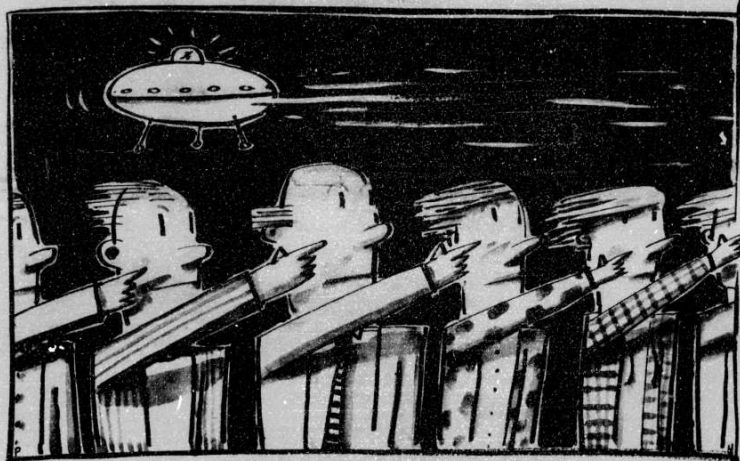


William Murray on Shoemaker:
He was to riding what Astaire was to hoofing - page 10

READER

VOLUME 19, NO. 5 FEBRUARY 8, 1990 SAN DIEGO'S WEEKLY

Maybe
what you
saw was a UFO.
On the other hand,
maybe you're a liar.



Allan Reta remembers October 14 as a night that was neither warm nor cool. He was standing in the front yard of his San Marcos home, holding his baby daughter in his arms. They had gone outside to look at the moon and the stars. Reta's wife was in the kitchen, studying for a history exam. Their suburban neighborhood was quiet, except for some kids playing in a garage down the street.

(continued on page 14)

Story by Brae Canlen
Illustrations by Peter Hannan

CITY LIGHTS

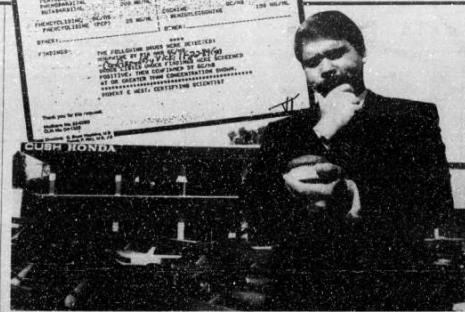
PLENTY OF MUFFIN

BY BRIAN CANNON

If only Dave Victorick had eaten bacon and eggs for breakfast on that fateful morning, maybe he'd still have a job. But Victorick is a poppy-seed muffin kind of guy, so that is what he ate on November 17 before undergoing a drug-screening test. His urine tested positive for morphine, and Victorick soon found himself among the unemployed. Two months have passed, and the muffin continues to sabotage his job prospects. "It makes sense now," says Victorick, in retrospect. "Poppy seeds come from poppies, and I guess that's where they get opium from."

Morphine, a derivative of opium, is one of 18 substances that Victorick's urine was tested for; it was the only drug detected. Victorick learned he had flunked the test after completing an employee orientation at Cash Honda, where he had accepted a position as a warranty claims adjuster. Someone from Cash called and gave him the bad news but couldn't provide any information about the test itself. Victorick had to visit the Center for Industrial Medicine, where he was hired by Cash to screen potential employees, and pay \$5 for a copy of his test results.

It took Victorick two weeks to trace the source of the morphine,



Dave Victorick: You are what you eat

he says. The Center for Industrial Medicine wasn't much help, and neither was the laboratory that actually analyzed Victorick's urine. A phone call to a different lab, one that wasn't involved with the test, turned up a technician who explained the possible morphine connection. She told him about an infant, in-house experiment at her lab, where employees ate slices of a poppy-seed bread cake and then tested

their own urine. About half of them showed a low morphine concentration. (The technician, contacted last week, confirmed this information.)

At first Victorick tried to persuade Cash Honda to retract him. The personnel director refused. Then he tried to get his old job back, but Summit Mitsubishi had already replaced him. Now he's applied at other auto dealerships, without much luck.

Sitting in the bedroom of his Cliffside home, which he shares with three roommates not through a church group, Victorick wonders how he can convince future employers that he's not a drug addict. "I've never even smoked a joint," he says. If only they could look in his bookshelf and see *The Comparative Bible Study*, and a few volumes down, *The Wycliffe Bible Commentary*. But instead they are looking at a 4-part line on his

job application: "Reason for Leaving: Last Job."

Victorick's response so far — "Offered a better job but they did not hire me" — has already raised an eyebrow. He explained the muffin misunderstanding to an interviewer at the last job he applied for; Victorick is still

"I've never even smoked a joint," he says. If only they could look in his bookshelf and see *The Comparative Bible Study*, and a few volumes down, *The Wycliffe Bible Commentary*.

waiting to hear back from the guy. Although he doesn't blame Cash Honda for not hiring him, Victorick does fault the Center for Industrial Medicine and the lab it used for not questioning him on the content of his stomach.

A spokesman for Personnel, Inc., which conducted the test, said he could not speculate on the "in of the morphine finding." The function is to perform the test and supply the results," he said. "The interpretation is done by a physician at the collection agency." The collection agency is the firm that collects the specimen, sends it to the lab, and then notifies the employer of the results. "I usually collect the agency has the person

(continued on page 6)

STAY TRACK RUNS INTO ROCK

BY PAUL KRUEGER

Jim Stanton has spent ten years of his life and \$400,000 cash planning his dream of a top-class automobile racetrack in San Diego. So why is Stanton now underwriting the same Olay Mesa racetrack that he tried to build? His answer: Route De La Puente II.

Stanton and De La Puente first met in 1984, shortly after Stanton realized that his proposal to stage grand-prix auto races on Fiesta Island would never be approved by the San Diego City Council. Stanton, a had heard that De La Puente, whose family owns thousands of acres just north of the U.S.-Mexico border, wanted to be a financial partner in Stanton's racetrack-building venture. But De La Puente was actually more interested in supplying a big chunk of his family's Olay Mesa land as a site for the "San Diego International Raceway" in return for a cut of the profits. The deal was made, and after two years of expensive environmental studies, the county board of supervisors granted the racetrack promoters a permit for a 420-acre, 7000-watt racetrack with adjoining camp, yard, RV park, and heliport.

That permit is encumbered with a 12-page list of onerous and expensive restrictions imposed by county planners. The Stanton/De La Puente group had to agree to spend millions of dollars to

widened roads and construct an overpass at Olay Mesa Road; install a sewage-treatment facility to process waste from the restaurants, concession stands, and campground bathrooms; build a 150-foot "no-mow" land," maintained by earthen berms, and three acres at the border; pay all costs for fire protection, medical crews, police officers, a 200-man private security force, and border patrol squads that would prevent illegal aliens from crossing at the property; plant landscaping and protect sensitive native plants.

While Stanton's group was drawing up the plan, most those restrictions and searching for

"The motor-racing world still sees this as my project, and I don't want to be associated with a project that fails."

investors to pay the costs, Stanton says De La Puente "terminated" the partnership agreement in March 1987. Because the county permit was issued for his family's land, De La Puente can by law continue the racetrack project without the assistance of Stanton and his colleagues, and he's doing just that from his American International Racing office on Friars Road. Stanton says he's not surprised about what happened. "I was warned in advance about this," Stanton says of the controversy. De La Puente, 29, a former law student, says he's been three years since he last saw Stanton. De La Puente's group, he says, was granted the Olay Mesa land in 1984, he says, and he's been three years since he last saw Stanton. De La Puente's group, he says, was granted the Olay Mesa land in 1984, he says, and he's been three years since he last saw Stanton.



An unshowered pit stop for Jim Stanton

instead of \$30 million. His new plan calls for the complex to be built in three phases, beginning with 37,000 gladiatorial seats instead of the 70,000 originally envisioned. De La Puente wants to build fewer tracks but two Olay Mesa overtop; he's also taking the money for permission to build a 75-foot "no-

man's land" instead of the 150-foot barrier now required by the permit; and he doesn't want to pay for extra border patrol security. "County planners have expressed concern about De La Puente's potential evasions and worry that \$1000 allocations won't provide the 'enormous benefits' that he led us to believe the project would deliver," says Stanton.

problem it will generate. Stanton has also urged the board of supervisors not to approve De La Puente's new proposal. According to Stanton, it costs \$3 million to stage an Indy car race, and he claims that cost can't be recouped by selling just 37,000 tickets. He and his partners also find it's a bad idea to have fewer security guards. "We don't want aliens coming through there and picking up stuff," he says.

Though Stanton is no longer formally connected with the Olay racetrack, the 55-year-old former race-car driver says the "motor-racing world still sees this as my project, and I don't want to be associated with a project that fails." He has reiterated these and other concerns in a five-page letter to the county planning commission. De La Puente's new proposal has also been criticized in a seven-page letter written by the associate warden of the new Olay state prison. Traffic jams at the racetrack would make it difficult for emergency vehicles and visitors to reach the prison, predicts the warden, who is also concerned that an inmate escape, "there could be mass confusion when racetrack attendees are notified that a felon has just escaped less than a mile away."

Though Stanton and his colleagues have challenged De La Puente's scaled-down plan, they're not completely opposed to the racetrack, even though De La Puente has terminated the partnership. Stanton's lawyer and business partner, Ben Ogle, says that if De La Puente does eventually open the track, he will probably be able to demand "reimbursement or compensation."

(continued on page 6)

CITY LIGHTS



I'M ONLY HERE TO ADVOCATE

BY COLIN FLAHERTY

"Follow the money," croaked Deep Throat when he told Woodward and Bernstein how to crack the Watergate case. And that's what a reform-minded San Diego City Council did in 1973 when it voted to require lobbyists to register with the city, list their clients, and report their incomes. The more the public knew about these bribe-taking shysters, the less undue influence they could exert. Or so the story went.

According to a city ordinance, a lobbyist privately tries to influence public policy on someone else's behalf. But every top city hall lobbyist isn't paying any attention to the law, city council members. Instead, they claim they are exempt because they're not really lobbyists, they're attorneys. Or they're not trying to influence public decision-makers, they're just supplying information. Many of the best-known — and best-paid — city hall lobbyists are missing from the list of 62 "municipal advocates" on file with the city clerk. Included on this list are law partners Jim Mitch and Louis Woltshammer, land-use lobbyists, and former mayor staffer Mike McDade.

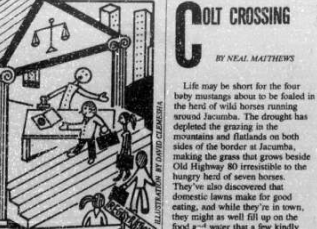
(continued on page 6)

AMERICA'S FINEST WEAPONS CACHE

BY MATT POTTER

San Diego owns more telephone answering machines, imported cars, and compact disc players per capita than the residents of 42 other major American cities recently surveyed by a market research company. And now the region can claim yet another "first" — the greatest number of weapons — automatic, semi-automatic, rifles, pistols, and shotguns — seized by Federal Drug Enforcement Administration agents anywhere in the country.

During a one-year period ended last September, DEA officers have confiscated a grand total of 120 firearms of various kinds out of a total of 578 for the entire United States. The second highest weapons haul was less than half that of San Diego: 544 in San Francisco. Houston was third at 531. New York took a distant fourth with 347, and Los Angeles rounded it in with 322. "It seems like in every type of major arena here, there are a lot of firsts," says the DEA spokesman Jim Mavromatis, standing in a conference room cluttered almost to the ceiling with high-



COLT CROSSING

BY NEAL MATTHEWS

Life may be short for the four baby Mustangs about to be foaled in the herd of wild horses running around Jacumba. The drought has depleted the grazing in the mountains and foothills on both sides of the border at Jacumba, making the grass that grows beside Old Highway 80 irresistible to the hungry herd of seven horses. They've also discovered that domestic lawns make for good eating, and while they're in town, they might as well fill up on the food — water that a few kindly townsfolk leave out for them at night. But the horses, especially the young colts, haven't quite gotten the hang of running back and forth across the two-lane highway, and several of them have been struck and killed by motor vehicles in recent years.

Dennis Ruth, who lives past the house known as the Chinese Mansion on the south side of the road, knows of four colts who've been run over. He had to shoot one after an accident last year. Marty Kennell, who works at the hardware store in Boulevard, ran into one last summer in his Jeep, and by the time he was able to call a vet, it had died. "Cost me 200-some dollars for a new leader," he reports. Chico Rubio, who works at the auto parts store in Boulevard, knows of two cars that were totaled by their collisions with horses.

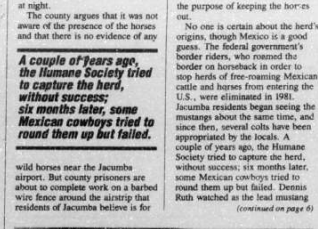
One of those cars was an MGB being driven by Michael Eaton near the Jacumba airstrip one night in September 1986. His brother Tom was the passenger. The horse they struck ended up on the hood, and as it struggled to right itself, it kicked Tom (who was getting out of the car) in the head. He and his brother have filed suit against San Diego County, asking for medical damages. They claim Old Highway 80 near Jacumba should have had warning signs posted about the wild horses. Tom has since had nightmares about the incident and is still afraid to drive

at night. The county argues that it was not aware of the presence of the horses and that there is no evidence of any

A couple of years ago, the Humane Society tried to capture the herd, without success; six months later, some Mexican cowboys tried to round them up but failed.

wild horses near the Jacumba airport. But county prisoners are about to complete work on a barbed wire fence around the airstrip that residents of Jacumba believe is for

(continued on page 6)



Where Mustangs must be mustang in Jacumba

the purpose of keeping the horses out. No one is certain about the herd's origins, though Mexico is a good guess. The federal government's border riders, who rounded the border on horseback in order to stop herds of free-ranging Mexican cattle and horses from entering the U.S., were eliminated in 1981. Jacumba residents began seeing the Mustangs about the same time, and since then, several colts have been appropriated by the locals. A couple of years ago, the Humane Society tried to capture the herd, without success; six months later, some Mexican cowboys tried to round them up but failed. Dennis Ruth watched at the lead Mustang



Where Mustangs must be mustang in Jacumba

rifles and shotguns, both manual and semi-automatic, predominate, with about 670 taken in last year. About 200 revolvers were seized, along with a similar number of semi-automatic handguns. Only 29 fully automatic machine guns, such as the Israeli-made Uzis and the notorious Russian-designed AK-47, were captured in the San Diego district, which stretches from the coast to the Arizona border.

The relative dearth of fully automatic weapons here is no surprise to John Fernandez, DEA's Miami spokesman, who reports that big-time Florida drug dealers prefer to concentrate their cash on fewer guns with bigger firepower. "In Miami, you're dealing with trafficking groups — organizations and people — with automatic shoulder weapons to protect large stakes and large amounts of money," says Fernandez. "San Diego is still somewhat new to Miami," he adds. "But the Johnny Green Shooters" type cases — guys on the street, standing on the corner, employing a cache of illicit armament, but Mavromatis says that San Diego drug dealers of all kinds use plenty of guns. "An agent recently got hit in the bullet-proof vest with a .45 automatic during a heroin bust," he notes. The weapons tend to be as diverse as their owners, although



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CITY LIGHTS

PLENTY OF MUFFIN

(continued from page 4)
recent medications they took and dietary information," added the lab spokesman. "We never even see the patient."

The collection agency in this case was the Center for Industrial Medicine. When contacted last week, a spokesman for the agency agreed to investigate Vickrick's claim. Since then, the agency has stopped returning phone calls. ■

OTAY TRACK

(continued from page 4)
for the time and money they put into the project. Attorney Gage predicts that "Rocky will be back to negotiate with us," but Stanton is

praised that valuable time has been squandered by the dispute. "We'd be out there running races now, and he'd be making money," Stanton says. "Some people don't realize that part of something — and a majority part at that — is worth more than all of nothing."

De La Puente's spokesman doesn't agree. He says Stanton's musings that the track would be open by now are "just a pipe dream" and explains that De La Puente was well within his legal rights to drop Stanton's group after it "failed to deliver on certain things, including the financing." As for attorney Gage's opinion that Stanton's group may be entitled to reimbursement from De La Puente when and if the raceway opens for business, the spokesman says,

"This is a free country, so they're entitled to believe whatever they want to believe." ■

HERE TO ADVOCATE

(continued from page 3)
attorney, Rick Englebrecht, which listed 67 clients on disclosure forms, also did not list lobbying income.

Lobbyists who roam city hall without the benefit of a law degree reject attorneys' claims that they shouldn't have to register or report income. "Anything they do, I can do, except sue the city," said former city council staffer Jim Lantry. "They should have to register."

Lantry was one of five who reported lobbying income. His clients include Appropriate Technologies and several large grocery-store chains. Records show the \$44,000 he received in the last quarter of 1989 placed him second only to Stowers, Ziegler, and Metzger, a public relations firm made up of former city staffers and new people that reported three times that amount.

But Porter, a former deputy city manager who has provided city hall since 1973, agreed with Lantry. "I always thought attorneys should have to register." Other lobbyists have argued filing quarterly registration forms, saying what they do isn't really lobbying. ■

supply information and help administer our clients' contracts at city hall," said Mac Stenkl. According to the ordinance, "That's not lobbying." The former city councilman and partner Scott Harvey, once director of Intergovernmental Relations at city hall, represent Montgomery Engineering and Hartson's. Advocates for the Sierra Club and the Building Industry Association also have not filed reports recently, though it's hardly news that city hall staffers claim they frequently contact government officials.

The law seems to require that once registered, lobbyists have to report activity four times a year until they tell the city clerk they are no longer lobbyists. But 27 registered lobbyists — including Roger Hodgson, Mike Gosh, and even city councilwoman Linda Benish — have stopped filing reports, though they're still listed as active lobbyists because they haven't notified the city clerk otherwise. In apparent conflict with the ordinance, the city clerk has ruled that inactive lobbyists do not have to report.

Some lobbyists say the law is vague, and the city attorney has taken no interest in enforcing it. Christine McCain, the deputy city attorney responsible for enforcing

COLT CROSSING

(continued from page 3)
split off from the main herd and drew the cowboys with him as the rest of the wild horses took off in another direction. The Mexican chased the Mustang toward a fence, figuring they had him cornered. "But that horse just jumped right into the top two wires of that fence," Ruth relates, pointing to the barbed wire fence on the south side of the highway. "He kept going, stretching those wires, stretching, stretching, until — boom — they snapped, and he was gone." ■

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Why are there always green lights under escalators?
Syn-D
Mira Mesa

From time to time, ignorance is bliss. I figure. What you don't know can't make you queer. Case in point: escalator lights.

An escalator is just a big metal conveyor belt. The truss — the structure that holds the continuous ribbon of steps — also contains the drive gears and other machinery, which are located at the top and the bottom of the moving stairs. As the grooved steps flatten out at the debarkation points, they pass around the large drive gears and over a platform that also houses the electrical and mechanical equipment.

It seems that those little grooved steps in an escalator are magnets for all manner of crud, from spilled popcorn, soda, and drooly ice cream cones to the occasional mud, dog dog, chewing gum, and other detritus that clings to our shoes. Some of it ends up in the housing at the debarkation points, dumped there as the escalator stairs go around each gear and return, upside down, to the other end of the mechanism. According to escalator maintenance personnel, the top and bottom of the escalator can accumulate moisture, along with the floss and jetsam from the steps, and the deposits can get pretty yeasty.

The green lights installed under the platform lights, called debarkation lights, are there as a safety warning, to let you know it's time to hop off. But they also have germicidal properties. Like germicidal lamps used in hospitals, they help control the buildup of smelly bacteria. Kinda weird, don'tcha think?

Dear Matthew Alice:
While driving to San Diego from San Jose, I noticed a number of mileage signs giving the distance to both San Jose and Los Angeles. Out of curiosity, I calculated the distance from SLO to LA by subtracting. According to the first sign, the distance was 202 miles. Fifty miles or so later, the sign indicated that it was 203 miles. This didn't bother me, since rounding off distances to the nearest mile could give an error of up to one mile. The next sign, however, indicated the distance to be 204 miles. Now, I'm pretty sure LA wasn't moving away from SLO, so my question is, how accurate is the typical mileage sign, and what point in the city is used when indicating the distance to that city? My wife's answer to the whole problem was simply that no one knows quite where LA really is.

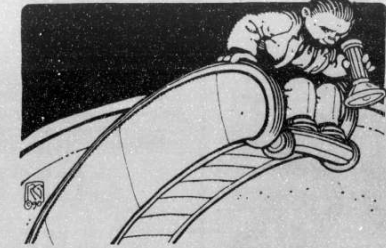


Illustration by Bob Carter

Considering it's such a nowhere dump, LA seems to be everywhere these days. Only the fortified hills of Camp Pendleton stand between us and complete sprawlification, as the creeping Night cones south. And therein lies one of the problems with freeway mileage signs. We'll get to that in a moment.

To get to your second question first, Caltrans defines the location of a city by its own unique rules. Generally, it's the freeway exit closest to the center of the city's population, the exit closest to the main business district, or the point at which major east-west and north-south arterials intersect within the city limits. But in large cities, there's more than one definition. Take us, for instance. Westbound on I-8, Caltrans measures distances in San Diego from the intersection of I-8 and I-15. San Diego is measured from the tangle of exits and entrances at the downtown core, near the intersection with Route 163. Given the arterial start in the LA area, Caltrans would have a multitude of definitions for where the city is, each depending on which freeway you're traveling.

But that wouldn't account for discrepancies in mileage signs on a single freeway, since all of them should have been measured from the same exit. Well, it isn't necessarily so. As populations expand, Caltrans can redefine where a city is. (Not too many years ago, the downtown post office was ground zero for measuring distances to San Diego.) Compounding the problem is the fact that not all

freeway mileage signs are put up at the same time. If a new sign uses a different "city center" definition, the mileage will vary from that shown on signs already erected. This is less of a problem now than it was about ten years ago.

Yet another problem can arise when Caltrans construction crews straighten out sharp curves in highways or otherwise remove the road. Any new signs will reflect the length of the new road, making them inconsistent with old signs. And, too, new mileage signs are often calculated by measuring the distance from the point of the new sign to the closest existing mileage sign, then adding or subtracting. Any distance errors in the old sign will be perpetuated in the new one.

So, all in all, how accurate are freeway mileage signs? Probably accurate within a couple of miles on most of them, as older out-of-sync signs have been replaced. Of course, since we rarely know what point Caltrans uses to define where a city is, it doesn't make much difference anyway.

And I might point out that all three of your SLO-LA mileage signs could be correct, using your explanation of rounding to the nearest mile. The total difference in the mileages from sign one to sign three is still only two miles, which could be accounted for by rounding the distances differently from sign to sign, especially likely if the signs were put up at different times. I wonder if Caltrans is planning to adjust freeway signs to compensate for the effect of the San Andreas Fault and the northward movement of the Pacific plate. San Luis Obispo and Los Angeles may not be getting farther apart, but they are creeping closer to Eureka with every quake.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90853, San Diego, CA 92138.

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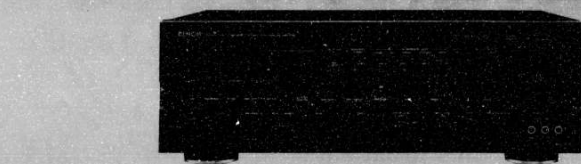
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SPORTS

Shoemaker's always fooled us. Every time we've written him off, back he's come, flashing some of the old magic

BY WILLIAM MURRAY

Santa Anita's management threw jockey Bill Shoemaker quite a retirement party last Saturday. They named a special race, "The Legend's Last Ride," in his honor and let him pick the horse he wanted to mount in it, then wrote a number of other conditions into the scenario to make sure that, no matter what happened, he'd have a good chance to win it. Having paid Shoemaker an unspecified but hefty sum, perhaps as much as \$500,000, to show up and having promoted themselves as a sure thing, with ABC's *Wide World of Sports* on hand to immortalize the event, track officials committed themselves in a venture that had little to do with pure sport but everything to do with money. As a result, they promised to be but one more manifestation of the American genius for self-serving hype and a somewhat inglorious way for one of the finest athletes of our time to make his exit, but then that seems to be the way he wanted it.

Shoemaker is 58 years old and, by his own admission, no longer a top athlete. Like all jockeys, he has survived serious, incapacitating injuries that have, along with age, eroded his talents. His knees hurt, and he can only ride a couple of horses a day now, and he isn't the physical strength anyone to take full charge of a Thoroughbred—a 120-pound, headstrong beast powerful enough to maim and kill any human being



incapacitated enough to get on him. Jockeys are badly hurt and die every year in accidents, and being a rider is the only profession in the world in which an ambulance follows you around while you're working. Like most sports, it's an occupation for the young, and those of us who have watched Shoemaker over the years think he should have hung up his tack a decade ago.

But he's always fooled us. Every time we've written him off, back he's come, flashing some of the old magic at us, with those great hands, that click in his hand, that coolness and patience and delicacy that made him seem an indispensible part of the animal under him, as essential to its success as its heart and lungs. Nobody rode with more style and poetry than Bill Shoemaker, when he really wanted to. He was to ride what Astaire was to hoofing, Canaris to warbling, Horowitz to hokey-tunk, and Heffez to fiddling—the consummate pro, a living embodiment of grace and style. And he's put up the numbers to prove it: 8883 wins, over \$20 million in purses, and more other records than any race rider in history.

That's why it's been sad for some to watch him this past year promoting himself at race courses across the world in a series of farewell appearances for which he's been paid sizeable fees. At Del Mar last summer, where he scored many of his most memorable victories, the occasion was accompanied by a ruthless hunting of products—T-shirts, trinkets, pictures, assorted greases—that left a sour taste of commerce in the mouth. Several writers, especially in the East, have taken him to task for all this and pointed out that the tone of these promotions is questionable. Paranoia is rampant at the track, and anything that smacks even faintly of a fix tends to erode public confidence in what is, essentially, a far more honest enterprise than banking, insurance, and stock trading.

The rumor was that he needed the money. He'd had a couple of expensive divorces and, like many athletes, made some incautious investments. But even if he didn't, how can anyone take him to task for wanting to be paid for his services? It's all show biz anyway, isn't it, and the tracks are making money, aren't they? On

the day the *New York Times* clock checked over the whole business, Will Clark signed to play baseball in San Francisco for about \$25,000 a game, and hardly anyone gives an autograph anymore at less than \$30 a screw. Shoemaker was entitled to whatever he could get, the only celebrity who isn't on the take these days is Mother Teresa, and she doesn't have an agent—yet.

About 65,000 people showed up at Santa Anita for "The Legend's Last Ride," which was run as the fifth race on the program in order to accommodate ABC, and they were treated to a pre-race ceremony apparently dreamed up in Disneyland. The Legend himself, attired in the red silks of his newly formed racing stable, marched out in front of the stands behind a swirl of Scottish bagpipers, fan McKay introduced him to the crowd, as his fellow riders struggled in behind him, dressed in the colors of some of the important owners Shoemaker has ridden for. The calls of some of his most notable rides were broadcast over the PA system, and then there was a message from George Bush: "You've thrilled us all," the

The track announcer called it as if it were an exhibition and even shouted, "Come on, Shoe!" as the horses turned into the stretch.

President said, in his usual inspired rhetoric, after which the crowd was introduced to the usual gaggle of notables and politicians who reflect these events.

Shoe got the only laugh of the afternoon when he began his thank-you speech by noting that he was "glad to hear the President's a horse player." Then the band played "Auld Lang Syne," and a skydiver came plummeting to earth under a parachute emblazoned with the Stars and Stripes and flying a banner proclaiming, "Thank you, Shoe." The surrealistic quality of this ceremony was ultimately

disfigured by the single tear the usually stoic Shoemaker shed at the first sight of his colleagues lined up on the podium behind him.

As for the race itself, it turned out to be a thriller. It was contested at a mile on the turf course, and the \$200,000 purse attracted a highly competitive field of good second-year animals, the sort of horses that don't win the major stakes and

handicaps but can run. Shoe had chosen for his mount a tough, seven-year-old hard-kicker named Patchy Grounding, who rarely puns in a dull effort and wins his share of events at meet after meet. Listed at 2-to-1 in the morning-line odds, Patchy Grounding figured to be just the kind of horse Shoemaker could outlast fairly well, a competitor with enough speed to get a good position early in the race and the heart not to quit in the stretch.

The crowd, out of both sentiment and cynicism, knocked Patchy Grounding down to 1-to-9 in the early wagering and eventually sent him off at the prohibitively low odds of 3-to-5. It was a heaven-sent opportunity for the professional horse players, who were getting terrific prices on everything else in the race. When it finally went off, Trevor Denman, the track announcer, called it as if it were an exhibition and even shouted, "Come on, Shoe!" as the horses turned into the

stretch. Patchy Grounding had the lead at that point but couldn't hold it, as three horses swept past him at the wire. The winner, Exemplary Leader, ridden by Eddie Delahoussaye, paid an inflated \$26.80, impoverished the cynics, and confirmed the basic integrity of the sport. It was probably the only time during his long career that Shoemaker was ever cheered for finishing out of the money on a favorite. Jockeys are used to being booed. In fact, Shoemaker was booed more than most, partly because, like all jockeys, he didn't always ride to win and partly because he never abused an animal he knew had no chance to win money in order to finish in the money. His style did not make him popular with the hard-core gamblers. When I asked a friend of mine from Del Mar, who hasn't had a kind word to say for Shoemaker for the past 20 years, why he was going up to Santa Anita for the great day, he answered, "I want to make sure he retires."

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Air Personality

66 ROCK IN AMERICA'S FINEST CITY, KGB 101, I'M SUE DELANY. GOOD AFTERNOON! The voice of Sue Delany on KGB 101 every weekday afternoon between 3:00 and 7:00 p.m. (the coveted afternoon drive slot) is one of the most distinctive on the airwaves in San Diego. Slightly hoarse and more than a little sexy, the whisky, upbeat rasp that is at once soothing and exciting belongs to the most popular disc jockey in the market, according to the Arbitron book, a Nielsen-like rating system that gauges the success or failure of radio programs around the country. Whether it's the appeal of the hard-rocking cheerleader who sounds as if she's been up all night at a beach party with Rod Stewart and Eddie Van Halen or the 976 "fantasies" quality she brings to the rush-hour commute, San Diegoans listen. They also talk back.

"Sue Winwood finished up 'Rot With It' on the CD, and the digital clock counted down 03...02...01. Delany jammed a commercial tape cartridge into a deck on her left, selected another CD with her right hand, and mounted it in position. Then she spun on her seat and thumbed a microphone switch. "Hi, KGB!"

"Can I ask you a question?" A young girl's disembodied voice sounded in the studio from speakers mounted on the console.

"Sure, baby, what's up?" Delany's left hand pulled the 30-second commercial spot, tossed it on top of the machine, and lined up another cartridge. The energy level in the room was high, considering there was no one in it except me, Delany, and about as much technology as you would find in the transporter room of the *Enterprise*.

"Bryan Adams. Was he with a band before? Was he with the Eagles?"

"No. He was never with the Eagles. You're probably thinking of Don Henley, right?" She named the other members of the Eagles. "Bryan Adams has always been a writer and solo artist. Some garage bands, that's about it. Want some Adams on now?"

"Yeah, Sue."

"You got it. Take care, baby."

With that burning issue resolved, the

girl giggled and said goodbye. Delany spun around on her seat to face me, popping in the CD with a Phil Collins tune cued up electronically. Her long, shaggy blond hair is almost as much of a trademark as her voice to those who know her from shopping-mall openings and Med Jack's commercials on local television. She leaned against the console, all working tapes, one eye toward the digital clock, firing through the playlist while appearing attentive and explaining the computerized equipment. "I can't really go into detail because of the competition," she said. She wore a black, long-sleeved shirt flecked with metallic sparkles that clung to a trim figure, and tight-fitting black Levis above high-heeled black boots. Around her shoulders was a black leather Hard Rock Café San Diego jacket. Laugh lines appeared at the corners of her eyes when she smiled or laughed, which was often.

When asked about the playlist, she said, "I can change things about, and we can give a little bit, but this is basically what they like. Demographics. Market analysis..." she waved at the concept vaguely as if it were all a part of the machinery that surrounded her. "I like to think I helped to break [introduce unknown] a couple of bands like Bad English, Giant, and Living Colour." I noticed San Diego's Best Farmers on the playlist. "The bands I worship are basically Zepplin, the Eagles, and Aerosmith, in case people want to know

"It's really a pleasure to have lady listeners because I'm a lady rocker myself."

what my flavor is. I love everything though. I love jazz. I like to be fancy. Even country. I'm originally from Dallas, so I got a little bit of the roots in me. Jerry Jeff Walker up against the wall, redneck mother, you know. Stuff like that. I can handle it for a little while. I don't ever say I hate it, but I'm basically a rocker."

When asked to describe her average listener, she squinted as if picturing one. "Let's see, between 18 and 35, male oriented. It's really a pleasure to have lady listeners because I'm a lady rocker myself, and I get really thrilled when women call me up asking for a song because women are becoming, of course, very mainstream in the sense of getting involved with the same work as men, and they're not as much in the closet or housewife, even though there are, of course, housewives who call. They're trying to get through the household chores, and it's kind of fun to rock and roll and get through it faster. The average age of women listeners varies, but on the whole, my listeners are working people. We're talking lawyers to people who work at Pizza Hut. Major military — I'm always playing a song for the U.S. Whatever I love to make their day. The majority of my listeners are just good-hearted people. I've really lucked out. I don't know if it's just San Diego or what."

Though born in Dallas, Delany grew up in Los Angeles and attended Grant High School in the San Fernando Valley.

Her mother is the actress Pat Delany ("She's one of those actresses you look at and say, 'I know her!' but you might not know her name"), and her father is a financial consultant living in Marina Del Rey. Her brother is a sheriff in Ventura County. She did well in school and was, not surprisingly, a cheerleader. "For the worst foot all team in all of the valley. The kids went to school there, their parents were producers or directors or actors. Many of the kids who came out of the school became actors, and it's funny to see them now on Lipton commercials and everything. Tom Selleck went there — a long time before I was there. Joan Jet, too. A lot of others I can't think of right now."

I went to Grossmont College for a year, which is highly rated for telecom, took some broadcasting courses. I wasn't sure if I wanted to get into the news side, the rock and roll side, or what. It didn't take me long to decide I knew what I wanted within a year."

Delany has been a disc jockey for "Air Personality," as her business card describes her for 11 years. "I started out putting together three or four tapes and sent them out. I figured I'd just spend the summer on the beach, and I forgot about the tapes. Almost immediately, I got hired in Indiana, Anchorage, some place I never heard of, and Bakersfield. I took the job in Bakersfield, KKJZ. It was one of those things, 'My God, I'm in the game. Take the ball and run.' I was really scared 'til I was 18. Someone upstairs was watching over me. Fresno, KXXX, wooed me after nine weeks. I got Fresno, is that in California? But they had some tall building there, so I figured I was moving up."

Delany started in San Diego at 91X in 1981 during midday for two years and then moved to mornings. She's been at KGB for seven years. As for advice she might lend a spring dehydrator. "Females are all much in demand. You've got to be really persistent, really confident, and ready for rejection. Keep coming back. Is she over at a loss for words? Facing death air? Not yet. I'm a talkative person when I'm comfortable, and I'm comfortable with what I do. I absolutely love it. There's nothing better than getting up in the morning and going, 'Let's rock and roll!'"

What about weirdos? Fans who are a little too ardent or fanatical? "I have three restraining orders. I got a zirconium diamond ring in the nail from a guy who is married. Women call up and say, 'Leave my boyfriend alone. I don't know who they are. There is a guy who thinks I talk to him when I'm not on the air. He gets subliminal messages from me. They're out there. One guy was put away two weeks ago. I'd rather not go into it. It's a police matter. They busted I'm following me home. Pointing to her rings, is she married or single? 'Let's just say there's someone special in my life. I'm a rascal and I like to have fun. I don't want to come across as the little angel. But I have a good heart, and I hope that people see that, that I don't have to spell it out.'"

She wouldn't encourage a bad-girl image? Maybe just a little bit? "I would say that there's a borderline. That little edge. I'm mischievous, but I never, ever want to endorse or encourage someone being vicious or you know, too cool for school, that kind

of thing. I would like to be respected but not put up on a pedestal. I don't like people taking things so damned serious."

But there is a serious side to Sue Delany? "My serious concerns are the abuse or neglect of the environment, cruelty to children or animals. They can't speak for themselves, they're so innocent. That calls me up. I do a lot of charity work on my own time for 'I Love a Clean Ocean,' I'm involved with Greenpeace quite a bit, the San Diego Humane Society, the Helen Woodward Animal Center, Canine Companions..."

What is Canine Companions? "I moved their graduation ceremonies, which they have four times a year. They have this boot camp for the handicapped — hearing loss or other severe disabilities — where they train people to utilize the dogs who can answer phones..." She laughed. "Well, they can elevator doors, it's incredible. I'm there to kind of lighten things up. It's very emotional as these people are given

dogs who become their arms, their legs, their ears..." Delany described other activities like celebrity "cheffing" or bartending, making handicapped people around on horseback... through this ring. Every time they complete a lap, money is donated. Horses and I go way back, so that's a natural for me. That's through the Helen Woodward Animal Center." She was anxious to shift the subject back to rock and roll. All right, I she were stranded on a desert island with one album? "Physical Graffiti [Led Zeppelin]. You're a rat, 'terrible question'."

Just as quickly, "Robert Plant." [Lead singer for Led Zeppelin.] Could she take a guess as to the popular perception of her personality in San Diego? "Hopefully, real!"

Story by John Brizzolara
Photographs by Paul Stachelek

"I'm a rascal and I like to have fun; I don't want to come across as this little angel. But I have a good heart and I hope that people see that."

UFO

(Continued from page 1)

Suddenly, Beta noticed a pattern of red lights in the eastern sky. "It looked like a W with an extra line," he recalls. "I could tell this was something unique." The 33-year-old stockbroker who works for the California office of Shearson Lehman Hutton Inc., called to his wife through the kitchen window. "Honey," he said, "there's a UFO out here."

Julie Beta came outside, and both of them watched the red W move across the sky, flip over, and reconfigure itself into an elliptical shape; it looked "tilted," according to Beta. Suddenly, the red lights began blinking and rotating in a circular motion. When the object stopped abruptly over the western horizon, the Betas moved in the same direction many UFO witnesses do: they ran to the telephone to call the police. The dispatcher listened to their story and, instead of hanging up on them, gave them a hot-line number to call.

Another local group, the San Diego UFO Society, is "new-age oriented" and "profoundly credulous," according to Herr. But he likes the society's leader and often refers Orion rejects to him.

Jerry and Janet Clark live about a mile to the east of the Betas. On the afternoon of October 14, a Saturday, the Clarks were cleaning out their motor home. Soon after dusk, as they were looking at the TV, Janet Clark noticed a bright light in the sky; she describes them as "an oval object, but lying down flatter." Janet's husband also saw the lights, and the couple gathered their four teenagers and two adult friends together and watched the UFO from the backyard deck. As the object passed over their heads, its perimeter lights turned off, and a dark shape became visible. "It looked like a hummingbird, and it was massive huge," says Janet. "It was about the size of a football field." What impressed her the most, however, was the silence. "There was not one bit of noise," she states.

A second triangular object passed over the Clark group 20 minutes later. Six military jets were in pursuit. The object disappeared over the western horizon. Everyone went back into the house, and the Clark 15-year-old son started telephoning his friends. One of them gave him the phone number of the Orion hot line.

Orion is a group of local ufologists (pronounced ufo-logs) who run a 24-hour answering service for UFO reports. Named after a constellation, Orion's purpose is to investigate UFO sightings in the San Diego area. This region has never been known as a hot spot for alien spacecraft, but that has changed in the last few months. Orion "field investigators" have interviewed the Betas and the Clarks (who don't know each other and looked into numerous other cases a dark cloud with a central beam in the Jamar area last September 26, a hummingbird with red and blue lights that landed near Escondido on October 26, a silver cigar-shaped ship that flew over La Mesa on the afternoon of December 7, and four red-light rectangles that hovered over downtown San Diego on December 8. The UFO witnesses include two hospital secretaries, a postal carrier, a U.S. Border Patrol supervisor, a grocery store owner, and San Diego Union columnist Michael Gross.

Orion investigators have no explanation for the recent rash of UFO sightings—or as they prefer to say, "alleged" UFO sightings. Orion members like to use words like "reportedly" and "supposedly"; they desperately want to appear objective, skeptical, conservative, and above all, not mentally imbalanced. Many members of the group are engineers or scientists; several work, or have worked, at General Dynamics. But behind their logical exterior, protected by a shirt pocket full of pens, something irrational is beating away, a faith in extraterrestrial life but with no real proof of its existence. As UFO believers, they're willing to risk their reputations just to pursue the possibility that the universe contains other beings—or, more precisely, higher forms of intelligence. Maybe the ufologists are motivated by a technological curiosity. Or maybe the yearning runs deeper than that.

Eric Herr is the founder of Orion. He gives his age as "late 40s" and describes himself as "a balding guy with dark, hornrimmed glasses." But Herr more resembles a stern but kindly high school principal. He has a precise way of speaking and appears to be in control of his mind. "What exactly do you mean by 'uh-huh'?" he once asked an interviewee.

Herr moved to San Diego when he was a year old and has been busy accumulating information ever since. Although he has a degree in English literature, Herr relies away from reading fiction. It's not, he says, a productive use of his time. He is vague about how he supports himself; it has something to do with private investigative work, but not the kind that involves following errand spouses. What he prefers talking about are his two inventions: a weapon that causes temporary paralysis and a device that can create silence in a room full of noise.

Like several other members of Orion, Herr belongs to Mensa, the international high-IQ club. Membership in Orion doesn't require a written test, but those interested in joining do undergo a screening of sorts. Basically, Herr talks to them for a while and decides whether they make the grade. Members must be objective, intelligent, and knowledgeable, he says, with the emphasis on objective. Crackpots need not apply. His reaction rate is three out of four: "I've been ruthless." Herr admits. One individual initially passed muster but was later rejected. "I've been ruthless," Herr explains. "I just didn't call him for meetings." The man's offense? Stating his admiration for a certain UFO author who professes, among other things, that space beings capture Earth children, grind them up, and add peroxide and smear the mixture on their skin for nourishment.

Herr is slightly embarrassed over his apparent snobbery. "I don't want to sound like a fish-head dictator," he says. "It's not a person's IQ or cultural background that I care about. It's their judgment. For every two rational, objective people interested in this subject, there are two or three glibble, overly credulous believers." The problem with the overly credulous, he says, is that they reflect badly on all the ufologists. Herr cringes at the mention of Ruth Norman, leader of the Uranian group in El Cajon. The 69-year-old Norman has received extensive publicity over the years for her predictions of a Martian landing in Jamar. She now predicts the landing date to be the year 2001. Another local group, the San Diego UFO Society is "new-age oriented" and "profoundly credulous," according to Herr. But he likes the society's leader and often refers Orion rejects to him. While membership in the UFO society does not preclude anyone from Orion, only one woman, a retired schoolteacher, belongs to both groups.

explains why so many of them are cautious, even paranoid, about any kind of publicity (several members of Orion did not want their names mentioned or asked that their workplaces not be disclosed. Herr himself refused to be photographed.) Secrecy has always been an element of ufology, partly due to the U.S. government's official position on unidentified flying objects. Military and intelligence officials are notoriously tight-lipped on the subject. Various agencies have investigated UFOs since the 1940s, much of this information remains wrapped up as "classified." (Ufologists are starting to lift the corners of that cloak with Freedom of Information Act requests and lawsuits.) But could the FBI, the CIA, the FAA, the military, and the state department all be involved in a conspiracy of silence that spans the terms of nine different presidents? Hard-core ufologists wear it's true.

Some Orion members (Herr included) have never seen a UFO. Others witnessed an inexplicable object in the sky one day and were hooked. All find comfort in each other's company. A year and a half ago, Herr formed the Orion group by combining the membership lists from three national UFO organizations. He found 63 people living in the San Diego area and called each one. Some fell into the alien's margins of sanity, while others were simply eccentric. But 21 individuals who fit Herr's criteria expressed an interest in joining the group. These were the serious types who planned their vacations around UFO conferences and read their ufology journals faithfully. The UFO community is linked, worldwide, by two monthly publications that summarize recent UFO encounters. They also serve as a forum for the various research projects being conducted by ufologists. The writing style is dry, detailed, full of references to other ufology books and articles. They read like medical journals or legal briefs. These are magazines that only a ufologist would take to the beach.

Soon after the group was formed, it contacted police departments and sheriff's stations throughout the county, asking them to refer UFO reports to Orion. Some law-enforcement agencies never responded, but most were quite willing to send their UFO calls elsewhere. The Orion phone is hooked up to an answering machine that is checked every two hours on the average.



About 75 percent of the calls turn out to be honest mistakes: weather balloons, cloud formations, flames draped from jets, air ducts (the reflection of sunlight off ice crystals in the air), and certain stars. Venus, which can be seen either at sunrise or sunset, has confused more than a few sleepwalkers; air traffic controllers have reportedly given the planet permission to land. More than five percent of UFO reports are hoaxes, usually the work of teen-agers. The remaining 20 percent are considered bona fide UFOs—meaning that their place of origin cannot be determined.

Investigators usually interview their subjects (in person) within 24 hours of a sighting, while their memories are still fresh. If there are several witnesses, each is questioned separately to prevent unintentional padding. Field interviewers use a set of detailed guidelines and forms printed by a national ufology organization. If the sighting is impressive, an Orion member will formally write up the case and send it to one of the UFO journals. These publications receive submissions from all over the world, being published in one of them to one of the UFO journals. These publications receive submissions from all over the world, being published in one of them to one of the UFO journals.

The date was November 16, 1973. Two 11-year-old boys were walking through the back yard of a vacant house on Cone Street at about 7:00 p.m. when they encountered a dark, disc-

For several nights following the Lemon Grove incident, Herr and other UFO investigators canvassed the neighborhood and interviewed approximately 50 people. Two adult witnesses said they saw a large lighted object take off from the vicinity of the vacant house. Nine different households remembered interference with their television sets.

shaped object approximately 20 feet in diameter. It had a silver dome on top and was perched on three spindly legs. When one of the boys stepped at a flashlight, the object rose about five feet off the ground, a row of green lights around the rim began blinking in sequence, and the object began rotating. Then it shined a red light on the children. They turned and ran home to tell their parents.

One of the boys' mothers called the sheriff's department, and someone there contacted the Orion group. The next morning, the field where the saucer had landed and found that the tall grass was matted in a counterclockwise direction—as though something had blown it down. Inside the depressed circle were two holes, each one six inches in depth and width. The indentations were made, perhaps, by the spindly legs.

Old patterns of human sightings are repeated in the center of a controversy between UFO believers and detractors. During the last four years, more than 600 such unexplained observations have been recorded in Great Britain. The perfectly geometric formations are found and otherwise undisturbed crops or fields of grass. Scientists have speculated that the atmosphere contains swirling balls of air that push down on the vegetation. The other explanation involves visiting spacebeings.

Physical indentations alone would not build a strong case, according to Herr. A good UFO sighting involves several kinds of evidence and multiple witnesses. For several nights following the Lemon Grove incident, Herr and other UFO investigators canvassed the neighborhood and interviewed approximately 50 people. Two adult witnesses said they saw a large lighted object take off from the vicinity of the vacant house. Nine different households remembered interference with their television sets shortly after sunset (about the same time the boys reported their experience. People reported that the dog in the neighborhood was howling at that time.

The core drawback to the case was the age of the two primary witnesses. Little boys have been known to invent fantastic stories. But Herr interviewed both children and found them sincere. "They would have had to have excellent actors," he says. The boys' behavior immediately after the sighting—"terrifically excited and scared," according to their parents—is typical for UFO witnesses. "The boys also reported some unusual reactions and behaviors that had been reported by UFO witnesses in the past but were not known to the general public," Herr says. Like other witnesses before them, the boys recalled that while fleeing the UFO, they felt as if they were running in slow motion.

Much of the other evidence—the matted grass, the spooled pens, and the television static—is also common in UFO sightings. Which leads to a question ufologists love to pose: Why do so many UFO witnesses tell the same story? Numerous witnesses claim they've never read about UFOs and don't particularly believe in them. "If they're telling lies, why would their patterns be the same?" asks Herr. He says he is often impressed by the "unconscious accuracy" of the people he interviews. They may not have seen a UFO, but their honesty cannot be questioned. "I've received four hoax calls in the last year, and I know right now," he says. "Their [hoax] was no nonsense." Presumably can rarely give specific evidence, especially when it comes to the electromagnetic properties of UFOs.

The area of inquiry is one of Herr's specialties. He theory stated simply is that UFOs emit a powerful electrical charge that ionizes the air around them. Among other effects, it shorts out the electrical components in car engines. Herr has reviewed 414 UFO sightings where witnesses claimed that their vehicles

suddenly stalled, their headlights dimmed, and/or their car radios stopped playing. UFO debunkers have postulated that the drivers panicked over a straight night and flooded their engines. But could this have happened more than 400 times? Herr asks.

Another effect of the highly charged air is interference with radio and television transmissions. It is virtually impossible to find a case where a UFO was operating within a quarter mile of a radio or television and [static] didn't occur," Herr says. The UFO's electrical charge also creates a magnetic field, setting off certain kinds of burglar alarms and causing power outages. The needles on compasses reportedly spin or rotate in the presence of UFOs. Herr has analyzed 400 such cases, one of them here in Ramona.

The sighting was an especially good one because local ufologists were contacted while it occurred. The year was 1974, and Herr belonged to a group called the San Diego UFO Research Organization. Membership was open to all interested parties, and as a result, Herr says, "No one who had anything to offer wanted to join." But before one of its members absconded in Louisiana with the group's answering machine, the organization ran a UFO reporting service.

One afternoon in October, the hot time got a call from the Overfelt family. On a hill near their house, a perfectly round flying object had landed. According to the witnesses—Jennifer, Beth, Linda, "Bony Overfelt, along with their friend Pat

Today he is retired, living in Encinitas, and able to devote his time to ufology. But "obviously" doesn't really describe Podell's personality: often "passionate" in stretching it. "I don't like to call it a hobby," he says of his UFO work. "It's not exactly recreation. You can't really call it a vacation either. It's a persevering interest." Like other members of Orion, Podell is caught between the pressure of convincing evidence and the absence of irrefutable proof. "I'd like to see the saucer once all these years," he says. "I don't know if I have any more 'amens [sigh] than I did 30 or 40 years ago."

When the Orion hot line went into operation a year ago, it received three to four calls a month. Now the average is between two and 15. Local ufologists give two possible reasons: more UFOs are appearing in local skies or more people are reporting their encounters. Except for two so-called "flaps of sightings"—one in the early '70s and the other between 1976 and 1978—San Diego has been a quiet area in terms of UFO sightings. Herr and the other investigators worked on one good case a week, maybe two. The definition of "good" can vary, however. A sighting over Grossmont Hospital in 1977 was called "one of the best cases we've ever had in San Diego" by a local ufologist interviewed at the time. But Herr, who talked to the main witness, says: "It was a busy night. I think she saw the moon and got excited."

(Continued on page 18)

I Thought I Saw a Saucer

He started as an author, evolved into a guru, and put San Diego on the UFO map. But modern-day ufologists don't have a kind word to say about George Adamski. They have, in fact, made an effort to discredit him.

Adamski often went up to Palomar Mountain to observe, photograph, and sketch UFOs. He settled in the area in the early '60s, after gaining some recognition, and notoriety, for his book *Flying Saucers Have Landed*. UFOs were still a fledgling phenomenon at the time, and Adamski was one of the movement's first leaders. His devotees lived in Wisconsin and Guadalajara, but the group's headquarters was in a white, two-story house in Valley Center. The UFO Educational Center, as it was called, contained an extensive research library of UFO books and photographs; much of the material was produced by Adamski himself.

The man claimed that he and his colleagues met Adamski by chance, when they stopped at a café on Mount Palomar. "Everything he wrote about us was fiction, pure fiction."

Adamski claimed to have met several visitors from outer space. In his most famous encounter, Adamski was hanging around the lobby of a downtown Los Angeles hotel when he met two out-of-town visitors. One man was from Mars and the other was from Venus. They put him in a black, four-door Pontiac and drove him into the Mojave Desert. There he had an unexpected reunion with a former acquaintance from Venus. Afterward, everyone went for a ride in a flying saucer.

George Adamski claimed, in one of his books, that two civilian scientists from the Point Loma Naval Electronics Laboratory asked him to photograph UFOs for the militia. He later supplied them with "two good pictures," he wrote.

Not true, says Eric Herr, a local UFO investigator who tracked down and interviewed one of the naval electronics scientists—39 years later. The man claimed that he and his colleague met Adamski by chance, when they stopped at a café on Palomar Mountain. "Everything he wrote about us was fiction, pure fiction," the man said. Herr published the interview in a national UFO journal.

Adamski died in 1965, leaving behind a brood of battling followers who sued each other over Adamski's copyrights. By the late '70s, the UFO center had reached cult status, and Ted Patrick was hired to deprogram some members. The group dispersed soon after.

UFO

(continued from page 17)

and night? Why would they have been testing them 40 years ago? He also doesn't think that human technology can produce aircraft that make 90-degree turns or zigzag across the sky moving from one horizon to the other in a matter of seconds. Her points out that all jets make some noise — even

General Dynamics. But the engineer said he was always fascinated with the subject, even as a child. "It would make flying saucers from plates and hang them from the ceiling," he recalled. Two women criticized the Gulf Breeze report: the first approach, they agreed, would have been to dig the Air Force "tooth and nail" for more information. During the second half of the meeting, Herr and Podell updated the group on the state of recent sightings. In addition

mean an additional charge, and the telephone bill has risen to \$17 a month. Which leads to the next question: "What would be the membership dues?" Herr asked. "Our budget is dwindling," says Podell. "It's down to the \$20 mark." The membership dues — \$12 a year — are normally collected in July, and Podell requests that some people pay them in advance. Herr mentions that five or six of those present have never paid any dues.

Are there any suggestions as to where we can go with this group and what we should do? Herr asks. Someone offers the idea of writing a letter to Duncan Hunter, who could assist the group in obtaining classified information on UFOs. But the idea dies after a cynical comment about politicians. Herr mentions that the recent sightings around San Diego should be written up and mailed to the UFO journal. He also suggests compiling an archive of all UFO sightings in San Diego's history. Neither talk turns up any volunteers. But the group is intrigued by the idea of a debate between Orion members and some local UFO detractors, most notably, Elie Shneur.

Shneur, owner of a biomedical research company, is the founder of the San Diego Skeptics. "Why in the world are you writing an article on this?" he asked when contacted on the subject of UFOs. Shneur says that despite all the data accumulated by UFOlogists, they have yet to come up with one piece of solid, overwhelming, irrefutable proof. Why has there been no physical evidence left behind? he asks. Shneur says he visited the site of a supposed UFO landing in South America. UFOlogists gave him a piece of metal from the site, saying that the substance was an alloy unknown on Earth. Shneur took the substance to a university lab and tested it himself. "It turned out to be a plain alloy from some kind of melted cookware," he says.

Concerning the large number of witnesses on some UFO cases, Shneur says, "Hundreds of people are easily mesmerized." What would it take to convince him that space aliens have visited Earth? A photograph or a videotape of an extraterrestrial walking out of a spaceship. Or a UFO sighting so remarkable that it makes the front pages of all the major newspapers. Or physical evidence that is validated by a panel from the National Academy of Sciences. "The burden of proof is on them," Shneur says, adding that he'd be glad to debate the local alienage anytime. "I'll make minimum out of them," Herr responds. "The scientific community has been terrified in its hostility and dogma against UFOs." While he readily admits that there's no irrefutable proof, Herr claims that "professional skeptics" like Shneur are not really familiar with the evidence that does exist. "They don't just doubt, they deny. They deny even the possibility." Herr and the other UFOlogists would like to see a serious, thorough, and well-financed research effort on the subject of UFOs. Someday, he hopes, ufology will take its rightful place in the world of mainstream science. "If UFOs are a valid phenomenon," he says, "then there are other things out there. We can't think of many more things more important than that."

Ufologists gave him a piece of metal from the site, saying that the substance was an alloy unknown on Earth. Shneur took the substance to a university lab and tested it himself. "It turned out to be a plain alloy from some kind of melted cookware."

the Stealth bomber. "It is neither silent nor can it hover," he says.

Perhaps for this reason, the UFO community is still over a series of sightings in Gulf Breeze, Florida — despite the fact that Gulf Breeze is situated between four military air stations. Pat Watson, a new member of Orion who recently relocated from Florida, researched the Gulf Breeze cases while writing a free-lance magazine article. Watson obliged the other Orion members with a lengthy, detailed report on what she uncovered: 73 UFO sightings in that area over the last two years. 135 witnesses, including a city councilwoman and numerous retired military officers; almost 100 photographs of various aircraft; and several reported abductions. Watson also reported strange personal experiences while working on the UFO article. For example, she would be interviewing someone on the phone and the line would start to crackle. Or her word processor would "bip out," she said, "as though it was being accessed."

Orion members discounted Watson's suspicion of alien interference. It was probably the military listening in, they speculated. Articles about the Gulf Breeze cases have appeared in the Chicago Tribune, the Washington Times, and the Miami Herald, but Orion members were surprised that the story has not received more national attention. Someone suggested an "open-house agreement" in the press when it comes to the topic of UFOs. Others nodded their heads knowingly.

During a refreshment break, Orion members talked about their UFO experiences. A pharmacist for Fredco said he's never seen a UFO. Neither had an aerospace engineer working at

the San Marcos case, there was a report in Rancho Santa Fe from a woman pushing a baby stroller. She claims to have seen a strange object with dangling tentacles flying among some hot-air balloons. An investigator checked with the balloon companies, and none of the pilots could remember seeing anything strange that day. (One company said it had a balloon with dangling ribbons, but it had been grounded for weeks.) The conical-shaped beam reported in Michael Grant's column remains a mystery: no other physical evidence has surfaced, and Grant wasn't interested in pursuing it further. "It was just a social phenomenon to him," Herr reported.

A November case in Escondido has also had a dead end. A middle-aged couple is adamant about seeing a boomerang with red and blue lights land sometime after midnight near Highland Valley Road. The couple awakened their landlady and her daughter, who also saw the object. But no other witnesses have been found, and the original couple has become uncooperative with the Orion investigator. ("Our dear [member] David Ortiz asked the fellow if he'd been drinking," Herr later confided. "Now he won't talk to us.") The day before the Orion meeting, the hot line got a call from a postal carrier named Stan Ford who spotted a huge, black, cigar-shaped aircraft in La Mesa. It was at 11:00 a.m., and the sky was clear of clouds. The postman went into a nearby store and brought the owner outside to see it, according to Herr. Both the postman and the store owner have been interviewed, but once again, no other witnesses have surfaced.


Podell mentions that Orion's phone number, listed as "UFO Reporting Service" in the white pages, will now appear in the North and East County directories. But the additional listings

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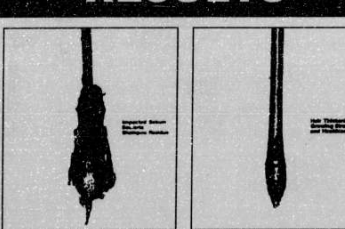
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positively defective, rather than merely commonplace. This was indicated in *Henry V*, where (as director) he removed virtually all the humor from the clownish characters and even eliminated several of the comic scenes entirely, and where (as actor, in the delightful episode of the wooing of Katherine) his tim-

ing, his imonation, and his physical expression of the dialogue invariably fell short of Olivier's in conveying the wit of the character and the scene and in provoking the laughter the writing deserves. As Peter Quince, Branagh just does not attain a sufficiently sharp and colorful embodiment of the character's combined pedantry, officiousness, and rustic ineptitude; he isn't funny enough. The relative flatness of the humorous characterization is underlined by the humdrum inventiveness of the comic business (a good



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Imagination, illumination, vision. The costumes (by Jenny Tiramani), while a minor element, reveal the overall uprightness of the production: free in this undistinguished production, the costumes are not a hindrance to the interpretation or expressiveness — is early 19th Century, and there are two sets of colors, one for the good and the other for the bad characters, and black, for the minor roles. This is visually pleasing, but it has little to do with the function — the only significant function — of the costumes, which is to make the script by clarifying and intensifying character, situation, emotion, and theme. Few costumes are so effective as these. The dramatic division in the play is between major characters and minor characters. If a designer insists on some simplistic, schematic division of characters, the only possible division would have to be between the good characters and the evil ones, although that is not the case here. The costumes are not to mere moral allegory (such allegory is surely present in this play, but highly nuanced).

For better — for the sake of the drama if not the design — the costumes are not the design costumes that suggest poetic at-

Tiranani has done it better with the hands some, serviceable set (oval, rough, burgundy-carpeted stage, surrounded by a runway and a ditch), and a towering background of cardboard boxes, piled up like giant shipping containers, but the same set is used for MND as well, and the necessary compromises between the needs of a romantic comedy in a "Bollywood" style and an agonizing tragedy over a stolen heart are plain to see. The film's lack of least financial quality to the set, which can be told visually but does not seem so in terms of dramatic meaning.

People who really don't know what theater fall for? They're the ones who think casting is 90 percent of the job, and those who think it is 90 percent. If one remembers the production of *Oliver* directed, on film and on stage, one is struck by the fact that even if you have a great director, each production, he assembled a company of overwhelming talent; he almost always chose the best possible actor for each role, down to the smallest (recall his Gertrude for the first time). In the case of *Shogun*, Vanya, his Sonya). Braugh is less discerning. His Henry was well cast, though even

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Deception and Perfection

BY JEFF SMITH

Teibele and Her Demon, Eve Friedman's erotic drama based on a story by Isaac Bashevis Singer, is about veils and unveilings. Although set in a remote Polish shtetl called Frampol in 1880, the play raises many contemporary questions about personal identity and the nature of love.

Teibele is captive, though her otherworldly husband deserted her long ago, until he is proven dead, she is forbidden to remarry. Of all the available men in Frampol, her last choice for a man would be Alchonon, a seemingly humble, obviously impoverished student of the Kabbalah. To call her Lois Lane and him Clark Kent would diminish Singer's richly nuanced tale, but there is a similarity. To win her love, Alchonon wears the mask of a *difkhal*, a demon, and seduces Teibele with seemingly superhuman powers.

One might think that Teibele would be overjoyed to learn that the "demon" visiting her on Wednesday and Saturday nights was actually a man possessed only by a burning love for her. Not so. Between the dark and the day, the mask and the unmasking, lies a gap she is unwilling to cross. She much prefer infere-



Barry Mann, Erin Kelly



Brian Salmon, Patricia Elmore

Teibele and Alchonon are better at the wanting than the having.

quent inferences to steadily flickering flames. The veiled discolor of the demon is more real, enticing, and mystically seductive than Alchonon, the lie far more compelling than the truth. In effect, Alchonon has replaced one mask with another, neither of which is who he is in reality. Teibele has always seen him

as an "inert out," and to break that mask he tries to be opposite, a mighty demon. But his scheme is too successful. Wanting her love, Alchonon seduces Teibele's imagination, and she would rather lose her eternal soul — and be linked forever with Rahab, the Whore of Babylon — than live a mundane life with the man behind

the mask (who, it turns out, is anything but mundane). "Things won't be done," says Genesis, one of Singer's "wicked" characters, "joy's soul lies in the doing."

The Bowers Theatre is offering a good production of *Teibele* at its new home, the Kingston Playhouse, which now boasts more comfortable seating. One could wish that the play moved as briskly as director Robin Elms' pacing (the script has the stretched feel of a short story expanded into a full, two-act play; it parcels out information at a rather prosaic speed). And one could wish that Elms and scenic designer Bob Salter had a bolder use of their dream-like, surrealistic staging of the piece. But thanks to Elms' always strong, inventive direction, the stage panders about living and loving in *Teibele* here room to resonate long after the curtain has come down.

Similar to the opening of the Old Globe's *Uncle Henry*, Salter's set begins with a relatively bare, unappealing stage. When the play starts, though, two masked, strangely clad stagehands hoist a series of gray, cloud-like screens. Suddenly the stage has become a mass of veils, thus echoing the subtext of *Teibele*. Lawrence Ciolek's fine sound design and the musical score — Yiddish klezmer music from the period selected by Ciolek and Elms — add to the atmosphere. As do minimalist props, transported here and there by the stagehands. All create a light, ethereal tone (with, however, an insensitive, homemade look) and the playful sense that we are watching a piece of folklore, a fable, not a realistic drama. Teibele's bed stiches the impression. It is tilted upright almost 90 degrees, an angle that plays tricks with the audience's position in the room. At the same time, we are both seated before, and floating above the lines, a dual perspective that seems us out of our own comfortable sense of what and where is reality.

Presumably because of the tilt of the bed, but also because Friedman tends to subordinate verbal fireworks for the graphic article, there are times in the Bowers production when solo lovers are less immortally passionate than nos. might expect from such an imagined joining. Both Erin Kelly and Barry Mann, as Teibele and Alchonon, are better at the wanting than the having. Nonetheless, Kelly delivers another fine piece of acting at the Bowers, where she has enjoyed a definite home-court advantage in the last couple of years. Mann is certainly competent as Alchonon, but he has

yet to distinguish sharply between the real Alchonon and the person the demon's mask allows him to become. Paul L. Nolan adds a friendly message to the production as Menasha, and Tracy Brice, a gentle sensitivity as General. Teibele's loyal, lonely friend, Kurt Reichen, Tim Reilly, and Joe Hulster make useful contributions in minor roles.

Owing to a series of eerie events, including a theatrical space burning down, the San Diego Actor's Theatre performed A.R. Gurney's *J.F.'s Perfect Party* last spring in the conference room of a local hotel. The setting was as cramped as the stage, the lighting reduced to a circular knob on the wall that offered few variations between bright and

black, and the actors deserved if not medals of valor at least pay for hazardous duty. With several of the original members of the cast intact, the Actor's Theatre is presenting a reprise of their production, this time in the far friendlier confines of the Galslang's Elizabeth North Theatre.

Along with being an open letter to New York Times theater critic Frank Rich to lighten up, Gurney's very funny comedy is a paean to imperfection. Middle-aged Tony has abandoned his job as an American Studies prof in hopes of having just one thing in his life go perfectly. A perfect cup of coffee? A perfect round of golf? How 'bout miniature golf? Nope. Tony wants to host a perfect party in which the guests, nothing less than a microcosm of America, forge a new oneness while at

cocktail. Lois, a stringer-critic from a "major New York newspaper," believes that "we live in a narcissistic age, and it's foolish not to take advantage of it." She has heard about Tony's dream and has flown upstate, at her own expense, to experience the event and write — happen help and save us — the "perfect review." Needless to say, things fall apart, and control freaks who try to impose ideal shapes on the everyday have their consequences.

Though all of the cast at times have trouble with Gurney's literature but lengthy one-liners, they have few troubles otherwise. Director Walter Schoen has done a fine job of keeping the push fronts and the witty warped world of the broad side, a choice that makes the play's perfectionists seem all the more absurd. Brian

Salmon's Tony and Patricia Elmore's Lois perform what amounts to a dart of obsession and generalities — and do it well. As Tony's married wife Sally, who experiences a "vague, Sophisticated shudder" at the antics of her husband, Amelia Emerson makes a valuable contribution. As do Ronald B. Lang and Parker Timony as the neighbors, Ned and Wilma (I love their halfling pop talk, with each exhorting the other to get back out there and make that party work). The Galslang Quarter Theatre Company is hosting the show, and the Actor's Theatre production values are Galslang quality. Barth C. Bialan's set and lighting, Ingrid Helton's top-of-the-line black-lace costumes, and Michael Shapiro's sound all blend as effectively as Tony's microcosm, hilariously, doesn't.



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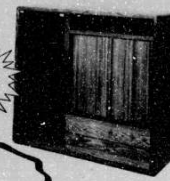
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San Diego Reader February 8, 1990 23

QUARTER NOTES

BY JONATHAN SAVILLE

RADU LUPU

The La Jolla Chamber Music Society presented Romanian pianist Radu Lupu in a recital at the Civic Theatre. In talking about this concert musician's performance, I would like to try to distinguish between a more or less objective assessment of his talents and style and a report on my personal reaction to his playing. This is always a useful — and honest — thing for a critic to do (though it often turns out to be far more difficult than it may seem), but in the present case, the need for such a distinction is even more crucial than usual, since there is so great a contradiction between what I believe I know about the way Lupu played and what I actually felt about his performance.

This was, essentially, a concert of high romantic music. The only exception was the initial work, Bach's Italian Concerto, which nevertheless was given a romantic flavor by the very fact that it was performed on the piano (as musicians of a romantic persuasion have inevitably preferred) rather than on the instrument for which it was composed and for which its musical invention is idiomatic. Lupu made no secret of his allegiance to a romantic interpretation of this Baroque work. There was no attempt (as, for example, in the Bach performances of the late Glenn Gould) to imitate the sonorities and articulation of the harpsichord on the piano. Instead, Lupu made full use of the technical possibilities of his quite magnificent Steinway, and — even more significantly — his concept of the music had virtually nothing in it of historicism, but was unashamedly colored by a romantic sensibility.

In the rest of the program, there was no question of authenticity, perspectives or reinterpretations, for both the music and the style of performance were directly in the center of the romantic tradition: Schumann's whimsical, tender, mysterious *Kreisleriana*, a succession of diverse and paradoxical emotional states united by their references to the composer's ardent and frustrated



Radu Lupu

like for Clara Wieck, Liszt's B Minor Sonata, the overwhelmingly dramatic representation of a sad and ravaging the storm and ravens of a Faustian Byronic life, and — as the single encore — Chopin's supremely poetic, supremely melancholy Nocturne in D-flat.

Italian Concerto was drawn into this orbit, for it was Bach as Chopin might have played it. Lupu's identification with this particular style and sensibility seemed real, and he exhibited precisely the technical abilities demanded by romantic piano music. His dynamic range was

experience. The dramatic contrasts (especially in the Schumann and Liszt works) between these two poles of the romantic emotional life — what Schumann identified as the Forest and the House within his own soul — could not have been drawn more surely. The tempo seemed to shake the concert hall, the calm seemed to call from another world. It was, throughout, playing of the utmost power, sensitivity, and truth to the minds and hearts of the composers.

Yet — and here I come to a subjective report on my own reactions, for whatever they are worth — again and again throughout this concert I found myself bored. I would not take issue with any members of the audience whose minds were continually absorbed in the musical discourse, but my own experience was repeatedly one of excitement and admiration, of deep emotional empathy, curiously drifting away into alienation and impotence. This was above all true for me in the slow passages — the tender and meditative sections of *Kreisleriana*, the lyrical interludes in the Liszt, almost the entire Chopin Nocturne, and even the slow movement of the Bach. When I felt at these moments often longingly extended moments, was a total cessation of forward movement, a suspension of time, as the pianist submerged himself in a world of purely inner experience.

But isn't that inwardness, that retreating into the hidden self as the true center of being, exactly what the composer (with the exception of Bach) was explicitly trying to represent? Wasn't that just what romanticism aimed at? And weren't Lupu's suspension of time and retreat into the secret recesses of his own soul indications of how completely the pianist had identified with the inner personalities of the composers whose music he was playing?

Yes, indeed, who could deny it? Yet while I acknowledge Lupu's deep understanding of these composers and the exalted sincerity and truth of his own experience of their scores, I myself felt excluded from his intimate, personal meditations. I felt that I was witnessing a failure of the pianist's soul with that of

the composer, but that I was not allowed into the experience but was forced to observe it from without. Lupu played as though he were alone with the music, as though I (and the rest of the audience) were not there at all. And just as someone listening to a conversation that does not take his presence into account will find his attention wandering, so, in this case, how interesting the subject may be, just because he himself is not permitted any active contact with what is being said, so I became bored.

Perhaps these last comments are more a reflection on who I am than on Radu Lupu's playing. I have set them off from my more objective report in order to make that possibility clear. And since I have gone this far, I might as well share the strange fantasy that came into my head when the Romanian pianist was taking his stiff, unyielding bow, staring vacantly at the audience as though looking into a great emptiness, appearing to treat the concert altogether as an irritating intrusion of phantasm 20th-century business into the absolute privacy of his transcendental consciousness with the mid-19th-century composers. I thought: he has been delivered to the Civic Theatre in a coffin. The backstage crew has liberated him from it; he has risen like Count Dracula from his immemorial resting-place, has flung out onto the stage, has played the music with all the uneasy passion of the living dead, and in his bewitching engaged in the mechanical gestures of a body whose soul is absent, and now he will flow backstage again, the crew will nail his coffin shut, and until his next concert, wherever it may be, Radu Lupu will exist in a state neither of this world nor of the next, dreaming the quirky dreams of E.T.A. Hoffmann, whose fictional character, composer Johannes Kreisler, inspired Schumann's Op. 16.

I am ashamed of this fantasy, for a conscientious critic should at least attempt to understand, not to prevent himself from understanding. But I must tell you that similar thoughts have never crossed my mind while listening to Arturo Beneditto play Chopin, or Claudio Arrau play Schumann, or Andor Weis play Liszt. Perhaps it is not all my fault.

... an intrusion of phantom listeners into the absolute privacy of the pianist's trance-like communions ...

Op. 27, No. 2. Indeed, these three works constituted a profound exploration of a particular historical moment in the development of musical thought and of European culture, for they were all composed within a relatively brief period (the Chopin in 1834-1835, the Schumann in 1838, the Liszt in 1852-1853), and their interrelationships are underlined by the fact that the Liszt Sonata was dedicated to Schumann and *Kreisleriana* was dedicated to Chopin. Even the

extreme, with each end of the range executed with breathtaking command over the resources of the instrument; stupendous force, with never a hint of hardness or overload, and pianissimo of such delicacy that they hovered almost at the limits of human hearing. Interpretively, too, these performances stretched toward the extreme, explosive spiritual turbulence, soaring the heights and depths of emotion, and meditative dwelling in the exquisite subtleties of inner

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A Hungry Heart



BY ELEANOR WIDMER

My granddaughters were born on Mother's birthday. Last year, I had a cake made at a gourmet bakery for her in the shape of an 18th-century spade. This year, the confection had the form of a grand piano with white keys. As per to my nervous system, I carried the cake by hand up the escalator at the airport, slid it across the rack for luggage inspection, carried it down the stairs to the waiting plane, and then held it in my lap, praying that neither I nor it would fall apart in transit. Why, I often ask myself, do I involve myself in such tasks of daring? Beyond the specific relationship to my first grandchild lies a stronger imperative: I apply a fanatic's zeal to celebratory occasions.

I love Valentine's Day and look forward to it with benign anticipation and affection. What do I hope for on that day? The unpredictable. Every year, I send my loved ones cards signed "Your Secret Admirer." My sister actually believed she had a secret admirer, and during a bad patch of adult adolescence, these cards buoyed her confidence. What I long for now is that someone whom I loved when I was 20 will write or call me or send me truffles. Or that flowers will arrive with the words: "From Your Secret Admirer." Or that a romantic will take up the slack created by my father, whose role was to send the largest boxes of Valentine's candy on the market. My fantasies are simple and unaccomplished, but they have me singing the day long.

Last year, one of my male friends gave me long-stemmed chocolate roses topped with chocolate buds. I carried them with me to Palenque's restaurant, where we had a quiet but exciting dinner. When we drove home, we sang musical comedy tunes in the car. That's what I tell a great Valentine's day.

This year, the choices for celebration in restaurants are rarer than ever, and you will have to decide whether to select some offbeat hideaway that serves ethnic food or one in the mainstream. Reservations are absolutely essential. My advice is to arrive as early as possible to be certain that your reservation is honored, because Valentine's Day is one of the busiest of the year for restaurants. Bear in mind that any of these restaurants will prepare a take-out dinner for two, either in a picnic basket (which you would do well to provide)

or a many-course dinner that you can eat with appropriate romantic flourishes at home. The following list offers some suggestions.

DOWNTOWN
Reilly's Irish Pub and American Grill, 150 Fourth Avenue (across from Horton Plaza Park), 231-8500. The advantage of this one and highly polished dining room is that you can get good lamb chops, corned beef sandwiches, or a full meal in a lively and handsome atmosphere. Every couple will receive free champagne and each woman a rose. The special for the evening is a rack of lamb for two, with choice of soup or salad, and a Valentine's dessert for \$39.90 per person. Or, you can enjoy the less costly fresh fish of the day. Richard Sanchez, who operated Richard's Restaurant on Morena Boulevard, is the executive chef.

UPTOWN
Fifth and Hawthorne, 515 Fifth Avenue, 544-9946. The new fish and seafood menu offers a light platter at \$10.95, not available on Valentine's Day. But some of the Valentine's menu, which includes either soup or salad, are unique (\$15.95 to \$27.50). The top choice would be the Japanese-style bouillabaisse prepared from: mako soup and filled with lobster, shrimp, fish, and oysters. Another favorite is sea scallops sautéed with clamato pasta and white sea bass steamed with ginger and scallions. All dinners include a heartfelt dessert.

French Side of the West, 2282 Fourth Avenue, 234-5448. The recent expansion should be complete by Valentine's Day, and

the best news is that the multi-course dinner will be \$34.50 and include appetizer, soup or salad, entrée, and dessert. You may be asked that you have a choice of 16 entrees, all available on this special day by 4:30 p.m.

Palmer, 902 West Washington Street, Mission Hills, 297-2993. Formerly called Pirelli's, this newly enlarged and renowned restaurant has its last taken in its own name. The current chef, Jean-Pierre, is also the owner along with his wife, Jeanne Discoli. The place boasts an attractive wine bar, and dinner specials are available every night that cost approximately \$22.00 and include soup or salad. For Valentine's Day, you can have a take-out dinner for two that provides salad, roasted Cornish hen with stuffing, chocolate truffles, and a bottle of white wine for \$20.00; a picnic of offer a couple, champagne, salad, and truffles for \$39.95; and a private dinner for two at \$60 a couple. If you select to have the sit-down dinner, choose the simplest entree with little or no sauce—worse of the sauces make the basic ingredients. Soups and salads are excellent here. Be aware that a strolling accompanist will be on the premises. A split of champagne is included with dinner.

PACIFIC BEACH
Lamont Street Grill, 4445 Lamont Street, 278-3666. For approximately \$20 each, you and your guest can enjoy twin cuts of prime filet mignon topped with lobster medallions, plus soup or salad, vegetables, pasta, and the chocolate-dipped strawberries for which this

restaurant is justly famous. Chicken sautéed with Maui onions and served over pasta is about \$12.00, and pasta dishes are about \$10. A stand-out heater dinner is available à la carte. Dinners begin at 5:30 p.m.

Chilly Black's, 5721 La Jolla Boulevard, 456-6209. For \$25.00 per person, you can dine on asparagus and mushroom salad or oyster stew plus a green vinaigrette. Entrée choices are poached Norwegian salmon, roast leg of lamb, or marinated steak. A Valentine's treat or vanilla cream with fresh chocolate cascades the entrée, which begins at 5:30 p.m.

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Pirelli's, 8657 Villa La Jolla Drive, La Jolla Village Square, See listing in this County.

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Reader's Guide to Restaurants

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heirloom dinners. The dinners include soup and salad, and the *auprime de volaille* (boneless chicken flamed in brandy and served with morel sauce), duck in green pepper sauce, and veal in port sauce are especially tempting. Worthwhile all-day Sunday brunch. Open daily. Lunch, Tuesday through Friday. Sunday brunch, dinner nightly. **1344 Rte. 1, Westport, N.Y.**

The soul-fulled cal-*do* de camello. Most of the area is grilled and not exactly sizzling, but you may like chicken Portuguese with milk sauce or shrimp in garlic butter. Be sure to ask for potatoes or vegetable. Degust something atmospheric: Flare-plate Corn salad. Low-to-moderate.

EL TAPERO 7531 Sixth Street (at Rumbold) 760.462.0760. Low price in the heart of the old city.



VALENTINE'S
AT

VALENTINE
DINNER

S DAY

the thea. Low-moderate to expensive.

MAZATAN SEAFOOD 2578 R Main St., Corvallis 443-3333. Adrain Ferretti, the builing manager, says Mazatan Seafood is a family-run fish cannery. All fish is fresh, including prepared Mazatan style in-meatball sausage in a room adjacent to a liquor store. Some of the items include Mazatan style sausage with octopus, scallops, abalone, and cioppino-style steak, whole deep-fried fish, and a burrito filled with scallops, lobster and shrimp. The restaurant is open 10 a.m. to 10 p.m. any place to eat, but the food is a snack.

lunch and dinner. Low to moderate.

RODIE'S, the Landing, 1201 First Street, Corvallis 443-4471. The waterfront fish and seafood restaurant offers a variety of fish and seafood pools of water traveling behind tables, and fish, some from 100 ft. The main dining area is a large room with a high ceiling. The food is fresh. The best food on the permanent menu is the Mazatan style fish, which is a whole fish. The Mazatan style seafood dish, both of which are all the way the fish dishes are also excellent. All the food is as fresh, but the portions are huge. Reservations are recommended. The restaurant is open 10 a.m. to 10 p.m. any place to eat, but the food is a snack.

lunch and dinner. Expensive.

RIDGE OF WALES ROOM 6011 Deer Corvallis 443-3333. The restaurant is open 10 a.m. to 10 p.m. any place to eat, but the food is a snack.

[illegible]

of the main coast. Almost certainly, grilled fish of Herve covers one end of the shelling menu, but the other is empanada, fish and potatoes or you eat by one of several terraces as another good bet for a picnic. The restaurant speaks perfect English. Fine quality. Open daily 11:00 a.m. to 10:00 p.m. Look to modernize.

LA COSTA 150 Galesina (between 150 and 160) 1706-685-3124. An exclusive fresh product and huge place. La Costa, the reigning restaurant in the area. The menu is simple, shrimp, grilled fish, squid, scallops, and oysters. Preparations, especially, the fish. As another reason, the menu of semi-elaborate appetizers, and other dinner dishes, and beverage, and other dinner dishes. Look to modernize.

LA LENA 4960 Blvd. Avenida de Chile 1706-685-3124. The restaurant here because of the charm, and the terrace make it a

anyone. Choo's
 A-Team. The mous-
 and/or. It's the
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 amp games. Fresh
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 but the mafia de-
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 as they are low-
 on. Peckin, France
 it, rice, dinner.
 Almost always
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40 San Diego Reader February 8, 1990

EVENTS THEATER MUSIC & FILM

THIS GREAT TRADITION

Much advanced 20th-century music remains alien to the wider audience that attends orchestral concerts. The passage of decades—in the case of Schoenberg, Webern, and Varèse, as many as seven or eight decades—does not seem to narrow the gap between the audience's sensibilities and those of the composers. Responsible symphony orchestras are thus put in a situation of automatic conflict: they feel an obligation to perform contemporary music, but they are afraid to upset their generally conservative subscribers.

The San Diego Symphony has found a way out of the dilemma by co-sponsoring with the University of California, San Diego, a series of concerts outside the regular subscription



Viol. I, Viol. II, Viola, Cello/Double Bass

From the score of *Whispers Out of Time*

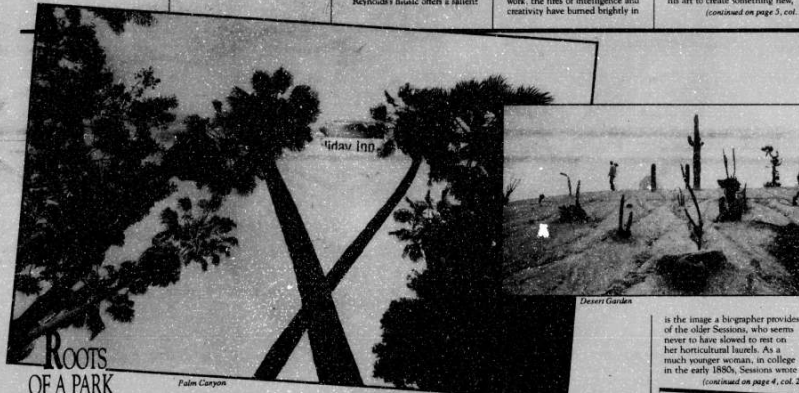
which won the Pulitzer Prize for music last year. The program will also feature another work of this composer, *Timeful Wind II*, as well as — to indicate the continuity of the old music and the new — Jacky Brandenburg, Concerto No. 4.

Reynolds's music often is splintered

example of the kinds of difficulty today's audiences encounter in their relationship to today's serious music. Throughout his career he has shown himself to be a profound, imaginative, technically brilliant, and broadly cultured composer; in work after work, the lines of intelligence and creativity have turned brightly in

him. But a truly creative composer in our era, however deeply he may understand and even the music of the past, cannot confine himself to the musical forms that grew up in ages very different from our own. He is driven by the very nature of his art to create something new.

(continued on page 3, col. 2)



ROOTS OF A PARK

Palm Canyon

In her late '70s, Kate Sessions was known to use strong language in clearing out the gardeners who worked for her, though she claimed that the words she was vehemently slinging were only Latin botanical names. "Her skin

was sunburned, her hair wore in a knot at the top of her head but always with wire hair hanging down. She had decided men's shoes were the most comfortable and practical for work, and they were invariably muddy. When

working she wore a long skirt, high-necked blouse, and a man's felt hat. Her heavy will skin had a large mole pocket in which she kept a pair of pruning shears, knife, wire, seeds, and

other paraphernalia that would keep her pocket bulging. She was known to change clothes and shoes in her automobile and rush to make herself presentable. Such

is the image a biographer provides of the older Sessions, who seems never to have slowed to rest on her horticultural laurels. As a much younger woman, in college in the early 1880s, Sessions wrote

(continued on page 4, col. 2)

A DREAM DEFERRED

Independent filmmaker Isaac Julien represents the promise of the new black British cinema. His latest film, *Looking for Langston*, is a modestly budgeted but deeply felt meditation on poet Langston Hughes and the Harlem Renaissance of the '20s Hughes helped fuel.

Julien's film, which has its San Diego premiere at the Kino Cinema, follows conventional narrative and instead delivers a visual poem that contemplates what it is like to be black and gay in America. Archival footage

(some of Hughes himself) is interwoven with erotic images, "poetry readings, and scenes of black gay life. The dramatic scenes are shot in black and white and blend with the historical



Scene from *Looking for Langston*

footage, as time slips back and forth between past and present. A '20s club is raided by contemporary-looking police and thugs. The specter of AIDS stalks the language of the poem also reflects cultural changes. While the early poetry alludes to sexual ambivalence, later poems use more explicit and stylish language. One contrast is Hughes's heartbreaking notion of "a dream deferred," something that still pertains to the black experience.

The film opens with a wake for gay black artists Hughes and James Baldwin. Contemporary black novelist Toni Morrison offers a eulogy, reminding us of Baldwin's words: "A person does not lightly elect to oppose his

(continued on page 3, col. 1)

THE DISCUSSION

Several conflicting views of the historical relationship between blacks and Jews in the United States.

"On [Chicago's] South Side, the forbearance of the Jewish Reform congregations spring from their emphasis on the populist morality of the Jewish prophets. From the heart of their tradition, Reform Jews believed in, and supported, the cause of the downtrodden blacks who were crowding in upon them. In the 1930s and 1940s, Rabbi Isaac Weinstein became an eloquent advocate of civil rights and one of the foremost Reform rabbis in the country. When angry WASPs tried to silence black artists such as Paul Robeson and Langston Hughes, Weinstein repeatedly offered them a platform in his synagogue." From *Exile*

(continued on page 3, col. 3)

A large heart shape filled with a dense, dark, textured pattern resembling a woven or knitted fabric, set against a light background.

San Diego Reader Phone Matches

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(Continued from page 3)

harmonious relations between blacks and Jews. Today's news stories usually highlight the rift between the two groups; the rise of a centrist Black Muslim sect in Los Angeles; another exploit of the wild rabbis Meir Kahane and his racist followers. The apparent unwilling of this uneasy relationship is the subject of a February 12 panel discussion featuring author Taylor Branch, reporter Juan Williams, and academic Leonard Fein. Branch won a 1989 Pulitzer Prize for his book *Parting the Waters*.

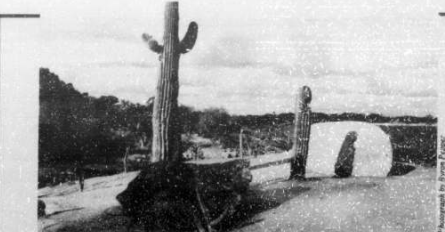
America in the King Years, 1954-63 and authored the 1989 *Egypt* story that explained how Israel's victory in the 1967 holy war worsened the division between blacks and Jews in this country. Williams reports for the *Washington Post* but is better known for his work as a producer of *Eyes on the Prize*, the PBS documentary series on the civil rights movement. Fein has written profitably about American Jewish attitudes. His recent book, *Where Are We Now: The Jewish Life of America's Jews*, discusses Jesse Jackson's controversial 1984 presidential campaign, affirmative

action, and U.S. Jewish support for Israel. "The Relationship of Blacks and Jews Since the Civil Rights Movement" will be discussed Monday, February 12, at 1:00 p.m. at the Price Center Ballroom on the UCSD campus. It's free to the public, and more information is available by phoning 534-4002. — Paul Krueger

ROOTS OF A PARK

(Continued from page 1)

a term paper encouraging opportunities for women in the natural sciences, but as tradition would have it, she ended up as a schoolteacher in San Diego after graduation. Luckily for San Diego, Seasons was able to sidestep convention. In 1892, she negotiated a sweet deal with city officials, granting her a ten-acre lease on 30 acres at Sixth and Uvas, for a plant nursery. In exchange, Seasons agreed to plant 100 trees each year in what is now Balboa Park and to give the city another 300 trees annually for use outside the park. Today, you can hike down the four dozen wooden steps into the park's Palm Canyon and then



Desert Garden

crine your neck to see the swaying, bushy tops of the *Washingtonia robusta* palms planted by Seasons and now towering at least 70 feet above the canyon floor. She introduced other palm species to the park, including dwarf palms and a tall, slender variety she brought back from a male trek into Baja. It was Seasons who first imported the lavender-flowered Brazilian jacaranda to San Diego. She

planted eucalyptus, Torrey pines, pepper trees, figs, and Monterey cypresses in the park, and she also designed an olive and agave garden and filled it with hundreds of new plants. (The Desert Garden was later moved across Park Boulevard, to the east side of the trees.)

In the early 1920s, Seasons took park visitors on one-hour nature walks to show off her handiwork and that of others. Similar tours are offered today, free of charge, by a group known as Offshoot Tours. The group was

started in 1983 by a local landscaper, Dale Ward (who at one time worked as Helen Copely's gardener). Ward crowned his park tours full of anecdotes about the native and exotic plants in the park. He'll be disgusted with AIDS in 1984, but he continued the park tours as well as his own landscaping business. Increasingly in the last few years, though, he had to turn over the tour to

other horticulture volunteers because he was too sick to conduct them himself. Last August, Ward died at age 33. Under the direction of Ward's heirs, Offshoot Tours are continuing to head out at 10:00 a.m. from the Botanical Building in the park, to point out ornamental pines, eucalyptus fig trees in this country because of the chance of the minuscule wasp that pollinates them), magnolias planted for the 1915 Panama-California Exposition, the massive root systems of Monterey Bay fig trees, pencil cacti, a Eucalyptus tree, eucalyptus ferns that grow alongside diavines when the plant was young, silk floss trees with their bright green trunks, the more than 50 varieties of palms in Palm Canyon, and more. This Saturday, February 10, and on the second

Saturday of each month, the park's palm trees are highlighted. On the third Saturday of the month, the full spectrum of park trees is addressed (some 400 varieties can be found in the park). The fourth Saturday is set in the Desert Garden. And on the first Sunday of the month, you'll hear about both plants and architecture to be found in the heart of the park. — Jackie McGrath

THIS GREAT TRADITION

(Continued from page 1)

which in music necessarily means new forms of structure and expression, and the world of experience his artistic calling compels him to express must be that of the world he lives in, not

that of the 18th or 19th Century. The audience for serious music, however, tends to go on thinking in terms of the past, expecting that contemporary masterpieces will sound like — and think like — the masterpieces of the past that dominate our concert life. In Reynolds's deepest musical values, he is firmly rooted in that past, but his attitude toward the history of his art is inevitably ironic, convoluted, self-reflective, problematic, for that is the condition of the modern artist. To understand and appreciate his music, the listener must discern the fundamental creative processes common to all important music, rather than demanding such historically conditioned stylistic elements as total harmonies, certain forms, or the like.

Whispers Out of Time, for example, is composed for string ensembles in radical performance ensembles, but its ideas are generated by a complex interweaving of different and distant periods. The work is an analog of a poem by the contemporary American poet John Ashbery, himself a Pulitzer Prize-winner. In turn, Ashbery's poem "Self-Portrait in a Convex Mirror" is a response to a painting by the 16th-century Italian artist Parmigianino, and Parmigianino's painting is a self-portrait distorted as though in a convex mirror, hence already a complex meditation on the artist's identity and his means of representing and recreating reality. The movement from painting to poem to musical composition, and from distant past to recent past to present is figured in *Whispers Out of Time* by intricate musical references to

Mahler's quotation, in his Ninth Symphony, of the opening of Beethoven's "Lobachewitz" Piano Sonata and to a metaphorical equivalence of a musical procedure and a visual one is rhythmic deformation of the Beethoven phrase to suggest convexity in time, just as Parmigianino's paring deforms the visual image on a physically convex surface). How dreadfully complicated and daunting all this sounds! But Reynolds's high quality as a composer depends not on the fact that he is so thoughtful about the status and nature of his art and of art in general — those are the personal preoccupations that give rise to his art, not the art itself — but on an intuitive power to convert his inner vision into sounds and forms and structures.

(Continued on page 6)

AEROSMITH
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MÖTLEY CRÜE
February 11
GREAT WHITE
March 1
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February 20
WWF WRESTLING
(with Hulk Hogan)
February 25

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(continued from page 5)

that capture the listener's imagination with fascination and force and that speak ultimately to our innermost feelings and perceptions. The same thing is true of Mahler and Berthoven, however differently they may express themselves. They too, after all, were driven by their own sense of themselves and of reality, and their own relationship to the history of music, to make something new, to go beyond the past while making fruitful use of it, to challenge the listener's preconceptions, to change the world. Difficult as his music may appear, Reynolds belongs in this great tradition, and he is not an unworthy heir of it.

The concert of the San Diego Symphony featuring music by Roger Reynolds will take place on Thursday, February 15, at 8:00 p.m., in UCSD's Mandeville Auditorium. Tickets are available at the UCSD box office (phone 534-4559), at the Symphony Hall ticket office, and from TicketMaster.

—Jonathan Saville

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 6 p.m. to the following Thursday at 7:30 p.m. Do not phone The Events Editor; reserve the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 8083, San Diego, CA 92108.

OUTDOORS

February's Full Moon on Friday, the 9th, runs very near the time of sunset. Watch to bubble-like disk material in the eastern sky as darkness gathers. The following morning at dawn, you can watch a similar performance as the moon sinks toward the Pacific. When observed near the horizon, the moon seems to melt people larger than life. This effect, known as the "moon illusion," is not a scientific optical effect—it's been shown to be purely an optical illusion, a function of our perception.

History Hike, the Friends of the Los Peñasquitos Canyon Preserve host a 2 1/2-hour hike on Saturday, February 10, exploring the Indian, Mexican, and American frontier history and use of the area. Meet at the Johnson-Taylor Ranch House, off Black Mountain Road, just north of San Marcos Boulevard exit in the Rancho Peñasquitos area. Fee: \$4.00.

"North County Crawlade" join Walkabout for a moderate-plus hike through the lush greenery of

Olivehain to the Pacific Ocean and back (20 miles round trip). The walk starts at 9 a.m. on Saturday, February 10, at Moonlight Beach in Escondido, and finishes at 5 p.m. Take 15 to Incarnate Boulevard and head west to the beach. Fee: \$10.00 or \$20.00.

Plant Walks, Orlancho Torres presents another Saturday morning walk in Balboa Park, led by naturalist horticulturist. On February 10, see "Tale Walk" is scheduled, meeting at the park's botanical building at 10 a.m. Walks last about an hour and cost \$5.

Ornamental Pear Trees (Pyrus) are coming into bloom all over town. The thousands of white blossoms appear rather like snow when viewed from a distance. Some nice specimens can be seen along Lake Murray Boulevard and Claremont Mesa Boulevard between Highway 163 and Interstate 15.

River Walk, on Sunday, February 11, the Santa Vista Audubon Society and the Friends of the Santa Margarita River will sponsor an easy birding/hike along the river. Wear long pants, long sleeves, and good walking shoes. Meet at 8:30 a.m.

to camped in the tamarix forest, 2200 South Hill Street, Coronado. Fee: \$10.00. For more information, call 439-2473.

Long and Short Hikes through the Los Peñasquitos Canyon Preserve will be sponsored by the Natural History Museum Camarones on Saturday, February 11. The shorter hike follows the creek bed past stands of reed and mesquite. The hike starts at 10 a.m. and finishes at 11:30 a.m. The longer hike, scheduled from 10 a.m. to 2 p.m., is a six-mile hike through an area containing the oldest rock formations in the county. Bring lunch and water for the longer hike. To reach the preserve, take 55 to Miramar Boulevard. Exit west to Black Mountain Road. Turn right and continue to the traffic light at Water Road. Turn left into the parking lot. The walks are free and open to the public. 232-3521.

La Jolla Biding, the area south of the river features a rich shoreline, as a few of the more common wintering species can be found here. Surfable, wading, and fly fishing. Heron's gulls, Brand's cormorants, and black and white terns can



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2 pm - "Chakra Balancing Workshop" - Douglas Dunn (bookings)
3 pm - "Emotional Astrology" - Rachel Newman
4 pm - "New Moon" - Gwen Brown
5 pm - "Lucky Chances" - Allen Keller
Don't miss the Free Crystal Line Up, Sat. Feb. 24, 9 am-2 pm
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WED. March 7	7:30 PM	KFMB-TV/CARL'S JR. FAMILY NIGHT	ALL TICKETS 1/2 OFF!
THU. March 8	7:30 PM	SAT. March 10	4:00 PM
FRI. March 9	10:30 AM	SAT. March 10	8:00 PM
FRI. March 9	7:30 PM	SUN. March 11	2:00 PM
SAT. March 10	12 Noon	SUN. March 11	6:00 PM

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San Diego Reader February 8, 1990 7

San Diego Reader February 8, 1990 9

READER'S GUIDE TO LOCAL EVENTS

Read our free 1.5 to 2.5 San Diego Reader. Turn right (south) and watch for signs. The music begins at 1 p.m. and goes

10:15 p.m., featuring Peter Sprague, Deborah Lee Johnson, "Bongo" Bob Caldwell, and Sonny Ben-El-Mechaie. For more information, call 755-5025.

Irish Cabaret, comedian Hal Roach, with the Irish High School choir, singing child star Jessica Kline, and Irish actor Bill Butler, will entertain in an Irish cabaret at the East County Performing Arts Center, 120 East Main Street, El Cajon. Roach has been the star of the Jerry Lewis Cabaret of Children for over 24 years. He performs on Sunday, February 11, at 2 p.m. For ticket information, call 440-2277.

Indonesian Music and Dance, SDR's Balinese and Javanese Gamelan group performs on Sunday, February 11, 7 p.m., in the library of the North County campus, 830 West Los Villeros Boulevard, San Marcos. Also featured will be Indonesian dancer Siti Maryani and a demonstration of the gamelan instruments by Robert Brown. Free. 471-3513.

Viola Recital, on Sunday, February 11, at 8 p.m., Douglas Gunderson presents a program of Walton, Hindemith, Loeffler, Bruch, Brahms, Mendels, and Debussy, with assistance by Stephen Waltons, pianist, and Carol Plantamura.

Original Music, Peter Sprague and Deborah Lee Johnson perform their own music in a cabaret at the East County Performing Arts Center, 120 East Main Street, El Cajon. Sprague is a pianist and a composer. Johnson is a soprano. The first concert will be held in the East County Performing Arts Center on Monday, February 12, 8 p.m. at 613 O Street, old city hall, downtown. For ticket information, call 234-6623.

Jack Tibbets, in recognition of National Black History Month and National Women's History Month (in March), KSDS radio presents a series

of concerts honoring local jazz musicians. On Tuesday, February 13, jazz musician Hank Harris and Linda will perform at 8 p.m. in City College Theatre located on C Street between 13th and 15th Streets, downtown. Free. 234-6623.

Chandler Music, the Calabasas library's music series presents "Tide in on the beach" on Wednesday, February 14, at 2 p.m., in the La Cueva library, 7750 El Camino Real, Suite M (near Shopping Center). Featured are: Michele Solodki, principal clarinetist for the Los Angeles Philharmonic Orchestra, and Cal Arts bagpipers Susan Allen.

about composer Hans Holger. The program is free to the public. For more information, call 434-2665 or 434-2681.

"Ballet for Music Lovers", a series of performances will feature four presentations on Thursday, February 8, at 7 p.m., at the San Diego Music Center, 1045 La Jolla Village Drive, San Diego. The program will include: "The Nutcracker" by Tchaikovsky, "The Swan Lake" by Tchaikovsky, "The Sleeping Beauty" by Tchaikovsky, and "The Firebird" by Stravinsky. Tickets are \$10. For more information, call 234-6623.

Faculty musicians include Philip Larkin, Harrison, and Keith Humble, present. Free. 334-3272.

Benefit Concert, the Transylvania Quartet, a quartet of musicians, including: Harrison, Humble, and Keith Humble, will play a concert to benefit the Transylvania relief fund on Wednesday, February 14, at 8 p.m. The concert takes place in the San Diego Convention Center, 1615 East Fourth Street, National City. For ticket information, call 253-2247.

Concert House, Chinese pianist Cecilia Bao performs classical music on Wednesday, February 14, at 8 p.m. The concert takes place in the San Diego Convention Center, 1615 East Fourth Street, National City. For ticket information, call 253-2247.

Palmat College's performance lab, 1160 West Mission Road, San Marcos. 744-1150 or 210 or 212.

LECTURES

Audio Presentation, the San Diego Audio Society presents "The Music of the 19th Century" on Thursday, February 8, at 7 p.m., at the San Diego Music Center, 1045 La Jolla Village Drive, San Diego. The program will include: "The Nutcracker" by Tchaikovsky, "The Swan Lake" by Tchaikovsky, "The Sleeping Beauty" by Tchaikovsky, and "The Firebird" by Stravinsky. Tickets are \$10. For more information, call 234-6623.

"Showtimes", the "Showtimes" slide program will feature four presentations on Thursday, February 8, at 7 p.m., at the San Diego Music Center, 1045 La Jolla Village Drive, San Diego. The program will include: "The Nutcracker" by Tchaikovsky, "The Swan Lake" by Tchaikovsky, "The Sleeping Beauty" by Tchaikovsky, and "The Firebird" by Stravinsky. Tickets are \$10. For more information, call 234-6623.

Public Fine Arts Center, 8053 University Avenue, La Mesa. (Involving the library) Donations accepted. For more information, call 777-3625.

Environmental Art, Helen and Newton Harrison will offer a slide program on Thursday, February 8, at 7 p.m., at the San Diego Music Center, 1045 La Jolla Village Drive, San Diego. The program will include: "The Nutcracker" by Tchaikovsky, "The Swan Lake" by Tchaikovsky, "The Sleeping Beauty" by Tchaikovsky, and "The Firebird" by Stravinsky. Tickets are \$10. For more information, call 234-6623.



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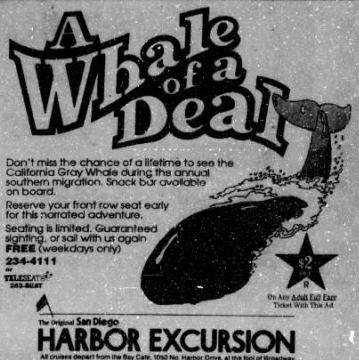
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You can win one of five romantic packages from Seaport Village. Just fill in the heart and bring it to the Broadway Flying Horses Carousel ticket booth before noon on Sunday, February 11. The drawing will take place during the Kazook Kids show at 1:00. Each package contains a gift certificate for dinner for two at Seaport Village.

SEAPORT VILLAGE

READER'S GUIDE TO LOCAL EVENTS

"Earth Crying... Missing Trees"
Volcano Arroyo, active in residence with the Young at Art program, will give a slide-illustrated lecture on the rain forest in Friday, February 9, 6:30 p.m., in the auditorium of the Education Center, 4100 Normal Street, University Heights. The presentation is also a closing reception for the exhibition of children's art, expressing their concerns about the earth and the disappearing rain forests. For more information, call 563-9934.

"An Egyptian Town in Roman Times"
The next speaker in the series sponsored by the local chapter of the Archaeological Institute of America will be Lauren Tatum from the Kelley Museum of Archaeology at the University of Michigan. She speaks on Koinis, an Egyptian village inhabited from 150 B.C. to 500 A.D. Unique circumstances have preserved this site, yielding everything from tombs to bread and allowing a view of daily life as it was lived by people in Egypt under Greek and Roman rule. The talk begins at 7 p.m. on Friday, February 9, at Bishop's School, 7607 La Jolla Road, La Jolla. Free and open to the public. 295-8034 or 295-8153.

"The Theology of Woody Allen — or, Must Humanism Be Humanism?"
The San Diego Society of Humanistic Judaism presents Roger Givens, dean of the Humanistic Institute of Michigan, on Friday, February 9. Givens will discuss Jewish humor's relation to religion, emphasizing Woody Allen's fascination with Hasidism as explored in his films. The discussion is open to the public and takes place at 7 p.m. at the Balboa Inn, 2485 Hotel Circle, fourth floor, Mission Valley. For ticket information, call 544-5304.

"The UFO Phenomenon"
Sharon Adams will offer an overview of UFOs, including a video presentation, at the Magic Theater, 2300 Highland Avenue, National City, at 7 p.m. on Sunday, February 11. For ticket information, call 477-5450.

"Art Today"
Larry Ullman, an art consultant and instructor, will speak on art and how it relates to today's life. Monday, February 12, 7:30 p.m. in room 101 of the Casa del Prado building in Balboa Park. Free and open to the public. 669-0278.

"Chew on Our Family Names"
The monthly meeting of the San Diego Genealogical Society welcomes Lois Stein on Saturday, February 10, at 1 p.m. in the North Park Adult Center. She speaks on the meaning of family names and how they came about. The center is located at 2719 Howard Avenue, North Park. Visitation is welcome. Free. 444-5304.

"Vidalia and Jewish Humor"
Ruth Levine, author of three books on Vidalia, will speak about Vidalia, humor and humor on Sunday, February 11, at 1 p.m. at Temple Shalom, 191 South El Camino Road, Escondido. For ticket information, call 944-0462.

"Local Media Forum, USD and the Society of Professional Journalists"
will co-sponsor a public forum featuring local journalists and news figures on Sunday, February 11, at 10 a.m. at Chaparral Elementary School, 17750 Torrey Drive, Poway, and during a luncheon on Wednesday, February 14, at the Marston in Mission Valley, 8757 Rio San Diego Drive, at 11:30 a.m. For ticket information, call 235-0311.

"Future Perfect/Present Tense"
The La Jolla Museum of Contemporary Art continues its lecture series on developments in the art world. On Sunday, February 11, at 7:30 p.m., Marshall Schwartz presents "Language as Art: An Un-American Activity." The on-line lecture series discusses the relationship between art, culture, and landscape in the Coast Range of the museum, 700 Prospect Street, La Jolla. For ticket information, call 454-3541.

"Overland from Istanbul to Cairo"
photographer Bill Blomfield offers a slide-illustrated journey through Turkey, Syria, Jordan, and Egypt, emphasizing the archaeological treasures of this region, at 8:30 p.m. on Thursday in the close room of the North Park room, 3029 University Avenue. This program is scheduled for next Thursday, February 15, at 7 p.m. For ticket information, call 295-7100.

"Hudson's Spring: A Firebrand Look at Goddard's Revolution"
is the title of a book by William and Jane Tishman. It's also the title of the lecture they'll present on Thursday, February 15, at the San Diego Museum of Art in Balboa Park. The Tishmans are authors of College of Science Studies. They will share their experiences and reflections on Science life at 7:30 p.m. in Copley Auditorium. For ticket information, call 531-7931 x77.

"Earth Day 'Series"
the USD Earth Day Coalition presents a 14-part speaker series addressing local, national, and global environmental issues. Next Thursday, February 15, Jim Bell, director of the Ecological Life Systems Institute, speaks on "Ecological Integrated Design: Planning for Ecological Sustainability in the 21st Century" at USD's University Forum Center at 7 p.m. The university is located in Alhambra.

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February 21, 8:30 p.m., 9022
Clairemont Mesa Boulevard.
Clairemont. 560-8022 or 278-1135.

The Dilettantes and *Shed Hopper* and
the Whaler's *Spice*.
Wednesday, February 21, 9 p.m., 2812
Ketterer Boulevard. 294-9033.

Red Rodney: *Elmer's*.
February 21, through Sunday,
February 25, Woodlands, Triunfo
and Sunday, 8 p.m. and 10:30 p.m.;
Friday and Saturday, 9 p.m., 30 p.m.,
and midnight, Summer House, Inc.,
7955 La Jolla Village Drive, La Jolla.
459-0541.

Jack Mack and the Heart Attack:
Belly Up Tavern, Thursday,
February 22, 9:30 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Holy Love: *Snakes and Ladders*.
Cahaba, Friday, February 23, 9 p.m.,
2812 Ketterer Boulevard. 294-9033.

NRBQ: *Bacchanal*.
February 23, 9:30 p.m., 9022
Clairemont Mesa Boulevard.
Clairemont. 560-8022 or 278-1135.

Dreamscape: *Spacetime*.
February 23, 10 p.m., Pueblo Arroyo
Shopping Center, Tijuana, Baja
California. 278-1135.

Miles Davis: *Nisdelville*.
Saturday, February 24, 8 p.m., UCSD
campus, La Jolla. 534-9670.

The Young Fresh Fellows and
Caravanserai: *Lezard Activities*.
Cahaba, Saturday, February 24, 9 p.m., 2812
Ketterer Boulevard. 294-9033.

L-T-Spirit: *Saturday*.
February 24, 9 p.m., 1130 Buena Vista, Bay Park.
276-3993.

The Headlands: *Dreams of Fire*, and
the Primal Pulse: *Deacons*.
Belly Up Tavern, Saturday, February 24,
9:30 p.m., 143 South Cedros Avenue,
Solana Beach. 481-9022.

Reader Patti, Dan and Bullina:
Bacchanal, Sunday, February 24,
February 24, 10 p.m., Pueblo Arroyo
Shopping Center, Tijuana, Baja
California. 278-1135.



MÖTLEY CRÜE

OF NOTE
Mötley Crüe has long been the most convenient of names to invoke when discussing the bottom of the rock and roll barrel in position they inherited from REO Speedwagon. All the tongue-clucking and disapproval is a joke to the band, who've dedicated their new album, *Dr. Feelgood*, "to our fans... and our fans only." The few Crüe songs I'd heard in the past hardly enticed me to hear others... because they were awful... but I was more than just surprised by the quality of the performances and production on *Feelgood*... I actually liked the record.

Does this mean that the music is original? Get real. But the group's homages to the Beatles ("One of Your Pies"), Rick Derringer ("Rottenapple Shake"), great titles, etc.—and Aerosmith (everywhere steel are delivered with spirit and a knowing wink. Aerosmith vocalist Steven Tyler even treats the proceedings by singing on one line. The album rocks with as much conviction as any number of other more carefully crafted hard-rock acts, and with a lot more humor than most self-styled rock gods can manage. Dutts do appear... "Time for Change" is an especially massive and unrealistic power ballad ("I feel the future in the hands of our youth will be safe"). It's a good song. But the end of the matter is that Mötley Crüe could have put out any pile of trash and sold a couple of million copies of it. They could instead make a good album, and I think that's good. *Feelgood* will open for the Crüe at the San Diego Sports Arena on Sunday night. Will I be there? Get real.

MIKE KENEALLY

T. Graham Brown: *Love's Little Bit of Country*.
Sunday, February 25, 5 p.m. and 9:30 p.m., 680 West San Marcos
Boulevard, San Marcos. 744-4120.

Thedy and the Tallboys, Freddy
Steady's Wild Country, and the
Bedfreaks: *Cahaba*.
Sunday, February 25, 7 p.m., 2812 Ketterer
Boulevard. 294-9033.

Alkan Del Mar Shores Auditorium,
Sunday, February 25, 7:30 p.m., 255
Ninth Street, Del Mar. 436-4030.

J.J. Cale and Jerry McCann: *Belly Up
Tavern*.
Sunday, February 25, 9 p.m., 143 South
Cedros Avenue, Solana Beach. 481-9022.

Cyclone Smith: *Rock*.
February 25, 10:30 p.m., 4255
Point Loma Boulevard, Loma Point.
225-6029.

Johnny Reno and the Sea Maestros:
Belly Up Tavern, Monday, February 26,
9 p.m., 143 South Cedros Avenue,
Solana Beach. 481-9022.

"Jazz Live" featuring the Holly
Bushman Quintet, with Harry
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San Diego City College Theatre,
Tuesday, February 27, 8 p.m., C Street,
between 13th and 15th Streets,
downtown. 234-3662 or 234-4541.

Guy Richardson: *Bacchanal*.
Tuesday,
February 27, 8:30 p.m., 9022
Clairemont Mesa Boulevard.
Clairemont. 560-8022 or 278-1135.

Night Sparrow and the Caribell
Reserve: *Belly Up Tavern*.
Tuesday, February 27, 9:30 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Scott Hamilton and Dave McKean:
Elmer's, Wednesday, February 28,
through Sunday, March 11,
Wednesdays, Thursdays, and Sundays,
8 p.m. and 10:30 p.m.; Friday and
Saturday, 9 p.m., 10 p.m., and
midnight, Summer House, Inc., 7955
La Jolla Village Drive, La Jolla.
459-0541.

Grove White, the Molehill Schoolers
Grove, and House Black: *Cahaba*.
Thursday, March 1, 9 p.m.,
1122 Fourth Avenue, downtown.
278-1135.

Marshall: *Bacchanal*.
Thursday, March 1, 8:30 p.m., 9022 Clairemont
Mesa Boulevard, Clairemont. 560-8022
or 278-1135.

Aeromith and Skid Row: *Sports
Arena*.
Friday, March 2, 8 p.m.,
278-1135 or 234-4176.

The Walking Wounded: *Cahaba*.
Friday, March 2, 9 p.m., 2812 Ketterer
Boulevard. 294-9033.

Nahylon A.D.: *Bacchanal*.
Saturday, March 3, 8:30 p.m., 9022 Clairemont
Mesa Boulevard, Clairemont. 560-8022
or 278-1135.

Elvis Hillier: *Spirit*.
Saturday, March 3, 9 p.m., 1130 Buena Vista, Bay Park.
276-3993.

Black Thompson: *Love's Little Bit of
Country*.
Sunday, March 4, 5 p.m. and
9:30 p.m., 680 West San Marcos
Boulevard, San Marcos. 744-4120.

Eric Burdon and Robbie Krieger:
Bacchanal.
Sunday, March 4, 8:30 p.m.,
9022 Clairemont Mesa Boulevard,
Clairemont. 560-8022 or 278-1135.

The Lovin' Spoon, death of
Samsulha, and Deadheads: *Cahaba*.
Sunday, March 4, 9 p.m., 2812 Ketterer
Boulevard. 294-9033.

David Prizell and Breakheart Fast:
Louis Louie's, Monday, March 5,
9 p.m., 3296 Ballroom Drive, La Mesa.
462-0533.

The The: *Galeria Theatre*.
Tuesday, March 5, 8:30 p.m., 9022 Clairemont
Mesa Boulevard, Clairemont. 560-8022
or 278-1135.

Bob Welch: *Bacchanal*.
Tuesday, March 5, 8:30 p.m., 9022 Clairemont
Mesa Boulevard, Clairemont. 560-8022
or 278-1135.

Herman's Hermits and the
Premieres: *Mr. D.*.
Tuesday, March 5, 8 and 10 p.m., 564 Broadway, El
Cajon. 441-9696.

Usher Reed Johnson, with Sister
Breese and the Quince Band: *Belly Up
Tavern*.
Tuesday, March 5, 9 p.m., 143 South
Cedros Avenue, Solana Beach. 481-9022.

Eric Burdon: *Elmer's*.
Tuesday, March 5, 9 p.m., 7955 La Jolla
Village Drive, La Jolla.
459-0541.

Peter Murphy: *California State*.
Wednesday, March 7, 8 p.m., 1122
Fourth Avenue, downtown. 278-1135.

Michael Penn: *Bacchanal*.
Thursday, March 8, 8:30 p.m., 9022 Clairemont
Mesa Boulevard, Clairemont. 560-8022
or 278-1135.

The Flids: *Spirit*.
Saturday, March 10, 8 p.m., 1130 Buena Vista, Bay Park.
276-3993.

Paddy Belly: *Elmer's*.
Sunday, March 11, 9 p.m., 7955 La Jolla
Village Drive, La Jolla.
459-0541.

Elvis Hillier: *Spirit*.
Sunday, March 11, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

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Sunday, March 11, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

CHARGE TICKETS
BY PHONE
560-8022
OR
278-TIXS

The Bacchanal

San Diego's Showcase Theater

TICKETS AT
TICKETMASTER
819-757-7575
AUDIOFILE
AND THE BACCHANAL

THURSDAY, FEBRUARY 6
COLOURS
JULIE LAVENDER
JAMBAY

FRIDAY, FEBRUARY 9
ZACHARY RICHARD
ROCK -
NEW ORLEANS STYLE
WITH

SATURDAY, FEBRUARY 10
JON BUTCHER

SUNDAY, FEBRUARY 11
**BAD RADIO
THIS REALITY
BABA YAGA**

WEDNESDAY, FEBRUARY 14
TIM KARR
PLUS: YANXWORTH
PICK UP YOUR FREE TICKETS AT
TOWER RECORDS, KGB & THE BACCHANAL

THURSDAY, FEBRUARY 15
THE DESERT ROSE BAND

FRIDAY, FEBRUARY 16
GATO BARBIERI
FM96 KFM

SATURDAY, FEBRUARY 17
TOWER & POWER

WEDNESDAY, FEBRUARY 21
THE HOOTERS
"ALL YOU ZOMBIES"

FRIDAY, FEBRUARY 23
BILL SILVA PRESENTS
NRBQ

SUNDAY, FEBRUARY 25
THE ORIGINAL
STRAY CATS

TUESDAY, FEBRUARY 27
FORMER GUITARIST OF REO SPEEDWAGON
GARY RICHRATH

THURSDAY, MARCH 1
MARILLION
DON'T MISS:

ERIC BURDON & ROBBIE KRIEGER 3/4
MICHAEL PENN 3/5 • BOB WELCH 3/6
WARREN ZEVON 3/21
THE MARSHALL TUCKER BAND 3/23
MARY CHAPIN CARPENTER 3/29
ROBIN TROWER 3/30 • B.B. KING 4/5
IAN McCULLOUGH 4/12
LATHY MATTEA 4/21 • DAVE MASON BAND 5/11

8022 CLAIREMONT MESA BLVD. • MUST BE 21 • CONCERT HOTLINE 560-8000

The 90's Are Here... And So Is Club 950!

IT'S HOT...because we've booked the most outrageous bands
in San Diego...*"Shine II On"* thru 3:10...*Rising Star*
3:13-5:11...*Light Years* 5:12-6:16.
If they're hot...they're
playing at Club 950.



Shine II On appearing Tuesday-Saturday thru 11

HAPPENING...Tuesday thru Saturday right here in
Mission Valley at the Stardust Hotel. There's never a cover
and always plenty of parking.

HERE...in San Diego. The newest, most exciting night spot around,
features the largest dance floor on Hotel Circle plus free hors d'oeuvres
from 4:30-6:30 p.m. ...HAPPY HOUR PRICES 4:30-8 p.m.

Club 950...you'll be blown away by what we've done!



Dancing Tuesday-Thursday from 8:10 p.m. Friday-Saturday from 9:00 p.m.
Happy Hour Prices 4:30-8:00 p.m. No cover and plenty of free parking.

THE HANDLERY STARDUST HOTEL & COUNTRY CLUB • 950 HOTEL CIRCLE NORTH

298-0511

ISUANAS

BAJA CALIFORNIA'S
SHOWCASE THEATER & PATIO BAR

FRIDAY, FEBRUARY 16
FINELINE ENTERTAINMENT
VOIVOD
AND
SOUNDGARDEN
PLUS: PRONG

FRIDAY, FEBRUARY 9
FINELINE ENTERTAINMENT
HERETIX
PLUS:
PSYCHOTIC WALTZ
AND
DANSE MACABRE

SATURDAY, FEBRUARY 17
FINELINE ENTERTAINMENT
TAD & NIRVANA

FRIDAY, FEBRUARY 23
FINELINE ENTERTAINMENT
DRAMARAMA 2/23
TENDER FURY 2/24
EXCEL 3/2
THE CREATURES 3/30

18 & OLDER WELCOME

PRESIDENTE

Brandy South of the Border

Only a five minute walk from the border
in the new Pueblo Arroyo Shopping Center

For More Info. Call
230-TITJ

FRIDAY, FEBRUARY 9
FINELINE ENTERTAINMENT
HERETIX
PLUS:
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SATURDAY, FEBRUARY 17
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FINELINE ENTERTAINMENT
DRAMARAMA 2/23
TENDER FURY 2/24
EXCEL 3/2
THE CREATURES 3/30

18 & OLDER WELCOME

Charlie Marshall: Kelly Up
Jazz, Thursday, March 22, 9 p.m.
143 South Cochen Avenue, Solana
Beach, 940-9927

Tender Fury: Cabal, Friday
March 23, 9 p.m., 2812 Rether
Woodward, 294-0033

The Marshall Tucker Band:
Bacharach, Friday, March 23,
9:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 560-8022 or
278755

Don McLean: Bacharach, Saturday,
March 24, 9:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont, 560-8022 or
278755

Mary Chapin Carpenter: Bacharach,
Thursday, March 25, 9:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 560-8022 or 278755

The Outcasts: Quince, Friday,
March 30, 10 p.m., Pueblo Amigo
Shopping Center, Tijuana, Baja
California, 278755

Robin Trower: Bacharach, Friday,
March 30, and Saturday, March 31,
8:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 560-8022 or
278755

LOCAL MUSIC

Club listings are compiled by this
journal. If you wish to be included,
please call 263-0382 Thursday afternoon
or Friday before 1:00 p.m. The listings
are free.

North County

Ball Street Cafe, 575 North Highway
101, Escondido, 942-5145: Live jazz
performers dinner jazz music from 6:30 to
10 p.m., Friday and Saturday.
Reservations are recommended.

Beaver Creek, 13284 East Valley
Parkway, Escondido, 786-7808: CW
Express, country, Friday and Saturday.
Rocchetti, country rock and roll, Tuesday
Wednesday and Sunday.

Belly Up Tavern, 143 South Cochen
Avenue, Solana Beach, 940-9922: Live
jazz, blues, and contemporary Thursday,
Friday and Saturday.

Bluebird, 450 Douglas Drive, Escondido,
786-7808: New Country, country
Wednesday through Sunday open
house.

El Comal, 1284 Pioneer Road, Pismo,
486-0000: Greg Hartman, swing, country,
blues, and jazz, 7 p.m., Wednesday
Thursday and Saturday, and 5 p.m.,
Friday.

Hot Works/Panicle Cellars, 2870 Via de la Valle, Pismo 100 Road,
Del Mar, 755-3735: Bruce Cole, jazz,
6 p.m., Friday.

and rhythm and blues, Monday: Arnie
reggae, and Tiki Back, reggae, Tuesday:
The Doves, rock and roll and reggae,
and Tiki Back, reggae, Friday: Holmgren Road
Band, Motown rhythm and blues,
Saturday: Jonathan Richman, rock and
roll, and the Howards, rock and roll,
and Rex Horton, jazz, rock and roll



JOHN MCCUTCHEON, Sunday, Del Mar Shore Auditorium

Burrell's Truck Room, 2027 Via Val,
Escondido, 772-6268: Highway Delight,
contemporary, Tuesday through Saturday.
Raggs' Ragtime, 240 East Grand
Avenue, Escondido, 786-0525: Country,
rock and roll, Thursday through
Saturday, 12 and 10 p.m., rock and roll,
Tuesday and Monday: Hencrag, rock and
roll, Wednesday.

The Cambridge Inn, 1380 East Vista
Way, Vista, 775-2303: Chris Jones, pianist
and vocalist, performs jazz and
contemporary music and Latin music
from 7 p.m. to midnight, Wednesday
through Saturday.

Carla Murphy's, 240 East Via Rancho
Parkway, Suite A1, Escondido, 486-0822:
R&B, contemporary, Friday and
Saturday: Tony, rock, audience
participation singing, Monday and
Tuesday: live music, Wednesday and
Thursday, call club for information.

The Country Restaurant and
Lounge, 450 Douglas Drive, Escondido,
786-7808: New Country, country
Wednesday through Sunday open
house.

El Comal, 1284 Pioneer Road, Pismo,
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OPENING NIGHT
TOMORROW, FRIDAY, FEB. 9

CLUB I-D
RETURNS TO LA JOLLA
THIS FRIDAY
AT THE PRIME STEAK HOUSE
6737 La Jolla Blvd.
9:30 till 1:30 • 272-3967
1/2 OFF WITH AD

HOT CARGO featuring **LESLIE SIMPSON**

POP JAZZ DANCE MUSIC
Friday & Saturday
8:30-12:00 through February

Sunday February 11: 6pm-10pm
TENOR MADNESS
featuring Gary LaBarbera & Rod Cratt
\$5.00 cover

Salmon House
SKELETON VIEW OF THE HARBOR
1970 QUINCY RD. • MAJIMA VILLAGE
One mile west of the Harbor
off West Mission Bay Drive
FOR RESERVATIONS: 222-2234

9IX REGGAE MAKOSSA VALENTINE'S DAY DANCE PARTY
with **Boom Shaka**
Friday & Saturday
8:30-12:00 through February

FOR MAKE-UP INFORMATION CALL
THE REGGAE HOTLINE 272-2235
February 14 • 9:00 p.m. 9IX reggae welcome
LA POSTER, 300 University Avenue

THE LAUGHTER TOUR

the mighty lemon drops

the ocean blue

john wesley harding

FRIDAY MARCH 2 8PM

Tickets on Sale Tomorrow 2/9 • 3pm

UCSD PRICE CENTER BALLROOM
UCSD ST. \$11 • G.A. \$15 • (\$16 DAY OF SHOW)

UCSD BOX OFFICE • 534-4559

Presented by UCSD UE&SA Pop Events and 9IX

#1 LIVE ROCK & ROLL CLUB AT THE BEACH!

Then-Set

PRIVATE DONAH

BOBBY CLEVELAND & THE DAVID BRADLEY BAND

STRAIGHT UP

SERIOUS DULSE

Saturday afternoon 4-8 pm **RICK GAZLEY BAND**
Sunday afternoon 4-8 pm **BLONDE BRUCE BAND**

Beginning Thursday, February 8 & every Thursday

NIGHTIE CONTEST!
\$1,000.00 IN CASH & PRIZES!
10:30 pm - Contest information 945-0133
COORS EXTRA GOLD \$1.50 • KAMIKAZES \$1.50

Join us for VALENTINE'S DAY & the opening night of

COMANCHE MOON

Featuring **PAUL KAMANSKI**
Wednesday, February 14
Champagne Special

JOE MURPHY'S
MOORE CLUB & PUB

4302 MISSION BLVD. 270-3220
DAILY 11 AM-2 AM
1 BLOCK FROM THE BEACH

CANNIBAL BAR

Thursday-Saturday
February 9-10

DR. FEELGOOD & THE INTERNS OF LOVE

Fashion Plus Fashion Auction
Every Thursday

Star Fashions
Fashion Auction every Friday

Art Good's "JAZZ TRAX" NITE
Wednesday, February 14
Special Valentine's party with **HOLLIS GENTRY**

Great Prizes • Giveaways including
Deluxe guest room at the Camarillo Resort Hotel in
T on the Sun, night of your choice, including
Sunday champagne brunch!

Thursday, February 15

DR. CHICO'S ISLAND SOUNDS

Fashion Plus Fashion
Auction every Thursday

Friday & Saturday
February 16 & 17

Special
San Diego
performance
with
THE DYNATONES

Star Fashions
Fashion Auction
every Friday

Art Good's "JAZZ TRAX" NITE
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Grammy Night party
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HOLLIS GENTRY

Great Prizes • Giveaways including
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Star Fashions
Fashion Auction
every Friday

COMING ATTRACTIONS:
February 11 & 20 - NOSTALGICS
February 21 - HERCULES
February 22 - MAX TELS
February 24 - BORRACHO Y LOCO

PETER ROBBRECHT on piano in Monro's
Lobby Bar - Wednesday-Saturday

CATAMARAN
RESORT HOTEL

3999 MISSION BOLLIVARD 488-1081
FREE VALIDATED PARKING
See us in the Lobby

Coca-Cola CONCERT SERIES

BOB MARLEY DAY CELEBRATION

FINAL NIGHT! TOMORROW NIGHT!

FEATURING: **BLACK UHURU**
TIPPA HIE
INTERNATIONAL REGGAE ALL-STAR

California
1122 4th AVE. DOWNTOWN

MÖTLEY CRÜE
WITH SPECIAL GUEST
FASTER PUSSYCAT

THIS SUNDAY!

sugar cubes
PRIMITIVE

California
1122 4th AVE. DOWNTOWN

MELISSA ETHERIDGE
LIVE
WEBB WILDER

GRAMMY NOMINEE!

California
1122 4th AVE. DOWNTOWN

GREAT WHITE
MSG
MAYANA BLACK

California
1122 4th AVE. DOWNTOWN

PETER MURPHY
WITH VERY SPECIAL GUEST
EXENE CERVENKA

ON SALE THIS FRI 3 PM

California
1122 4th AVE. DOWNTOWN

BOBBY MCFERRIN'S VOICESTRA

Multiple Grammy Award-winner Bobby
McFerrin—the wonderful "Don't Worry, Be
Happy" artist—will sing his body electric
along with his 10-member Voicestra.

California
1122 4th AVE. DOWNTOWN

Rzebok

Arden

The Parking House Restaurant, 221 South Main Avenue, Culver City, 728-5458. Good Times, country rock, Friday and Saturday evening.

The Pottery Club, 2227 Potrero Road, Fresno, 143-1230. The Savory Boudoir, country, Friday and Saturday.

Portofino Restaurant, 1108 First Street, Fortitude, 942-4442. Heavy Italian, piano variety, 7 p.m., Thursday through Saturday.

Power Mini Company, 11375 Power Road, Fresno, 248-7296. The Midnight Hawk, swing rock and roll and rhythm and blues, Friday and Saturday.

Ralph and Eddie's, 261 Grand Avenue, Carlsbad, 729-2989. The D.R.B.s, rock and roll, beginning at 9 p.m., Wednesday through Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 777-2146. One Plan One, contemporary Sunday through Saturday; Sound Treatment, contemporary Sunday and Monday.

Ringer's, 5537 Mission Road, Rosam, 941-5883. Power Surge, featuring Gary Farmer and Felipe Delacruz, popular rock and roll, Friday and Saturday.

Ray's Bar, 1844 Harbor Road, Carlsbad, 729-0790. Ray Hart, '90s and '70s music on acoustic guitar, 6-9 p.m., Friday and Saturday.

Ray's Red Eye Saloon, 1448 South Mission Road, Fallbrook, 729-9506. Rhythm, country, Thursday through Saturday; The Blue Band plays country rock and roll, Wednesday.

The Sand Bar and Restaurant, 3578 Carlsbad Boulevard, Carlsbad, 729-3770. The Wayback Machine (with the Martini club for information; Best Street, rock 'n' soul music, Wednesday.



THE DYNATONES, Wednesday, Belly Up Tavern

Brotherly rhythm section. With rock and roll, Friday evening; the Rascal from Hall, rock and roll music, Saturday. Northern calder rock and roll, Sunday; Tribal Luncheon, soul and reggae music; Monday; the country music, Tuesday, call club for information; Best Street, rock 'n' soul music, Wednesday.

Shepherd's Cafe, 1128 First Street, Broomfield, 733-1234. Live Dabid, ancient and original songs on the harmonium; Shepherd's, Friday through Saturday; the music of Joni Mitchell, July Collins, and other Top 40 artists, as well as originals and new-age music, from 6-9 p.m., Saturday.

Society's Diner, 131 East Broadway, Vista, 734-0510. The Blue Band, country rock and roll, Thursday through Saturday. They also have a jam session from 6-10 p.m., Sunday.

Three Pines Place, 2650 El Camino Real, Carlsbad, 435-3777. Bluegrass, Bluegrass, Saturday.

The Warlock/Chas Odoms, 302 North Highway Drive, Encinitas, 763-1172. Sherrill and the Savory, Top 40 and '70s and '80s rock and roll, Thursday through Saturday.

Valentino's, 1102 Rancho Bernardo Road, Rancho Bernardo, 453-3300. Mga at Laya performs music on the Peruvian harp, beginning at 6:30 p.m., Monday and Tuesday.

Beaches

Anthony's, 1201 La Jolla Village Drive, La Jolla, 457-5008. John La Doca sings popular songs and plays piano and organ from 7 p.m.-midnight, Tuesday through Saturday.

Art is the Bunch, 4115 Marine Boulevard, Mission Beach. The San Diego Jazz Quartet, with Dave Mahood, Tanya, Paula Higgins, and Judy Ames, jazz, beginning at 7 p.m., Friday.

Amel's Restaurant, 873 Prospect Street, La Jolla, 454-4281. George Ross, latest performing pop, jazz, blues, and boogie, 7 p.m., every night except Wednesday, April. Live music on the piano, 5 p.m., Wednesday, and 9 p.m., Thursday through Saturday.

Bob's Bar, 100 West Mission Bay Drive, Mission Bay, 488-5533. Piano bar entertainment, Friday, Saturday, Sunday through Saturday; Bob MacLeod, Sunday and Monday.

REACH FOR YOUR GOALS



LAST MONTH AT CURRENT RATES

- The Plunge -- Southern California's Largest Indoor Pool
- Water Fitness Classes
- Aerobic & Exercise Classes
- Lifecycles & Liferower
- Stair Climbers

- POLARIS Circuit Training Equipment
- Free Weights
- Fitness Testing
- Tanning & Saunas
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HEALTH & EXERCISE CENTERS
FITNESS Advantage

at the **PLUNGE**
488-3110

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LIVE! AT THE UCSD TRITON PUB

FIREHOSE

with **THE PULLTOYS**

FEBRUARY 10 • SATURDAY • 8 PM • TRITON PUB

UCSD ST. \$5.00 • GENERAL \$8.00

UCSD BOX OFFICE • 534-4559

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DISCOUNT GUITARS

Name brand quality
Everyday low prices

- Rickenbacker 330-12 Fireglo in stock • Fender Vintage Showman tube head \$249 • Peavey Chroma 400 \$449
- Rocktron Hush IIC \$159 • Di Marzio pickups in stock
- Crybaby wah-wahs \$59 • Kahler locking trem 50% off
- Boss heavy metal pedals \$39

OUR STRINGS ARE STILL 4 FOR 1!

DISCOUNT GUITARS

582-0311
4780 Mission Gorge Pk., San Diego, CA 92120
(limited free parking)
Visa, MasterCard, American Express

Tickets available at
OR The Record and The Belly Up Box Office 481-9022

Thursday, Feb. 8, 9:00 pm
DOC WATSON
and guest
DANNY O'KEEFE

Friday, Feb. 9, 9:30 pm
THE RAVE UPS
and guests
TALK BACK

Saturday, Feb. 10, 9:30 pm
MIDNIGHT SOUL PATROL

Sunday, Feb. 11, 9:00 pm
JONATHAN RICHMAN
and guests
THE MOZERIDERS

\$1,000 REWARD for information leading to the recovery of a Fender '64 black Stratocaster and a Fender Twin Reverb amp stolen from the Belly Up on Friday, Jan. 5. Call Dave or Mike 481-8140

143 So. Cedros Ave., Solana Beach 481-9022

Belly Up

Monday, Feb. 12, 9:00 pm
FORBIDDEN PIGS
and guests
REV. HORTON SNEY

Tuesday, Feb. 13, 9:30 pm
"NOT, NOT, NOT"
ARROW
and guests
TALK BACK

Wednesday, Feb. 14, 9:00 pm
THE DYNATONES

Please respect our neighbors.
Don't make unnecessary noise when you leave.

Thursday, Feb. 15, 8:00 pm
THE KENTUCKY HEADHUNTERS
and guests
THE SAVERY BROS. BAND

UPCOMING

Delaney Bramlett Band, Feb. 17
Paladins, Feb. 18
Jack Mack and the Heart Attack, Feb. 22
J.J. Cale, Feb. 25
Cardiff Reefers, Feb. 27
Linton Kwest Johnson, March 6
Delbert McCClinton, March 16
Charlie Musselwhite, March 22

THIS WEEK'S AFTERNOONS ..

Chicago Six, Friday 5:30-8:00 pm
Bob Long, Saturday 5:00-8:00 pm
Savory Bros. Band, Monday 6:30-9:30 pm
Tobacco Road, Wednesday 6:00-8:30 pm

Anthony's Harborside, 1255 North Harbor Drive, downtown, 232-4252: Chain Reaction, contemporary, Wednesday through Saturday; The Movers, jazz and contemporary Sunday through Tuesday.

Ante Band, Thompson Room, 4356 300 Street, North Park, 232-2222: Jazz and contemporary Sunday through Tuesday.

The Bay Club, 1211 Harbor Island Drive, Shelter Island, 232-4888: Bob Duggan, contemporary music, 11 p.m., Friday and Saturday.

Barney Shaw, 230 15th Avenue, downtown, 232-8120: Michael Coney, variety rock and roll music, Wednesday; Tom Cunniff, 10th floor music, Thursday through Saturday.

The Boathouse Restaurant, 2041 Harbor Island Drive, Harbor Island, 291-8010: Pianist John Snow, performance adult contemporary music beginning at 8 p.m., Friday and Saturday.

LIVE MUSIC FOR SPECIAL EVENTS

- Classical
- Jazz
- Ethnic
- Rock & roll
- Quality at competitive prices

MUSIC MAKERS 697-4033

Brewery's Bar and Grill, 4945 El Cajon Road, 232-7779: Live rock and roll, Friday and Saturday; call club for information.

8 Street Cafe and Bar, 425 West 8 Street at Columbia Street, downtown, 232-1707: The Pleading, jazz, 11 p.m., Thursday and 10 p.m., Friday and Saturday; The Movers, jazz and contemporary Sunday through Tuesday.

The Casbah, 2812 Mission Boulevard, downtown, 234-9033: The Treme Crew, the 1970s funk, and the 1980s, rock and roll, Thursday; The Forbidders, funk rock and roll, Friday; the 1980s funk, and the 1970s funk, rock and roll, Saturday.

Cafe Bar Apples, 702 S Street, downtown, 232-6222: Bryan Vorhees, piano, performs from 8:30 p.m. to 11 p.m., Tuesday through Friday and from 5 p.m. to 7 p.m., Wednesday.

Cafe del Rey, 1047 E. 17th, 232-4811: Piano Bar, Jack Phillips, 8:30 p.m., Tuesday through Saturday; Barry Craig, 5:30 p.m., Sunday.

SOUNDS WEST REHEARSAL STUDIOS

- 1-track recording
- Artist management
- Promo packages
- Full production

Private rehearsal studios featuring the ultimate creative design

9340 Cabot Dr. Miramar 689-0331 689-0332

Cafe Sevilla, 155 North Avenue, downtown, 232-9979: Flaminio, guitar; Jose Serrano, piano; 8 p.m., Wednesday through Saturday; The Movers, jazz and contemporary Sunday through Tuesday.

Calderia Cafe Bar and Grill, 502 Horton Plaza, downtown, 232-5440: Jay Carter, jazz piano music, Thursday through Saturday; Miki Goss, jazz piano music, Wednesday.

The Casbah, 2812 Mission Boulevard, downtown, 234-9033: The Treme Crew, the 1970s funk, and the 1980s, rock and roll, Thursday; The Forbidders, funk rock and roll, Friday; the 1980s funk, and the 1970s funk, rock and roll, Saturday.

Cos Coo Club, 4383 University Avenue, East San Diego, 235-0623: The Peter Jay Almost Live Show, variety rock and roll, Tuesday through Friday and from 5 p.m. to 7 p.m., Wednesday.

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Copacabana Restaurant, 2088 Pacific Highway, San Diego, 297-2672: James Brown and the 1970s funk, jazz, Sunday; The Movers, jazz and contemporary Sunday through Tuesday; The Movers, jazz and contemporary Sunday through Tuesday.

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RIC FLAUDING

Thursday, Feb. 8, 7:00-11:00 pm. Free KJMC
Friday & Saturday, Feb. 9 & 10, 9:30 pm-1:30 am

Sunday, Feb. 11: Live music with SEPARATE CHECKS 6-10 pm
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DR. CHICO'S ISLAND SOUNDS
8 pm-midnight every Tuesday
Rad Stripe Night

No Cover
Through February

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ROCK 'N' ROLL
9:30 pm-1:00 am

Tonight, Feb. 8
and every Thursday
ALL THE ABOVE

Fri. & Sat., Feb. 9 & 10

SERIOUS GUISE

Wed., Feb. 14
Studio 54

Mon: 12 oz. Rib Steak \$8.95
Tues.: Spaghetti Feed \$1.99
Tues. & Fri: Open pool
tournament, 7 pm • Cash prizes
Happy Hour: 5-7 pm weekdays &
11 pm-midnight Sundays

SPORTS PUB & GRILL

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1 block south of Navajo
697-4457

THE Casbah

Tonight • Thursday
TOWN CRIERS
TELLTALE HEARTS
CIVIL RITE

Friday • February 9
FORBIDDEN PIGS

Saturday • February 10
PROYOP

Sunday • February 11
BONNEVILLES
LIFE OF WRYLEY

Monday • February 12
HIPPIE TOM'S
ACOUSTIC ANARCHY

Tuesday • February 13
DEBRA'S LUD & DARK

Wednesday • February 14
SWEETHEARTS DANCE

Thursday • February 15
ROMY KAYE & THE SWINGIN' GATES
Special event: 10:00 pm

Friday • February 16
BEDBREAKERS
CANDY KANE

Saturday • February 17
BURNING HANDS
VOODOO DOLL

HAPPY HOUR PRICES & FOOD, MON.-FRI. 5:30-8:00 PM
2812 WESTERN BLVD., 2ND FLOOR, MIAMI BEACH

At the
Marriott Mission Valley

ROCK'S BACK
TO THE '50s, '60s & '70s

EVERY MONDAY NIGHT!

DANCE TO YOUR FAVORITE OLDIES!

- Special '50s drink prices
- Contests all night
- '50s and '60s TV hits

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8757 Rio San Diego Dr.
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No Cover
Through February

live

ROCK 'N' ROLL
9:30 pm-1:00 am

Tonight, Feb. 8
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SPORTS PUB & GRILL

8622 Lake Murray Blvd.
1 block south of Navajo
697-4457

Winston's
OCEAN BEACH, CALIFORNIA
Tonight, Thursday

COMMON SENSE
Reggae

Friday
AZZ IZZ
From Arizona

Saturday
AZZ IZZ

SUNDAY NIGHTS
O.B.
TRAVELIN' SALESMEN
THE SPOILERS

Monday
ORIGINAL BAND NIGHT featuring
MAX FABLE & USUAL SUSPECTS

Tuesday
CITIZEN X
Reggae

Wednesday
FORBIDDEN PIGS

Coming:
February 15: **ROUGHNECK POSSIE**
February 21: **HOOK & THE HITCHHIKERS**

1921 BACON STREET • OCEAN BEACH • 222-6822

Wednesday-Saturday, February 7-10
Wednesday & Thursday 8:30-1:00, Friday & Saturday 9:00-1:30

Chain Reaction

Sunday, Monday & Tuesday, February 11, 12 & 13
Sunday & Monday 8:30-1:00, Tuesday 5:30-1:30

Tuesday is
The Movers

Outrageous seafood appetizers

Anthony's Harborside

Acoustically rated as one of the finest showrooms lounges.
Larger dance floor • Wide screen TV
More room to dance and party • Free validated parking
Check it out! 232-6358

Come and enjoy the sounds of
FATTBURGER

The
Yacht Club

Monday, February 12
8:00 pm-12:00 am

- Hungry Hour 5-8 pm
- 99¢ Appetizers
- Featuring casual light dining, cocktails and dancing

San Diego Marriott
333 W. Harbor Drive, San Diego • 234-1500

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OPEN EVERY TUESDAY
8pm-1am

"MIKE WITTE"
IMPORT BOTTLED BEER \$1
DOMESTIC BOTTLED BEER \$5

QUALITY SPIRITS \$1
DRAFT BEERS 50¢

TELL A JOKE AND GET A 50% DISCOUNT ALL NITE
NEVER EVER A COVER!

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Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

The And: Rio's
Baba Yaga: the Bacchanal
Bad Radio: the Bacchanal
The Banned from Hell: Sand Bar
Restaurant

[illegible]

The Rick Gaslay Group: *Tube*
Man's/University Avenue, Joad
Murphy's
 The Hi Fi's: *the WellHouse*
 Dr. Hook and the Medicine Show: *McDowell Cavern*
 If Tomorrow: *Megalopolis*
 Tim Kari: *the Bacchanal*
 Kickin' La Costa Hotel and Spa
 Krux: *Spirit*
 The Life of Wryles: *Spirit, the Cayo*
 Mephiste Dance: *Rio's*

Merry Go Down: Rio's
 Messenger: Buggy's Speakeasy
 Midnight Hour: Pecos Mine Company.
 Louie Louie's
 The Mouseriders: Belly Up Tavern
 Nemesis: the Navajo Inn
 Network: Rio's
 New Rain: Spirit
 Nuthcrack: Rio's

The Noise Boys: *Raise O'Grady's*
Noisemakers: Spirit
Northstar: *the Sand Bar and Restaurant*
Notice to Appear: *Old Pacific Beach*
Cali, Old Del Mar Cafe
Power Surge: *heating Gary Farmer*
and Felipe de Aguiar: Ringer's
Frame: *the Nisqually Inn, Park Place*
The Premiers: *Mr. David Cagen*
Private Domain: *Reformist's at the*
Beach
The Psycho Doctors: *Billed Melons*
The Reactions: *Purvis's II, Old Pacific*
Beach Cafe
The Redonks: *Mong Mung's*
Rev. Horton Heat: *Becky Up Tavern*
Rhino Rhinoceros: *Princess of Wiles*

Bar and Grill
Zachary Richard: *the Bacchanal*
Jonathan Richman: *Belly Up Tavern*
Lizette Griss: *Spirit*
RMSD: *Spirit*
Nocleola: *City Rock Cafe*
RPM: *Hull and Bear*
Santa Claus: *It's*
Second to None: *Fry House West*
Serious Gals: *Joe Murphy's*
Shondra and the Sources: *Time*
Machine/Chez Orleans
The Sierra Brothers: *Old Pacific Beach*
Sleight of Hand: *Woe Cuddy's*
Stittenger Wild: *Ellis Meads*
The Stillborn Kings: *Saloon Pub*
SuHo: *Hotel Del Coronado*
The Spellers: *Wharton's*
Starry Summers: *Spirit*
Straight Up: *Joe Murphy's*
Streetheart: *Old Del Mar Cafe, Old Pacific Beach Cafe*

Sunny Niles: Maxwell's Beef and Spirits
The Tell-True Hearts: the Catfish
This Reality: the Backlash
The Theorists: Dick's Horseshoe Lounge
The Towne Critics: the Catfish
The Travelin' Salesmen: Winston's, Har
Union Street: River Phase
Usual Suspects: Winston's
Up and Counting: Bugy's Speakeasy
The Wayback Machine: Sand Bar
Restaurant
Whip's Post: Paradise Bay
The Witching Hour: Megadopolis
Yanxworth: the Backlash

[illegible]

Light Yases: Ruben E. Loe
Rick Marcello and the B Street Band
"The Invader"
Midnight Delight: Barrell's Back Room
Jim Korte: the Hillbush
Charlie Rove: Hamburghaus
The Monkeys: Anthony's Harbourside
Bill Muller: Carlos Murphy's Kizondido
To Loe's Mission Gorge
Jonathan Norton: Dock's
One Plus One: Rambo Bernardo Inn
Perfect Balance: Rusty Polcom
The Pier Group: Sarmachester
Shesboat

The Returners: *Islands Lounge*
The Chuck Randall Trio: *Purple Gold*
Gary Rich: *U.S. Guest Hotel*
Rita: *Rancho Valencia, Westgate Hotel*
Rising Stars: *Holiday Surf/Island Valley*
Room to Move: *Islands Lounge*
Rosie's Trio: *Firehole Lounge*
Shine & Fire: *Stardust Hotel*
Sound Investments: *Rancho Bernardo*
Isle
Spellbound: *Firehole Lounge*
Kelley Spellman: *the Santa Hotel*
Don Tension: *the Flying Birds*
Timeline, with **Ron Bell:** *Kona's*
Restaurants
The Vertigo: *Hotel del Coronado*
Jim Warren: *Soundbars Cafe*
Wine With Me: *Islands Lounge*
Brian Whitaker: *Kelly's Pub, Maunaloa*
Village, Tony Roma's Fish Market
Humah Williams: *The Zoo/Islandation*
Groups

Burberlites: *Oasis Bar*
Breakheart Pass: *Louie Louie's*
California: *Hatch's*
Char Cervell and Crossover: *Lee's Little*
Rite of Country
Country Casanova: *Circus D Coral*
Coyote Country: *Bumpkin*
C.W. Express: *Blower Creek*
Dalatua Oakvale Lodge
Gold's West: *Oasis Bar*
Good Times: *The Pucking House*
Restaurant
Grand Central Station: *E-Z Country*
Chad Hart and Friends: *Blue Bayou*
Lounge
Greg Hartline: *El Corral/Poetry*
Haywire: *Wagon Wheel*
Justis and Lyone: *Mission Inn*

Kennard and Miller: *the Moundance Bar*
 Gary Leberman: *Beaver Creek*
 New Country: *Countryside Restaurant*
 The North 40 Band: *Bronco Billy's*
 Leo's
 Hiteocher: *Beaver Creek, Ren's Red Eye*
Saloon
 The Sovey Brothers: *Belly Up Tavern*,
Panoradio Club
 The Shadow Riders: *Don's East*
 Silveva: *Joe Finn Springs Inn*
 Slight Touch: *the Canyon Inn*
 Steve Crazy: *Wrangler's Road*
 Sundown: *San Diego Nites*

Surfside: *The Resegade Inn*
A Taste of Country: *Oasis Bar*
The Texas Band: *Red's Red Eye Saloon*
Smitty's Doozies
Wig'n' Foat: *Kinnick's*
Wah-Reds: *Pine Valley House*
Restaurant

Folk/Ethnic


Bluegrass Etc: *That Piazze Place*
Bill Craig's Harmony Stone Pub
Tony Curran's: *Harmony Stone Three*
Harmony Stone Two, Rosie O'Grady's
Liv DeLafield: *Shepherd's Cafe*
Dan Dunn: *Harmony Stone Three*
Ernesto end the Bad Boys: *Louie*
Louie's
Jim Guerin and Pablo Mendez: *the*
French Cafe

Bluegrass Etc.: *That Pizza Place*
 Bill Craig: *Blarney Stone Pub*
 Tony Curmina: *Blarney Stone Three*,
Blarney Stone Two, *Rossie O'Grady's*
 Lily Delafield: *Shepherd's Cafe*
 Don Dunn: *Blarney Stone Three*
 Ernesto and the Bad Boys: *Louie*
Louie's
 Jim Guerin and Pablo Mendez: *the*
French Cafe
 Max Menda: *Three Graces/Emphatic*

Sun Hinton *Dreamy Maggie's*
 Suzzara: *Dreamy Maggie's*
 Christina Legrandi: *Kirby's Cafe*
 Loli Leuzanne: *the Inn of Dal Mar*
 Marcell and the Mountain Men: *Dreamy Maggie's*
 Miguel Lopez: *Valentino's*
 Miguel y Festival: *Gilbey's*
 Joe Regionalen: *Mario's Cocktail Lounge*
 Louie and Louie Change: *Judy's*
 Janie Nivran and His South American
 Jazz Ensemble: *Copacabana*
 Monalee: *the Mario's Cocktail Lounge*
 Oscar O'Keeffe: *Billy Ly Tavern*
 Perfect Curve: *Dreamy Maggie's*
 The Ranch Party Bluegrass Band: *Tiber*
 Men of University Avenue
 Raul: *Gilbey's*
 The Ragburns: *Barney Stone Thru*
 Megakopols
 Sana of Disaster: *Megakopols*
 Pasty Peters: *Espresso Cafe*
 Robert and Linda: *Dal Mar*
 Doc Watson: *Billy Ly Tavern*

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Oh
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8
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






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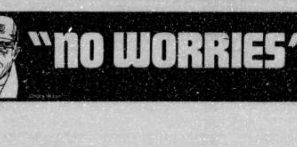


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PROTECT THE INTERIOR OF YOUR CAR FROM

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- GLARE

35-point Major Service Special \$69*

Extra fee fuel-jacketed. Our major tune-ups include:

<ul style="list-style-type: none"> 1. Compression test 2. Valve adjustment 3. Replace 4. Water pump service 5. Spark plugs 6. Distributor points 7. Adjust timing 8. Distributor points 9. Condensers 10. Air filter 11. Oil filter 12. Gas filter 13. Adjust idling 14. Adjust dwell angle 15. Adjust dwell range 	<ul style="list-style-type: none"> 16. Adjust distributor 17. Adjust air & fuel mix mixture 18. Adjust steering box 19. Vibration repair 20. Adjust brakes 21. Adjust emergency brakes 22. Check & adjust shock absorbers 23. Lubricate tires 24. Check & replace oil fluid 25. Grease chassis 26. Check all lights 27. Check cooling system & hoses 28. Check exhaust system 29. Road test 	<ul style="list-style-type: none"> 30. Check brakes 31. Check clutch 32. Check lights 33. Check undercarriage for damages 34. Check engine compartment 35. Check and recharge battery, if necessary 36. Rotate tires (if needed) 37. Check tire pressure 38. Check door hinges 39. Check all holders 40. Check cooling system & hoses 41. Check exhaust system 42. Road test
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Note: For 6-cylinder cars add \$20.
Toyota Supra and S150 (Volvo) with 6-cyl. engine, add \$35.

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DATSUN
HONDA
Mitsubishi

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