibit, arranged by USD's director of design, Thea Whitcomb, through the Ukrainian Museum in New York City and the Ukrainian Millennium Committee of San Diego. The exhibit opens with a reception, Tuesday, February 21, 7 p.m., and remains on view through March 31. Gallery hours are noon to 5 p.m., Monday through Friday. USD is located in Alcalá Park, Linda Vista Road, Linda Vista, 260-4682.

A Portrait of San Diego, Marie Du Barry painted outdoor scenes of the San Diego County area from the 1920s through the 1940s. A selection of her finely painted scenes of the landscape, business, and recreation areas will be exhibited at UCSD's Grove Gallery from Tuesday, February 21, through March 18. A reception for the artist, who is now in her 90s, is scheduled for February 24 from 6 p.m. to 8 p.m. The gallery hours are 10 a.m. to 5 p.m., Tuesday through Thursday, and 10 a.m. to 2 p.m., Saturday. The Grove Gallery is located near the center of the UCSD campus, adjacent to the information booth at the campus entrance on Gilman Drive for directions, 594-2637.

"Cacemon Places," paintings by William Glen Crooks are displayed, through February 24, at the Keller Art Gallery, Poston Loma Museum Center, 3900 Lomaland Drive, Point Loma. Viewing hours are Monday through Friday, 9 a.m. to 3 p.m., 221-3796.

READER'S GUIDE TO THE THEATER

Theater critics are compiled by Jeff Smith, contributing to Jeff Smith and Jonathan Seale. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

ACTOR'S WING ONE-ACTS
The Actor's Wing, comprising past and present students at USC's College, presents its fourth and most ambitious production: three one-act plays, two of which are originals. The package, written by AlF member Alton Jones, tells the story of a woman who breaks into a woman's apartment, instead of robbing a prostitute religious relic, they steal a Cocker. Jack joins in. *Time to Street the Flowers*, by AlF member Carol Craig, a bag lady switches places with a rich woman when she learns her son is coming for a visit. The third play is John Patrick Shanley's *Savage Rites*, about fine characters together on a Monday night in a Bronx bar. (Em.) Little Theatre, room C-7, Miracosta College, Oceanside campus. The package and *Time to Street the Flowers*, Friday, February 17, and Saturday, February 18, at 7:30 p.m. Matinee Sunday, February 19, at 2:00 p.m. Seating at Lindero. Tickets: February 24, and Saturday, February 25, at 7:30 p.m. Matinee Sunday, February 26, at 2:00 p.m. For information call 439-7332.

ALFRED STIEGLITZ LOVES O'NEVILLE
In this intellectual (though well-staged) play, playwright Leslie Robertson has, basically, invented photography's greatest artist and painter O'Neille. Conforming only to some guess, external details of the artist's life history, he has created a pair of fictional characters and then has insidiously drawn the audience



Al. Wilderberg

Pedro James Vasquez, Rima Sari, Susan Nakano, Grant Gilvin, Ben Bernhart, Angela James, David Sander, Duane Brown, Paul Lally, Rachel Polak, Dick Bartholomew, and Brenda Gundersen. Kim McGuire is the lighting designer, and Candace Cameron and Kathy Russell have designed the costumes. (Em.) Little Theatre, room C-7, Miracosta College, Oceanside campus. The package and *Time to Street the Flowers*, Friday, February 17, and Saturday, February 18, at 7:30 p.m. Matinee Sunday, February 19, at 2:00 p.m. Seating at Lindero. Tickets: February 24, and Saturday, February 25, at 7:30 p.m. Matinee Sunday, February 26, at 2:00 p.m. For information call 439-7332.

into the theater by naming those fictional characters Alfred Stieglitz and George O'Neille. Robertson's play is a virtually nothing we want to know about the historical figure he is thus exploiting. His treatment of their art is shallow to the point of being absurd. With Stieglitz and O'Neille as artists given such short shrift, the playwright still might have done something with them as people — but here, too, Robertson's script disappoints. By the end of the play, we are left with the actually know very little about the so-called Alfred Stieglitz and only a bit

more about the so-called O'Neille. However, if you did not have to listen to the dialogue, one might think — the evidence of what Robert Berlingieri's production looks like — that this was a good play. Hugh Landwehr has provided a set far more imaginative than anything Robertson's flabby script has to offer. Actors Melina Marshall and Paul Sparer fill the stage with the physical presence of very real characters. Berlingieri has imparted a spontaneous, living quality to the rhythm of action. Simply to look at, this is a theatrically exciting

production. But its dramatic value is slight, and a close justice to its famous subjects. (S+)

Canter Center for the Performing Arts, through February 16, Thursday through Saturday at 8:00 p.m., Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THE ART OF DINING
The Concord Playhouse is staging the San Diego premiere of this comedy by Tawse, about Cal and Ellen. They are married and the center (and entire staff) of an exclusive, intimate gourmet restaurant. As they face over concerns both financial and culinary, the plays (continued on page 14)

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226-0519
232-4686
THE CALIFORNIA THEATRE
1122 Fourth Avenue, downtown
724-2962
CHRISTIAN COMMUNITY THEATRE
CHRISTIAN YOUTH THEATRE
268-0024
CIVIC THEATRE
202 C Street, downtown
236-6161
CLOSE-UP STUDIO
2244 Fourth Avenue, Suite D, San Diego
236-9743
CORONADO PLAYHOUSE
1750 Strand View, Coronado
435-4895
EAST COUNTY PERFORMING ARTS CENTER
210 E. Main Street, El Cajon
440-2277
EDUCATIONAL CULTURAL COMPLEX THEATRE
1343 Ocean View Boulevard
Southside San Diego
430-5800
THE FALLBROOK PLAYERS
Mission Theatre
231 R. Main Street, Fallbrook
758-0999
GASLAMP QUARTER THEATRE
COMPANY
547 Fourth Avenue, downtown
444-0800
GROESBECK COMMUNITY COLLEGE
Playhouse Theatre
6800 Grandview Circle, Drive, El Cajon
465-1700 x410
HARBOR BEACH PLAYERS
Kaiser Vista Center
424-8668
IMPERIAL BEACH Boulevard
Light House
424-8668
JEWISH COMMUNITY CENTER
Flower and Center Theatre
6791 Fifth Avenue, San Diego
583-3300 x36
LA JOLLA PLAYHOUSE
Nandell West Center, UCSD
534-3660
LA JOLLA STAGE COMPANY
Rafter Auditorium, La Jolla High School
250 Madison Street, La Jolla
594-7713
LANIER PLAYERS THEATRE
501 E. Plaza Boulevard, National City
474-4442
LANEPLAYERS COMMUNITY THEATRE
Ben Rofa Fine Arts Center
6053 University Avenue, La Mesa
444-4958
LAWRENCE WELK VILLAGE THEATRE
1801 Lawrence Welk Drive, Escondido
749-3448
MARQUIS PUBLIC THEATRE
MARQUIS GALLERY THEATRE
1771 Jolla Street, San Diego
260-5624
MARVIN'S DINNER THEATRE
590 Via de la Valle, Del Mar
795-1900
MID-CITY THEATRE
1600 Torrey Pines Road, Golden Hill
232-8955
MIRACOSTA COLLEGE
Little Theatre
Civic Center Drive, Oceanside
757-2121 x236
MISSION PLAYHOUSE
Riviera Village
1016 Camino del Rio North
236-0519
MOONLIGHT AMPHITHEATRE
1000 Via Terrace Drive, Vista
724-2962
NORTH COAST REPERTORY THEATRE
Loma Vista Plaza
Loma Vista Plaza, Loma Vista
481-1055
NORTH PARK THEATRE
2881 University Avenue, San Diego
699-0220
OPPENHEIM SCHOOL OF CREATIVE & PERFORMING ARTS
SCPA Theatre
6130 Skyline Drive, San Diego
461-7567
OLD GLOBE THEATRE
2144 Fourth Avenue
San Diego
234-0002
CANVAS CENTER STAGE
Lowell Davies Festival Theatre, Balboa Park
235-2293
ONSTAGE PRODUCTIONS
COMMUNITY THEATRE
Park Village Theatre, Suite B-9
Park Plaza at the Village
310 Third Avenue, Chula Vista
427-3812
PILCOMAR COLLEGE
Palomar College Theatre, San Marcos
1140 W. Mission Road
744-1550 x2453
PINTO PLAYHOUSE
Vineyard Shopping Center
1151 E. Valley Parkway, Escondido
746-6666
RIVE HILLS LODGE
2960 La Posada Way, Julian
765-1300
POINT LOMA COLLEGE
Palomar Theatre
3900 Laramie Drive, Point Loma
522-6474 x246
THE KOTPOURRI THEATRE & GALLERY
3881 Fifth Avenue, downtown
236-1055
POWAY PERFORMING ARTS COMPANY
Golden West Academy
3834 Cynthia Lane, Poway
679-8888
PROGRESSIVE STATE COMPANY
433 C Street, downtown
234-8601
SAN DIEGO ACTORS THEATRE
at the Bowery Theatre
881 Elm Street • El Centro
268-4494
SAN DIEGO CITY COLLEGE THEATRE
Turkmen and C. Avenue
236-2676
SAN DIEGO GILBERT & SULLIVAN COMPANY
Loma Del Prado Theatre, Balboa Park
444-0372
SAN DIEGO JUNIOR THEATRE
Casa Del Prado Theatre, Balboa Park
237-8335
SAN DIEGO MESA COLLEGE
2300 Mesa College Drive, San Diego
560-2600
SAN DIEGO REPERTORY THEATRE
Lynnwood Stage, Lynnwood Tower
121 Broadway, downtown
235-8025
SAN DIEGO STATE UNIVERSITY
Hartman and Experimental Theatre
265-6884
Opera-Amp Theatre
265-6847
SAN DIEGO PLAYHOUSE
La Palma Theatre
471 First Street
Escondido
436-4084
SANTITAS COMMUNITY THEATRE
10035 Los Ranchitos Road
481-1055
SCRIPPS RANCH COMMUNITY THEATRE
PO Box 26984
San Diego 92166
566-7830 x701
SHOWCASE SAN DIEGO
2244 Fourth Avenue
San Diego
234-0002
SHOWTIME DINNER THEATRE
7318 E. Canon Boulevard
La Mesa
271-4469
SOUTH COAST REPERTORY THEATRE
625 Town Center Drive
Chula Vista
714-677-4033
SOUTHWESTERN COLLEGE
Amara Theatre, Avenel Hall
3000 Oak Lakes Road
Chula Vista
421-1800
STARLIGHT
Starlight Bowl, Balboa Park
544-5747
SUNSHINE GALLERY
851 Eighth Avenue, downtown
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SYNCHRONY HALL
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699-4200
TAKE ONE STUDIO
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San Diego 92101
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THE THEATRE IN OLD TOWN
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236-0882
UNITED STATES INTERNATIONAL UNIVERSITY
Zeller Theatre
10455 Ramonero Road
Scripps Ranch
234-4574
UNIVERSITY OF CALIFORNIA
UCSD Theatre, Studio Theatre
Harold Miller Center for the Performing Arts
534-6574
UNIVERSITY OF SAN DIEGO
Comedy Theatre, Anacapa Park
Linda Vista Road
San Diego
291-6481
ADDITION HOTLINE
439-4199
ARTS 111
Scripps Ranch Theater box office
121 Broadway, downtown
235-8025

READER'S GUIDE TO THE THEATER

(continued from page 17)
Dine Out, Larry Seelbach has directed the production. Cast members include Janine Lowe, Mark Rubin, Jeanne Gault, J. Paul Murtin, Lynn Hill, Dennis McDougall, Ellen O'Connell, Jeanne Bremer, and Diane Flora. (Sm.)

AD 18
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Hoffman drama, currently at the Lyceum Space, constitutes a double premiere. It is the first time the play has been produced in San Diego, and it also marks the premiere production of a new company, San Diego StageWorks. Directed by Alan Craig Dillman, the production has interesting problems with timing and pacing on opening night. And its extreme of laughter and tears could have been more pronounced. Nonetheless, with these and other flaws, this is a reasonably competent rendition of a very important play. As the title being one letter away from spelling the disease that is its subject, is about

AIDS and a loyalty only Damon and Pythias could understand. When the play begins, Rich, a promising young writer, discovers that he has AIDS (AIDS Related Complex). Suddenly family, friends, and lovers would him, see for Rich's ex-lover. Driven by an unconditional love, Saul revisits to his infirm friend and walks him through the play of the shadow, all the while accepting him 'as is.' When Rich becomes AIDS, Rich runs the emotional gamut. But while the play traces his decline, it also offers in very subtle ways, surprise ending. Frank Wayne, artistic director of the Lawrence Welk Village Theatre, has directed the production. Cast members are Robin Wilderson Reynolds, John Shull, Norrie K. Walker, Fred Barry, and Harold MacIntyre. (Sm.)

THE BUSINESS OF MURDER
The Gaslamp Quarter Theatre Company presents the San Diego premiere of British playwright Richard Harris' psychological thriller about Sloane, a working-class bloke who brings a detective and a television writer together to solve a mystery. Louis Seltzer plays Sloane, Paul L. Nolan the detective, and Donna Walker the writer. Will Simpson has directed the production, which promises "maddening clues, missing persons, and mysterious events" that will "keep mystery aficionados in the dark until the final blackouts." (Sm.)

CATCH ME IF YOU CAN
The Lawrence Welk Village Theatre's "Stage II Comedy Theatre" is offering this comedy without a doubt that revolves around the disappearance of a bride on her honeymoon. Written by Jack Weinrock and Willie Gilbert (coauthors of the 1961 Pulitzer Prize winning musical *How to Succeed in Business Without Really Trying*), the show concludes with a truly startling surprise ending. Frank Wayne, artistic director of the Lawrence Welk Village Theatre, has directed the production. Cast members are Robin Wilderson Reynolds, John Shull, Norrie K. Walker, Fred Barry, and Harold MacIntyre. (Sm.)

COMES THE HARVEST
The Christian Adult Theatre is presenting an original drama by Ruff Yeager, theater coordinator of CAT, which retells the Old Testament story of Ruth and Boaz. Yeager has directed the production. Cast members are Rebecca Benavides, Joe Solazzo, Barbara Carter-Lukens, Don Brumley, Helen Price, Carl Adams, Stephanie Benier, Barbara Stanley, Janet Fuesell, Brian Pitts, and Nann Young. Yeager has designed the set, and Terry Davis and Joanne Mulvey have designed the costumes. (Sm.)

DAK AT THE TOP OF THE STAIRS
The Lamplighters Community Theatre presents this William Hill play about a small town, 1920s Oklahoma family. A blustering, traveling salesman, his long-suffering spouse, and her rowdy sister have settled each other for years. But a preteen-aged son may show them otherwise they wouldn't have foreseen. Robert McGowan has directed the production. Cast

members are Bonnie Dillingham, David Mills, Paul Quyn, John Richardson, Brian Sullivan, Jennifer Berg, Robb Lee, Jeremy Brown, and Kellen Conway. Paul Giffelstein is the scenic designer, and James Berry the lighting designer. (Sm.)

THE GOVERNMENT INSPECTOR
The UCSD Theatre presents Michael Ciolek's moral commentary on the values of the Rusty people in 1830. The play satirizes the corrupt city officials of a small town, who panic when they hear of the arrival of a federal inspector. Cast members include Andy Weems, Kate Mills, Karl Meier, K. Dan Connell, Luanmarie Garcia, Donald R. Mackay, Zanevsky, Henry Jones, Jeffery Martin, Mark Chermack, Jim Morfitt, Patrick Miller, and Jennifer Hayes. Ted Patel is the scenic designer, Chris Dougherty the costume designer, Alexander Portone the lighting designer, and Victor Zupanc the sound designer. (Sm.)

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READER'S GUIDE TO THE THEATER



My Fair Lady

depicts a number of others — including a few tips on how to get through February 18. Thursday through Saturday at 8:00 pm.

HARRIARTON
The UCSD Theatre is presenting the world premiere of a drama by Michael Erickson. In combat form, he has fallen in love with a woman named Jane. When she urges him to leave with her, he becomes torn by the thought of having to abandon his work. Walter Schorn has directed the production. Cast members are Danny Buehner, Tom Natta, George Martin, Shange K. Parker, Kente Neper, John Deschaine, Tracy A. Leigh, Mark W. Deakin, R. Mark Oshlagher is the scenic designer, Barbara Bundy the costume designer, and Tom Pats the lighting designer. Gordon Gier and Dirk Mahabir are the sound designers. (Sm.)

MY FAIR LADY
In his still-rememberable *A Thousand Courses* (1962), Herb Gardner gave us *My Fair Lady*, a nonconformist who flat refuses to become a responsible adult, and Nick Burns, a 12-year-old allowed to change his name as will. In *My Fair Lady*, currently being produced in fine style by the Gaslamp Quarter Theatre Company, Gardner gives us *My Fair Lady*, a mentally spry, 18-year-old Jewish man able to swap proven identities at will. Like *My Fair Lady*, *My Fair Lady* will come back to reality, only as a tourist. And like Burns as well, *My Fair Lady* will sit at the wheel of the Establishment as long and hard as he possibly can. In many ways, *A Thousand Courses* is a funny hymn to the charms of youth. With *My Fair Lady*, Gardner has written a sequel, this time about the pain and fire of old age. Like the jokes of old vaudeville, *My Fair Lady* is a great deal. *My Fair Lady* is often funnier than *My Fair Lady*. The jokes, and they are many, don't lose the pain; they lighten it. And one of

the best features of the Gaslamp's in many ways fine production is that it has captured the play's complete tone, a deft blend of headline-page and high seriousness with neither cancelling the other out. Credit must go to director James A. Strahl, who has made his directorial debut with a "regular" play in this production, which will emphasize "body" humor. There are some pacing problems early on, some details could be sharper, and some minor choices are questionable, but overall, Strahl has done a solid job with a difficult piece. The acting is uneven, but the key roles are in good hands. Stated simply, the *My Fair Lady* is the Coward and Andrew Mearns as a punk mugger — aren't believably villainous. On the plus side, and these are real pluses, Allison Brennan and Lance Roberts do top-caliber work as *My Fair Lady* and as *My Fair Lady*. An 80-year-old black man who shares a Central Park bench with *My Fair Lady* and serves as a malleable straight man to *My Fair Lady*. And Don Alan Croft is outstanding as *My Fair Lady*. When you go to the *My Fair Lady* to see this fine-rate show, look at Croft's picture in the program. A reasonably young guy, right? But refer back to that picture at half-hour, and you'll swear that Don Alan Croft has been bound and gagged in the green room and that the real *My Fair Lady* has been playing himself all along. (Sm.)

LITTLE FOOTSTEPS
The North Coast Repertory Theatre presents the San Diego premiere of this brilliant comedy by Ted Tally about baby boomers having babies. An upstart mobile couple in their 30s face "the problems and perils of first-time parenthood." Ginny Lynn Safford has directed the production, which will include a real baby (audience for the part were held recently with parents wondering, "Who knew this could last so long?"). Cast members are Doris Salois, Steve Bink, J.P. Morley, and Sandra Dabner. (Sm.)

THE BUSINESS OF MURDER
The Gaslamp Quarter Theatre Company presents the San Diego premiere of British playwright Richard Harris' psychological thriller about Sloane, a working-class bloke who brings a detective and a television writer together to solve a mystery. Louis Seltzer plays Sloane, Paul L. Nolan the detective, and Donna Walker the writer. Will Simpson has directed the production, which promises "maddening clues, missing persons, and mysterious events" that will "keep mystery aficionados in the dark until the final blackouts." (Sm.)

LYSTHRAIA
San Diego State University's drama department is offering *Antigonish*, limited-run Greek comedy (411 BC), about the wives of war-happy husbands and their refusal to grant sexual favors to the men until all weapons have been laid aside. Martin Katz has directed the production, which will emphasize "body" humor. There are some pacing problems early on, some details could be sharper, and some minor choices are questionable, but overall, Strahl has done a solid job with a difficult piece. The acting is uneven, but the key roles are in good hands. Stated simply, the *My Fair Lady* is the Coward and Andrew Mearns as a punk mugger — aren't believably villainous. On the plus side, and these are real pluses, Allison Brennan and Lance Roberts do top-caliber work as *My Fair Lady* and as *My Fair Lady*. An 80-year-old black man who shares a Central Park bench with *My Fair Lady* and serves as a malleable straight man to *My Fair Lady*. And Don Alan Croft is outstanding as *My Fair Lady*. When you go to the *My Fair Lady* to see this fine-rate show, look at Croft's picture in the program. A reasonably young guy, right? But refer back to that picture at half-hour, and you'll swear that Don Alan Croft has been bound and gagged in the green room and that the real *My Fair Lady* has been playing himself all along. (Sm.)

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THE BUSINESS OF MURDER
The Gaslamp Quarter Theatre Company presents the San Diego premiere of British playwright Richard Harris' psychological thriller about Sloane, a working-class bloke who brings a detective and a television writer together to solve a mystery. Louis Seltzer plays Sloane, Paul L. Nolan the detective, and Donna Walker the writer. Will Simpson has directed the production, which promises "maddening clues, missing persons, and mysterious events" that will "keep mystery aficionados in the dark until the final blackouts." (Sm.)

Thomas Gorman, and Bradley Thompson. Regine T. Porcio is the scenic designer, Jennifer K. Crofford the costume designer, and Louis Tury the lighting designer. Composers and musicians for the show are Maya Zekan and Lawrence Cooke. (Sm.)

MY FAIR LADY
The International Company of USK is staging *Frederick Loewe and Alan Jay Lerner's* popular musical based on George Bernard Shaw's (continued on page 20)

DON'T MISS THE BUSINESS OF MURDER
BY RICHARD HARRIS
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one of the funniest plays written in the last decade
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Benefit performances include: March 24-25 and March 26-27. All proceeds from these performances will be donated to the AIDS Memorial Fund. For more information, call 235-8025.

READER'S GUIDE TO THE THEATER

(continued from page 11)
 Agneta, Alvin Kaufman has directed the production. Andrew Bernick is Henry Higgins, and Carol Logan is Eliza Doolittle. Other members of the cast include Grant Taylor, Jill Remmie, John Barrowman, Madeline Paterberg, Rebecca Newman Allen, Thornton Kieselbach, Josh Trachten, Bryan Feldman, Virginia Boyle, and Ignacio Lopez. George Smith is the scenic designer. Gary O'Brien the costume designer. Deborah Rosenberg the lighting designer. Jack Tigert the choreographer. And Harry Duse the music director. (Ss)
 The Theatre in Old Town, through March 12, Wednesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

OLIVER!
 For the second production of the season, the La Jolla Stage Company is presenting Lionel Bart's popular musicalization of Charles Dickens's novel *Oliver Twist*. Dave Ann Johnson has directed the production, which includes such favorite songs as "As Long As He Needs Me" and "Consider Yourself (At Home)." John Berger plays the title role. Other cast members include Susan All as Nancy, Chad Johnson as the Artful Dodger, Ron Choultain as Fagin, and Charles Combs as Bill Sikes. David Fye is the musical director. (Ss)
 La Jolla Stage Company, through February 26, Friday and Saturday (and Sunday, February 16) at 8:00 p.m. Matinee Sunday, February 26, at 2:00 p.m.

RESERVE TWO FOR MURDER
 The Fabulous Fingers are staging John Bender's whodunit, which enjoyed a successful run at New York's Cherry Lane Theatre. John Bender has directed the production. Cast members are Jim Peters, Marc Wong, Helen Shalaby (recasting her Aubrey Award-winning role), Barbara Anne Lucchesi, John Billingsley, Susan Crispian, Edward Krasina, Don Fook, Ted Jones, Cate Mower, Susan Angelo, Danny Morris, and Don Hillman. Janet Nichols is the costume designer, and Jim Hillard the lighting designer. Jack Tigert the choreographer. And Harry Duse the music director. (Ss)
 The Theatre in Old Town, through March 12, Wednesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THE ROAD TO RUCCA
 The South Coast Repertory Theatre is offering Arthur Fugate's drama about what it means to be an artist in a world that, at best, only half understands the artist's passion and commitment to the truth and, at worst, actively resists it. A woman sculptor, her elegant friend, and a young radical woman who has lost her sense of moral direction converge at a "crescendo of connections."
 La Jolla Stage Company, through February 26, Friday and Saturday (and Sunday, February 16) at 8:00 p.m. Matinee Sunday, February 26, at 2:00 p.m.

ROMANCE/ROMANCE
 This very slight musical — book and lyrics by Barry Horman, music by Faith Horman — takes two looks at its title subject. The first act is set in Vienna about 180 years ago; the second act takes place this coming August. Counter to stereotypical expectations, the *fin-de-siècle* Viennese are the jaded decadents, and the pair of friends in act two contemplating an affair (practically in the presence of their spouses) are actually close. So the musical themes stereotypes on their axes.
 Unfortunately, that's about all it does. Overlaid, 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 now. 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. It's not in each instance, the build-up is in excess of the outcome. The conclusions 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 a substantial turn out to have been a thematic mirage. *Romance/Romance* is strictly a commercial effort trying to errectly at "romance, please — please!" Horman directed the show, which, for reasons unexplained, is still running in New York, on the very bright and hipper side. And he's playing "Treat Me Right" of the evening, the cast performs the two acts in

contrasting acting and singing styles more formally Victorian in the first, more laid-back '80s in the second. Both, however, are too broadly done, and one has the pervasive sense that there's a lot of acting coming from the stage. A quartet of badly-mixed actors whose names interlock almost as successfully as Horman/Horman — Robert Yekko, Marietta DePrima, John DeLucca, and Teresa De Zan — 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 talents as fine as these have been unable to wipe the smile off a production determined to rise up to death. (Ss)
 Old Globe Theatre, Simon Edison Centre for the Performing Arts, through February 19, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

SPIDER'S WEB
 The Poway Performing Arts Center is staging this Agatha Christie mystery about Clarissa. She's adept at spinning tales of adventure. But when a real murder takes place in her drawing room, she finds life drama much harder to cope with, especially when she suspects that the murderer might be her young stepdaughter, Pippe. And her husband Henry's bringing a VIP home soon, and... Candace Cameron has directed the production. Cast members include Hal Goldberg, Peggy Maki, Dave Ritter, Lee Donnelly, Amanda Brock.

TALLEY'S POLLY
 The South Coast Repertory Theatre is staging Landolt Wilson's very popular lyrical play that was the Pulitzer Prize winner in 1980. Set in 1944, the play traces the courtship of Lily, from rural Pleasant, and Matt Friedman, an accountant from Los Angeles. It is a tale of women and despair slowly overcome by hope and love. Lily and Matt are both in production. Hal Landolt, Jr., is Matt, and Ann Long is Lily. John Bennett the costume designer. Candace Cameron the lighting designer, and Chuck Estes the sound designer. (Ss)
 South Coast Repertory Theatre, Second Stage, through February 26, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THEATRE OF INNOVATION SHOW #1
 Actor's Lab Creations presents its 16th anniversary musical production, this time devoted to a "potpourri of world theater" — with two emphases, tonalistic and satiric theater excerpts from European and U.S. theater, plus original scripts, personifications, improvisations and theater forms so far without categorization. Cast members are El Badi, Murray Stanley, Louis Tostado, Ray Lissis, Connie DiCrista, Norman Sluga, Katherine Jarnot, and Sandra Meyer; the last three have directed the production as well. Admission is one one. (Ss)
 Theatre Room, Hotel Maryland, 630 F Street (between Sixth and Seventh avenues), San Diego, Friday, February 17, at 8:00 p.m. For information call 234-7021.

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

BY BUDDY SEIGAL AND JOE RIGGS

Of the hundreds of noteworthy guitarists who have contributed their individual styles to rock and blues in the last 30 odd years, only a handful truly qualify as "legends." Some, such as Chuck Berry, Jimi Hendrix, and B.B. King, have become household names. But there have been others who never reached great heights of popular acclaim, even though their respective talents and influence have been just as significant as the aforementioned. Among this group are Cliff Gallup, Joe Messina, and, oh yes, Humbert Sumlin.

When a package of blues as "The Legends of the Blues" performs this Sunday night at the Belly Up Tavern, it is Sumlin who fully deserves the sobriquet "legendary." If he didn't invent the guitar hook — a device, instantly memorable for notes that gives a song its sense of being "catchy" — then he certainly produced enough classic lines over the years to be considered the hook's guardian angel.

Although they may not be aware of it, fans of '60s and '70s rock and roll are familiar with Sumlin's work by proxy. The lines he composed as longtime guitarist with Howlin' Wolf have been appropriated without due credit by some of the biggest names in rock. In Jimmy Page's hands, Sumlin's "Killing Floor" hook became Led Zeppelin's "I Can't Quit You Baby" in Eric Clapton's hands, "Forty-Four" became the Bluesbreakers' "Little Girl." In Hilton Valentine's hands, "Smokestack Lightning" became Eric Burdon and the Animals' "See See Rider." Sumlin wrote the classic hooks for rockers who built their reputations on his work. The list is long and filled with dog-eat-dog sleazery. Since Wolf's death in 1976, Sumlin has never really re-established himself as a sideman or solo performer. Other than



HUMBERT SUMLIN THE PURSUIT OF HAPPINESS

occasionally releasing an obscure side or two or making the odd appearance at a club or blues festival, Sumlin has been relatively idle for the past decade. Nonetheless, he remains one of the most gifted figures in rockabilis history, and his appearance at the Belly Up should be a rare treat. Also on the bill are Jimmy Rogers (not to be confused with the other Jimmy Rodgers — the late "Father of Country Music" and the prety-boy crooner of "Hoop-oo") and Pinetop Perkins. Rogers was for years Muddy Waters' celebrated guitarist and a solo performer in his own right. His playing with Waters was tasteful and sympathetic, but he never demonstrated the sly brilliance of cross-town rival Sumlin (Wolf and

Waters had a much-dreaded professional jealousy and dislike for one another). However, as a solo singer-songwriter, his work holds up extremely well. Songs such as "Chicago Sound," "Walter by Myself," and especially his hell-bent "Sloppy Drunk" stand alongside the finer works of Wolf, Waters, and Little Walter as some of the most understated, funkiest blues sides to escape from Chicago in the '50s. And that, indeed, is no small accomplishment.

Pinetop Perkins has been primarily known as a sideman who, over the years, has pounded the 88s with a virtual "Who's Who" of bluesmen. At one time or another, he has been in the back of Waters, Sonny Boy Williamson, Robert Nighthawk, Earl Hooker, Albert King, Little

Rock music as an artistic pursuit is intrinsically fairly dumb, so any band displaying even a modest amount of intelligence can stick out like the proverbial sore thumb. That's certainly the case with the Pursuit of Happiness, a new Canadian quintet that has managed to escape its rock trappings with moments of cleverness. Its debut album contains several examples of the usual love junk (which, sorry or no, is what the record is called) but also some real, if not fully formed, ideas.

The band's intentions (and pretensions) are reflected in such titles as "I'm an Adult Now" and "Consciousness Raising as a Social Tool." The two Pohl songs currently attracting the most attention. The group's "Adish," despite its hints of Chicago Boogie silliness, is actually a well-limed, lyrical view of that unfortunate condition. It opens: "Well, I don't hate my parents; I don't get drunk to spite them. We get my own reasons to drink now. Think I'll call my Dad and invite him."

Pohl singer-lyricist guitarist Moe Berg is backed by a hard-driving, guitar-art-rock sound reminiscent of the Modern Lovers and touches on the same man-boy confusion as does the Lovers (continued on page 22)

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 The New Expression Music Store, 2411 Riva St., San Diego 260-9035
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 Ticket info & charge line 619-436-4020
 Coming Shows:
 Fred Small, Fri., Feb. 24, 8 p.m., Normal Heights Community Center performing live for a changing world
 Roy Bookbinder, Mar. 3, 8 p.m., First United Methodist Church, La Mesa, performing fiddle tunes.

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 Theatre Room, Hotel Maryland, 630 F Street (between Sixth and Seventh avenues), San Diego, Friday, February 17, at 8:00 p.m. For information call 234-7021.

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 STARKING DAVE ALVIN & A 14 PIECE SHOWBAND & REVUE
 MONDAY, MARCH 6
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 THURSDAY, MARCH 7
9IX THAT PETROL EMOTION PLUS: VOICE OF THE BEEHIVE
 WEDNESDAY, MARCH 8
GERALD ALBRIGHT
 THURSDAY, MARCH 9
TOP FLIGHT ENTERTAINMENT KARNY WHITE
 FRIDAY, MARCH 10
RONNIE MILSAP
 SATURDAY, MARCH 11
KIPHOKEI WELCOMES STANLEY JORDAN
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(Continued from page 21)

Jonathan Richman. On "Consciousness," meanwhile, Berg contrasts an almost generic hard-rock arrangement against a tentative exploration of a woman's search for enlightenment and adds some body to the half-formed song with an intriguing female second-lead vocal.

But even if the Pursuit of Happiness is not generally engaged in the pursuit of happiness, that doesn't mean Berg isn't, as one rather extreme song sums it up, "Looking for Girls." (Sample lyric: "Might find her in a car, might find her in a cave.") Night pull her from a shopping mall, might pull her from a grave... On "Adult" Berg may have observed that "I don't write songs about girls anymore. I have to write songs about women," but most of his thoughts are basically little beyond adolescent. They find their most graceful expression in "Man's Best Friend," a song about unrequited love ("... [which] is still love in the end"; "Hard to Laugh," about semi-required, jealous love; and "Tree of Knowledge," about unfulfilled but more understanding and "grown-up" love ("He sees her porcelain beauty, against another man's skin").

Among all its appealingly rough edges, there's a quality to *Lower Jack* that recalls Todd Rundgren. This is evidenced in its pop sense and the layer of female backing vocals. And, sure enough, semi-exclusive pop mastermind Rundgren recorded the album in his upstate New York studio. PPH also has some of Rundgren's cult, encouraging traits, most notably a somewhat smug distance from its material at times. But the

group appears to be sufficiently down-to-earth to find a wider range of routes. (And decidedly this is a group effort, in spite of Berg's preeminence.) The Pursuit of Happiness performs tonight, Thursday, at the Bacchanal.

— Joe Riggs

Please send concert information and photographs to John D'Agostino, San Diego Reader, P.O. Box 80803, San Diego, CA 92138.

CONCERT LISTINGS

The Pursuit of Happiness and 1921: Bacchanal, tonight, Thursday, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

The Pleasure Bureau, featuring Country Dick Montana, Mojo Nixon, Dave Allen, Paul Kamanski, Jake Logan, Gil E. de Parage Brothers, Steepest Dick, John Blue, Carey Campbell, and Jerry Angel and the Showheads: Belly Up Tavern, tonight, Thursday 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Charlie Haden Quartet, with Peter Spang, Mike Hoffman, and Lawrence Marable: Elanor, tonight, Thursday through Sunday, February 19, Thursday and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-0201.

Tom Paxton: La Palma Theater, Friday, February 17, 8 p.m., First and D streets, Encinitas, 439-4030.

Sam Hittman: Words and Music Book Gallery, Saturday, February 18, 7 p.m., 3806 Fourth Avenue, Hillcrest, 298-4031.

Jimmy and Jeanette Chestman and the Sweet Baby Blues Band: Educational Cultural Complex, Saturday, February 18, 8 p.m., 4343 Ocean View Boulevard, Southeast San Diego, 235-3028.



TOM PAXTON, Friday, La Palma Theater

Kenny Rankin and Patricia Rogers, Pinetop Perkins, and Hubert Sumlin: Belly Up Tavern, Sunday, February 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Wipers: Spirit, Saturday, February 18, 9 p.m., 1130 Buena Vista, 276-3993.

Drop Control: Music Mart, Saturday, February 18, 6 p.m., 3355 Grant Avenue, San Diego, 295-2330.

Holly Gearty: News and Drop Control: Music Mart, Sunday, February 19, 5 p.m., 1225 Broadway, El Caim, 440-5341.

Tania Maria: Bacchanal, Sunday, February 19, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

"Legends of the Blues" with Jimmy Rogers, Pinetop Perkins, and Hubert Sumlin: Belly Up Tavern, Sunday, February 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Tummy Flamingo, with George Mars: Elanor, Wednesday, February 22, through Sunday, March 5, Wednesday, Thursday and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-0201.

IRENE: Backdoor, Thursday, February 23, noon, Aztec Center, San Diego State University campus, 594-6947. Free.

The Neville Brothers and the Bonafides: Belly Up Tavern, Thursday, February 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Fred Small: Normal Heights Community Center, Friday, February 24, 8 p.m., 4649 Haverly Boulevard, 436-4030.

Lathach: Bacchanal, Friday, February 24, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Sixth Z.A.P. Benefit, featuring Acid Bath, the Tremors, Zenkai, Nite Soil Man, Elvin Cidell, and A.D.B.E. (with members of Crash Worship): La Palma Theater, Saturday, February 25, 7:30 p.m., First and D streets, Encinitas, 766-4095.

Michael E. Johnson and the Killer Bees: Winston's Beach Club, Saturday, February 25, 8 p.m., 1921 Bacon Street, Ocean Beach, 225-6922.

Peasants: Tito's, Sunday, February 26, 8 p.m., 4258 West Point Loma Boulevard, Point Loma, 225-9559.

Flash and Blood: Beverly Dear Me President: Bacchanal, Monday, February 27, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

A Flock of Seagulls: Bacchanal, Wednesday, March 1, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Threat Power: Belly Up Tavern, Thursday, March 2, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Any Grant, Michael W. Smith, and Gary Chapman: Sports Arena, Friday, March 3, 8 p.m., 278-TIXS or 224-4176.

Jane Seigel: Bacchanal, Friday, March 3, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Chap: Tito's, Saturday, Sunday, March 4, 5:30 p.m., Balboa Park, 295-9411.

Melissa Etheridge: California Theater, Saturday, March 4, 8 p.m., 1122 Fourth Avenue, downtown, 233-7191 or 278-TIXS.

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General Public \$11
\$1 more day of show

"THE LUNCH CLUB" FREE

Noontime Concert

FIREHOSE
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Noon-1 pm

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In Concert
Monday, March 6 • Backdoor 9 pm
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Tues. Rock	BIG BANG
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Every Tuesday	PRIME RIB DINNER \$5.99 Both Cafes

The Pleasure Barons, featuring Country Dick Montana, Mike Niles, Drew Allen, Paul Komanetz, Jake Legala, Gil Taylor, Parag Brothers, Steelhead Dick, John Allen, Caren Campbell, and Jerry Depp. Backstage, Saturday, March 4, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Zachary Richard: Belly Up Tavern, Saturday, March 4, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Michelle Shocked and **Cowboy Junkies**: UCSO's Mandeville Auditorium, Sunday, March 5, 8 p.m., UCSO campus, La Jolla, 534-4559.

Cowboy Junkies: Backstage, Monday, March 6, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

That Petrol Emotion and **Voices of the Bookies**: Backstage, Tuesday, March 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Gerald Albright: Backstage, Wednesday, March 8, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Kenny Burrell: Elavio's, Wednesday, March 8, through Sunday, March 12, Wednesday, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-0201.

Ratt, **Defrey Fox**, and **Kiss Sports Arena**: Thursday, March 9, 7:30 p.m., 2781XCS, 269-9411, or 224-4176.

The Blasters and **Larry Lester** and **Loaded**: Belly Up Tavern, Thursday, March 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Donnie Millsap: Backstage, Friday, March 10, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Stanley Jordan: Backstage, Saturday, March 11, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

The Marshall Tucker Band: Backstage, Sunday, March 12, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

The Selecties, featuring **Dennis Quaid**: Belly Up Tavern, Sunday, March 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Robin Turner: Backstage, Monday, March 13, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Asleep at the Wheel: Backstage, Tuesday, March 14, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Kenny Barone: Elavio's, Wednesday, March 15, through Sunday, March 20, Wednesday, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-0201.

R.E.M. and **Robyn Hitchcock** and **The Egyptians**: Sports Arena, Thursday, March 16, 7:30 p.m., 2781XCS or 224-4176.

Albert King: Belly Up Tavern, Thursday, March 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Beat Farmers: Backstage, Friday, March 17, and Saturday, March 18, 9 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 2781XCS.

The Go-Beats and **A House**: Backstage, Monday, March 20, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 2781XCS.

Robie Williamson: Belly Up Tavern, Wednesday, March 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jack Black and **Heart Attack**: Belly Up Tavern, Thursday, March 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Eric Burdon: Backstage, Friday, March 24, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Frank Marino and **Macgregor Suck**: Backstage, Saturday, March 25, 9 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Papa John Creatch: Elavio's, Wednesday, March 29, through Sunday, April 16, Wednesday, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-0201.

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LOCAL MUSIC

BY JOHN D'AGOSTINO

One needs to be a musical elitist to appreciate the more complex forms of rock and roll; the only prerequisite is sufficient open-mindedness to accept that as some musicians evolve, their own music stretches to accommodate an expanding personal universe of knowledge and influences. Whether fear of the unfamiliar begets ignorance, or vice-versa, the fact that truly challenging music is widely perceived as some kind of threat has contributed to a current musical climate that, perhaps more than ever, rewards homogeneity, instantaneous accessibility, and the recycling of familiar forms. In that atmosphere, an artist's musical broadening is not undertaken without some risk.

Because that stretching frequently involves writing songs that escape the traditionally rigid rhythmic, harmonic, melodic, structural, lyrical, and temporal constraints of pop, there is an ever-present danger of alienating listeners who would rather settle for less. Too, because the road to something unusual is by its nature, unmarked, many would-be musical darlings will use the work of well-known predecessors as a map, thus becoming vulnerable to charges of appropriation.

Conscientious writers guard against the last by whisking spitefully aimed but stylistically less compatible influences into a new composite in which the distinctive features of the ingredients are virtually obscured. In any event, the goal of the chance-taking musician is self-expression that projects a sense of originality, even if it does pay veiled homage to favored innovators.

The band Drop Control succeeds where many such adventurous rock bands fail, largely because the guy doing most of the stirring is Mike Keneally. The 27-year-old Keneally would seem blessed by peculiarly good fortune. If it can be considered an embarrassment of riches for one to be a gifted musician, an imaginative songwriter, and the leader of a band that plays his own material for an appreciative local following, then Keneally turned an even deeper beehive in October of 1987 when he was picked to play guitar for none other than Frank Zappa. Last year, Keneally added significantly to his portfolio when he played most of the stirring on the XTC recording of "My Train is Coming." He has since become a spokesman for Fender Musical Instruments.

But his association with Zappa remains Keneally's biggest trophy. He passed a hastily called audition both by demonstrating his master of musical mischief with his guitar technique and by the virtue of his comprehensive, intimate conversation with the Zappa repertoire. Keneally then spent four months touring Europe and the East Coast of the United States as a featured player in Zappa's band. Not surprisingly, he returned a more seasoned musician, one better equipped to lead Drop Control to the Promised Land of a record deal with a major label.

But perhaps the real proof of the breadth of Keneally's talent is the fact that he is first and foremost a keyboardist; he was able to pass muster for one of the most demanding taskmasters in contemporary music by playing an instrument that has always been, for him, a secondary or even tertiary calling. As the tour wound on, Zappa came to count on Keneally's other skills, and there were times when the San Diegoan drew rave reviews for improvisations played on guitar and keyboard simultaneously. The first album of Zappa material recorded live on that tour, *Broadcasting the Hard Way*, prominently features Keneally on guitar, synthesizer, and vocals.

The music that Keneally writes for Drop Control is not for the person who prefers songs that have fallen off the assembly line. Indeed, the iconoclastic Zappa lurks in much of the band's material like a ghost in the machine — inciting melodies to rebel against conformity of line and length; tickling otherwise "straight" rhythms into spasms of multi-metered complexity; forcing chord progressions into track-switching tangents; and informing lyrics with a dense, frequently inaudible, doublet.



MIKE KENEALLY

But while Keneally admits to being influenced by Zappa and considers it the highest compliment to have his music compared to that of his life-long idol, he is no mere imitator. If his composing has any direct parallels to Zappa's, it's of a nonimitating kind. Both writers mix-and-match from a vast reserve of styles and subgenres to achieve variety and preclude predictability.

Two Drop Control instrumentalists, "Waiting on Williams" and "The Most Paranoid (Of What We Know)" nod to the circular melodies and jerky-jerky rhythms of the late, much-lamented Gentle Giant. "Rosemary Girl" is tart, danceable pop-rock. "This Grievous Misdemeanor" rings on jazz hinges. "Be Yourself Brian" sets up its straightforward, imperious refrain with a light Latin groove that supports a mad-as-hare melody. "Something Else to Do," which in performance Keneally has introduced as a tribute to fellow local Burning Bridges, is appropriately, trade-wind-blown, Afro-Caribbean pop.

In Drop Control's repertoire, stylistic impulses tug and pull at the seams like cats in a bag headed for the river. It is left to the band, therefore, to hold things together, and this they accomplish with an aplomb that would be more characteristic of a group that performs in public more often. Indeed, since its inception in January 1986 is a lineup featuring Mike's brother Marty Keneally on guitar, Alan Silverstein on drums, and Doug Booth on bass.

A Drop Control performance can be a many-splintered thing, one that segues from Keneally's originals to contributions from other band members to covers of (continued on page 20)

CLUB MERCEDES LIVE!

Thursday, Friday & Saturday, February 16-18

NOTICE TO APPEAR

Sunday, February 19

THE FORBIDDEN PIGS

Also appearing: **RHUMBOOGIES**

Tuesday, February 21 & 28

Escola De Samba SOL E MAR

Wednesday - Saturday, February 22-25

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Giant's Gary Green to the jazz-funk band of Zappa himself. In fact, Kassar credits his proficiency as a guitarist with making Drop Out's contribution to the album an electrifying fun for the whole family.

There's a slight advantage over other musicians who play seemingly noncommercial guitar: Americans like the guitar sound of a rock band. In recent interviews, "There's a lot of interest in guitar players right now. Recently, I had a promising offer from a major record company, Polygram Records, for whom [popular guitarist] Joe Satriani was going to produce an album in our music, and I think one reason is because they realize you can get away with playing a lot of guitar. They don't want to just play it on guitars. I'm writing guitar melodies for myself and my brother that are pretty hot there; and probably no one would give them a listen if we were playing alone."

But Kassar is listening, even if they haven't of late had as many chances to do so as the other band members. "I was the forced listen caused by the

North County
American Legion Post 2655, 321,
10001 Highway 94, San Marcos, 760-735-
20-0472; Jack Johnson performs
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afternoon or Friday before 5:00 p.m.
The listings are free.

vinatge rock on rock. Monday; the Caribbean All-Star, reggae. Sunday 10:30 a.m. and 11:30 p.m. Reggae, Wednesday Afternoon 12:30-2:30 p.m. Reggae jazz. Tues. and Wed. 6:30-8:30 p.m. Wednesday: Chicago Sax, Dusted and Dirty. Friday: Bob Dylan, pop, boogie, and swing, 5:30 p.m. Saturday, the Sassy Broadway band, country music, 6:30-8:30 p.m. Sunday 10:30 a.m.

The Bookends, 85 Encinita Boulevard, Encinitas 94432: Brian and Whitaker, contemporary Friday and Saturday, 6:30-8:30 p.m.

RockWorld/Panicle, Flower Hill Music, 260 Via de la Villa, Flower Hill Mall, 1000 Via de la Villa, San Jose 95128: The John Nue 7 p.m., 8 p.m., Friday.

Beverly's Back Room, 2877 Villa Way, Occidental 92150: Midnight 12:30-2:30 a.m. Reggae, 6:30-8:30 p.m. Sunday, club for information.

The Cambridge Inn, 1280 East Victoria Avenue, San Jose 95128: Contemporary, performs acoustic jazz, contemporary music and more and also has a bar. Open 7 days a week, through Saturday.

Camelot Inn, 567 San Marcos Boulevard, San Marcos 94132: The Pines, 10:30-12:30 a.m. Reggae, 6:30-8:30 p.m. Friday; Brian Hayes, contemporary Saturday.

Carlos Vives, 2040 East Van
Rancho Parkway, Suite A1, Scottsdale
750-990-1100. The Caliente's salsa music
and roll. Thursday through Saturday
evening, 8 p.m. to 1 a.m. Live music
recorded video presentation, Monday
and Tuesday.

The Country Diner and **Country
Dance**, 10000 N. 19th Avenue, Scottsdale
750-0800. New Country, Country
country, Wednesday through Sunday
evening, 7 p.m. to 1 a.m.

**Dora's, 3385 Mission Avenue,
Scottsdale, 725-2651.** The Rins Lane
Dancers, featuring John Whelan and Bob
Bos, jazz and blues, 7-11 p.m.

**El Comal, 525 Encinitas Boulevard,
Scottsdale, 750-990-1100.** Latin
music, jazz, salsa, Thursday, Friday,
Saturday and Sunday.

**El Comal, 1284 Phoenicia Road, Phoenix
486-7019.** Greg Harting, mellow
country, 7 p.m. to 1 a.m., Thursday,
Wednesday, Thursday and
5 p.m., Friday.

**The Crazy Bunch, 6066 El Camino
Real, Scottsdale, 750-990-1100.** The
Crazy Bunch play rock and roll music
4-7 p.m., Sunday.

**Freddie Longue, 429 West
Washington, Encinitas 754-9531.**
"atmospheric rock and roll
music, Tuesday through Saturday

Fish House West, 2033 South Highway 101, Cardiff-by-the-Sea, 753-6438. Second to None, rock from the '50s to the '80s, Friday and Saturday.

The Plying Birds, 1103 North Hill Street, Oceanic, 722-9104. Billy Fweller and Susan Kiley, contemporary Tuesday through Saturday. Greg Hartline, swing, blues, country, and blues, Sunday and Monday.

Figgy's, 245 West El Norte, Encinitas, 763-9141. Gary Lehman, contemporary and country, Friday and Saturday.

The Full Moon Nightclub, 485 First Street, Encinitas, 436-7307. Triumphant: Stage plays rock and roll music, mostly from the '70s, at 8:00 a.m., Thursday.

Giffels, 945 West Valley Parkway, Encinitas, 480-0420. Borderline: contemporary and blues, Wednesday through Saturday.

Henry's 204 Elm Street, Carlinville,
728-9204. Tony and Sam, 70 and 40
country and western music, Tuesday
through Saturday, the Belar Boys,
vintage rock, Sunday and Monday.

Hotel Escondido/Scotty's Pub, 256
South Escondido Boulevard,
Escondido 743-5000. Impass,
contemporary, Tuesday through
Saturday, Judy Taylor, contemporary
Sunday and Monday.

The Hungry Hunter, 11940 Bernards
Plaza Drive, Rancho Encinitas
485-1262 or 656-5500. Ray Correa,
volks and guitar music, Wednesday
and Thursday, Ray and Laine
country, rock, contemporary, Sunday
norfolk and contemporary music,
Friday and Saturday.

Ireland's Own, 656 First Street,
Encinitas 944-0233. Gabriel Fennel
Irish folk music, 9 p.m., Thursday
through Saturdays.

Jolly Roger/OceanSide, 1907 North
Harbor Drive, OceanSide, 752-1831.
Harold Ralston, contemporary,
Thursday through Saturday.

La Costa Theatre, Santa Cruz, Costa Rica
Mar 26, Caribbea. 438-0111.
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Contemporary music vocalists
Arvo and the contemporary players
the Elements alternate sets nightly.
Tuesday through Saturday. Every
State night, entertains nightly, ex-
cept Thursdays at 8 p.m., in the International
Saloon.

Leo's Little Bit of Country, 650 So.
San Marcos Boulevard, San Marcos
744-4120. Char Carroll and Crosby
country. Wednesday through Sunday
(one session Sunday). Indie and
Ricochet, country music. Tuesday.
Ladies' night out, featuring women's
vocals, is on the second and fourth
Thursday of the month.

Millie Fries, 6009 Paseo Delicias,
Rancho Santa Fe. 756-3085. No live
piano solo tunes, Wednesday thru
Sunday.

Miracle's Café, 1935 San Elijo Ave.
Cardiff. 343-7924. Peter Puppington,
and classical guitarists, performs from
8-11 p.m. Friday, accompanied by a
classical guitarist. Dan Liberino

after 9 p.m.: Jewish, contemporary
 Sun. 10 a.m.-2 p.m.: Sunday;
 mix. reggt. Tuesday

Mission Inn, 502 East Mission,
 San Marcos 471-2909: Drums Co.
 vintage rock, Thursday through
 Sunday

Monterey Bay Cannery, 1325 H.
 Drive, Oceanview, 722-3474:
 live, contemporary, mix. Friday
 through Sunday

Oakdale Lodge, 14900 Oakdale E.
 Ecomondis, 749-3330: North Por-
 tunity, Friday Saturday and
 Sunday; jam session, 4-9 p.m.,
 Sunday

Old Del Mar Café, 7730 Via de la
 Valle, Del Mar, 752-6614: The Si-
 mon Brothers, rock and roll, Thursday
 through Saturday; Notice to Ap-
 peal rock and roll, Sunday; Dr. Chico's
 Island Sounds, disc, calypso, and
 reggae, Monday; live rock and roll,
 Tuesday; club clubs for information,
 Thursday; reggae, rock and roll
 and rhythm and blues, Wednesday

The Pocking House Restaurant
South Main Avenue, Fallbrook.
728-5452. Good Times, country.
Friday and Saturday evenings. G
and Calahan perform. Sixties ro
roll music at 5 p.m., Sunday.

The Plaza Inn, 9850 Carmel
Mountain Road, Rancho Palos
Verdes. 754-1111. Country, pop.
Friday and Saturday evenings. T
Tuesday through Saturday.

The Pomodoro Club, 12237
Pomerado Road, Poway. 748-1333.
Savvy brothers, country. Friday and
Saturday.

Portofino Restaurant, 1108 Fir
Street, Encinitas. 942-8442. Cra
Joey, piano, performing pop, c
contemporary music, and much
and also honors requests. Fro
6:30-10:30 p.m., Sunday. Tuesda
Wednesday and Thursday.

Poway Nine Restaurant, 12375
Road, Poway. 748-7296. Country
and roll music, Friday and Saturday.

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Thurs., Feb. 16, 9 p.m.
Country Dick Montana
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THE PLEASURE BARONS

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Garage Commitment, **Gregg Giger**, and guests
THE SHOVEL HEADS

Fri., Feb. 17, 9:30 p.m.
 The long awaited return of
TALK BACK
 and guests
MONKEY MEET

Sat., Feb. 18, 9:30 p.m.
 Non-stop Smokey
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SOUL PATROL

Sun., Feb. 19, 9 p.m. *ROCK & ROLL*
 KSDS presents "Chicago Blues Revue"
JIMMY ROGERS, PINETOP PERKINS
 and **HUBERT SUMLIN**

Mon., Feb. 20, 9 p.m.
 Tourist and Street...
THE MAR DELS

Tues. Feb. 21, 9:30 p.m.
 The Sound of Jamaica
CARIBBEAN ALLSTARS

Wed., Feb. 22, 9 p.m.
 Reggae, Rock and Ska
CRUCIAL DBC
 and guests
MI TOPS


Thurs. Feb. 23, 9 p.m. *ROCK & ROLL*
 Just signed to A&M Records, New Orleans legends...
NEVILLE BROTHERS
 and guests
THE BOMEDADDYS

UPCOMING SHOWS
 Thurs., Mar. 1, **TOWER OF POWER**
 Sat., Mar. 4, **REAGAN YARHAM**
 Thurs., Mar. 5, **THE BLASTERS** and guests
LARRY LASTER and **LOANED GUIT**
 Sun., Mar. 12, **THE BOLERATH** featuring **DENNIS QUINN**
 Thurs., Mar. 16, **ALBERT KING**
 Wed., Mar. 22, **ROBIN WILLIAMSON**
 Thurs., Mar. 23, **JACK BRACE** and **THE HEARTY ATTACK**
 Sun., Apr. 2, **DENSOY ISAACS**

THIS WEEK'S AFTERNOONS
 Fri., 5:30-8:30 p.m. — **Disrelated Swing**
CHICKADEE
 Sat., 5-8 p.m.
BOB LONG
 Sun., 5-8 p.m. — **The Third Swing**
BEING ALL STARS
 Mon., 6:30-8:30 p.m. — "Country on the Coast"
DINA PRESTON and **CHASER**
 Wed., 6-8:30 p.m. — **Vintage Jim** and **Boogie Woogie**
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CLINICS, WORKSHOPS & EVENTS


(Friday, February 24)

WHEN	WHERE	WHAT	SPONSORED BY
2:15 pm	THEATER	AUDIO FOR VIDEO SYNCHRONIZATION	TASCAM
3:30 pm	THEATER	WIRELESS MICROPHONES FOR HANDHELD & REMOTE MONITORING	SENNEHEISER
4:45 pm	THEATER	NEW APPLICATIONS FOR THE IMAGE & PRO STUDIO <small>An all-day seminar on the power of MIDI in your studio. Conducted by Jim Cooper, world renowned innovator in MIDI applications and products.</small>	J.L. COOPER
6:00 pm	THEATER	DIGITAL EFFECTS PROCESSORS	ALESIS
7:15 pm	THEATER	EPS & TASCAM WORKSTATION <small>If you own or are in the market for an expanding EPS, don't miss this informative workshop. Presented by Joel Shustek of the Imaging Corporation.</small>	ENSIGNO
8:00 pm	BALLROOM	LASER LIGHT SHOW LASER FX & NEW WORLD AUDIO	
8:30 pm	BALLROOM	FATTBURGER NEW WORLD AUDIO	

CLINICS, WORKSHOPS & EVENTS

(Saturday, February 25)

WHEN	WHERE	WHAT	SPONSORED BY
10:15 am	THEATER	MULTITRACKING SOUNDTRACK	KAWAI
11:30 am	THEATER	MULTITRACKING BASE GUIT	TASCAM
12:45 pm	THEATER	CREATING MUSIC & SOUNDSCAPES FOR FILM <small>How and how the role that audio can bring to it's. NEW WORLD AUDIO EXPRESS proudly presents Alan Hirschner, creator of the soundscapes for his recently released films "This Land... This Heritage". He has also created the music and soundscapes for the well-known film "The Untouchables of the Last Days..." from NBC and the new film "We'll Get It A Way" after hearing Multitrack '89. Alan will teach the soundscapes for "See You Wink Wink".</small>	NEW WORLD AUDIO
2:00 pm	THEATER	FOUNDATIONS AND SUBSEQUENTS OF DIGITAL SYNTHESIS	KURZWEIL
3:15 pm	BALLROOM	DRUM PERCUSSION <small>Developing a complete drum set smaller than a desk with the power to control multiple MIDI sound sources in this workshop, learn about the latest in MIDI production, featuring the new and amazing Drum KAT Controller. Taught by Mike Spitzer, former national clinician with Ludwig and current session player in L.A.</small>	D DRUM & KAT
4:30 pm	THEATER	RECORDING AUTOMATION SYSTEMS <small>Wouldn't it be nice to connect your home or pro studio into a fully-automated mixing environment? Here is your chance to learn how easy and inexpensive it is! Steve Adams will present his first book before the event "Owner of a Little More Time" and "Live With It A Way" will demonstrate how he used the new J.L. COOPER Midstation system for recording his third album.</small>	J.L. COOPER
6:45 pm	BALLROOM	FOCUS ON THE FUTURE	ROLAND

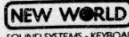


EXHIBITING MANUFACTURERS

Hands-on demonstrations of the latest equipment and technologies, exhibits and information from the following dealers, distributors, manufacturers, publishers and associations will be available in the **Main Exhibit Room** throughout Multitrack '89. Most directly with representatives from:


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KGS FM

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NEW WORLD AUDIO EXPRESS: (619) 569-1944 TICKETMASTER: (619) 278-TIXS



TIO LEO'S

NAPA • MORENA

Mexican Restaurant & Cantina

5302 Napa St. (near the Morena Blvd.) home furnishings district • 512-1464

WHY PAY A COVER ELSEWHERE? SEE SAN DIEGO'S BEST BANDS HERE - WITH NO COVER!!

Happy Hour Monday-Friday, 4-7 pm
Check out our Wide Screen T.V.

Thursday is LADIES' NIGHT!
Pina Colodas and Long Island Iced Tea \$2.00,
Watermelon Shots \$1.25 all night

Thursday, Friday & Saturday



MIGHTY PENGUINS

Sunday, Monday & Tuesday



LARGER THAN LIFE

Wednesday USD NIGHT
\$1.00 Michelobes & \$1.50 Well Drinks 9-11 pm
\$1.25 Gold Shooters & \$1.25 Margaritas All night



TIO LEO'S

MIRA MESA

10787 Camino Ruiz,
Mira Mesa • 695-1461

Thursday, Friday & Saturday



STREET HEART

Sunday & Monday



TUCKER BROTHERS

Tuesday & Wednesday



STREET CORNER

"YOU ALWAYS END UP" AT TIO'S.

Ralph and Eddie's, 390 Grand Boulevard, Carlsbad, 729-2666. Three More plays rock and roll music. Wednesday through Saturday and hosts a jam session Sunday.

Roscoe Bernardo Inc., 17505 Bernardo Oaks Drive, Rancho Bernardo, 777-2146. One Plus One, contemporary. Sunday and Monday. Contemporary. Sunday and Monday.

The Red Couch Inn, 135 North Pine Street, Escondido, 743-9799. Newsies, rock and roll. Thursday through Saturday. Spin Image, rock and roll. Sunday and Monday. Frodo's Pizzeria, rock and roll. Tuesday and Wednesday.

Ringer's, 5517 Mission Road, Bonnal Village Center, Bonnal, 941-5983. Larry and Jeanette Reed perform contemporary. '50s and '60s, and country music. Friday and Saturday evening.

Russ's Red Eye Saloon, 1448 South Mission Road, Fallbrook, 728-9556. Juddie and Ricochet, country music. Thursday through Saturday.

The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad, 728-3170. The Whisker Machine, oldies rock, Friday evening. The Band from Hill, rock and roll music. Thursday and Saturday.

Shepherd's Cafe, 1236 First Street, Escondido, 753-1234. Thursday sing the music of Joni Mitchell, Judy Collins, and other top 40 artists, as well as original and re-arrange music, from 6-9 p.m., Sunday.

Shooter's Bar and Grill, 1903 East Valley Parkway, Escondido, 748-7038. Dakota, country rock. Tuesday through Saturday.

Sully's Downtown, 119 East Broadway, Vista, 724-0510. Grand Central Station, country rock and oldies. Friday and Saturday.

The Pizaz Place, 2022 El Camino Real, Carlsbad, 434-3171. Bluegrass Trio, bluegrass. Saturday.

The Vista Entertainment Center, 435 West Vista Way, Vista, 941-3032. Cartoon and the Animators, rock and roll. Thursday through Saturday.

Beaches

Anthon's, 4120 La Jolla Village Drive, La Jolla, 437-5008. Dixie Vortex, pop variety. Tuesday through Saturday.

Aunt's Restaurant, 875 Prospect Street, La Jolla, 454-2395. George Bono, musical performing pop, jazz, blues, and boogie. 7 p.m., night: Ann. European music on the piano, 9 p.m., Wednesday through Saturday.

Bakia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0553. Club Mercedes. Notice to Appreciate rock and roll. Thursday through Saturday. The Forbidden Flag, rock and roll, and the Rhythmages, rock and roll and oldies. Friday and Saturday. White Lie, rock and roll. Wednesday.

Belmont's Beach Club, 3705 Coast Front Walk, Mission Beach, 489-2815. The Beach Club Band featuring Rockin' Joe and C.T., vintage rock and soul music. Wednesday through Saturday. The Studio Club presents a singalong party on Monday and Tuesday.

Bullfrogs, 5046 Newport Avenue, Ocean Beach, 222-5300. Sonoma Suite, rock and roll. Thursday through Saturday. Ford, rock and roll. Tuesday and Wednesday.

Carlin Murphy's, 4303 La Jolla Village Drive, La Jolla, 437-4070. Gary "U" Hansen, comedy and music. Thursday through Saturday. Song Trek, recorded music and video audience participation show. Sunday. Mike Hubas, contemporary music. Monday through Wednesday.

Catamaran Hotel, 2999 Mission Boulevard, Mission Beach, 488-0981. Carnival Lounge. Dr. Stop and the Headlines, vintage rock and roll. Thursday through Saturday. The Big Fun, vintage rock and roll. Tuesday. The Fatburger Band, jazz. Wednesday.



COME 'N PARTY!

AT

Guitar trader

& MUSIC POWER RENTALS

SATURDAY, FEB. 18TH 10 TO 6

WARRANT PREMIERE VIDEO

CBS Records' own Tazie Ritemeyer brings us the world premiere video of CBS Records' newest act, "WARRANT" just went on tour with Guitar Trader alumni "TAT" and Paul Stanley of "KISS".

MAJOR RECORD COMPANY A&R SEMINAR

YES... Bring your tape. A major record co. A & R rep (talent scout), will be accepting your demo tapes. Last year several locals at G.T.'s party perked the ear of Kelly Murchoney, head of A&R at Chrysalis, until a few ruined it for the rest of us. While we don't recommend quitting your job, we do hope for the best! We will also do a Q & A on stage.

\$850 GUITAR FREE!

San Diego guitar god Jeff Schneider (who is this guy?) performs with his new band "Darkest Light". Don't miss it, he's hot.

Also, another G.T. guitar virtuoso Don Hickey unveils his band "Max Fabre".

LIVE BANDS FREE!

40% OFF any Fender guitar or bass

50% OFF any Charvel/Jackson guitar or bass

60% OFF any Kramer

3 Days Only 2/17, 18, & 19 CASH ONLY MUST BRING AD

SUPER SALE!

Records • Posters
PlayBan Sunglasses
Hugs from Jerry
Kisses from Fred (FREE)

GIVEAWAYS

3 FOR 1 STRINGS
Bass or guitar,
All brands
Feb. 18, 1989
ONLY
Cash only

Entry Form (for above Guitar Giveaway)
Name _____
Must be Present to Win



Marshall NOW AT

Does it again!!

565-8814
7120 Clairemont Mesa Blvd.
805 & Clairemont Mesa Blvd. (Behind Arby's)

Morgan's Peter Robernrecht, new-wave pianist and entertainer, performs 5:30-7:30 p.m. Wednesday through Saturday. Peter also performs Friday and Saturday evenings, from 9 p.m. to midnight.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5125. Zazu, jazz. Wednesday through Saturday. Five Jaz, Sunday and Monday. Call club for information.

Elara's, 7905 La Jolla Shores Drive, La Jolla, 499-5541. The Charlie Haden Quartet, with Mike Wilford, Lawrence Marmale, and Peter Sprague, jazz. Thursday through Saturday. David White, jazz on keyboards, with vocal accompaniment. Monday and Tuesday. Tommy Flanagan, jazz. Wednesday.

Fisher McDev's, 1466 Garnet Avenue, Pacific Beach, 272-8548. Brian Dwyer, contemporary. Friday. Don Dunn, contemporary. Saturday.

Hilene Hotel, 1175 East Mission Bay Drive, Mission Bay, 276-4029. The People Movers, contemporary. Wednesday through Saturday evening. Happy Hour Jazz. Thursday. Adrie Jay. Friday. Black Edition's Eastern West Band. Wednesday. The Bill Street Sextet. Live jazz. Sunday through Saturday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-2771. Ocean Terrace Lounge. Phish, contemporary. Tuesday through Saturday. Don Miller, pianist, performs at 8 p.m., Sunday and Monday. Fusion, contemporary. Tuesday and Wednesday. Palm Court. James Partridge, pianist, performs 9 p.m. on Friday. Friday through Sunday, 5:30 p.m., Monday. Jerry Melnick, pianist, 5:30 p.m., Tuesday through Thursday. The Variations, contemporary, 6:30 p.m., Sunday. Crown Room. Jerry Melnick, 6:30 p.m., Friday and Saturday. Leslie Gold, piano music, 10 a.m.-2 p.m., Sunday.

Island Inn, 1441 Quivira Road, Mission Bay, 274-1234. Los Translacion, Latin jazz. Tuesday through Saturday.

Jazz Nite Records, 5726 La Jolla Boulevard, La Jolla, 454-8832. The Front City Jazz Band, Distant Band, 7:30 p.m., Thursday. The Bobby Gordon Quartet, with Johnny Best, jazz, 2 p.m., Sunday. The Red Cross/Gary LeFevre Quartet, with Gunter Bago and Jim Plank, performs the jazz music of Jerry Mulligan beginning at 7:30 p.m., Tuesday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 276-3220. Phish, contemporary, rock and roll. Thursday through Saturday. The Barking Shores, rock and roll. Sunday. Perfect Stranger, rock and roll. Monday. Notice to Appreciate rock and roll. Tuesday and Wednesday. The Blonde Braces Band, featuring saxophonist Johnny Vito, plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

The Landing, 4250 West Point Loma Boulevard, 222-9558. Norman Clifford and Friends, contemporary. Wednesday through Saturday. Monday night showcase with Judy Tams and Norman Clifford.

McK's P.B. Nightclub, 4190 Mission Boulevard, Pacific Beach, 581-7038. Four Eyes, rock and roll. Thursday through Saturday. Brian Whitaker, contemporary. Sunday and Monday. Live music on all other nights of the week, call club for information.

The Mexican Village, 120 Orange Avenue, Coronado, 435-1822. Flamenco entertainment. The Most. Mariachi, with Ramon and Pinta, contemporary rock and roll videos. Thursday through Saturday. Randy Beecher, pianist, performs Sunday through Tuesday. Brian Whitaker, contemporary. Wednesday.

Mick's P.B. Nightclub, 4190 Mission Boulevard, Pacific Beach, 581-7038. Four Eyes, rock and roll. Thursday through Saturday. Brian Whitaker, contemporary. Sunday and Monday. Live music on all other nights of the week, call club for information.

Many Many's, 3395 Sports Arena Boulevard, Loma Park, 223-5096. Phish, rock and roll. Tuesday through Saturday. Live rock and roll music. Sunday and Monday, call club for information.


Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. The Rhythmages, rock and roll and rhythm and blues. Thursday. Rock Meadows and Pacific Highway jazz. Friday and Saturday. Dr. Chico's Island Sounds, ska, calypso, and reggae. Sunday. Channel 1, rock and roll. Monday and Tuesday. Limbo Slam, reggae. Wednesday.

Ocean View Restaurant, 1330 Orange Avenue, Coronado, 435-2771. Country, with Brian Ratto and Gary Yella, performs classical guitar music from 6 p.m., Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. The Rhythmages, rock and roll and rhythm and blues. Thursday. Rock Meadows and Pacific Highway jazz. Friday and Saturday. Dr. Chico's Island Sounds, ska, calypso, and reggae. Sunday. Channel 1, rock and roll. Monday and Tuesday. Limbo Slam, reggae. Wednesday.

Pandora Bay, 1925 Quivira Road, Marina Village, Mission Bay Park, 223-2335. The Reflectors, rock and roll. Thursday through Saturday. Duke Groovy and the Paisley People, '60s rock and roll. Sunday. Four Eyes, rock and roll. Wednesday.

Pista, 1025 Prospect Street, La Jolla, 444-0711. The Milehigh Players, rhythm and blues and blues. Thursday. Shishu, reggae. Friday. The Hippos, reggae. Saturday.



Rio's

225-9559

4258 W. PT. LOMA BLVD.

EVERY THURSDAY • 9 pm • \$3

ALCATRAZ

Live music with TIMES SQUARE

FRIDAY, FEB. 17 • 9 pm • \$4

TREMOORS

NO EXIT

SAT., FEB. 18 • 9 pm • \$5

KLUB DIVE

A program of these entertainment venues made at last! On over 100 pm with the

SUN., FEB. 19 • 9 pm • \$5

NEW YORK BLADES

HOT WHEELZ

TUES., FEB. 21 • 9 pm • \$4

ORIGINAL MUSIC SHOWCASE

THE SQUARE

PINKY SLIM

EVERY WEDNESDAY

RUBBER MAID

A PlaySchool production

SUN., FEB. 26

PANTHER & BASTILLE


SAT., MARCH 4

WILD CHILD

TUES., MARCH 14

KOMMUNITY FK

Where the Fun Starts!



Most Valuable Players

Thursdays, 8 pm-12 am, Friday & Saturdays,
9 pm-1 am. Appearing for the month of February!

HAPPY HOUR

4-6:30 pm Monday-Friday
Complimentary hors d'oeuvres • Well drinks \$1.75

fat city/CHINA CAMP
Two unique restaurants

Downtown by the Bay
2137 Pacific Highway, San Diego

232-0686 or 232-1367



LIMBO SLAM

Friday, February 17

DR. CHICO'S ISLAND SOUNDS

Saturday, February 18

FISH & THE SEAWEEDES

Sunday, February 19

1901 Shelter Island Drive • 222-NUTS (6887)
"Why Coconut? Cause it's a jungle out there!"

STREET

1130 BUENOS AVENUE
COCKTAILS • DANCING
21 & UP • 274-3093

THURSDAY, FEBRUARY 17
MILK CARTON
CHILDREN
with
3 HOT CATS and
FEEDING FREMY
SPENCER EDDY & THE
ECENTRICS

FRIDAY, FEBRUARY 17
LO PROFILE



THE DOOMED
RUBBER KNOBS
STRANGE BREW
plus
MURDER OF CROWS
of form

SATURDAY, FEBRUARY 18
69 LOVE GUNS



DUM DUM BOYS
and
SILENT TREATMENT
plus
TIMES SQUARE
JUNCTION 8 begins at 10pm

MONDAY, FEBRUARY 20
"NIGHT CAMP"

TUESDAY, FEBRUARY 21
YULESS
S.D. SCHMIDT
NO CRYSTAL - RICHARD WILCOCK
perform and get a FREE recording
of yours! Hopped by Dave Gilbert
BLU CAMU is the featured
band. Sign up 7:30pm Tues. for live set

WEDNESDAY, FEBRUARY 22
KAOTIC JUSTICE
with
CITIZEN X and
TRIUMPHANT STAR
plus
EPTAPH

THURSDAY, FEBRUARY 23
TOMORROW'S 2nd POWERFUL
TRUTH, THE PLUMS, TILLY CABARET
and DE LOS STANDARDS 25th
From L.A., the most outrageous
show around PLYMOUTH LOVE CIRCUS
THE MENORCE are here compared to
travel, JOE DAMASCUS & JAMES
JEWELL, SUDE NASH-BORSE & LUIS
CABRE 2nd, JAMES IN MESA, LONG
HOPKINS, N.Y. BLADES, TRIOLOGY,
LEFT COAST

MOVING EYE MUSIC REPORTS
Set the 4th of a little world of a band,
Festish Entertainment begins with some
nice notes. It's more, it's good.
Takeover sound without Lancia, I
think I noticed. The featured set
will be on their own. How can you
compete with two talented girls
who warmed up the Big Diamond
and who took 1000s of love letters
and love letters left us it. Dig
Diamond brought some crazy
moderate Christmas without
wrecking parties. Costume wear
that turned out to be the best.
The Family Jewels are fun, costumes aren't
their reputation to be. The Diamonds
were just added to KROQ and MTV.
Mike Halloran played with the
band and played why he had
to take in 1978 during the show.
Agnostics was here and it takes a
lot to keep him up this late. Fun
and the Diamonds are. Thanks ABH

Peterson's/Columbian Inn, 910 Prospect
Street, La Jolla. 454-2382. Pianist
William Cuddy plays contemporary and
classical selections from 6-8 p.m.
Thursday through Saturday and from
10:30 a.m.-1:30 p.m. Sunday morning
and from 6-9 p.m. Sunday evening.

Black, 4258 Vista Pointe Lane
Boulevard, La Jolla. 525-0509.
Unites otherwise indicated, all
performers are rock and roll.
practitioners: Times Square, Thursday;
the Tron, Day Diamond and the
Family Jewels, and No Exit, Friday;
The New York Strides, and Hot
Wheels, Sunday; open jam session
beginning at 9 p.m., Monday; Times
Square and Proby Slim, Tuesday.

The Rusty Pelican, 4340 La Jolla
Village Drive, La Jolla. 587-5886. Flight
7, jazz, Wednesday through Saturday.

Texas Traberos, 4970 Valiente Street,
Oceanside. 222-6995. Ten "Car"
Courtney, blues, Thursday; live music is
offered on other nights also, call club
for information.

Top of the Cove, 2238 Prospect Street,
La Jolla. 454-7779. Bill Wright,
Gershwin, Porter, Goodhart, et al., on
the piano, Wednesday through Sunday.

Terry's, La Jolla Marriott Hotel, 4240 La
Jolla Village Drive, La Jolla.
587-5443. Dominant, contemporary,
Friday and Saturday.

Vick's, 7355 Fay Avenue, La Jolla.
454-3779. Adult live jazz, Thursday
jazz, Saturday; Joe Martin performs
jazz from 5-8 p.m., Wednesday through
Friday.

Winston's, 3221 Bacon Street, Ocean
Beach. 222-6822. The Canfield Brothers,
reggae, Thursday; the Blonds Bros.
band, rock and roll, blues, and rhythm
and blues, Friday; Joe Lee, reggae,
Saturday; blues jam session, Sunday
evening. Original Band Night, Monday,
featuring local rock and roll artists.
Midway and Max Pabst; the
Blondettes, blues and rhythm and
blues, Tuesday; the Pabstettes, blues
and rock, Wednesday; Tabasco
Rock plays vintage jazz, swing, and
boogie-woogie music from 4-8 p.m.,
Sunday.

Yoor Palace, 2282 Governor Drive,
University City. 651-4444. John
Engler, piano music featuring
classical, movie themes, and show
tunes, 6-9 p.m., Wednesday through
Friday, and 10 a.m.-1 p.m., Sunday.

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Harvey Stone Pub, 5617 Balboa
Avenue, Chatsworth. 279-3033. Terry
Cannino, Irish folk music, Wednesday
through Sunday.

Howe House, 2537 Chalmers
Drive, Chatsworth. 279-0903. Chad
Hart and Friends, country and variety,
Thursday through Saturday; jam
session, 6:30-10:30 p.m., Sunday.

Howe's, 2906 First Mesa
Boulevard, Mira Mesa. 238-8656. Who
Cared, rock and roll, Wednesday
through Saturday.

Club Mingo, 524 Camino de la Reina,
Mission Valley. 514-3823. The Party
New, Suicide Doors, Spinks in Mesh,
and Kasper, rock and roll, Friday, 10-11
and 12-13, rock and roll, Saturday;
Lx Knox, Texas, and the Spinks,
and Infamous Disposables, rock and roll on
Sunday evening.

Crysalis TV Live, 500 Hotel Circle
North, Mission Valley. 298-6010. Live
music, Tuesday through Saturday; call
club for information.

Earl's, 7019 Mission
Center Road, Mission Valley. 297-3603.
The La Cuffs, vintage rock and roll,
Wednesday.

Garrett Lounge/Bar and Country
Club, 500 Hotel Circle North, Mission
Valley. 297-7371. Jack Pollock, pianist,
performer from 5-10 p.m., Tuesday
through Saturday; Linda Bello, pianist
and vocalist, contemporary Saturday
evening and during the Sunday brunch.

Haji Baba, 304 Mission Valley Center
West 654 Center in La Jolla, and
Mission Valley. 298-2885. The Haji
Baba Band, Arabic music and dance,
Wednesday through Saturday; the
Flamenco Folk, Samba music,
Thursday.

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Boulevard, Mira Mesa. 238-8656. Who
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The Navejo Inn, 8515 Navejo Road,
San Carlos. 655-1230. State A-Mid,
rock and roll, Thursday through
Saturday; country, rock and roll, Sunday
and Monday; the Beas, rock and
roll, Tuesday and Wednesday.

Padre Gold, 7425 Linda Vista Road,
277-9944. Ben Chahua and Friends
perform dance, swing, and blues music,
Friday and Saturday evening.

Paul Jerry's, 5147 Waring Road, Allied
Gardens. 286-7873. Pro Brigham's
Preservation Band, Dixieland jazz,
swing, and blues, Friday and Saturday.

Reuben's, 7017 Balboa Avenue,
Kearny Mesa. 278-7373. James Wagner
and the Inevitable Band, music of the
60s and early 70s on guitar with
vocals, Tuesday through Saturday.

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San Diego Nites Country and
Western Showcases, 9522 Mission
Road corner of Black Mountain Road,
Mission Valley. 271-8780. Live country
music, Wednesday and Thursday, call
club for information. Under the Gun,
country rock, 9 p.m. to 1:30 a.m.,
Friday and Saturday; Jack Johnson,
country and contemporary music,
9 p.m., Sunday and Monday.

Seven Seas Lodge, 411 Hotel Circle
South, Mission Valley. 293-3300. Listen,
laugh, and sing along with Gary
Narumore, Tuesday through Saturday.

Spiral, 1393 Buena Avenue, Bay Park.
279-3983. Unites otherwise noted, all
are rock groups: The Nite Gators
Children, Three Hot Cats, the Lost
Sons, Tuesday through Saturday.

Stardust Hotel, 950 Hotel Circle
North, Mission Valley. 298-0511. Crane
Room, Bert Torres, contemporary,
Tuesday through Saturday.

The Leo's/Mr's Mesa, 10787 Camino
 Ruiz, Mira Mesa. 695-1463.
Streetbeat, rock and roll, Thursday
through Saturday; the Tucker Brothers,
contemporary, Sunday and Monday.

The Wellhouse, 10789 Torreyana
Boulevard, Torreyana. 560-6672. The
H-Fix vintage rock, Friday and
Saturday; Ben Bell, blues singing,
variety, Monday through Thursday;
variety, Monday through Thursday;
variety, Monday through Thursday;
variety, Monday through Thursday;

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The Wellhouse, 10789 Torreyana
Boulevard, Torreyana. 560-6672. The
H-Fix vintage rock, Friday and
Saturday; Ben Bell, blues singing,
variety, Monday through Thursday;
variety, Monday through Thursday;
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variety, Monday through Thursday;
variety, Monday through Thursday;
variety, Monday through Thursday;

Wanderer's Road, 6608 Mission
Gorge Road, Mission Gorge. 280-4263.
Blues, country, Sunday through
Saturday; Hawkeye, country, Sunday and
Monday.

The Abbey Restaurant, 2825 Fifth
Avenue corner of Fifth and Oliver,
Hillcrest. 294-4779. Ysido McHester,
harp music, Monday; Roberto Valdes,
voluntarios, Tuesday and
Wednesday; Mike Lamy, piano.
Thursday; Mike Lamy, Roberto Valdes,
and Luba Pirova, piano and solo
music, Friday and Saturday; Luba
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Once A Year An Entire Nation Partys For 5 Days: WE'RE DOING IT FOR A MONTH.

Celebrate "CARNIVAL," the "granddaddy" of all Mardi Gras with us.

- LIVE Latin Jazz for Dancing - Nightly
- LIVE Samba Dance & Revue - Friday & Saturday
- LIVE Fashion Show & Auction - Tuesday
- WIN! FREE bottle of champagne to everyone in "Carnival" costume during February
- WIN! Fun-filled FREE trip to the BEACH for two, via VARG... the World Class Airline of Brazil (drawing February 28)

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OF RIO DE JANEIRO
Open lunches and evenings
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between Laurel and Palm
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(No limit)
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OH! RIDGE
APPEARING NIGHTLY
TUESDAY - SATURDAY
THROUGH MARCH 25



HUT-SUT RALSON
"North County Entertainers of the Year"
'85 and '87
Appearing nightly Thursday through Sunday
JOLLY ROGER OCEANSIDE
1900 Harbor Dr. North
(619) 722-1831

Pacific Beach's Newest Irish Pub with Grub!

Dancing to live music • No cover

- Thursday Night is Party Night!**
 - DJ's
 - Drink specials
 - Karaoke \$1.00
- Brian Baynes**
 - Fridays
 - 8 pm-1 am
 - Rhythm & Blues
- Happy Hours Monday-Friday**
 - 10 am-2 pm - All domestic bottles \$1.00
 - 3 pm-7 pm - Well drinks \$1.25
 - Draft domestic pints \$1.00

Pub grub served daily 11 am-10 pm
House specialty—Corned beef & cabbage
Food • Darts • Fun!

FIBBER MCGEE
1466 Garnet Avenue
Pacific Beach • 272-8540

MEXICAN LA HACIENDA RESTAURANTE

16 oz. Margaritas \$1.00
4:00 p.m. - Closing

Long Island Iced Teas \$1.50
4:00 p.m. - Closing

Get over the "hump" with Spuds!
Well Drinks \$2.00
Bud or Bud Light \$1.00

Live Entertainment
Featuring Perfect Balance
8 pm-Closing

New Compact Disc Jukebox and Late Night Appetizer Menu

775 Hotel Circle South
Mission Valley

Mission Valley Inn
298-8281

Anthony's Harborview, 1355 North Harbor Drive, downtown. 233-0386. Rising Star contemporary. Wednesday through Sunday. Mark Haden and Pacific Highway. Jazz, Monday and Tuesday.

Alice Bowl, Turquoise Room, 4366 30th Street, North Park. 283-1330. Shari and the City Street Band, contemporary. Thursday and Saturday. Live music. Friday, call club for information.

Bauer's Blues, 2787 Fourth Avenue, Hillcrest. 514-4633. Roger Belloni plays blues guitar. Ginettine, nights.

The Bay Club, 2331 Shelter Island Drive, Shelter Island. 224-8880. Marcia Word, contemporary music. Wednesday and Thursday. Devin Bailey, contemporary. 7:11 p.m., Friday and Saturday.

The Bluehouse Grill, 701 B Street, downtown. 694-6225. Bryan Verhove, pianist, performs from 8:00-2:00 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 Bluehouse Restaurant, 2640 Harbor Island Drive, Harbor Island. 291-8030. George Haden, jazz on the saxophone. 8 p.m., Friday and Saturday.

B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown. 234-1707. King Boulevard, jazz, 6 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. Chango, jazz, 5-9 p.m., Sunday.

Brewery's Bar and Grill, 4945 El Cajon Boulevard, College Area. 287-4696. The Joe Shapiro Band, featuring Pamela Thomas, blues and rhythm and blues, Friday. Tony Shoups and Nigridad, jazz, pop, and soul music, Saturday.

Butter Deli's, 3112 University Avenue, North Park. 264-2747. Edson Riggs, rock and roll, 8 p.m., Thursday and 4:45 p.m., Sunday. Live music, Friday and Saturday, call club for information.

Café del Rey, 1549 El Prado, Balboa Park. 234-8811. Piano Bar. Kati Rickard, Tuesday through Saturday evening. Pianist Barry Craig plays from 3-4 p.m., Sunday.

Cue One Club, 4383 University Avenue, East San Diego. 283-4213. Jonathan Murra, piano and vocal variety, Thursday through Saturday.

Copacabana Restaurant, 2688 Pacific Highway, San Diego. 297-2872. Bill Room: Sol a Mel tropical dance music, Friday and Saturday evening. Upstairs Lounge: Jane Moran, Brazilian jazz, Tuesday through Saturday.

Crow's, 402 Fifth Street, downtown. 233-4355, 11:30 a.m., jazz performers. Mick Markey and Friend, Thursday and Friday. Shep Meyers, Monday and Wednesday. Chatter Box, Tuesday 5 p.m. jazz performers: Al Cook, Thursday. Stu Shames, Friday and Monday. Janelle Rock, Saturday. Sue Palmer, Tuesday. Steve Reinhold, Wednesday 8:30 p.m. jazz performers: Obba Babbar, Thursday and Friday; the Joe Marillo Quartet, Saturday. Joe Marillo hosts a jazz session, Sunday: the Hollis Gentry Acoustic Quartet, Monday; the Bill Shreve Acoustic Quartet, Tuesday; the Shep Meyers Quartet, Wednesday. Daniel Jackson performs at 10 a.m., Saturday and Sunday. A.J. Croce plays piano at 6 p.m., Sunday.

Dick Hatters, 2921 Shelter Island Drive, Shelter Island. 223-3572. Greg Glover, keyboard music, 5-8 p.m., Monday through Friday. Jerry Pontare, piano variety, Tuesday through Saturday evening.

Douglas, 4225 El Cajon Boulevard, East San Diego. 283-4581. Piano bar.

Paul Gregg, Tuesday through Saturday: Paul Gregg, Sunday and Monday.

Drewery Magdala's, 3008 University Avenue, Hillcrest. 268-6584. Kathleen Smith and Robert Williams, classical. Live music, Monday, Tuesday, the Of Train Highway Band, longgrass music. Friday the Pandora Street Band, Irish music, Saturday. Lullabies, Medieval music, Sunday. Old Time Host Night, Monday: the Electrocaphalians, ethnic, Italian, and German music, Tuesday. Live music, Wednesday, call club for information. At 7 p.m. on Wednesday Second Wind plays folk and ethnic music.

UW's Pub, San Diego Marriott Hotel and Marina, 333 West Harbor Drive, downtown. 234-1500. The Ron Enchil Jazz Trio, jazz, Tuesday through Saturday.

The Recipe, 421 University Avenue, Hillcrest. 268-6582. Leslie Simpson, with J.K. Moss, jazz and contemporary music, Thursday. Figg Markey and Jack Pollack, jazz and contemporary music, Friday. Live music, Saturday, call club for information. Frances Black, Steve Maltz, and Jim Sebo, contemporary music, Wednesday.

For CityChamps Camp, 237 Pacific Highway, downtown. 233-0000. The Most Valuable Players, jazz, Thursday through Saturday.

Fifth Avenue Blues, Horton Park Plaza Hotel, 901 Fifth Avenue, downtown. 232-9000. New-age pianist and entertainer Peter Robberecht performs from 5-7 p.m., Monday. Live music in outdoor area on Tuesday, call club for information.

Gabrieli's, 2825 Fifth Avenue, corner of Fifth and Olive, Hillcrest. 291-4779. Mike Lane, pianist, performs Wednesday and Friday. Long Lewins sing pop and opera classics. Thursday: Mike Lane, Eileen Bowman, and Sal Marullo host "off Broadway" night. Saturday: Ray Young, with vocalist Ruby Bernard, host a jazz jam session. Sunday: Luigi Lazzaro hosts Italian night, Monday. Sybil Ray, Hank Young, and Ruby Bernard host a jazz jam session, musicians welcome, Tuesday.

Hammington's, 4166 Village Street, Old Town (in the Bazaar del Mundo). 295-0086. Charlie Moss, contemporary. Friday and Saturday.

Holiday Inn-Balboa, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3860. The Rustic Trio, contemporary. Wednesday through Saturday.

Magik Mike, every Fri. - 6-9:30 pm. 456-3789 in La Jolla at Silverado and Fay Avenue. Merit Lynch Building. Validated underground parking, courtyard dining, reservations.

CONTINENTAL CUISINE

JAZZ NIGHTCLUB

NOW APPEARING!

VIRTUOSO BASSIST

CHARLIE HADEN

QUARTET

with Mike Wofford & Lawrence Marable. Featuring Peter Spague. Wednesday, Thursday, Sunday 8 pm-midnight. Friday & Saturday 9 pm-1 am.

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VOCAL & KEYBOARD MASTER

DAVID WHITE

with special guests 7 pm-midnight.

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THE UNSURPASSED

TOMMY FLANAGAN

opening Feb. 22

with special guests **CHARLIE HADEN & LAWRENCE MARABLE**

HAPPY HOUR 4-8 PM

Monday-Friday

Well Drinks • House Wine

Draft Beer

COMPLIMENTARY BUFFET

5-7 pm

NO COVER • FREE PARKING

Atop the Summer House Inn • 7955 La Jolla Shores Dr. • 459-0261

Great Jazz Artists

Featuring An All Saxophone Weekend

with

BIRDIE CARTER QUARTET

February 16

JOHN REKEVICS & GARY SCOTT

February 17

JOHN REKEVICS QUARTET

February 18

And every Tuesday & Wednesday Night...

Ronn Satterfield/Holly Hofmann

Tuesday thru Saturday, 8 pm-1 am;

Sunday, Professional Jazz Jam Night 7 pm-Midnight

DIEGO'S LOFT

860 Garnet Avenue, Pacific Beach

722-1241

Tuba Man's LIVE MUSIC

Original

Bluesett Blues Band 8:00 pm

Friday

2 Bands

High Society Jazz Band 8:00 pm

Rock 'n' Roll 8:30 pm

Saturday

Bluesett Blues Band 8:00 pm

Sunday

Blue Skies Bluegrass Band 4:30 pm

Wednesday

Jack Stanton 8:00 pm

2551 University • North Park

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- ★ Complimentary buffet daily
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Uptown 4307 Ohio East 6290 Broadway

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Dining • Live Entertainment • Dancing

Thurs. Feb. 16, 5 pm & Fri. & Sat. Feb. 17 & 18 9 pm

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Thurs. & Fri. Feb. 16 & 17, 5-8 pm

JOE MARILLO

Magik Mike • every Fri. - 6-9:30 pm

456-3789 in La Jolla at Silverado and Fay Avenue.

Merit Lynch Building. Validated underground parking, courtyard dining, reservations.

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Jazz Nights

It's the San Diego way to relax. With the music of the city's best contemporary jazz artists as the sun sets over the bay. Enjoy a refreshing drink and our lavish array of hot and cold hors d'oeuvres. After Work Happy Hours, 5:30 to 7:30 p.m. in the Cargo Bar Wednesday through Friday. And on Thursday, we pair great comedians and music acts during Comedy Jazz Night.

- Thursday (16) "Fattburger" "People Movers"
- Friday (17) "Aubrey Fay"
- Wednesday (22) "Easton West Band" "People Movers"
- Thursday (23) "911" "People Mover"
- Friday (24) "Reel to Reel" "People Movers"
- Wednesday (1) "Bill Shreve Sextet" featuring vocalist Leonard Allen

Dancing

The People Movers

One of San Diego's most exciting groups! They're well known for unique interpretations of contemporary jazz and top 40s music. Dance to the unforgettable sound of the People Movers from 8:00 p.m. Wednesday and Thursday, Friday and Saturday from 9:00 p.m. in the Cargo Bar.

Dining

For a taste of the good life, come to the Tradewinds. Creative cuisine, a striking bay view and attentive service make dining in the Tradewinds an event to remember. Dinner served from 6:00 p.m. nightly. Reservations recommended.

TRADE WINDS

Sunday Jazz Brunch

On Sunday, savor an unforgettable brunch of fresh-carved meats, made-to-order omelets, an incredible selection of fresh fruits, pastas and pastries, plus complimentary Champagne. Served 10:30 a.m. until 2:30 p.m. in the Tradewinds. For an upbeat variation on our theme, dine in the Cargo Bar and enjoy the best in contemporary jazz from noon. Adults \$14.95.

- Sunday (16) "Bill Shreve Sextet"
- Sunday (24) "Carlos Angeles"

CARGO BAR

1775 East Mission Bay Drive • San Diego, California 92109 • (619) 276-4010

CANNIBAL BAR

THE WAVE

Don't Miss Our 1st Wave Night!

SPECIAL GRAMMY NIGHT PARTY

Wednesday, February 22

THE FATTBURGER BAND

No Cover. Complimentary elaborate hors d'oeuvres beginning at 6:00 pm. Music begins at 7:00 pm.

UNBELIEVABLE PRIZES & GIVEAWAYS. FABULOUS NEW DRINK SPECIALS. (SEE THE "FAT" WAVE)

THE WAVE

Don't Miss Our 1st Wave Night!

SPECIAL GRAMMY NIGHT PARTY

Thursday, Friday & Saturday, February 16, 17 & 18

DR. BOP & THE HEADLINERS

French Champagne Fashion Auction every Thursday & Friday

THE WAVE

Don't Miss Our 1st Wave Night!

SPECIAL GRAMMY NIGHT PARTY

Thursday, Friday & Saturday, February 23-25

HEROES

French Champagne Fashion Auction every Thursday & Friday

THE WAVE

Don't Miss Our 1st Wave Night!

SPECIAL GRAMMY NIGHT PARTY

Friday, February 26

PETER ROBBERECHT

You can hear Peter's original music only in MONA's lobby bar.

Wednesday-Saturday, 5:30-7:30 pm

Friday & Saturday, 9:00-Midnight

THE WAVE

Don't Miss Our 1st Wave Night!

SPECIAL GRAMMY NIGHT PARTY

Sunday Brunch

10:00 am-2:00 pm \$16.95 per person, unlimited champagne. \$14.95 per person, brunch only. In the Atoal Restaurant.

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3999 MISSION BOULEVARD 484-1881

FREE VALIDATED PARKING

Harcos Grand Hotel, 211 Island Avenue, downtown, 544-1886. 5:30 p.m. jazz performance: Mike Wilford, Tuesday through Saturday 8:30 p.m. jazz performance: Mel Good, Wednesday; Skip Myers, Thursday; Ken Kaiser, Friday; the Holly Hottam Duo, Saturday.

Hotel San Diego, 328 West Broadway, downtown, 234-0221; Dances Pinet, pop jazz, 6:30 p.m., Wednesday.

Hampshire's, Half Moon Inn, 2541 Shelter Island Drive, Shelter Island, 234-3577. Indoor stage: The Mark Leeson Band, jazz, Sunday and Monday; Greg Glover, keyboardist, plays contemporary and pop standards and oldies, Tuesday; Piano bar: Kevin Green, 5:30-8:30 p.m., Tuesday through Friday; Shante Marie, 9 p.m., Tuesday through Saturday.

Imperial House, 505 Kaimosi Street at Park Boulevard, Villages, 234-3325. Wayne Judd, jazz, Tuesday through Saturday; with the Imperial House Opera Singers, Tuesday; Wayne Judd and Hank Young, jazz, Friday and Saturday.

"The Innkeeper" at the dock, 1066 North Harbor Drive, downtown, 234-6827. Rick Monrovia and the B Street Band perform contemporary music every dinner cruise.

Jazz's History Wood Barbers, 8312 El Cajeon Boulevard, East San Diego, 266-6225. Folk jazz session the third Tuesday of the month; talent show and hoot night with Elisea Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jelly Beans, 807 West Harbor Drive, Seaport Village, 233-4300. Old Ridge, comedy and music, Tuesday through Saturday; Steve Orr, comedy and music, Sunday and Monday.

McDonough's, 1125 Fifth Avenue, downtown, 239-4191. Karl Caravan, rhythm and blues and blues, Friday and Saturday.

Moby's, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 239-4909. Parlat Dan Greenbush performs classical music and show tunes from 8:30 p.m., Monday through Saturday.

Oasis Club, 3384 Market Street, Southeast San Diego, 237-9772. Pro Brighton's Preservation Band, Disfranch Jazz, 4-9 p.m., Sunday.

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

Patrick's II, 628 F Street, downtown, 233-3077. Pro Brighton's Preservation Band, New Orleans-style jazz, early evening Wednesday and Thursday; the Bluebonnets, rock and roll and rhythm and blues, Friday and Saturday; the 1830s, reggae, Sunday; the Groves, rock and roll, Tuesday.

Princess of Wales British Pub and Restaurant, 1665 India Street, 238-1303. Singalong piano bar entertainment: Sy Palmer, Friday; Trevor Clarke, Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 261-2605. Hot Panini, with Delene St. Clair and Barry Cahill, will perform Top 40 dance music from 234 through 218, and from 222 through 225.

Renee O'Grady's, 3402 Adams Avenue, Normal Heights, 238-7566. Brian Barnes, contemporary, Wednesday and Thursday; the blues, vintage rock and roll, Friday and Saturday; the Celli Band, Irish music, Sunday.

Scripture Garden Cafe, San Diego Museum of Art, 1450 El Prado, Balboa Park, 233-7011. Bob Hamilton, jazz piano, noon-3 p.m., Saturday; Bob Hamilton (piano) and Tom Asanillo (bass) perform jazz music, 2-4 p.m., Sunday.

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 266-2000. Kicks, rock and roll, Tuesday through Saturday. Ruffalo and the Crusiers play vintage rock and roll during the Friday happy hour. Shappard's Restaurant: Kippy Scott, jazz music, Tuesday through Saturday; Sanderson Lounge: Misha Lubin, easy-listening piano music, 5:30 p.m., Wednesday through Saturday.

Tio Lee's, 5302 Napa Street (at Morena Boulevard), Bay Park, 543-4462. The Highways, reggae, vintage blues and rhythm and blues, Thursday through Saturday; Larger than Life, contemporary, Sunday through Tuesday.

Tom Hawn's Lightshouse, 2350 Harbor Island Drive, Harbor Island, 261-9010. Exposed, blues and jazz, Thursday through Saturday; Donna Cole, contemporary, Wednesday through Friday, 4-7 p.m.

Tube Man's, 2531 University Avenue, North Park, 269-2626. The Blucut Blues Band, blues and rhythm and blues, 9 p.m., Thursday; the High Society Jazz Band, Disfranch Jazz, 8:30 p.m., Friday; followed by rock and rollers Oldies, 9 p.m.; the Blucut Blues Band, blues and rhythm and blues, 9 p.m., Saturday; the Blue Sides Bluegrass Band performs at 4:30 p.m., Sunday.

U.S. Coast Hotel, 326 Broadway, downtown, 232-3121. Robin Hensel and Richard James, jazz and blues, Thursday through Saturday. Performing in the Great Grille Lounge is pianist Doug Ulrich, from 1 to 2 p.m., Tuesday and Wednesday; and pianist Jack Hernandez, Monday and Tuesday through Saturday.

Vicente Hotel, 1811 16th Street, Downtown, 234-3660. The Highest, reggae, vintage blues and rhythm and blues, 291-6700; John Bova, piano variety, 8:30 p.m., Friday and Saturday; and 9:30 a.m., Sunday morning.

The Westgate Hotel, 1055 Second Avenue, downtown, 238-1825. Rian performs contemporary and classical piano selections, Friday through Tuesday evenings.

The Whistle Stop, 2236 Fern Street, Golden Hill, 264-2845. Z.O. Valder presents an all industry performance on Saturday night.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 264-2311. Fred Beaudette and Kathleen Smith will perform a guitar and piano recital of selected works from Joe Coolidge and Beethoven, at 7 p.m., Friday, San Hinton, folk music and folkies, 7 p.m., Saturday.

Harvey Stone Two, 7059 El Cajeon Boulevard, college area, 463-9203. Tom and Maureen Hally, Irish folk and contemporary music, Wednesday through Saturday.

The Bookhouse, 5500 Grossmont Center Drive, La Mesa, 589-5325. Vince Warren plays jazz music on "the stick," Friday and Saturday.

The Bookends Restaurant, 8320 Parkway Drive, La Mesa, 463-3600. Eddie Gold, contemporary Wednesday and Saturday; Jim Monro, singer and guitarist, performs contemporary and original music, Sunday through Tuesday; Dale Pearson, pianist, performs a variety of music during the Friday happy hour.

Bronco Billy's, 11377 Woodside Avenue, San Jose, 448-8778. Bowdoin, country, Wednesday through Sunday (non season Sunday); country dance lessons, Sunday; Wednesday and Thursday.

Bull and Bear, 690 North Second Street, El Cajeon, 579-3963. The Brother Time, rock and roll, Wednesday through Saturday.

Ja-Am Systems, Inc.

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In the Mercado

Wednesday - Sunday, February 15 - 19 Rising Star

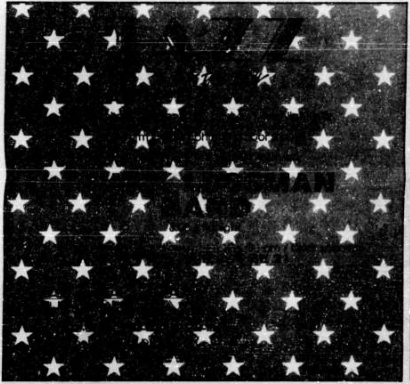


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MONDAYS

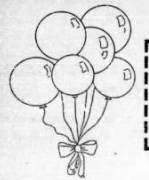
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There will be plenty of beautiful models and fun.



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Carlos Murphy/Crossroads Center, 5000 Grossmont Center Drive, Rosemead, 688-7373. The Backwash, contemporary, Wednesday through Saturday, 10 p.m. to 1 a.m. a jazz jam session beginning at 7 p.m., Sunday, 5 p.m., recorded video presentation, Monday and Tuesday.

Chris D. Corral, 1321 Broadway, El Cajon, 448-7443. Country Catana, country, Tuesday through Sunday.

Crown Room, North Second Street and Oldfield Avenue, El Cajon, 447-0456. Lee Whittington, easy listening, country and dance music, Wednesday through Saturday.

Dirk's Horseshoe Lounge, 7664 Broadway, Lemon Grove, 469-6344. Crossover, rock and roll, Thursday through Sunday.

Doc's Landing, 1181 East Main Street, El Cajon, 443-0556. Carl Cortis, guitar and piano, performs Wednesday through Saturday. Jonathan Henry, salsa and contemporary, Sunday through Tuesday. Don Miller plays piano, Friday happy hours.

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

The Dog and the Cat, 2894 Old Highway 80, Pine Valley, 473-6727. Front Runner, rock and roll, Friday and Saturday.

Flora Springs Inn, 15505 Highway 80, El Cajon, 443-4568. Sincerely, country music 9 p.m., Friday through Sunday, and also at 4 p.m., Sunday.

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

Kelly's Pub, 6344 El Cajon Boulevard, college area, 264-0400. Superrock, rock and roll, Friday, the Tourists, rock and roll, Saturday. John Jagan, contemporary, Monday, Brian Whitman, contemporary, Tuesday, Solito, rock and roll, Wednesday.

Kona's Restaurant, 403 West Main Street, El Cajon, 442-7708. Carol Crawford and Mel Friedman, variety music with guitar, vocals, and keyboard, Friday and Saturday.

Lakeview Hotel Lounge, 3040 River Street, Lakeside, 443-0420. Live music, Friday and Saturday, club bar information.

Lorenson's, 596 Broadway, El Cajon, 443-0696. The Presidents, contemporary, Tuesday through Saturday. Statler, rock and roll, Sunday and Monday.

Loz's Lounge, 1396 Ballantine Drive, La Mesa, 663-0523. Sh-boom, strange rock and roll, Thursday through Saturday. Breakfast Fast, country rock, Sunday through Wednesday.

Mac's, 1463 Palm Avenue, Imperial Beach, 423-3479. Amber Star and Star Country, country music, Friday and Saturday.

The Moonbeams Bar, 1510 Woodside Avenue, San Diego, 449-4239. Kennard and Mike, contemporary and country and western music, Friday and Saturday.

Park Place, 1250 Fletcher Parkway, El Cajon, 448-7173. France, rock and roll, Thursday through Saturday. Perfect Stranger, rock and roll, Sunday and Monday. Crystal, rock and roll, Tuesday and Wednesday.

Phillips Pub, 7828 Broadway, Lemon Grove, 464-9284. Bob, rock and roll, Friday and Saturday. Kent the Crazy Man, comedy and music, Wednesday.

Peter Jay's, 1335 Mission Gorge Road, San Marcos, 562-2429. The Peter Jay Almost Live Show, variety music, Friday and Saturday evening.

Pine Valley House Restaurant, 78841 Old Highway 80, Pine Valley, 473-8708. Street Talk performs country music at 9 p.m., Friday and Saturday.

The Ragged Bar and Grill, 2894 Old Highway 80, Pine Valley, 473-6727. Front Runner, rock and roll, Friday and Saturday.

Some Place Else, 14110 Old Highway 80, El Cajon, 443-5429. Slight Touch, rock and roll, Thursday and Sunday. The Insurgents, 70's and 80's rock and roll, Friday and Saturday.

Van Winkle's, 3005 Mission Gorge Road, San Marcos, 561-0900. The Grail, rock and roll and country blues, Friday and Saturday.

Wine Cider's Saloon, 240 West Main Street, El Cajon, 442-9247. Jan session, Thursday musicians welcome: live rock and roll, Friday and Saturday, club bar information.

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 420-1161. Coyote, country, Wednesday through Saturday.

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SATURDAY, FEBRUARY 25
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The Dance Machine, 1862 Palm Avenue, Imperial Beach, 420-1161. Rockabilly, rock and roll, Tuesday through Saturday. Pyle, rock and roll, Sunday and Wednesday.

Don's Cuckoo, 317 Third Avenue, Chula Vista, 422-1566. Warm Gun, country, rock, and contemporary, Friday and Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479. Amber Star and Star Country, country music, Friday and Saturday.

Joe's, 415 Broadway, Chula Vista, 420-4828. 70's and 80's rock and roll, Thursday through Saturday. Perfect Stranger, rock and roll, Sunday through Tuesday.

La Maan, 1441 Highland Avenue, National City, 474-5222. Bruce Robbins, contemporary, Tuesday through Thursday. East Coast, contemporary, Friday and Saturday.

Ms. D's, 1322 Third Avenue, Chula Vista, 427-4200. Just the Three of Us, Latin and salsa, Thursday through Saturday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-9877. Gold's West, country, Thursday through Sunday (jam session beginning at 9 p.m., Sunday). A Taste of Country, country music, Sunday through Wednesday evening.

The Outpost, 693 Grand Avenue, Spring Valley, 464-9007. The Corvettes, vintage rock and roll, Friday and Saturday.

Wanda's Drop Inn, 9143 Campo Road, Spring Valley, 468-2204. Kamel, classic rock and roll, 8 p.m., Friday and Saturday, and 4-8 p.m. (jam session), Sunday.

PERFORMERS

Performers listings are compiled by Ben Jennings. If you wish to be included, please call 265-8392 Thursday afternoon or 265-8392 before 5:00 p.m. The listing are free.

Rock & Roll

The Barking Spewers: Joe Murphy's The Barking Spewers featuring Rockin' Joe and G.C. Hoffman's Rockin' Joe and G.C. Hoffman's

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The Corvettes: The Outpost Corvettes: Don's Horseshoe Lounge

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KIFM 98.1
Calendar of Live
Lites Out
San Diego Jazz

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

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

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

KIFM CONCERTS coming soon:
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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Every Wednesday & Thursday!

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Live music extended due to Washington's Birthday on Monday!

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Tonight 11:30 PM Night WITH BRYAN SCHOCK
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Monday, February 20
The party's still going... Washington's Birthday... Come dance to PERFECT STRANGER

"WHAT WOULD YOU DO?" CONTEST - DID YOU WIN?

Come find out tonight when Bryan opens the "winning envelope" and then join us to find out WHAT YOU WOULD DO February 22.

TWO SHOWS THIS WEEK! - IN CONCERT -

Sunday, February 19
THE BUS BOYS
9:30 pm
Concert seating begins at 7:30 pm

Monday, February 20
NEW FRONTIER and SMITH & WESSON
9:30 pm
Concert seating begins at 7:15 pm

See our ad in the concert section of this issue.

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CURRENT MOVIES

place in the sequence. Was this additional footage shot especially for the purpose, or is it simply sweepings from the editing-room floor? Either way it has nothing whatever to do with the generation of laughter. Matthew Modine, Dean Stockwell. 1988.
* (New Valley Drive in; South Bay Drive in; from 2/17)

The Metal Years: The Decline of Western Civilization, Part II — Penelope Spheeris looks at another sector of pop music and its audience; featuring Ozzy Osbourne, Alice Cooper, and others. (Ken, 2/16)

Mississippi Burning — Alan Parker's fictionalization of an FBI probe into the murders of three Civil Rights activists, ca. 1964, has come under fire for, among other things, ignoring the black involvement in "the movement." That notwithstanding, the real trouble with the movie, so far as it is not doing enough with the subject, is that it tries to do too much. The trouble, more exactly, is not that it's just a detective movie, but that it isn't just a detective movie. Such a movie, in the normal course of the investigation, would have ample opportunity to talk of the racial bias within the Bureau itself; of the probability that the case would not have been pursued at all had two of the victims been white; of the tensions of the North; of the Southern resentment of outsiders; and of the presence of

these outsiders as stimulus to increased violence against blacks. All of this is thrown upon, or disastantly failed at, in the case of the two Mississippi blacks mercilessly hammered away at — but it is never firmly gripped. That's because Parker does not believe it's enough. He is wrong. It's plenty. (Or rather could have been plenty.) Even the too-sharp, too-schematic contrast between the original partners or the case — a pragmatic former Mississippi sheriff and an idealistic Harvard-educated New Frontiersman — might still have been within the realm of Enough; it makes sense that their superior could have deemed these two

to have special, complementary talents for the job. What pushes it decisively over the border and into the land of Too Much is their mode of addressing each other in overheated Socratic dialogue, with the Mississippi man inclined toward homespun wit and the Harvard man given to philosophical posers like "Where does this thing come from?" and "Where does it come from, all this hatred?" Not just between these two, but all around them, there are entirely too many pithy position statements passed off as natural dialogue. And entirely too many passed off as artificial monologue, too: direct address to TV interviewers has become the scriptwriter's greatest labor-saving device since the invention of voice-over narration. (See, for example, William Daloe, Frances McDormand, 1988.)

La Pulcinella, from 2/17; New Valley Drive In, from 2/17; Plaza Cinesma; Santeiro Village 8; UJA Chula Vista 6; UJA Horton Plaza 7

Moon over Parador — A reworking of the undying drag-inger-for-royalty theme (THE PRINCE AND THE PAUPER, THE PRISONER OF ZENDA, STATE SECRET, and closest of all, THE MAGNIFICENT FRAUD), in this case a New York actor shoehorned onto the four-inch lips of a Caribbean dictator. The initial setting of the scene shows some nice attention to detail (in the golden bottle that rockingly crashes Sonia Bricker's bosom as she indulges

alongside Sammy Davis, Jr.). But soon enough the antics succumb to some piously "correct" politics, a schizophrenic romantic angle (the woman is part pampered sex kitten, part voice of conscience), and the inherent tedium in the entire premise.

With Richard Dreyfuss and Raul Julia; directed by John M. Mursau (who puts himself in the hit-parade of the dictator's mother). 1988.

• (Aero Drive in; New Valley Drive in; from 2/17)

The Naked Gun — Cop-film spoof from the AIRPLANES team: a high-speed mix of the stupid and the clever — into something either cleverly stupid or stupidly clever. The team does get some mileage out of the over-the-top, over-the-top. Leslie Nielsen's impudic baseball umpire comes closest to the status of a

transitions from waking to dream, and by too many slobbering, cackling portraits. With John Saxon and Renee Blakley, directed by Wes Craven. 1984. • (Ken, 2/17)

A Nightmare on Elm Street, Part 2: Freddy's Revenge — Wait a second. Didn't Freddy get his revenge the first time? This time out he seems only to want to recruit the newest teen



hallowe'en ground? We'll see about that. Meanwhile, there are some high-toned gags (a bar named Little Nemo's, after the rocco dreamer of the old Winsor McCay comic strip), and many more low-toned ones ("Let's go kick the motherfucker's ass all over dreamland"). And there are some poetic right gimmicks and many more prosaic ones. And in both areas, almost no sense of discrimination. With

later on, has as much to do with that one: "I am Wilcox and Renny Marlin."
• (Ken, 2/17)

Nobody's Fault
Edzard's six-hour
LITTLE DORRIS
Derek Jacobi,
(Cove, from 2/16)

Otiver and Co.
seventh, so they feature from the only as much as

James's Olney
to a pack of strag-
glers. The narra-
tive, briskly, unchoc-
ed song-and-dance
steady flow of ver-
bal always-executes
quicker of the fit
a blow-dry on an
especially careless
intimidations of
ankle-high per-
formers, if not
Dickensian, are
haughty show de-
cane vocable
the proper Brit-
secret taste for
cultured bulidogs
Shakespeare on
thespian best is
in feigned injur-

First of all Christine
reatment of Dickens's
with Alec Guinness,
Joan Greenwood.

any — The twenty-
y, full-length cartoon
ney people: it takes
can use from

START than as the
end. And three
stages. With Kate
Goldthwait; dir.
1988.

• (Spring Valley)

Spike of Benadict
neighborhood
more exactly b
Sash: Mitchell
(College, from 2

Tap — Gregory
convict, with Se
Sammy Davis, Jr.

Castles. (Fashion Valley, Country; UJA Ch Plaza 7)

Yeguda Sunrises
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affairs, with
between them
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Divisions or
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though, as to m
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form, immediat

Three Fugitives—The first of the three films in the series is a well-written, carefully constructed, and well-acted film. It is a good example of the kind of film that the series is capable of producing. It is a good example of the kind of film that the series is capable of producing. It is a good example of the kind of film that the series is capable of producing.

One of those
posse-rides-of-the-
lonely thrown in
to make a romantic
the most part it is
erately oblique
action is not out of
on, or violence as
cessive; the
of the blocks and
focused on a single
demands to Lively
routes to Larger
is sharply focused,
the rush of events,
dense in outline
(comprehensible.)

Another Hollywood cinema, this time creation (directing, producing) of the Francis Veber. It put the state of the Hollywood should his inferior French wood at its fullest: comedy with comedy. And what a wexler as the (it) With Nick Nolte, Earl Jones, and off. 1989.

Center 3)
Cinemas; Grove 9;
is Mesa Cinemas;
Berdugo San
Center Drive In;
toris Arena 6;
 Plaza 6)

in the Trade -
Hitchcock's
TRAIN, and not as
things) as the
DeVito, who co-
comes up with
for his debut as
a some cheeky
of space and
man Barry
with some rich,
permeation,
W. With Anne
ist, 1987.

autonomous can-
these seem to fit
entertainment is
whether about the
rub elbow) with
is just about the
ever seen. Of co-
mildly damned to
merely damned co-
dancing with Jew-
ANCHORS AWAY
anything remote
the convincing
overcomes all the
these action fig-
sorna as much
King Kong, God-
(Indeed the tech-
acting with creat-
there, but are to
lab, is much the
movie overall in

Water Rabbit — In the land of alternate realities, a post-WWII Germany against a borough populated by

figures. Most of employment in the 1980s, and all may be owed at least in part to the accident humans. The we dammed this thing we have seen signs of this nature, or before. (Gene Kelly he mouse in etc.) But never in this scale. And of the treatment brings and validates as an fantasy life. And more so than— The Blob, et al. problem of actors who aren't really added later in all cases.) If the is something like

...funny accent) in a John Candy's body. We're stuck with him the rest of the way. Jeffrey Potts, *Aunnie Pitts*: thirty 1989. Cinema 6; College Valley, from 2/17.

ture this: it's to be a
ry tale about an
sa, competent, loyal,
ry outwitting all
ce, and the first
of the face of Lady
ust as well give up

10

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other scene in the movie, this one's underdeveloped and easily distracted — and the necessity of a stunt-double (Keston, Lloyd, Chaplin must be rolling over in their graves) would disqualify it anyway. With Patricia Presley, George Kennedy, and Ricardo Montalban; directed by David Zucker: 1988. • (Bijou, from 2/17; Plaza Bonita; Strand)

A Nightmare on Elm Street — Intriguing idea: a group of American teenagers share the same dream, from which they wake up dead. Why and how is happening, especially at this particular time, remains obscure to the end, and the mention of Balinese "dream skills" is no help. (And speaking of obscurity, the photography throughout is about two shades too dark.) The idea is further devalued by

occupant of Elm Street as his helper. Why? Or to pose the broader question: So what? When you can't tell dream from reality, you can't much care. Mark Patton, Clue Gulager, Hope Lange, directed by Jack Sholder. 1985.
• (Ken, 2/17)

A Nightmare on Elm Street 3: Dream Warriors — Still trying to make sense of Freddy Krueger, using an important biographical tidbit about him (The bastard son of a hundred maniacs) provided by a now-you-see-he-now-you-don't nus. (Guess who she turns out to be.) It is possible that all Freddy

Heather Langenkamp, Craig Wasson, and Robert Englund: directed by Chuck Russell. 1987.
• (Ken, 2/17)

A Nightmare on Elm Street 4: The Dream Master — Freddy's dead and buried (or buried at least) until a dog pisses fire and spits open the earth and lets him loose again. There is some expressive camerawork for the effects of a Mickey Finn; and the climax, when the imprisoned souls escape Freddy's body, is slightly spectacular. But one character speaks a mouthful when he says: "Freddy? Freddy? I don't want to

Pelle the Conqueror from Scandinavia is a film of broadaxe Vikings suggest, but big sized 19th-century of screen minutes in size and number the strongbiceps and son when the been eliminated; alienation of the inescapable pit re-ignorance; the co-

and distractingly
Midler's, Dom
Monaghan's, Cheech
and Chong's. *Really*, 1988.
2/17 through 20
Century, matinees;
Cheech & Chong;
Vogue.

— "A 'big' movie
that is so big like the kind
the title might
be a way of a brick-
novel, big in number
big in ambition, big
in themes explored:
between father
and mother has
humiliating
migrant; the
poverty and
oppositeness of power;

True Believer — with James Woods Jr., directed by John Groves; New Line; 90 mins.; R, PG-13
Twins — Armand Assante, Danny DeVito, Kevin Delaney, directed by Jay Roth; That's the Joke; 87 mins.; R
Wet Hot American Summer — David Wain, written and directed by David Wain; HBO Home Video; 60 mins.; TV-MA

1. **Roommates** (R)
 A lurid, lurid, lurid
 and Robert Downey,
 ph Rubin.
 2. **Drive In** (R)
 3. **Jonita**; Santee
 4. **PHASE 7**; University
 5. **Circle**; Wiegand
 6. **Stressneger** and
 7. **Acts of a genetics**
 8. **twins**; are twins,
 9. **whole joke**. Oh,
 10. **lie to it**, do with
 11. **and a hired killer**
 12. **not sisters**, but
 13. **Emily Preston**, Chloe
 14. **an Reitman**, 1988.
 15. **8, Pway Theater**;
 16. **Santee Drive In**;
 17. **technical difficul**
 18. **relaxation impos**
 19. **to sheer technica**
 20. **animator Richard**
 21. **that the movie is**
 22. **is With Bob Hos**
 23. **and Christopher**
 24. **Robert Zemeckis**
 25. ***** (Aztec; Cen**
 26. **Spring Valley, Ca**
 27. **Who's Harry Cr**
 28. **Edmund Wilson**
 29. **story: who cares**
 30. **Since he's the des**
 31. **however, this is a**
 32. **of interest than a**
 33. **the culprit is. He**
 34. **answer the quest**
 35. **face of slumberin**

...and it's a tribute to *Hardy*—that of *Hardy*, primarily—often amusing as it is. Joanna Cassidy, *et al.*; directed by *Hardy*. (TV-14)

Twins; *Fiesta Twin*; *Twins* (twins)

...?—Echoing the different detective in *My Harry Crumb*?

...ive on the case, are serious absence, staring simply who go ahead and anyway, is a difference—in the

starts out at that
loomed to maintain
journey Weaver, in
role as the Queen
broisage, gets a
age as a feminist
akes the most of it.
s's photography is
bright. The
proposition
is every bit as
not, besides being
and feminine.
alden, a fuller
up, etc., etc. —
than a nice neck-
the overworked
With Melanie
d, Alec Baldwin,
88.
illage: Plaza
age 8; UA Chula

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- Stereo operation.
- 80% Stereo to Mono processing for stereo operation.
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WIN A 1/4 CARAT DIAMOND PENDANT

You'll find treasures for your valentine this month at La Jolla Village Square... the Square Within The Triangle. Register in mail stores February 10-19 to WIN A 1/4 CARAT DIAMOND PENDANT FROM ROYAL MAUI JEWELERS.

Deposit your entry in the registration folder located on the upper level of the mall near Bullocks Wishire.

Make bridal memories with fashion and gift ideas from La Jolla Village Square's 2nd Annual "Bridal Fair" featuring Brides Magazine February 17-19. View elegant cake styles during the San Diego Cake Club's "Confections on Parade" show. Stroll through bridal gift booths, and enjoy BRIDES MAGAZINE's "Couples' Style" fashion show, Saturday, February 18,

1 p.m. Receive a free gift bag while supplies last. During the fair, don't forget to register for GARY'S TUX HAWAIIAN HONEYMOON SWEETSTAKES. Ask at Gary's Tux for details.

LA JOLLA VILLAGE SQUARE

8657 Villa La Jolla Drive
455-7450

[illegible]

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Dr. B. and Ruth E. Andrich, Administrators
 1970-1971
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Thousands of suits to choose from!
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SECTION 3

SAN DIEGO READER
FEBRUARY 16, 1989



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Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost \$60 per extra word, and payment must accompany ad.

MAILING DEADLINE

Free classifieds must be mailed to the following address and must be received by 10:00am Monday, three days prior to the issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92188. No free classifieds will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS

Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$16 for 25 words or less plus \$60 per extra word. The deadline is 6:00pm Tuesday.

DON'T CALL US

Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to get an ad, or to request information from ads seen in past issues. The Reader reserves the right to accept or refuse classifieds due to inappropriate content, space considerations, etc.

PAID CLASSIFIEDS

Businesses (including paid services or functions, rentals, and on-going profit-making enterprises) must pay in advance for classified ads at the rate of \$16 for 25 words or less plus \$60 per extra word. Discounts are available for classifieds placed for consecutive issues and will be quoted upon request. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

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WALK-IN DEADLINE

Paid classifieds may be brought to the Reader office, 635 State Street, downtown, before 6:00pm Tuesday, two days prior to the issue. Office hours are 10:00am-5:00pm, Monday through Friday, except Tuesday when the hours are 9:00am-6:00pm.

PHONE DEADLINE

Paid classifieds may be placed over the telephone before 6:00pm Tuesday, two days prior to the issue. Phone orders are by Visa or MasterCard only. Phone hours are 8:30am-5:00pm Monday through Friday, except Tuesday when the hours are 8:30am-6:00pm.

233-8200 (Display advertising 233-7821)

Please don't call us regarding free classifieds.

PHOTO CLASSIFIEDS



BUICK REGAL

1986, 4-cylinder, 4-door, automatic, air, power locks. Need reliable early to make small monthly payments. No deal otherwise. Assume. Authorized Buick, 474-0016.

Photo classified ads cost \$1 each and are available to private parties selling cars or real estate. For business rates call 233-6656. Ads include copy of no more than 25 words including heading, and a photo to be provided by the advertiser. Photos are subject to Reader approval. Those accepted for publication will not be returned. Photo classifieds may be placed for multiple insertions provided proper payment is received in advance.

WE TAKE THE PHOTO FOR YOU!

For your convenience we will take a picture of your house or car for an additional \$10 per photo. Call 233-6656 for details.

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CanCar Temporary Service has

JOBS

Typists • Secretaries • Data Entry
Word Processors
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Weekly pay, referral bonuses,
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CanCar

No fee 569-7300 EOE/M/FH

Hair stylist & Manicurist

needed for a
progressive salon
Kenny Mesa area,
pleasant location,
friendly atmosphere,
booth rental or
commission with
some clientele.

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FULL SERVICE SALON
569-9555
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SHARP HEALTHCARE

Sharp HealthCare, San Diego's premiere medical center, has a variety of job opportunities to meet your career goals.

Some of our current openings include:

REGISTERED NURSES - Physical Rehab
All shifts - full-time, part-time, or per diem available.

PHYSICAL THERAPISTS - Acute
RT - full-time or per diem - days.

PHYSICAL THERAPY ASSISTANT
Certification required, full-time, days.

SECRETARIAL/CLERICAL
Positions available for candidates with or without medical background; some require word processing. Full-time, part-time and call-in shifts, day or evening hours.

FOOD SERVICE WORKERS
Good customer service skills. Flexible, part-time evening hours.

Apply at Human Resources-Employment,
7901 Frost Street, San Diego, CA 92123
or call 541-3122, TOLL

For information on additional Sharp job opportunities, call our 24-hour JOE LINE at 541-3866.

JOE BULLETIN BOARD

FEBRUARY 16, 1989

HAIRSTYLISTS!

Do you like being busy,
making money and
working in an exciting
atmosphere,
then call...



Ask for Simone
273-6551

Must have California
Cosmetology license

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Not a rapidly growing independent
computer service company. Located in
San Diego, we are seeking a
person to be responsible for
an ongoing, organized, responsible
individual. This person will be
dispatching technicians nationwide,
answering service calls, dealing with
customers and performing light
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45 upon required. Heavy telephone
experience required.

Interested applicants, please call
105 after 9 am or 452-7974
for an appointment.

NCE

6307 Ramer Ridge Drive
San Diego, CA 92121



5697 La Jolla Blvd.

Now interviewing for hair
designers and assistants
to join our staff.
Ask for Renee
456-0747

SERVICES



A Complete Soft Contact Package At A Very Fitting Price. Just \$99.

A complete professional examination. Daily Wear Soft Contacts, a distribution kit, the follow-up examination everything you need to become a soft contact lens wearer for the low price. Call us today for an appointment. Offer expires 2/28/89.

We specialize in the correction of astigmatism and difficult fits.

- New! Optique tinted soft lenses \$199
- Extended wear soft lenses from \$119
- Tinted soft lenses from \$119
- Soft lenses for astigmatism from \$229
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Dr. David Newman • Optometrist
5642 Lake Murray Blvd. (corner of Baltimore)
Mason/Cat 589-6263

Vita

Need extra income?

Have you ever been in contact with someone who has had Hepatitis B?

1. Have you ever been in contact with someone who has had Hepatitis B?
2. Have you ever been told you have immunity to Hepatitis B?
3. Have you ever been told your antibody is too low for a Hepatitis plasma program?
4. Have you ever received the Hepatitis B vaccine?
5. Are you employed in the health care field?
6. Are you a family member of a health care professional?

If you are interested in helping others while supplementing your income...

If you answered "YES" to any of the above questions, please come in and see us for free testing.

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Your test results sent strictly confidential.

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Sat-Sun 10:00am-4:00pm

SAN DIEGO CENTER
525 Highway 160, Suite 12
San Diego, CA 92108
Mon-Fri 9:00am-5:00pm
Sat-Sun 10:00am-4:00pm

MONDAY TONING
500 Van Nuys Blvd.
Tuesdays & Thursdays 5:00am-6:00pm

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- 1 hour = 7 hours strenuous exercise
- Lose inches & reduce weight
- average 10 lbs loss per month in 10 weeks

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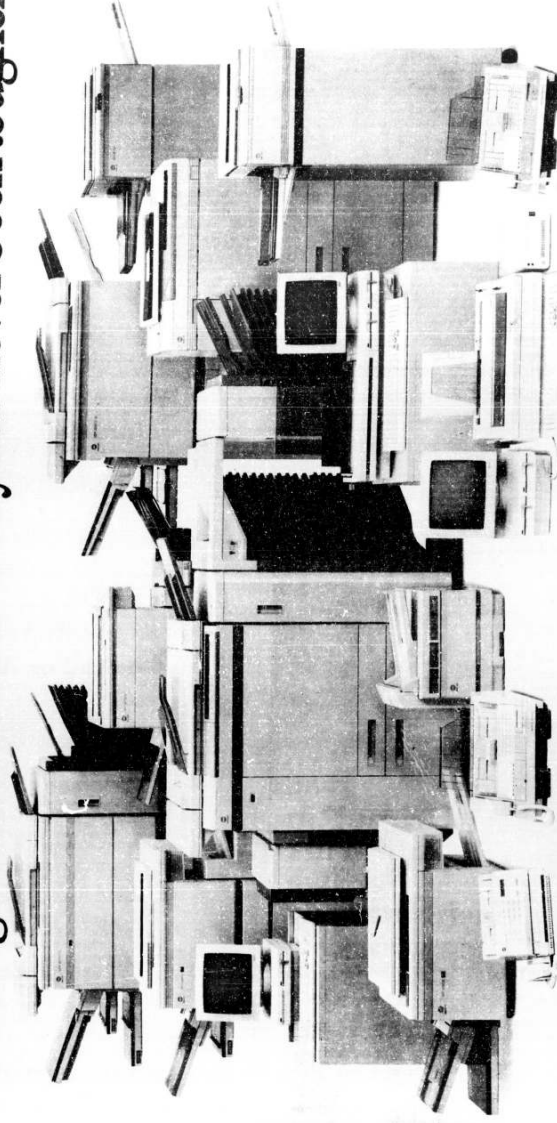


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