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PICTURE STORY
A new feature from the
San Diego Historical Society
See page 25, section 3

READER
VOLUME 15, NO. 2, JAN. 16, 1986
SAN DIEGO'S WEEKLY

Forty Miles of Bad Road

In search of the authentic El Camino Real



Thursday, November 14, 1985. At ten o'clock in the morning I stood on the steps of the Mission San Diego de Alcalá, longing for a stout Spanish horse to get me over the forty-some-odd miles of El Camino Real to Mission San Luis Rey. There was a time, not so many years ago, when horses were so plentiful in Mission Valley that nobody much cared whom they belonged to — if you needed one, you simply caught it, saddled it, and rode off. Wishes were horses, and in those days not even beggars walked. But now there wasn't so much as a French donkey between me and the zoo, and if I wanted to put twenty miles of El Camino Real behind me before sunset, I would have to go it on foot.

I started down the steps, headed west on San Diego Mission Road, then hurried south on Rancho Mission Road. Of course I could always drive, but that wasn't the kind of journey I had in mind. The freeways would get me to San Luis Rey in less than an hour, but it wouldn't be over the route of El

continued on page 26

By Steve Sorensen
Illustrations by Rick Geary

City Lights

No Nudes Are Good Nudes

While there are rules for nudity in public places (it's not allowed), and the deliberate absence of rules for nudity in private places (anything goes), no regulations exist in San Diego County for nude camps and spas, which fall somewhere between private and public places. So the county has just completed the first draft of a zoning ordinance that will attempt to settle present and future quarrels between the practicing naked and those who would clothe them.

The county's lack of nudist control became evident last summer during a dispute at the Samaganua Resort in Ramona. Once an active nudist camp (the word "colony" is shunned by nudists as having bad connotations, as in "leper colony"), Samaganua is being used by some of its mobile home residents who claim they moved in with the understanding that the clothing-optional nudist camp was being discontinued at the secluded resort. Samaganua's management says that nudism was never officially banned and is necessary to attract weekend visitors whose fees keep the resort from financial ruin. In July a superior court judge in



El Cajon told visitors and residents alike to cover up until the case is settled. In October the county board of supervisors told its department of planning and land use to write an ordinance amendment to regulate nudist facilities.

The staff's recommendations will go before the board of supervisors for approval on January 22. But before it could regulate the unappreciated, county staff had to define nudist specifically. Borrowing a

definition from another part of the county code, the authors of the proposed ordinance described nudist as "devoid of an opaque covering" over a list of anatomical details that nudists don't want to look at. Places that might want to host nudists were listed in the "participant sports and recreation" code: health clubs, spas, and swimming areas were added to the outdoor facilities section, which also includes driving ranges and miniature golf courses. (There was no change in the list of indoor places such as bowling alleys and billiard parlors.) As for the lodging or "transient habitation" (in county speak) of naked people, the words "nudist facilities" were added after dude ranches, health spas, and motels.

The proposed regulations would make the opening of a nudist resort in the county a land-use decision. Applicants would go through the same approval process as those seeking a permit for amusement parks, convalescent hospitals, and other uses for which a property is not specifically zoned. Public opinion would be heard and weighed by the board of supervisors, designated as the final authority in determining if a nudist camp or spa could open.

Challenging the county's

newest approach to nudism is the Western Sunbathing Association (WSA), which believes that disrobing is a civil right, much like freedom of speech. Controlling nudism through land-use decisions is unconstitutional, says Rick Ahearn, a WSA member who monitors nudist legislation from his home in Boulder, Colorado. Ahearn has been writing letters to the board of supervisors protesting the proposed ordinance. He fears that the county will zone nudism out of existence because it considers people without clothes obscene. "What do you think the chances are of getting a permit [for a nudist facility] in San Diego County?" he asks. "How about nudism?" is his answer. San Diego has a conservative reputation among the actively naked, according to Ahearn. "You guys are pretty notorious after Black's Beach," he says, referring to a stretch of La Jolla sand where the newborn lock was banned in 1977. The WSA, fearing that nudist zoning will spread in other states, will send a representative to San Diego for the two public hearings scheduled before the board votes on the ordinance. The nudist summer's association may take legal action, if necessary, to stop the "oppressive legislation," Ahearn says.

R.C.

Birth Of A Otacorn

While local newspapers and television stations dutifully rewrite as "news stories" Sea World's press releases regarding its newborn killer whale calf, several interesting aspects of the January 5 birth went unnoticed.

For example, there was the question of why the mother whale's pregnancy was kept secret until after the birth of the female calf. One researcher at the park explains, "They're just a secretive organization from the word go. All they want out there [is public information] is the crap they issue themselves." Many observers echo those comments, and at least one research scientist noted the "ecrimony" that has developed between Sea World's veterinarians and so-called hard scientists who don't work for Sea World, hard feelings that have developed because of the park's unwillingness to share necropsy findings after animal deaths.

Lanny Cornell, the veterinarian in charge of all of Sea World's animals, and exhibits, says the pregnancy wasn't publicized because "you don't hurt your



Lanny Cornell, killer whale mother and calf

chickens before they hatch. And you don't trumpet your success before you're successful." Neither do you tip your hand about your captive breeding program to your competitors such as Maricelinda in Palos Verdes, where five killer whales have been born (and none has survived), say other observers. Then, too, there is the delicate matter of Sea World being under siege by several environmental groups who last year protested the park's application to capture ten more killer whales for its parks here and in Ohio and Florida. That application was blocked in court and is on appeal.

A researcher at the local park says that a corporate officer told him last year that at the height of the whale captive controversy, physical threats were phoned in and directed toward certain Sea World executives. The

researcher says Sea World immediately removed the names of executives from their parking places and increased the security watch in the killer whale compound. Lanny Cornell refused to comment on the matter, and Sea World spokeswoman Jackie Hill says she never heard of any such threats.

Knowing that environmental groups have staged animal "liberations" by illegally (and with potential harm to the animals) releasing dolphins into the sea in Hawaii, and that in January 1982 a killer whale died during what was believed to be a release attempt at the Sea Land animal park in Victoria, British Columbia, Sea World brass are wary of possible attempts to disrupt the impending births of its marine mammals. Such a disruption would provide ammunition to environmental groups who are already questioning the park's reason for existence. Lanny

Cornell will neither confirm nor deny that any of his other three female killer whales are pregnant. "All I'll say is, we're declaring to have other births," he says.

Another interesting aspect of the birth is that it may have come as something of a surprise. One indication of this is that the event wasn't filmed. (The September 26 birth of a killer whale at the Orlando, Florida Sea World provided excellent footage.) Jackie Hill explained the lack of filmed record by saying, "It came two weeks early" and implied that the film crew wasn't ready for it. Lanny Cornell had a slightly different answer. "It wasn't early. The birth came right on the seventeen-month gestation period," says Cornell. "But if

we went by body measurements alone, the animal was two weeks away." The local animal's body measurements were being compared to the Florida animal's. Cornell says the whale in Florida exhibited "textbook" patterns of behavior that signaled her impending labor. These included dilation of the uterus. But in San Diego such signals didn't occur, and the animal simply went into labor at about three o'clock in the morning. Cornell was in Florida at the time and was not present at the birth. He says a film crew was on hand, but they didn't film the birth because the water visibility in the killer whale pool is poor.

A possible explanation for why the mother's abdominal measurements differed from the whale's in Florida, Cornell explains, may have to do with a reversal of the baby in the womb. The Florida baby was delivered head first, the whale in San Diego came out tail first.

The calf was only the seventh killer whale born in captivity in the United States. Knowing that three of the five whales born at Manatee Island (two were stillborn) didn't

(continued on page 30)



There Arise Such A Cluster

A roof in Rancho Santa Fe is more than just the top to a house; it's an impression, part of the affluent image that "the ranch," as it is fondly called by its wealthy inhabitants, is known for. Safeguarding that appearance is a committee called the art jury, whose five volunteer members are appointed by the president of the Rancho Santa Fe Association. (Most Rancho Santa Fe residents belong to the homeowners association, which has a membership of 1433 households and is headed by an elected board of directors.) Among other things, the art jury dictates the color a house can be painted, the types of landscaping that can be planted, and where the tennis courts can be built on a property. The jury also decides what kind of roof tiles a house can have, which has led it into a series of battles with homeowners who claim that their choices are limited to shoddy or fire-hazardous materials simply for the sake of aesthetics.

Harold and Adele Snyder have been arguing with the art jury since October. They want to replace their wood shake roof with a synthetic tile that looks like wood but is not as flammable. (Real wood shingles can be treated with a fire retardant whose effectiveness is limited.) But the art jury doesn't like wood imitations; almost all of them are unattractive, it says. (The Snyders' home cannot support the weight of the art jury's preferred tiles, the Spanish

type made of clay.) The lightweight imitation tile that the Snyders proposed did not look enough like wood to the art jury, which said those concrete tiles were too large, flat, and plain. The jury fears that the roof will appear as though it were painted all one color, like something you'd see on a tract house in North City West. The only acceptable concrete tile, according to the art jury, is a material called CAL-shake, which is now allowed in Rancho Santa Fe when the roof is not very visible from the road or neighboring properties.

But the Snyders' roof — and other professionals in the roofing industry — don't like CAL-shake, the couple says. They believe that the tile loses its color and its texture within a few years, resulting in a shabby appearance. Agreeing with the Snyders' opinion are Susan and Tom Magee, whose roofer also advised against CAL-shake for their Rancho Santa Fe home. The Magees were in the same situation as the Snyders: their house couldn't support clay tiles, and they considered wood tiles to be a fire hazard. They argued, as the Snyders do, that an imitation tile lasts twice as long as a wooden tile, which dries out because of its chemical treatment. But the Magees' battle with the art jury, which involved numerous meetings and the rejection of three different synthetic materials proposed by the couple, ended with a November 1984 rainstorm — the tarpaper on their roof looked, and the Magees gave in. They reluctantly re-roofed with wood shingles, which Tom Magee expects will need replacing in ten years. "I hope to have a more sane alternative then," he says.

Some Rancho Santa Fe homeowners have taken the (continued on page 30)

Stack Futures

Bob Magness, who serves on the seven-member library commission, a formal advisory body for the City of San Diego, received a tepid reaction last fall when he mentioned to his fellow commissioners that the Sears store on Cleveland Avenue in Hillcrest would make an ideal site (and building) for a new central library. But last Saturday 4 reported that Sears is closing the store this coming March, and the idea of relocating the main library there has suddenly taken on momentum.

Magness and library commission chairman Leo Sullivan attended a Friends of the Library board meeting last Saturday, January 11, where the idea was discussed. Friends of the Library is primarily a fundraising group, and it has been opposed to the tentative plan to build a new central library at the Community Concourse (the city has approved \$230,000 to kick off the concourse site.) At its Saturday meeting, the Friends of the Library board voted unanimously (with eighteen of twenty-seven members present) to ask the city to consider acquiring the Sears site as a replacement for the aging main library at Ninth and E Street downtown.

On Monday morning a letter from Friends was hand-delivered to acting mayor Ed



Sears store, Hillcrest

Struzikama, all the city council members, and the city manager, announcing that Friends "enthusiastically and unanimously" supported the idea of asking the city to consider the Hillcrest location. The letter pointed out that the site was close to freeways, had good bus access, was spacious enough (265,000 square feet,

as opposed to the 145,000 square feet of the present main library), had 100 parking spaces, would provide sufficient storage and dockage, and it's "all usable now." This was a reference to the fact that the concourse site, where a small convention center now exists, wouldn't be available (continued on page 30)



Ronald Fren, Charles Goldberg

The Goldberg Variation

When Sanders Bruce Segal was arrested by San Diego police detectives on December 5, 1982 and charged with bookmaking, he immediately hired Charles Goldberg, one of San Diego's most accomplished criminal defense attorneys. Goldberg, who has represented everyone from small-time drug dealers to fallen financier C. Arnholt Smith, performed his usual legal magic, striking a plea bargain that allowed Segal to avoid a prison term and instead serve probation. But while Goldberg was busy fighting prosecutors on Segal's behalf, the state government

pocketed \$15,300 that Segal had assigned to Goldberg for legal fees. Goldberg and his law partner have been trying, for nearly a year to recoup the money, with no success.

Goldberg, like most attorneys, wanted his legal fees guaranteed when he took Segal's case. He had Segal sign over to him the \$15,300 cash that was confiscated as evidence by the arresting officers. One of Goldberg's assistants then raced to the county recorder's office to file the paperwork, guaranteeing that Goldberg would have first claim to the cash when it was released by police. But three

hours later agents from the state tax board showed up at the police department demanding the money. Segal, they told police, owed \$147,218 in income tax for 1982 and they wanted the \$15,300 as partial payment. The police turned over the cash.

When Segal was finally sentenced in March of 1985, Goldberg knew the cash would no longer be needed as evidence, so he asked the state tax board to give him the (continued on page 30)

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: I wrote you a few years ago about a question that has bothered me since I can remember. You never answered. But patience (not to mention perseverance) is my New Year's resolution. So I'll try again. How are marshmallows made? Are they baked? How are they molded so perfectly? Answer me this time! (Oops, sorry.)
Camilla Lippman
Clairmont

I'm so sorry I didn't get to your question, Camilla. You see, I was waiting until they announced the winner of the Nobel Prize for Literature. Sad to say, I didn't win. I figure that just overlooked my poem (it's been a few years since I wrote it — about twenty-five, in fact), so I'll take this opportunity to put it before the public again. Anyone who wants to nominate me for next year's award may do so with my gratitude; I can even get the Nobel committee's address for you. Herewith is my masterpiece, entitled, appropriately enough, "Ode to a Marshmallow".

"Roasting marshmallows can be fun. But the most fun comes when they are done."

If you've finished pondering the depths of that sentiment, let's move on to more mundane matters. And believe me, nobody is or was more down-to-earth than the ancient Egyptians. Living on the banks of the Nile does that to you, I guess, what with crocodiles and floods and snakes and what-not. Anyway, one day an Egyptian rolled up his pants (or her skirt), waded out into the marsh, and plucked the plant they called althea — what we now call mallow. He (or she) brought it back to the kitchen and for some reason decided he wanted to eat it. Trial and error showed him the way to make edible this mallow from the marsh, but it took thousands of years until humans



Illustration by Rod Conroy

perfected it. Of course it was the French who took the marshmallow to its height, back in the Nineteenth Century; they were the first to sweeten it, whip it, and in general make it into the confection we are so familiar with nowadays.

You can make your own marshmallows, of course, and any number of cookbooks will tell you how. Go look it up yourself if you want to be industrious in your own kitchen. But if you're only interested in the store-bought goodies, I can tell you how they are made. A mixture of corn syrup, sugar, water, gelatin, artificial and natural flavors, sodium phosphates, and artificial color (mumrum, isn't your mouth just watering?) is boiled till it reaches the correct temperature, then it is extruded through a series of tubes. This mixture comes down the assembly line like so many long white snakes; each tube empties into a long tray, into which has been added corn

starch to prevent sticking. At the end of the line choppers slice off a precisely measured portion of the marshmallow snake, and the perfectly formed, coated marshmallows fall into a tub. Then they're packaged, shipped off to market, bought by sugar-crazed consumers, and then the fun begins.

Dear Matthew Alice: As a child playing the game of tag, I learned the phrase "Alley, alley, in come free," used when "it" has given up finding any more hidden players. Over the years, though, I've seen this same phrase written in several different ways, mostly meaningless. (My husband says "Ollie, ollie, oxen free!") What is the origin of the phrase and the "correct" spelling and pronunciation?
Jill Porter
Escondido

Enie, meenie, miny, mo, shall I tell Jill no one knows? If she hollers, let her go — we can play without her, just the same. Two thousand years ago the Greeks played hide and seek (of which tag is a variation). We know they called it *apodistastinda*, but there's no record of what little Greek boys and girls said when they couldn't find their playmates. (There's no truth, though, to the rumor that a Greek by the name of Ollie Oxen invented the game.) There doesn't seem to be much significance to the many variations of "Ally, ally in free"; though I suspect there is some geographical factor involved. I grew up saying "Ollie, ollie oxen free," and I would hazard a guess that your husband also grew up in these parts. "Alley, alley, in come free" sounds like an Eastern variation to me: one East Coast friend of mine says "Alley, alley, all in free." (Easterers sound so formal.) Rod Sterling, growing up in the Twilight Zone, said "Ollie, ollie in free!" (so says a book about children's games). Everyone has his or her own version, and nobody really knows what any of it means.

In my neighborhood the game opened with "Ready or not, here I come!" The kids in Wales are much more lyrical, though; they say "Look out, look out, the fox is about, and he is coming to find you." Likewise, children in Great Britain find more imaginative ways to conclude their games of hide and seek. Besides the usual "Ollie, ally in" and its clones ("Allee-ins, no playing"; "All-ee, all-ee, eeeee"), they say on occasion, "All in, all in, wherever you are, the monkey's in the motor car." If I heard that I'd come out of hiding, too.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80893, San Diego, California 92138.

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THE INSIDE STORY

BY PAUL KRUEGER

REPORTERS WHO SOUGHT AN INTERVIEW with Roger Hedgecock in the waning days of his mayoral administration first had to assure Hedgecock's press secretary that they would ask no questions about any of the legal aspects of his two trials, the aborted attempts at a plea bargain, or the severe penalties sought by prosecutors. Following Hedgecock's December 10 resignation and sentencing hearing, the list of about 50 subjects grew to include his plans to appeal the verdict, the impending mayoral election, and political issues in and around city hall.

These restrictive ground rules made Hedgecock's appearance on KPBS-TV last week all the more momentous. Interviewer Gloria Penner asked Hedgecock the questions anyway, and she got some insightful answers. Hedgecock told Penner how he was innocent, "in terms of felonious intent," of charges that he conspired to accept illegal campaign donations from Jerry Dominielli and Nancy Hoover. The violations, he argued, were the result of "carelessness [and] a certain innocence in how we felt the laws would be applied" and were "just not, in the

American scheme of things, a felony." The former mayor recounted how the plea bargain fell apart because he couldn't "in good conscience" admit that he schemed to violate the election laws, and he talked optimistically of his chances to overturn the jury's verdict on appeal.

Hedgecock, though, didn't expect those questions, and after the interview he insinuated that Penner had set him up by breaking what he says was her promise to follow the restrictive interview format. "While I was disappointed that Gloria did not abide by the understanding we had, I am satisfied that my answers indicated my positive state of mind and were not at all what she was looking for," Hedgecock, who declined to be interviewed for this story, said through Mel Buxbaum, his former press secretary and now the producer of Hedgecock's KSDO radio talk show.

Buxbaum, who claims Penner "sandbagged us, pure and simple," recounts how Penner agreed to the customary ground rules last fall when she called to "ask if dear Roger, sweet Roger, her good friend Roger," would be the first guest on her 1986 *Conversation* interview series. Several days prior to the



Photograph by Tony Gutman

Roger Hedgecock, January 6, 1986
January 6 taping, Buxbaum says he called Penner's assistant and confirmed that the prohibitions were clearly understood. But when he and Hedgecock met Penner at KPBS studios, Buxbaum says Penner appeared less than pleased. When Buxbaum made his usual attempts to suggest some prospective questions that would guide the interview to Hedgecock's liking, he says Penner threatened to remove from the presence of Braun and *Los Angeles Times* reporter Barry Horstman at the studio and asked that they be sent to the control room during the taping.)

Penner has a different recollection of the pretaping negotiations. She says Buxbaum didn't discuss any restrictions with her in their initial conversation last fall and says she had drawn up her interview questions before

because "he's one of the most polite and considerate people I've ever met. He's one of the few men who still stands up when a lady enters the room." (Hedgecock and Buxbaum were less polite to *Union* reporter Gerry Braun, who objected to the taping for a story the next day. "What the fuck are you doing here?" they asked Braun, who had parked his car next to theirs in the KPBS lot. Buxbaum then complained to Penner about the presence of Braun and *Los Angeles Times* reporter Barry Horstman at the studio and asked that they be sent to the control room during the taping.)

Penner has a different recollection of the pretaping negotiations. She says Buxbaum didn't discuss any restrictions with her in their initial conversation last fall and says she had drawn up her interview questions before

Buxbaum detailed the taboo subjects with her assistant. "I've never made any iron-clad agreement with anyone that there's any area I won't touch," says Penner. "Roger's a big man and he can answer what he wants."

Penner says she's "never done any interview in other than a clean way" and claims she restrained herself from asking questions she felt weren't unwarranted. "I didn't ask him how he felt about the possibility of going to jail because I consider that an embarrassing question," she says. Penner also believes Buxbaum is overstating Hedgecock's anger at her having broached the subjects.

"I've sat next to Roger enough times to know that he wasn't upset," she says. Buxbaum says Hedgecock isn't sure how he'll answer similar questions from callers on his radio talk show, which debuts Monday, January 20. He first said Hedgecock would answer questions about the legal aspects of his case, but when asked why Hedgecock wouldn't answer similar questions from newspaper reporters, he rephrased his answer, saying that the former mayor indeed might not answer those questions.

Buxbaum continues to keep a very tight rein on who interviews Hedgecock and what they ask. He granted a television reporter a New Year's eve interview with Hedgecock under the restrictive ground rules but last week turned down a request from *Union* reporter Gerry Braun for an interview

before ground rules were even discussed. And while Hedgecock has agreed to speak to a convention of Associated Press television and radio reporters assembled here this weekend, Buxbaum insisted that the question-and-answer portion of the meeting be prefaced with a caveat there be no questions about the legal aspects of the Hedgecock trial.

When tough-talking Art Skolnik resigned last month as executive director of downtown San Diego's Gaslamp Quarter Council, merchants in that historic six-block area assumed they'd get a reprieve from the controversy that has plagued their neighborhood. But before Skolnik had even left San

Diego, Gaslamp Quarter Council merchants were bickering over his replacement and the future autonomy of their district.

Chris Mortenson and Ken Winslow, developers of the San Diego Art Center in the old Balboa Theatre on Fourth Avenue, proposed that the council delay hiring a replacement for Skolnik, whose two-year tenure was highlighted by his blunt, colorful criticism of public agencies and private developers who he felt didn't work enough to improve Gaslamp's appearance or find shelter and jobs for the vagrants who flocked there. Mortenson and Winslow suggested that the Centre City Development Corporation (CCDC) — a frequent target

of Skolnik's invective — be given a bigger role in Gaslamp's future. That idea was overruled by fellow Gaslamp merchants and landlords, some of whom whispered that Mortenson and Winslow wanted CCDC involvement because the agency could further aid their multimillion-dollar Art Center project, which has already secured a sizable CCDC subsidy. (Winslow denies this and stresses that Mortenson proposed a delay in the hiring of Skolnik's replacement primarily "to set goals for a new director.")

While downtown developer Dan Pearson and other Gaslamp Quarter Council board members oppose granting any administrative powers to CCDC, they are not

averse to using the agency's bureaucratic muscle as well as its bank account in their efforts to close the adult bookstores and other undesirable retail operations on Fifth Avenue. The merchants have long argued that such businesses degrade their neighborhood, and in 1984 they brought in CCDC to oversee a similar cleanup on Fourth Avenue. Even by Skolnik's tough standards, CCDC made a success of the operation: seven landlords were persuaded to remodel their storefronts, and CCDC is willing to appropriate more than one million dollars of taxpayer funds for the condemnation of two other properties whose owners are slow to cooperate. Representatives of the

Gaslamp Quarter Council and CCDC meet this week to discuss a similar strategy for the Fifth Avenue storefronts.

The irony of asking CCDC for more help in the possible condemnation of property on Fourth and Fifth Avenues doesn't escape Pearson, who just seven years ago helped lobby the city to keep CCDC out of Gaslamp. He and other property owners worried then that CCDC would abuse its condemnation powers and topple historic buildings they hoped to renovate. But Pearson says those concerns are long forgotten. "Sure, our old hands have a little hangover from those times," says Pearson. "But the days when CCDC would tear down buildings are gone. That isn't a fear anymore."

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El Camino Real

(continued from page 18)

cat my lunch. Just 150 feet away four lanes of traffic roared north on I-5. For lack of anything better to do, I counted the number of cars that passed in sixty seconds. There were ninety-five. If there were an average of two persons per car, I figured, that would be 11,400 people driving north every hour, perhaps 200,000 in a day, and more than 70 million in a year. According to the California census of 1850, when El Camino Real was almost one hundred years old, there were fewer than 900 people living in San Diego County (they didn't count Indians back in those days). During the time it took me to eat my lunch, I realized, more people would drive over this route than had walked or ridden over El Camino Real during the entire Spanish and Mexican eras.

A runding on the railroad tracks put an end to my musing, and I looked up to see the 12:45 Amtrak careening toward me. I grabbed my beer, leaped back, and looked up to see a parade of curious faces staring down at me. If I were on horseback, at least I could look them in the eye, I thought.

"Here we left the shore and entered a valley between hills but on the same road," Father Crespi wrote at the entrance to Rose Canyon. "It has many willow; and some alders [Crespi confused alders with sycamores] and live oaks.... Although the valley is not very



Mission San Diego de Alcalá

broad, it is well covered with grass, and on all sides of it there are tussocks, ridges, and hills, all of good land. We found some small pools, which contained water enough for the people but the horses had nothing to drink."

Crespi spent the night near the place which later became known as "Ladrillo," where a brickyard stood for many years. In spite of the freeway and railroad, the bottom of Rose Canyon remains much as Father Crespi found it. Sycamores and willow still grow in abundance, and fozes run wild. Near San Clemente Canyon, Morena Boulevard ends, and for a mile or so the east side of Rose Canyon is accessible only by foot or bicycle. In several places old roadbeds can still be seen, say one of which might have been traveled by Father Crespi.

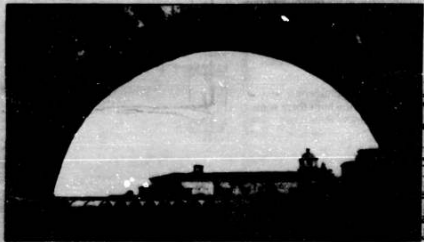
In another mile, at Gilman Drive, I came to one of the most perplexing problems concerning the route of El Camino Real through San Diego County, and I sat down in the clover to ponder it. Some historians — including Richard Pourade in his popular series of books on San Diego history — have claimed that Crespi's route continued up Rose Canyon, in a wide arc to the northeast, through University City. The railroad follows that route today because it offers the most gradual grade out of Rose Canyon. But that route adds nearly five miles to the journey, and as I sat there studying the landscape, I couldn't

believe that anyone traveling on foot or horseback would have gone that way.

I brought out Father Crespi's notes and read what he had to say on the subject: "Following the same direction to the northwest, we ascended a large grassy hill, all of pure earth, and then found ourselves on some very broad mesas of good soft ground, all covered with grass." Looking to the northwest, up Gilman Drive, I could see a natural route all the way to the top of Torrey Mesa. Consulting the survey map of 1872, I saw that the road at that time clearly went up what later became the Pacific Coast Highway, and is now Gilman Drive. When a trio of college girls in jogging shorts trotted past me and headed up Gilman Drive toward UCSD, I carefully weighed the historic evidence before me, then followed the joggers.

It was a long, hot mile to the top of Torrey Mesa, and the coeds, who ran as freshly as year-old fillies, left me far behind. "We saw seven antelopes running together on this mesa and at every moment hares and rabbits came running out," Father Crespi wrote. The antelope disappeared long ago, but the rabbits still abound. Father Crespi also described seeing small oaks and chaparral, which can still be found in the few vacant lots where houses and condominiums haven't been built. Farther on, near UCSD, the mesa has been taken over with groves of eucalyptus trees. As I passed through there, the air was so clean from the recent rains that I could see as far as the Cuyamacas to the east.

The old road across Torrey Mesa



Mission San Luis Rey

paused just east of the UCSD Central library — close enough that Father Crespi could have admired his reflection in the mirrored glass as he rode by. By the time I got there, my water bottle needed refilling, and since the creeks were muddy from the recent rains, I went inside to refill it at the drinking fountain. While I was there, I couldn't resist another slight diversion.

I rode the elevator to the fifth floor, where I found the diary of Sgt. Daniel Taylor, who, in January of 1845, had marched through San Diego with the Mormon Battalion. His observations along El Camino Real, though not as precise as Father Crespi's, were at least as vivid. "Traveling in sight of the ocean," he wrote, "the clear bright sunshine, with the mildness of the atmosphere, combined to increase the enjoyment of the scene before us. We no longer suffered the monotonous hardships of the desert, and the cold of the mountains. January seemed as pleasant as May. Much of the soil over which we passed was very rich, and the vegetable growth exceedingly luxuriant. The water was clear and good, being mainly cold mountain streams somewhat warmed by the brilliant rays of the sun."

While I was still on the fifth floor, I went to the window and studied the route ahead of me. When I had it fixed in my mind, I rode the elevator back

down and continued on my way.

North of the UCSD library, the route dropped into a narrow canyon. Nobody passes that way anymore, but the old roadbed of the Pacific Coast Highway can still be seen, cracked and crumbling, with yerba santa and Indian tobacco growing up through the pavement. At Genesee Avenue the old route has been obliterated, but it picks up again on the north side, where it continues to follow the canyon bottom, parallel to I-5, until it reaches Sorrento Valley. "We came to a very beautiful valley," Crespi wrote, "which, when we saw it, seemed to us to be nothing less than a cultivated cornfield or farm, on account of its mass of verdure. On a small eminence in this valley we saw a village of heathens, with six little straw houses. Upon seeing us, all of them came out into the road, in great good humor and making demonstrations of joy. We descended to this valley and saw that its verdure consisted of very leafy wild calabashes, and many Castilian roses."

The beautiful valley Crespi described is, of course, an industrial park today. By the time I got there, the afternoon traffic was so heavy that I was making better time on foot than the commuters in their cars. I dipped across the shallow creek and rejoined the railroad tracks, which I followed as they passed behind the warehouses, research labs, and assembly plants along Sorrento Valley Road. Just across the creek, the west side of the valley looked as verdant and serene as when Father Crespi rode through it. If I had seen a village of naked heathens there, squating outside their straw huts, I would have

Friday, November 15, 1985. At ten o'clock in the morning I

was strolling around in circles through the mud and clay behind the Shell service station on Carmel Valley Road, just east of the freeway. For many years a monument stood there marking the route of El Camino Real, but the entire corner had been bulldozed to make room for a housing subdivision at North City West, and I couldn't find the monument anywhere. I went back to the Shell station, but none of the attendants knew what happened to it. I went to the phone booth and called the construction company building the subdivision, but I could only get their sales office — and they had no idea what happened to the monument. I had the feeling I was witnessing history being forgotten.

I set off across the bulldozed fields, slipping and sliding over the fresh clay. After a half-mile or so, I at last came to a paved road and a road sign that said "El Camino Real." I passed through a new subdivision of homes, all empty, until I came to a notch in the mesa. There I passed long enough to look out over the entire San Diego Valley.

"It seems this place is near the sea, judging by our view of it as we came down the valley," Father Crespi wrote. "The hills that surround the valley are not very high and are all of pure earth, covered with pasture, the only thing lacking to the site being trees. Many scorpions have been seen, but no one has been bitten by them."

I limped past a horse ranch where a frisky appaloosa romped across the pasture, stirring within me the compulsions of a horse thief. I checked them and continued on to the bridge over the San Diego River. This was said to be a difficult crossing during the rainy season, but with the dam at Lake Hodges, the river was barely trickling now.

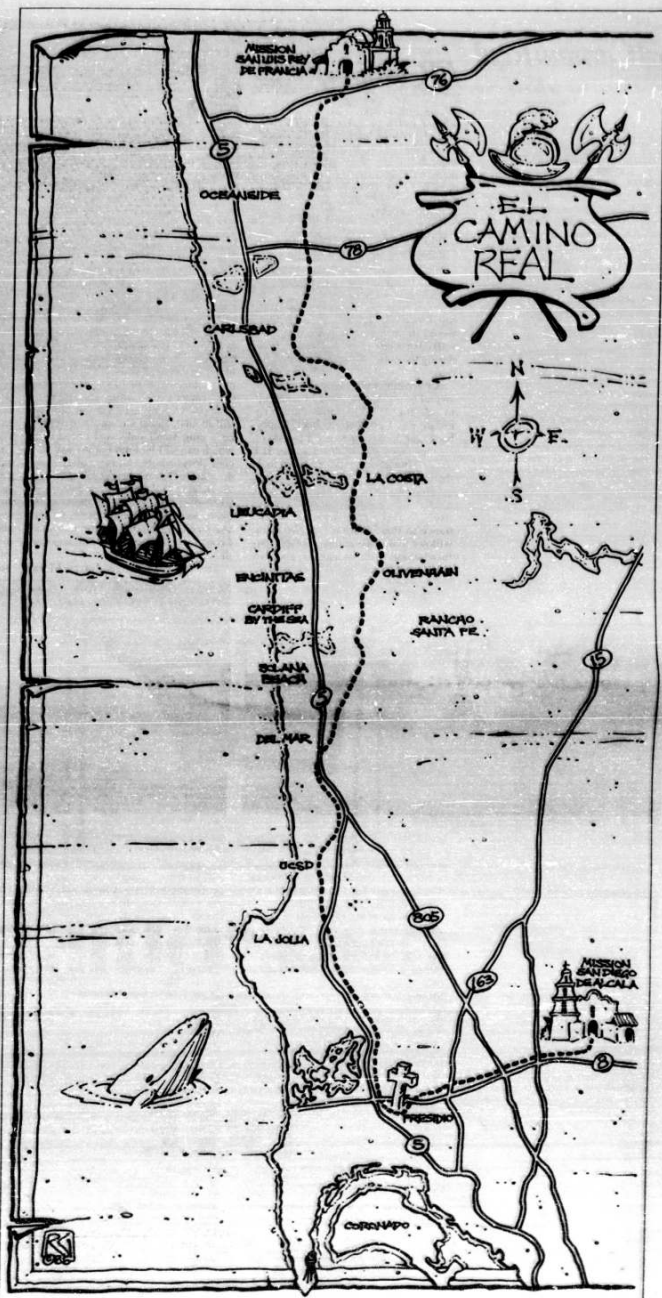
Father Crespi recognized the potential for the San Diego Valley, and he envisioned a mission built there someday. But the soldiers in his party, who were sometimes paid their wages in land, had other plans for it. One of them named the watering hole there "The Well of Osuna," and in later years one of his descendants was awarded the Spanish land grant to Rancho San Dieguito, now called Rancho Santa Fe. Today the most pleasant stretch of El Camino Real winds through the large estates of Rancho Santa Fe. The pastoral solitude that can be found there is so rare in the coastal area now that it seems to have become the exclusive privilege of the very rich. I strolled down the eucalyptus-lined boulevard like a feudal lord overlooking his landholdings.

"We climbed a bare hill which followed soon afterwards with a small wood of little trees unknown to us, and some chaparral." Father Crespi wrote of the area around Rancho Santa Fe. "Passing over it we came out upon some broad grassy meadows, and descended to a very green valley, with good level land covered with alders."

The green valley he describes is at San Elijo Lagoon, and upon arriving there I was confronted with another route-finding dilemma. At the junction of El Camino Real and La Noria, I found a chain across the old road, detouring modern-day travelers onto La Noria. I couldn't imagine Father Crespi wasting his time with such a detour, and since there wasn't a "No Trespassing" sign across the old route, I assumed it was a public right of way. I stepped over the chain and forged on.

The dirt road became a dirt path as it descended toward the lagoon, passing behind orange orchards and tennis courts. Within a few hundred feet, the path became wet, then boggy, and finally plunged into the tule swamp at

(continued on page 14)



El Camino Real

(continued from page 2)

Eljo Lagoon, now swollen by the recent rains. After consulting my maps, I pushed on, determined to follow the route I knew to be correct. When the water was nearly waist high and the muck was sucking the shoes from my feet, I suddenly recalled reading a passage from the diary of Father Crespi's friend, Father Pedro Fria, who in 1776 described an encounter that a group of runaway soldiers had with just such a tule swamp: "One deserter who saw himself about to be captured, in order to get away jumped precipitately into one of these miles, trusting perhaps that he might be able to swim but was swallowed up and unable to get out, and it was impossible to aid him, he remained there drowned and buried in the mud."

Of course I don't recall the entire quote as I stood there slowly sinking into the mud, but the last phrase remained particularly vivid in my memory and seemed to justify my decision to find an alternate route. After a brief but animated struggle, I was able to turn around and make my way back to solid ground.

Without further consulting my maps, which I had decided were only an approximation of geographic reality, I skirted the edge of the lagoon, hopped several barbed wire fences, and finally came to a section of cow pasture that seemed firm enough to bear my weight. As I plodded across, a herd of cows stared down their long faces at me, as though I were the first person in a hundred years to pass this way.

At Manchester Avenue I stopped long enough to stomp the mud from my shoes and pick the corkscrews from my socks. Then, looking northward, I confronted yet another dilemma: The modern-day El Camino Real picks up about a half-mile to the west, climbs the bluff, and continues across Encinitas Boulevard to La Costa. But a more obvious route lay directly ahead, along Rancho Santa Fe Road. Should I trust the road signs, I wondered? Or my own instincts?

After some hesitation I consulted my maps again and found that both the county map of 1872, as well as a topographic map of 1903, showed roads following both routes. I decided to let Father Crespi decide which road to take: "In about half a league we came to another little valley with many live oaks, where we found a small stream of water, which ran a short way in the midst of some blackberry bushes," he said. This seemed to describe the area where the town of Olivenhain is today. "Then followed extensive hills with good land and pasture." (Such hills can be found on Rancho Santa Fe Road, but not the modern El Camino Real.) "After about one more league of travel, we descended to another very green valley." (Known as Green Valley today.) So, I concluded, Father Crespi had followed the route of Rancho Santa Fe Road, and I would do the same.

As I trudged up the hill to Olivenhain, the ancient wisdom of the foot traveler slowly dawned on me: The best route is always the easiest route. This might mean going around treacherous bogs during the rainy season, avoiding washed-out creek

crossings, accepting short cuts once they are proven to be short, and even avoiding well-traveled routes if it is easier not to be seen. In other words, there wasn't just one El Camino Real, there were many Caminos Reales, and they were changing all the time. Even today, as I had discovered, what is called El Camino Real could be obliterated by a subdivision, then re-created somewhere else by a road sign.

I turned northwest at Olivenhain Road and followed it to Green Valley, where I rejoined the modern version of El Camino Real. From here it was a short mile to Batiquitos Lagoon. "We made camp near a hill which has two springs of water," Father Crespi wrote, describing the area at La Costa resort. "Both springs are surrounded by Castilian roses, of which I gathered a branch with six roses open and twelve about to open."

It was already three o'clock in the afternoon by the time I reached La Costa Avenue, and like Father Crespi, I decided to call it a day. I took off my wet shoes and found a sunny spot on the golf course, where I lay back and admired the view across Batiquitos Lagoon to the ocean. This day's travel covered four leagues, or about thirteen miles.

On Saturday, November 16, 1985, I was already three o'clock in the afternoon by the time I reached La Costa Avenue, and like Father Crespi, I decided to call it a day. I took off my wet shoes and found a sunny spot on the golf course, where I lay back and admired the view across Batiquitos Lagoon to the ocean. This day's travel covered four leagues, or about thirteen miles.

though it was flat. As I trudged along, black exhaust from the transit buses billowed around me, and the people in foolish men walking when he could have ridden.

Before long I had left the subdivisions of La Costa and arrived at the industrial parks surrounding Palomar Airport. From here the road descended into the small valley of Agua Hedionda (stinking water), named after the stench left by the lagoon at low tide. In spite of its name, it's a beautiful little valley, wooded with sycamores, which Father Crespi once again confused with alders: "We descended into a valley full of alders, in which we saw a village, but without people. This valley...is not very far from the shore, and at the end of it we saw an estuary, although the sea was not visible. We continued on our way in the same northerly direction, over hills and broad meadows supplied with good pasture, and...descended to a small, very green valley, which has a narrow plain..." We pitched camp on the slope of the valley on the west side. The water is collected in pools, and we noticed that it flowed out of several springs, forming about it marshes, or stagnant pools, covered with rushes and grass."

Crespi's camp was at Buena Vista Creek, probably in the parking lot of the Plaza Camarillo Real shopping center. The creek was flowing well when I crossed over the bridge, out the surrounding pasture land was no longer as green as Crespi described it. I stopped in at Del Taco and grabbed a burrito to go.

The road climbed over Fire Mountain, then dropped into Loma Alta Creek. The countryside, as Father

Crespi with his agrarian eye might have said, was of good soil well covered with grass. In spite of Crespi's optimistic observations, who no doubt were intended to impress the viceroy back in Mexico with the possibilities for developing a chain of missions in California, San Diego County was too dry to become much of a farmland. The valleys Crespi pictured covered with fields of wheat and corn were instead used to raise people, and for that purpose they are proving to be among the most fertile in the nation.

I climbed one last hill, then stood on the high ridge overlooking the broad San Luis Rey Valley. It looked huge. "We descended to a large and beautiful valley, so green that it seemed to us that it had been planted," Father Crespi wrote. "We crossed it straight to the north and pitched camp near a large pool of water, one of several on the plain. The valley...has many wild grapes, and one sees some spots that resemble vineyards." Father Crespi immediately the San Luis Rey Valley was a perfect site for a mission. In terms of physical attributes — water, flat land, and good soil — there is nothing in the country to match it.

As I started down the long hill, I could just make out the mission, a mile and a half away, on the other side of the valley. Though the geography of the valley seems to have changed little, the resident population has undergone a change that Father Crespi no doubt would have approved of: "Soon after our arrival the heathen came to visit us. There were more than forty Indians, naked and painted from head to foot in several colors..." The women were modestly covered, wearing in front an apron of threads woven together. To cover their breasts they wear little capes made of hare and rabbit skins. But all the men go as naked as Adam in

Paradise before he sinned, and they did not feel the least shame in presenting themselves before us...just as though the clothing given them by nature were some fine garment."

At the bottom of the hill I crossed Highway 76 and started up the final two blocks to the mission. In the entire valley, except for one bare-chested marine out jogging, all the residents were modestly covered.

I passed San Luis Rey Auto Salvage, the River Bottom Inn, and the Blue Room Beauty Salon. It seemed to be an inelegant approach for what had once been the most prosperous mission in all of California. At the entrance to the mission grounds, which had once covered 15,000 acres and had provided food for as many as 3000 people at one time, a cracked and peeling sign now reads, "For Favor No Cortar Los Nopales" — "Please Don't Pick The Prickly Pears."

At 1:30 in the afternoon, with my journey behind me, I stood on the steps of the Mission San Luis Rey, looking up at its brilliant, white walls. They were beautiful in the afternoon sun and had the look of something permanent, something built to span the centuries.

Looking back to the south, toward the land I had traveled in the last three days, I had the odd sensation that the distance had been somehow compressed. This is the pedestrian's paradox — on foot distances seem shorter rather than longer. Maybe this is because the footsteps give the distance a human scale that the body can understand. Walking all the way to Monterey not only seemed possible to me, but also a very good idea. It wasn't so far. By following Father Crespi's diary, and his pace, I could get there in about nine weeks. Distance was only time, and if one thing is certain, the time will pass whether you're walking or not. □

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JANUARY 16, 1986 11



Illustration by David

Welcome to America

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It's going on one o'clock and I've got to pick up my food stamps at the welfare office at 1:15, so I'm fixing to leave this coffee shop, just a hole in the wall in one of those mini-shopping centers. It's just west of Seventeenth Street on the north side of El Cajon Boulevard, sandwiched between a laundry and a pet shop. My belly is adequately accounted for, having just received an installment of French toast, the cheapest item on the menu, with several cups of coffee to wash it down. I was just killing time, of course, eating slowly, drinking slowly and reading slowly of the newspaper abandoned on the counter.

The waitress, wishing to demonstrate that I've outlasted my welcome, has stopped voluntarily refilling my cup. By the time she takes my three dollars at the register and rings up \$1.85 plus eleven cents tax and gives my change for that and the extra bill, and I put a quarter tip on the counter, the long hand is pointing to twelve and the short hand is pointing to one and I've got

By Michael Williams

to go, with a healthy \$12.70 remaining in my pocket. Things could be worse. I suppose. Sure, I've just lost my job, but I have \$395.37 in my checking account, and waiting for me back at the welfare office is sixty dollars' worth of food stamps.

When I get outside and start walking east down El Cajon Boulevard, out toward the welfare department on Seventy-third Street, I can see that there are three very long blocks separating me and my appointment there. I pick up the pace a little bit, even though in the midday sun it's hot enough to make me break out into a light sweat, when materializing before me, as if from nowhere, a man towering over me is saying, "Sir, please, you help me?" in a foreign accent. Right away, this man — who, now as I look up I can see is in his middle twenties, wearing a dark shirt, white cotton knit tie, beige linen sports jacket, and pale yellow bowler — is pushing a piece of paper in front of my nose and asking me, "Where is this place? You know?" I can see written in pencil "Red Star Motel" and a phone number.

"I sorry, me, sir," he says. "I do not know about this place. Where is this place? I no come from A-me-ri-ca." He possesses a bronze-brown skin tone and features descended from Africa, although I can't guess where he's from — maybe the West Indies or Latin America. I can't decipher the origins of his dialect. He continues to implore my help and I finally agree to call the phone number shown on the paper. Since it happens that we're right next to a phone booth in front of a motel, he could stay at that motel just as easily, I suggest, if we can't locate the Red Star. I'd never heard of a Red Star Motel — a truth confirmed in the next moment when the recorded voice comes over the receiver and says that no such number exists.

Then I begin thumbing through the Yellow Pages looking for the address. The man fidgets outside the booth and keeps saying, "You help me, me give you money." My page-thumbing procedure is interrupted by my own amazement when he displays for me, between his thumb and forefinger, a wad of greenbacks about the size of a Big Mac. What

occurs to me with lightning rapidity is that this cat is loaded with loot. In the maze of uncomtemplated first impressions, I never would have presumed that this stranger from another land, who is communicating a naive as vast as a continent, would have so much cash at his instantaneous disposal.

The questions are popping into my brain at an alarming rate, so fast that I can't get them answered as he goes on talking in a jumble of sentence fragments that culminate in, "You my friend, you help me, mon, I give you money."

I interrupt his father-aloof patter to say, "Look, man, you better stop flashing your money around like that, because somebody will try to separate you from it." Yet this guy seems to be oblivious of the possibility of deviousness, as he says, "Yes, mon, I talk taxi driver, take me to motel. He bring me three and give me paper. I pay him \$200. I go here. How come I do not see this motel? Taxi driver no good? Oh, I do not understand American."

"Are you crazy? You gave the cabbie \$200? Man, don't pay them that much! Where did he pick you up?"

"I go from airport."
"He should have gotten fifteen dollars, twenty dollars at the most. Anyway, I've got to go, okay? You can get a motel here, or walk around and find another motel. Keep that money out of sight. A lot of Americans are very bad."

I was preparing myself mentally to go on, because I figure I'm already late, but the chap is standing between me and the welfare department and rattling an envelope at me. "Here you read for me, please. I cannot read. American company give me \$65,000. Tell me come to America. They give me money more, here. Long Beach. My brother die... insurance give money me. Look, mon, you look here." He has the letter unfolded so I can read it, and sure enough, there's a letter on some kind of official-looking letterhead from an insurance company that handles longshoremans.

"See here. This name me. Mr. Monaco. You read," he tells me, possibly pointing to the heading addressed to Mr. Rolando Monaco. The letter says that the company is

sorry that Monaco's brother died in such an unfortunate accident and that the insurance company is to reward him \$190,000, \$65,000 to be sent to him, the remainder to be claimed in person at their Long Beach office. I note that the letter is addressed to a town in Rhodesia.

"So you are from Rhodesia," I say and Monaco is smiling emphatically, but I'm shaking my head, puzzled by the weirdness of the situation. It seems as if some important shard of information is trying to fight its way to realization from the back of my consciousness, but before I can get a handle on it, Mr. Monaco is waving his letter at another man passing by on the street, a tall, slender, youthful black man wearing wire-framed glasses. Before I can stop Mr. Monaco and warn him against unwarranted gregariousness, Mr. Monaco is relating to this stranger all of the details he had already given me. The stranger is at first unsettled, but he's patient in hearing out Monaco. At first I had tried to deter Monaco but I gave up. Now, more or less in exasperation, I'm telling the newcomer how this African gentleman seems completely at a loss in dealing with this culture and he's probably in some kind of culture shock, and this guy is agreeing amicably with me.

Then Mr. Monaco is saying to me, "You friend number one." Indicating the latest entry, he says, "Friend number two." The American offers a handshake, which Mr. Monaco performs with awkward ceremony.

Then the American shakes with me. "Edwards, Tommy Edwards." He seems likable, friendly, and genuinely interested in the welfare

of the beleaguered African, especially so when Mr. Monaco is waving around his roll of bills and promising to spread it around profusely in return for our assistance.

Edwards is arguing — and not without merit, I'm thinking — that Mr. Monaco is in very real danger of being mugged or cheated out of his money and that he really needs the assistance of knowledgeable, good-hearted Americans, to whom it's a solemn duty to make the bewildered foreigner feel more at home in the great melting pot.

Hell yes, I had learned Emma Lazarus's plea by heart when I was in the second grade, but I don't know whether it's the heat or what — I'm feeling overcome with weariness and a desire to scrap this strange quandary and resume with a nice, normal, dull day of mindlessly performed duties, like meeting appointments at welfare. I state that I intend to part with Mr. Monaco and Mr. Edwards, since they are hitting it off so well.

Rather than bringing about a pleasant disengagement of farewells, this news instills a wave of sadness in Mr. Monaco, as if he'd just lost his best friend in the world. Now he's a childlike sulk. "You number one friend me, now, you do not like me. American, I think, no good. Want to take money me." He is pointing and I'm beginning to think he's going to cry.

Wanting to soothe his obviously offended feelings, yet straggling in the direction of Seventy-third, I try cheering him up, saying, "Look here, about all this money, get a motel tonight and catch the plane for

Long Beach tomorrow, and everything will be all right."

With Mr. Edwards trailing and Mr. Monaco whimpering at my side, we reach the corner of Seventy-third, right in front of the A.A. club office. Edwards stops me, telling Mr. Monaco to wait, and pulls me over to the side. "Listen," he tells me. "You know this guy's totally helpless here. He's going to be ripped off if he walks around here another ten minutes, if we don't help him out. I know the story is wild, but guys like him get ripped every day. I'm willing to look after him, but I've got to work tonight at six and I can't really leave him with my wife and kids. Nobody will be around to take care of him. Besides, man, look at the kind of money he's carrying. Maybe he won't lay any money on us. But then again, maybe he will. Look at it like this: 'The doozy', it's cool. You're a good person and you've helped somebody in need. You're going to feel good about it, even if you don't get any money out of it."

"Okay," I say. "I'll go to my appointment and I'll meet you here when I get done." We drift back to where Mr. Monaco is standing at the corner.

"Sure," Edwards says. "But before you go, let's walk over across the street and sit down at that bench over there and talk this thing over."

At first, when we rejoin him, Mr. Monaco is acting defensively. "What you do, you talk me? You talk, take my money? You no friend me." But Edwards reassures him that this isn't true, that we both want to help him.

One part of me is telling me to be sensible, go to my appointment and

forget this foolishness; the other part is saying go for it, that when confronted with possibilities, you've got to see them through.

We're on the bus stop bench on the south side of El Cajon Boulevard at Seventy-third. Edwards is sitting on one side of Mr. Monaco, I'm sitting on the other. Edwards says, "You know, Mr. Monaco, I've been thinking. What you ought to do is put your money in a bank."

"What this you talk? What bank?" Edwards enlightens him to the concept of a bank, but as he does so, Mr. Monaco's eyes get progressively wild, and underneath his bowler his forehead is creased. He's shaking his head violently from side to side. "Yoc crazy, mon? I go to place they keep money, bank. Maybe they kill me."

Both Edwards and I are incredulous at this assertion. "Kill you?" Edwards says. "Here they're not going to kill you. They want to help you."

"No," Monaco replies. "Policeman at bank, they get big guns. They got dogs in the place they keep the money. I go bank, dogs come to eat me. Police hit me. White people only go to banks my country."

"That's terrible, really terrible," I say. "Where do you keep your money?"

"Oh, I keep money here." He puts his hand to his belt. "If I have lotta money, I put in bag."

"Aren't you afraid of getting robbed?"

"What mean robbed? ... Oh, I have lotta money, I give boss, El Capitán. El Capitán keep for me."

(Continued on page 8)

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Staying Power



Jonathan Saville

Tim Miller had a dog — so he tells us in his performance-art piece *Buddy Systems*, which Sushu presented at San Diego Rep's Sixth Avenue theater last week. It took some inner conflict and will power before Tim could commit himself fully to the man-dog relationship, with all its responsibilities and its investment of care, love, and the future. But once the initial

period of adjustment was over, he settled down to the task of training his dog. First the dog had to learn to sit, a useful calming exercise for both beast and man. Teaching the dog to obey the command "Come!" was easy, because it was getting the animal to do what it usually wanted to do anyway. But the really difficult command was "Stay!"

The screen at the back of stage has been intermittently showing projected slides of a slice of steak, and at this point the significance of this image is made clear.

Tim Miller and Douglas Sadownick — his collaborator in the show and his lover in real life — produce plastic-wrapped cuts of steak from the supermarket, rip off the cellophane, and in a moaning frenzy throw the steaks to the stage floor, shouting, "Stay!" The imaginary dog is undergoing one of the chief tests of maturity. Can he pause, wait, restrain himself, think things over, weigh the consequences, before giving way to his initial, powerful, subrational impulse? "Slap!" goes the steak on the floor. "Stay!" cries the human being with whom the dog is trying to maintain a mutually gratifying relationship. "Grab the steak!" cries primitive instinct. Such are the dilemmas of being a dog and living with a human being.

Such, too, are the dilemmas of being a human being and living with another human being — for the story about training his dog is a dramatic metaphor for Miller's real subject: growing up, achieving an identity, and becoming capable of establishing and maintaining a relationship with someone else who is going through the same difficult process of maturation. Relationships, we are told and shown, are the "buddy systems" by which we mutually help ourselves to get along in life. In Miller's case, the relationships he is primarily interested in are homosexual, but the problems *Buddy Systems* treats are to be found in all relationships (as he tells us): boy-girl, boy-boy, girl-girl — and, as we have been shown, man-dog. Given good will, given a basically loving nature, given the desire to make things work, the ultimate difficulty is to learn how to "stay" when the subrational impulse cries "run" or "hurt."

Having established (through the dramatic metaphor of the dog and the steak) that ultimate difficulty, Miller and his partner proceed to illustrate the way it manifests itself in specific instances of specific relationships — in fact, in a quartet they had recently in their own relation-

ship. A bleeping horn gives each of them fifteen seconds to present his side of the quarrel, plus ten seconds for rebuttal of the other fellow's side. It is a stylized dramatic representation of the emotional debates that go on so passionately in relationships, the mutual accusations, the self-justifications, the insistence of each partner that he is in the right and that the other has wronged him. We get only fragmentary knowledge about the subject of the Tim-Doug quarrel: Doug had come back from a Jewish wedding and was describing it to his mother on the phone when Tim ... But the content, as the breathless tirades of the debate amusingly indicate, really doesn't matter. It is some trivial conflict, which is then raised to the height of rage and mayhem by the participants' failure to "stay." They allow the petty irritation to become a violent fight because they can't control themselves or because they don't want to control themselves, or because they haven't yet learned that they ought to control themselves — and so we see the ridiculous spectacle, alas so universal, of two people who love each other attacking each other with anger, bitterness, and hatred more intense than any they would ever have expended on a mortal enemy.

Miller's *Buddy Systems* is about maturation, about becoming a person. The images he uses for this process — for this sort of performance art consists of finding visual, verbal, and kinetic images for emotional and ideological states — are the job and the nut. People begin as globs, structureless masses of impulse and need. Experience, both external and internal, gradually gives them a structure of character, like that of the walnuts Miller cracks in profusion (littering the floor with shells and nutmeats). All sorts of experience take part in this transformation — familial, social, political, areas of life Miller has investigated in other pieces. *Buddy Systems* concentrates on the sexual. We hear the reminiscences of the

young homosexual traveling from conservative Whittier to wild Hollywood (the screen shows a Hollywood map) for sexual fun. But sex alone is not enough to change a glob fully into a nut. That requires relationships. Miller tells us: with a dog, with a person, with Douglas Sadownick, now there on stage with him. We become fully ourselves, it is implied, only by binding ourselves lovingly to others — and the final image of *Buddy Systems* is precisely that, as Tim and Doug, back to back, wind a broad band of tape around their two bodies, making themselves one. Presumably, this binding of affection, sharing, and commitment is what enables them to "stay" when other impulses within them are trying to separate them, and presumably, this is the union of two more or less developed, realized human beings, not of two amorphous globs. Each has acquired an emotional structure, made up of desires, needs, values, ideals, reason, passion, faith, and self-control, and so they are capable of forming the larger structure that includes them both.

All these generalizations about love relationships are simple, well known, and true. Since virtually every form of psychotherapy and marriage counseling connotes the same wisdom, we might complain that what Tim Miller is telling us is banal. Simple truths always run the risk of seeming banal. In this case, the impression of banality is partially obviated by Miller's evident sincerity in talking about his own experiences, by his invention of simple but effective dramatic images to embody his commonplaces about

love, and by his avoidance of any kind of psychotherapeutic jargon. It is true that one could learn the same things from Leo Baeckler, Joyce Brothers, or Dear Abby, but those are wise teachers too, and Miller's dramatization of our culture's collective popular wisdom in regard to love relationships has the advantage of being lively, amusing, personal, imaginative, and deeply felt. Certainly, a work like *Buddy Systems* could be considered successful if a sufficient proportion of the audience learns from it — intellectually and viscerally — how to love a little better. Some members of the audience, those who for one reason or another have never developed enough self-control to "stay" for a minute before submitting to their irrational passions of anger, resentment, and self-concern, will have sat through *Buddy Systems* without any noticeable benefit, but for most people this performance will help — just a little, perhaps, but that is enough — to reinforce what we know about love from other sources.

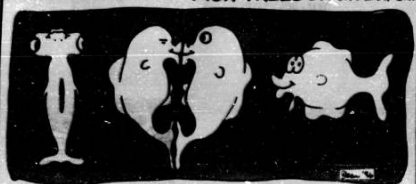
Truth to life is a crucial element in serious works of art. So is wisdom, and so is an effective means of conveying that wisdom. But is all this enough? That is a question necessarily posed by Tim Miller's performance art. One of the chief problems in this type of theater is that it combines numerous theatrical forms and demands of the performer a wide range of theatrical skills. In *Buddy Systems* one of the principal theatrical forms is the monologue of the standup comedian, and in fact Miller, an engaging young man, is at his best when he is talking to us in an easygoing, amusing, self-ironical manner

about the happy, sad, distressing, and funny things that have happened to him. In these sections of the show, he resembles the comedian who uses his autobiography to evoke laughter from the audience at their own follies and frailties. The manner here is casual, natural-seeming, not that (in appearance at least) of the polished professional but of the gifted and enthusiastic amateur.

But Miller demands other skills of himself. For example, he dances. In this show, he does a rather prolonged piece of modern dance, which — he explains afterward — represents the growing self-opening doors to find experience and sometimes being terrified at what it encounters. The dance is treated ironically (Sadownick demands to have it interpreted and tries to imitate it), but nevertheless it is dance, and Tim Miller is a long way from being a professional dancer. He does not have the physical command or the trained dancer's body-imagination either to convey real emotions through the movements or to make clear that what he is doing is a comic parody of modern dance. Similarly, when it comes to more intense and rhetorical acting than is required by the art of the standup autobiographical comedian, Miller is often painfully amateurish. His control of basic techniques is faulty, his concentration comes and goes, and for all the charm of his person, the depth of his feeling, and the wisdom of his material, he makes one think of high-school theaterics — a lot of talent, but not yet ready for the professional stage. When it comes to moving and speaking like an actor, Sadownick (who is on stage a great deal of the time) is even more strikingly in the talented-but-amateurish class. The slides, props, and other visual effects also have a jerrybuilt quality, potentially good ideas flimsily executed.

For those with meticulous notions of artistic technique, these weaknesses invariably detract from the power and truth of the theatrical experience Miller offers us. One can imagine this material being performed much more skillfully, to its benefit and to ours. On the other hand, there is an undeniable charm in the very amateurishness of parts of the performance, and to know that Tim and Doug are in fact lovers and that they really have gone through those quarrels and reconciliations they are describing to us is to experience a certain immediacy, spontaneity, and reality in the performance that is perceptibly different from the illusion of reality achieved by skilled actors. Not all performance art has this quality, of course, but when it is there, as in *Buddy Systems*, one finds oneself enjoying it and deploring it at the same time. And is not this mixture of admiration and irritation a nice reflection of the love relationships *Buddy Systems* is about? For in this sort of art, as well as in the subject of the art, one has done very well if one manages to muddle through the inadequacies, contradictions, and ambivalences and comes out with a result that for all its imperfections is still more positive than negative. In that sense, *Buddy Systems* and its subject (a viable love relationship between imperfect partners trying hard) are very much alike. □

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Into African



Illustration by Greg Schreiber

ELEANOR WIDMER

The Restaurant: House of Afrika
The Location: 340 Highway 101, Solana Beach (Via de la Valle exit off I-5, 259-1265)

Type of Food: Exotic international vegetarian
Price Range: Dinners, \$5.50 to \$10.95
Hours: Thursday, 5:30 p.m. to 9:00 p.m.; Friday and Saturday, 5:30 p.m. to 10:00 p.m.; Sunday, 4:30 p.m. to 8:00 p.m.

Think about luck! Shortly after Makeda opened her vegetarian restaurant, House of Afrika, in Solana Beach, the movie *Out of Africa* appeared. Anyone seeing this visually lush film will be stirred by thoughts of African food, and it is more than likely that Makeda will benefit from this curiosity.

Makeda, who uses only one name, is larger than life. Meryl Streep, who portrays the Danish writer Karen Blixen,

invariably controlled in the film *Out of Africa*, her movements staged and artfully self-conscious. But when Makeda bursts into her small dining room in Solana Beach, with her hair in corn rows fastened with colored beads, her woven dashiki, and her contagious smile, you know that she is well named — Makeda means Queen of Sheba.

Many of you will remember her old restaurant, the Prophet, then located on University Avenue. Its menu ran to several pages, and it offered a dazzling array of soups, sandwiches, and entrees with unusual ingredients prepared in exotic combinations. It was a great loss when the Prophet closed, and we are fortunate that Makeda has located in Solana Beach, on the site of what was once Future Foods. (A parodist could have a field day with that bit of information!)

Though named House of Afrika, the restaurant has a menu as eclectic as Makeda herself; it ranges from African to Japanese, Chinese, and American food. This month it offers an Ethiopian dinner consisting of collards o'robod in Ethio-

pian butter, called *yegomen*; a wut, or stew of red lentils prepared in palm oil and coriander; plus *injira*, a millet bread that is served hot, and couscous made from semolina flour. This meal is \$10.50 and is served with peanut soup or with salad.

One of the more unusual entrees is the African nut casserole, the ingredients of which are chopped cashews, peanuts, and almonds, tossed with vegetables. The dish is topped with mixed sunflower and sesame seeds and covered with melted cheese (\$9.50).

There is also a macrobiotic dinner prepared with Japanese vegetables and accompanied with Twig tea and miso soup (both Japanese), which is available for \$8.75; and steamed vegetable salad with tempeh (a fermented soy bean product similar to tofu, \$6.75). Should you be in the mood for Chinese food, a Chinese salad is available, served on a lacquered plate and accompanied with chopsticks (\$6.50). Last, you may have a strictly California salad, namely, the indoor farm salad, which consists of sprouted alfalfa, peas, lentils, mung, red clover, sunflower greens, and buckwheat lettuce (\$5.50). It should be evident that if you decide to visit House of Afrika, you won't be confined by the cuisine of that continent any more than Meryl Streep and Robert Redford were. In the film *Redford* spent a great deal of time peeling oranges, and Streep, when she was not directing her native cooks in the nuances of Continental cuisine, was herself delicately eating strawberries. There is a further irony between the movie and the restaurant.

In the former, the two main characters are on safari, yet they dine on white tablecloths and fine wines. Who, I kept wondering, was ironing those immaculate cloths, where lions and zebras roam? But at House of Afrika, the walls are covered with grass mats, the rattan chairs are fan shaped, and some of the legs wobble. Though some African statuary is placed at points where it can't be overlooked, it is all California exoticism. Even the rooms to the side of the main building,

called the Safari rooms, where you enter without your shoes and eat seated on the floor amidst a bed of cushions, are reminiscent of most small enclaves that characterized the old Prophet.

But at any Makeda restaurant the sum is always more than its parts. People who dine there like the "karma" as well as the menu.

The night I had dinner there, I happened to run into my friend Steve, whom I knew as a die-hard vegetarian. He and his male friend sat with me and my female friend, and we had a grand evening trying four entrees and swapping vegetarian stories. Steve had already been to House of Afrika, and he lent his expertise to our selections. As we waited for our food, he confessed to the others, none of whom is a strict vegetarian, "Can you believe that I tried to eat steak tartare [raw ground sirloin] and that I had a pastry dipped in chocolate?" Steve smiled engagingly. "I used to be a fascist when it came to eating," he confessed, "but I'm getting better all the time." With that, he dug into his Chinese salad with his chopsticks. His salad contained lotus root, black forest and clouds ear mushrooms, bok choy, napa cabbage, bamboo shoots, water chestnuts, daikon radish, rijing bean sprouts, and snow peas. This was topped with a chili dressing, which is miso based, and tossed with cooking sake, vinegar, and garlic. The dressing has a naturally sweet taste, and because the portions are very large, Steve and I changed plates after a while.

I had the African nut casserole, with its vegetables, nuts, seeds, and topping of melted cheese. It is very flavorful but I couldn't finish all of it because my diner had been preceded by a fine wheat muffin as well as by a large salad. I should add that as a personal preference I enjoy the discrete taste of each ingredient rather than food that is chopped, mixed, and tossed. Steve, to the contrary, adored the African nut casserole because he tires of steamed vegetables and prefers exotic combinations that titillate his palate. It should be noted that Makeda uses dairy

products. If you object to these, advise your waitress and they will be omitted from your dinner.

My other two friends had the steamed vegetable salad with temphe. Like the other entrees, this, too, was herculean in size and consisted of slightly steamed seasonal vegetables to which had been added sunflower, buckwheat lettuce, and sprouts. This vegetable salad was prepared with a yogurt herb dressing (\$6.75).

You will discover when you eat at House of Afrika that most of the dishes seem highly sauced, and the man in our party who had ordered the steamed vegetable salad objected to this. He didn't care for the multiple ingredients topped by the

yogurt dressing. My other friend was very satisfied with her indoor farm salad, which was accompanied by a baked potato and offered a lot of vegetables for \$5.50.

Just as there are no two people who will agree on Continental food, there are few vegetarians who like the exact same preparation or combinations. I have friends who eat only raw vegetables and fruit, others who eat them cooked but with no sauces of any kind, and still others who long to get away from steamed vegetables and brown rice and quite adore the eclecticism offered by House of Afrika. "To me, House of Afrika is paradise," Steve said, as he hugged his packet of leftovers to his chest, "because eating here is unusual and different." That real-

ly sums up House of Afrika. If you like the richness of peanut soup or of pie prepared from Egyptian beans, you will warm to Makeda's offerings because they are full of surprises. She uses lotus root and black forest thistle in her Chinese salad, and she hopes to change some items on her menu monthly. If you prefer ordinary steamed vegetables placed side by side on a dish, then House of Afrika may be too exotic for you. But if you are seeking that which isn't easily available in most vegetarian restaurants and if you've "O.D.'d" on boiled zucchini and carrots, House of Afrika will prove a welcome stimulant.

At present, House of Afrika is open for dinner Thursday to Sunday only. In the

near future it will be offering lunch, and in the summer Makeda plans to put a thatched hut on the rear of her property for additional seating. Meryl Streep, in her role as Karen Blixen, wore only the most "stunning" (her word) Continental clothes, and while she never gave me the impression of being a writer or of practicing her craft (Isak Dinesen, Blixen's pen name, had already published in Denmark before her trip to Africa) she did provide us with a sterling sense of *noblesse oblige* with the natives. Makeda is a Southern Californian-cum-African, lively, unpredictable — a show-woman who knows how to please her customers. The celluloid woman and the entrepreneur belong to two different worlds. □

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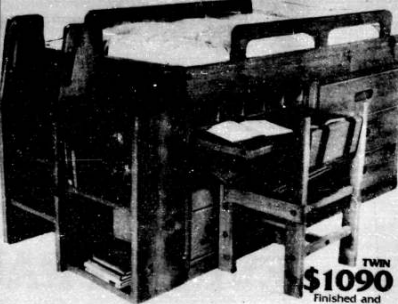
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Godard Forsaken



Hail Mary

DUNCAN SHEPHERD

The recent work of Jean-Luc Godard has been quite enough of an imposition on the moviegoer's good will, without the added element of "controversy." One needs to witness his recent pronouncements on the defense of someone's right to be tedious, obscure, incoherent, facetious, standoffish, and so forth. From the moment controversy comes into it, the filmmaker's right to free expression begins to infringe on the critic's right to free indifference.

There can be no false sincerity in Godard's proffered thank-you to the Holy Father for his personal interest in *Hail Mary*; just the thing to throw into reverse the director's inexorable drift from his pivotal and influential position in the Sixties to an increasingly marginal and negligible one. Along with his thanks, Godard has sent his congratulations of the purity of his intentions, but neither his tentativeness nor the objections of the pontiff and his placard-carriers will seem to have much connection to what most people see on screen. And no wonder. The declared intentions either preceded or followed the film itself (with Godard, one never knows

for sure, but one can always count on a lively verbal sideshow); and the objections have done quite nicely without the need even to see the film. There turns out to be about as much reason for the religious to take offense here as there would have been for the literary to take it over Godard's treatment of *Garnet*.

Mary, in this modern-day replay of the Immaculate Conception, is a busty (as will be revealed at great length and from many angles) French teenager, daughter of a filling-station attendant, and member of an all-girl basketball team. In short, she is *his* Mary, as that other was *his* Carmen, not anyone else's. (And certainly not sticks or stones, either.) Joseph, her fiancé, is a cab driver, and increasingly frustrated over the prescription on physical contact. The Angel Gabriel is a seedy-looking vagabond, yielding nothing in the seediness department to Harry Dean Stanton's angel in *One Magic Christmas*, accompanied by a fresh-faced cherub who prompts him whenever he gets his lines mixed up: "While the Bouborns are in Spain, there'll be no peace." There is a subplot about a lecherous high-school teacher and his pet student, but any sorting-out and summing-up of plotlines will make the movie sound tidier and vinder than it is. Joseph's fit of disbelief, suspicion, and outrage at the news of his girlfriend's pregnancy makes perfect sense in the circumstances, but it thereby sets itself very much apart. Elsewhere the job of making sense devolves on the moviegoer, and it is a lonely one. Most of the questions that might reasonably come to mind, such as just what Mary thinks she is cooking in her oven, or what has been her previous involvement with Christianity (if, in Godard's hypothetical universe, that religion has had any prior history), are thwarted, ignored, nipped in the bud. One learns not to ask.

Any developing line of plot or of thought, if not chopped up and scattered beyond hope of positive identification, is at least of secondary importance to the chopping-and-scattering strategy of presentation. And the effect, far from seeming to get somewhere, is of standing still or going in circles. Or better yet, of floating on the surface rather than penetrating the deep. Godard, whose films are often likened to "essays," but only because they are not much like fiction, is without peer in his ability, to couch his arguments in terms that are peculiarly resistant to response: Discussion Impossible.

Here again we have the familiar olio of quips and quotations, epigrams and epithets, random reflections and little lessons, of threads or int-scrapes of excited and exalting music (Bach, Dvorak) and of whole sheets and blankets of jangling and clattering ambient sound; of images of cold industry and images of majestic nature — all mixed together with that pedantic impishness, or impish pedanticism, that gives a Godard film its distinctive flavor of bottled medicine. The resultant collage is typically less interesting for any suggestive connections or overall pattern than for its random glimmering pieces.

His eye, to be precise, is as clear and alert as it ever was, and considerably more so than it has been lately. And despite a certain routinized aboutness of his chosen subject-matter, he is still able, for example, to invest a nocturnal airplane takeoff, watched through leafless branches and then through overhead cables, with a sort of first-time sense of wonder. Something like that can give the viewer the intermittent momentary sensation, soon interrupted by something else, of having an authentic cinematic experience. On the other hand, Godard's continued oglings of blandly pretty, slim-figured, straight-haired young women, posed with or without clothes, in front of the emblematic Godard window or not, gets creepier and more disconcerting as the director advances in age — and in this case has nothing whatsoever to do with any imputations of sacredness in the object of his attentions.

Hail Mary, at the Ken through Saturday, is making the theatrical rounds prefixed with the twenty-odd-minute *The Book of Mary*, an elliptical and evocative short story on marital breakup as viewed by the couple's very young daughter, directed by Godard's long-time collaborator, Anne-Marie Miéville. Whatever its own modest claims, including thoroughly professional contributions from Aurore Clément and Bruno Cremer as the couple in crisis, and some Godardian snippets of chopped-and-scattered strategy of presentation, it also serves to remind us by way of a clip of *Contempt* on television of Godard's better days. We need that, these days.

"Before *Rashomon*," the six-week film series now in progress at UCSB's Mandeville Auditorium, spotlights, as its name would allow you to guess, as the Japanese

cinema prior to the international splash made by Akira Kurosawa circa 1950. The ten selections that make up the series, winnowed down from a larger group screened at the British Film Institute, are not the individual peaks of that period, nor even the foothills of such recognized directorial mountain ranges as Mizoguchi, Ozu, and Kurosawa. Rather they are films thought to be lost and lately dug up and patched back together (and consequently not always in the best of shape). At first glance, then, this might look like a series for the connoisseur, of whom there would be bound to be more among the patrons of the British Film Institute than of Mandeville Auditorium. But the couple of selections from 1935 screened last Thursday would argue for something longer than a mere glance. On general principles I am against any sort of Great-Its mentality, anyway — am against, I mean, anyone accepting anyone else's say-so as to the Greatest Hits. And the feeling aroused by those first two, al-

though far from sitting atop any cinematic peaks, was of a surrounding vastness, and of unexplored territory. I rather liked that.

At the same time, the first of the pair, Heinosuke Gosho's *Burden of Life*, seemed anything but remote, and would have been easily approachable even for someone who had never before seen a Japanese movie: quirky, charming, at worst just a bit cutesy, but always with a naturalness and unpretentiousness of manner, and with a refreshing irreverence about the reputed sanctity of the Japanese home. How often in Japanese films, or in anyone else's films, have you seen depicted a frank mutual dislike between an aged patriarch, happy at last to have his three grown daughters off his hands, and a come-lately son who is openly branded "a mistake"? And depicted, at that, as humorous? The double feature to be screened tonight includes another domestic comedy by Gosho described in the program notes by those

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A light-hearted parody of family life in which a young groom's nocturnal wanderings in his family's crowded home set off a round of schemes to silence him." Hmm. The other feature last week, Sadao Yamataka's *A Fox Worth a Million Yen*, was one of a series of films about a one-armed swordsman with a scar through one eye and a general expression of one who has just detected some "funny" fish. Admittedly its treasure-hunt plotline lacked a little in impetus, and the non-connoisseur might have felt a little less at home in a period setting. Well: win one, lose one, and eight to go. Programs of the British Film Institute, it need only be said, are the nearest cinematic equivalent of anthologies put out by the Viking Portable Library and the Oxford Press. Scholarly. Trustworthy. Good safe investments.

The Carlos Saura retrospective beginning next Wednesday at the La Jolla Museum, and continuing for nine Wednesday thereafter, is a worthwhile undertaking, not and not just a little risky. The range of themes and variations of the dean of Spanish directors (and perhaps no longer the assiduous pupil of Buñuel) has never seemed broad enough to justify the number of movies he has made. I say *seemed* because not all evidence is in, and the upcoming series has done much to gather up bits of evidence not yet presented in these parts. It is a long time now, almost twenty years, since Saura's promising debut in this country (but not his actual first film), *The Hunt*, which will open the series next week. *The Garden of Delights*, next on the schedule, made good on that promise; but nothing, so far as I know, has made better on it, not even the admirable *Cria*. His dance film, *Blood Wedding*, was something quite special; but not, as Carmen soon showed, a whole new line of endeavor. *Ana and the Wolves*, *Blindfolded Eyes*, and *Sweet Hours* will fill in some gaps. □



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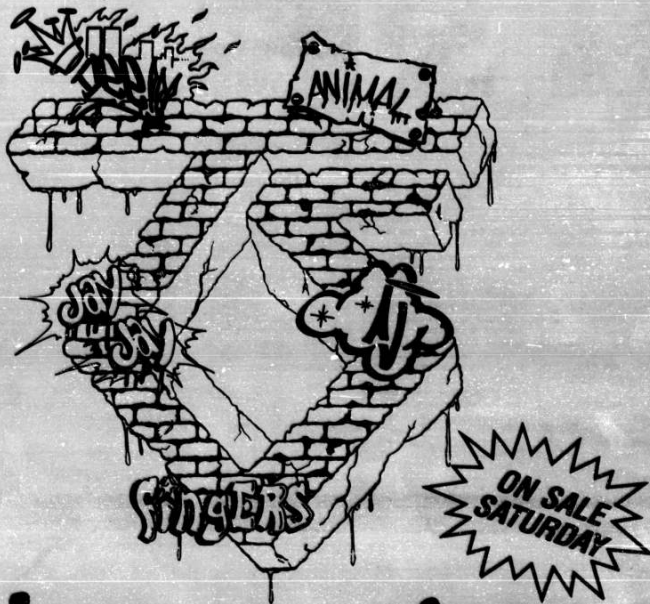
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Analogue

Section 2

Events, Theater, Music, Film



Photo by Chuck Jones

Art On The Bill

The arrest last week of Donald Duck on conspiracy charges has sent shock waves through the entertainment world. The fifty-one-year-old duck was implicated in a plot to kidnap Charles M. "Chuck" Jones and Eric Fieberg, two cartoon directors known for their award-winning work at Warner Brothers Studios. Duck is being held without bail in the Burbank Metropolitan Jail, warrants have been issued for the arrest of his three nephews, Huey, Louie, and Dewey Duck.

The Reader was able to obtain copies of the prisoner's testimony at a preliminary hearing. Much of the testimony is incomprehensible, but in his more intelligible moments Duck was able to explain his desperate actions against the cartoonists. Here is a portion of that hearing:

Prosecutor: Can you tell us in your own words why you arranged to have Mr. Jones and Mr. Fieberg kidnapped?

Duck: Sure. I've got nothing to hide. I'm sick of hearing about them and their cartoons — Bugs Bunny, Duffy Duck, Road Runner and Wile E. Coyote, Yosemite Sam, Porky Pig — it's all you hear about these days. First it was that show in New York last year at the Museum of Modern Art — people were drooling all over those Warner Brothers animals. Then it was a network TV special the other day, and now, now the directors are coming to San Diego for an exhibition of their work. It's not fair, and I'm hopping mad about it.

Prosecutor: You mention Duffy Duck. Is he a relative of —

Duck: That sounds like 'Huh! Just because we share a last name doesn't make that bird-headed lunatic a relative of mine. Talk about black sheep. You never saw me hopping around yelling "Hoo! Hoo hoo! I'm not crazy, I

just don't care!" I've got responsibilities, nephews, a girlfriend, a steady job. . . And that crazy duck? All he has to do all day is play tricks on that dimwitted Fudd chump.

Prosecutor: Do I detect a hint of jealousy, Mr. Duck? Isn't it true that you've told your close associates that you wish Disney had allowed you to, shall we say, let your feathers down?

Duck: Well, Duckburg does get a little boring, you know. I had a minor part in an opera once; they had me waving a sword and singing an aria to some fat chicken. But Duffy? They put him in a big Wignerian production, something about a ring, and he gets rave reviews from the critics. And Duck Ducky in the 24 1/2 Century?

Prosecutor: But to kidnap two innocent citizens?

Duck: I tell you, fifty years of (continued on page 38, col. 2)

Your Teddy Bear

I would like to take this opportunity to set the record straight on the Great Teddy Bear Controversy, the debate that erupted early this century and has since steamed the windows of many a drawing room and learned assembly that dispute which, I admit freely, has been the source of a major part of my reputation, since my first three books, *Boating Withens*, *The Bear Truck*, and *Teddy or Not Teddy*, all took as their subject various aspects of the TGTCBC. Here I must fully confess my own contribution to the controversy that has divided entire families into Steiffian and Idealist factions: I have concealed for many years, during which time I wrote extensively on TGTCBC, my own possession of documents that would finally resolve the question.

I will be charged, I am sure, with keeping mum only to advance my personal interests. I accept the reproach; I was very young when these proofs came into my hands. I had a career to make, and I was ruthless as only the young and ambitious can be — all this is true. Yet, I appeal to you, has not the Controversy sparked many a well-written

phrase? Has it not for three-quarters of a century enlightened conversations, made allies of former enemies, and allowed erstwhile companions to take the true measure of one another? Has it not ultimately benefited the welfare of all teddy bears, nay, all toys? Without TGTCBC

would the sixth Teddy Bear and Antique Toy Show be taking place this Saturday at the Scottish Rite Center? Would eighty dealers be represented?

Would there be classes in both teddy bear making and restoration, and (continued on page 38, col. 2)



Photo by Joe Klein

Give Us Five

Not long ago I overheard a conversation in which one musician was telling another about a recent trip he'd made to New York City. Making no attempt to contain his

enthusiasm, the traveler told of walking into tiny clubs in the Big Apple and finding some of the biggest names in jazz jamming their socks off for little or no money. The picture he painted was one most of us have either seen or heard of before — a major metropolis so crammed with talent that musicians who headline elsewhere casually hop from one smoke rock to another, pollinating an entire city block in the course of an evening with no motive other than to play with other talented cats. They take things like that for granted in cities like New York, where the population is large and sophisticated enough to support any number of esoteric and extemporaneous activities.

Sounds terrific, but if it would take a doubling or tripling of San Diego's current population to bring about that sort of scene

large and usually appreciative body of students. With extremely rare exceptions, these free concerts are presented during the day, since their targeted audiences usually are headed for the suburbs by sundown.

This coming week the folks who brought you Horton Plaza will also bring you a series of free evening concerts at that site. In an earnest effort to end the daylight's monopoly on free shows and to coax day-trippers and visitors into thinking of downtown (and especially Horton Plaza) as a hip after-hours hangout, the center will offer five free concerts featuring some of the city's best talent. Running from Monday, January 20, through Friday, January 24, "Night Rhythms at the Plaza" will be open to the public and, in addition to music, will feature drawings for merchandise from the Plaza's shops and restaurants. The series kicks off with a performance by a local six-piece fusion band, New Shove, who will play on the Sports Deck Monday from 5:00 p.m. to 7:00 p.m. On Tuesday the female musical/comedy duo, The Two Tones (Lori

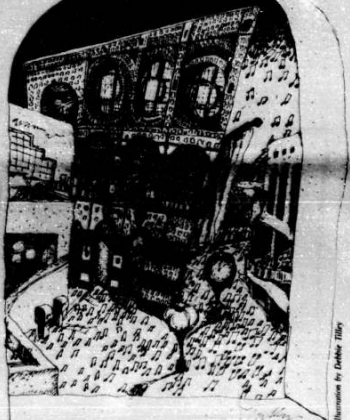


Photo by Debbie Miller

here, then I think I'll remain content just hearing about what it's like elsewhere. Besides, San Diego has something that most other sprawling bays don't — year-round good weather that offers musicians the option of taking their chops out of the dark clubs and into the open air. Now, I'm not talking about the amateur guitar strummers who camp out in the park or at the beach and play "Home with No Name" all day long. I'm talking about the jazz, rock, folk, medieval, Latin, and chamber musicians who can be heard giving free concerts almost every day of the week in some or another local alcove or plaza. Such modest presentations have become commonplace in this area, especially downtown, where scheduled outdoor concerts have a built-in, captive audience of workers eager to take a break from the corporate shuffle, and on college campuses, where musical groups can tap into a

Cory and Pugsy Spivey will perform current pop hits, love ballads, and Motown classics from 6:00 p.m. to 8:00 p.m. at the Palms. Big band sounds will swing across the Sports Deck from 6:30 p.m. to 8:30 p.m. on Wednesday, when the seventeen-piece City College Nite Band plays favorites by such redoubtable as Count Basie, Woody Herman, and Bob Florence. The five-member Fairburger (featured in the December 19 issue of the Reader) will play their crowd-pleasing brand of pop on the Sports Deck next Thursday from 6:00 p.m. to 8:30 p.m. The series will conclude next Friday night with a performance by the five-piece and the 52nd Street live, a five-piece band that will play contemporary versions of old and new rock and roll hits from 6:00 p.m. to 8:00 p.m. on the Sports Deck. For more information call 239-5180. — John D'Agostino

READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92138.

New England Contra Dancing to live music will be held today, Thursday, January 16, 8 p.m., United Community Center, 4569 Thimble Street, North Park. 481-1097.

Scottish Country Dancing is held each Friday, 7 to 10 p.m., Pacific Beach Women's Club, 1721 Hornblond Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 1721 Hornblond Street, Pacific Beach. For more information, phone 454-5191.

"Night in Vienna," once again, the public is regaled with four hours of dancing to Strauss waltzes and polkas, performed by the San Diego Youth Symphony. Two evenings are reserved for this event, for which period and formal dress is optional, Friday, January 17 and Saturday, January 18, each evening at 8 p.m., Balboa Park Club, Balboa Park. 296-9377 or 233-3232.

Over Thirty-Five and Like to Dance! The 34-Karat Club hosts an evening of dance (jacket and tie) every Friday night, 8 to 10 p.m., Kona Kai Club, 1551 Shelter Island Drive. For more details phone 459-3592.

"Dance Jam," create your own dance style in an evening of freestyle expression and recreational dancing every Friday night, 9 p.m., 3355 Fifth Avenue, Hillcrest. 239-1713.

The San Diego Swing Dance Club meets each Sunday at Lehr's Greenhouse, 2828 Camino Del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance to live music at 4 p.m. For details phone 274-3235.

Afro-Brazilian Dances to live drum accompaniment are conducted this Sunday, January 19, 7 p.m., 3554 University Avenue, North Park. Beginners are welcome. For details phone 265-1731.

Israeli Dancing taught by Yoni Etzion, former choreographer for Israeli television and teacher in Israel and New York, is scheduled every Sunday, 7 p.m., at the Falls Dance Café, 2917 Meade Avenue, North Park. 281-6656.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park. 276-7064 or 488-2617.

"Circle Dancing," soft dancing continues on Monday nights at 7:15 p.m., 4070 Jackliver Street, Mission Hills. 295-9077.

More Israeli Dancing is held today, Thursday, January 16, 7 p.m., and Friday, January 17, and Saturday, January 18, 8 p.m., Symphony Hall, 770 B Street, downtown. For ticket information phone 699-4205 or 283-SEAT.

International Folk Dancing is held each Wednesday, 7 p.m., no experience and no partner are necessary for the class, held at the Balboa Club Building in Balboa Park. For details phone 569-4955 or 422-4540.

MUSIC

Symphony, the San Diego Symphony performs under the baton of guest conductor David Commanday, assistant conductor of the symphony. The program includes Weber's Overture to Der Freischütz, Richard Strauss's Death and Transfiguration, and Brahms's Serenade No. 1. Concerts are held today, Thursday, January 16, 7 p.m., and Friday, January 17, and Saturday, January 18, 8 p.m., Symphony Hall, 770 B Street, downtown. For ticket information phone 699-4205 or 283-SEAT.

Faculty Chamber Concert, UCSD music department faculty members Peter Farrell, Susan

TO LOCAL EVENTS

Barrett, Linda Burman-Hall, John Foyville, and Carol Flanagan will perform works of Bartók, Boult, Brahms, and Telemann, Friday, January 17, 8 p.m., room B-210, Mandeville Center, UCSD. 452-3229.

Light Jazz, Pop-Rock, and Gospel Tunes are featured in the benefit concert (Lamb's Players Theatre is the recipient) by James Ward, Friday, January 17, 8 p.m., at the theater, located at 503 Plaza Boulevard, National City. 474-4542.

Jazz, the Bob Campbell Jazz Trio, with piano, bass, and drums, performs Friday, January 17, 8 p.m., the BookWorks, 2780 Via de la Valle, Del Mar. Free. 755-3735.

Outdoor Quartet, the Romena guitar quartet come to San Diego, sponsored by the La Jolla Chamber Music Society, in a program that features works by Telemann, J.S. Bach, Albinetti, Turrega, Bizet, M. de Falla, and

others, Saturday, January 18, 3 p.m., 20 revised Auditions. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 499-7124.

Balboa Sea Horn performs songs of the sea and more, Saturday, January 18, 8 p.m., Woch and Music, 3800 Fourth Avenue, Hillcrest. Ticket information may be obtained at 298-4011.

Trio Sonata of J.S. Bach, Handel, Vivaldi, and Telemann will be performed by the Allegro Quartet, with flutist Jill Coady, oboist Karra Victor, cellist Mary Lindholm, and harpsichordist Myrl Hendershott, Sunday, January 19, from 4 p.m. to 3 p.m., La Jolla Village Square, 8637 Villa La Jolla Drive, La Jolla. Free. 455-7550.

The House of Scotland Pipe Band, with pipes, drums, and dancers, performs from 2 p.m. to 3:30 p.m. in the west plaza of

Seppert Village, Sunday, January 19, 7 p.m., 235-6666.

"Young Artists Concerto Competition," finalists will perform on Sunday, January 19 from 7 p.m. to 10 p.m. in the Educational Cultural Complex, 4343 Ocean View Boulevard, Southeast San Diego. The winner of the competition, which is open to young people under the age of eighteen, performs with the San Diego Symphony this May. For information phone 699-4200.

Violinist Michla Lefkowitz of the L.A. Philharmonic will perform in a recital Sunday, January 19, 7:30 p.m., sponsored by the Jewish Community Center, Horace Mann Junior High School, 4345 Fifty-fourth Street, East San Diego. 583-3300 x11.

"Night Rhythms at the Plaza," is opened with the biggest splash this side of Sea World, it gave us a So Cal version of Times Square on New Year's, and now Horton Plaza is home to a series of

outdoor nighttime jazz performances that promise to rival those in Balboa Park in the summer months. From Monday, January 20 through next Friday, January 24, local jazz groups will be offering two-hour shows nightly. The series opens Monday with the fusion jazz sound of New Shoes at 5 p.m. On Tuesday, the Two Tones take the stage at 6 p.m. On Wednesday, 6:30 p.m., the seventeen-member City College Wire Band entertains, next Thursday's show, opening at 6 p.m., features hometown favorite, Fatburger, and the jazz series wraps up next Friday at 6 p.m., with Harvey and the 52nd Street Jive. Call the 52nd Street Jive, Call the 52nd Street Jive, Call the 52nd Street Jive. 219-8180 for more information.

Jazz, the ever-popular quintet, Fatburger, will perform a free concert next Tuesday, January 21, 7 p.m., Solana Beach Public Library, Lomas Santa Fe Plaza, 981-F Lomas Santa Fe Drive, Solana Beach. 755-5703.

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More Jazz, Robin Herkel's Blues 70 quintet with bass, percussion, guitar, trumpet, and trombone) performs two hours' worth of contemporary jazz on acoustic and electrical instruments in the next "Jazz Live" concert. Tuesday, January 21, 8 p.m., City College theater at Fourteenth Avenue and C Street, downtown. Free. The concert will be broadcast live over KSDS-FM (88.3).

Film

"Beyond Babylon," ten Japanese film classics from the Thirties and Forties are featured in this series that continues today, Thursday, January 16 with two movies, Mr. Thiel, You, about an unusual big trip, and The Green Talk in His Sleep, a 1935 comedy that parodies family life. The films will screen at 7:30 p.m. in Mendocville Auditorium

DANCING
with Brazilian rhythms for discriminating singles 35 or over. Casual attire. Every **FRIDAY NIGHT** at 9:30 pm starting January 17th in the Kona Kai Club at 1551 Shelter Island Dr. in San Diego. 57 members, \$9 non-members.
24-hour recording: 459-3892
FREE admission to this dance if \$24 annual membership is paid at the door.

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459-3661 or 461-2726

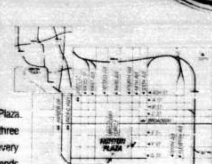
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In the eight years actor Ed Metzger has been performing his one man show *Albert Einstein: The Practical Bohemian*, he has received unequalled praise for his portrayal of a man most people know only as a frail, befuddled genius who came up with the Theory of Relativity. Through Metzger's deft characterization however, Einstein is presented as he was—a robust humanist/philosopher with a keen dry wit, who mentions $E=MC^2$ only in passing.
"Albert Einstein celebrates life—it is a lovely tour de force." *Los Angeles Herald Examiner*
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Mandeville Auditorium
Students \$5.00, G.A. \$8.00
UCSD Fac/Staff & Sr.Cit. \$6.00
UCSD Box Office: 452-4559



Horton Plaza celebrates the new year with a week of music.
Check our schedule of free evening concerts. Then bring your friends and family to the Sports Deck/Plaza Level 2 and help us ring in the new year right.
January 20, 5:00 - 7:00pm - **New Shoes** (contemporary fusion jazz)
January 21, 6:00 - 8:00pm - **Two Tones** (popular)
January 22, 6:30 - 8:30pm - **City College Wire Band** (big band)
January 23, 6:00 - 8:30pm - **Fatburger** (jazz)
January 24, 6:00 - 8:00pm - **Harvey & 52nd Street Jive** (popular)
You can do it up downtown on the right note at Horton Plaza. Because there's plenty of safe and convenient parking. Your first three hours are still free, after which it's only \$1 an hour. And free parking every evening after 9pm. Good days, nights and weekends.
Horton Plaza is easily reached from both I-5 and Highway 163. And both the bus and the trolley stop just steps from the entrance.
Horton Plaza is open 10-9, Monday through Friday, 10-6, Saturday and 11-6, Sunday.



Don't go Downtown!
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READER'S GUIDE TO LOCAL EVENTS

a UCSD Series and individual tickets may be obtained through TicketMaster outlets and the UCSD box office.

Yiddish Film. Michael Goldstein and Herschel Bernardi star in the classic film, *Green Field*, shown with English subtitles today, Thursday, January 16, 7:30 p.m., Jewish Community Center, 4079 Fifty-fourth Street, East San Diego. 583-3300 x31.

Festival of Animation. The seventh annual animated film fest opens Friday, January 17 with an appearance by Alvy Ray Smith of Lucasfilm, Ltd., creator of computer-generated cartoons (he'll also be on hand Saturday). The festival runs for six consecutive weekends, this

weekend show times are Friday, January 17, 7 p.m. and 9:30 p.m.; Saturday, January 18, same times, and Sunday, January 19, 2 p.m.-4 p.m., 7 p.m., and 9 p.m. The works will screen in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-2494.

"One Is a Whole Number." beginning Friday, January 17, the First Baptist Church of San Diego sponsors a four-week film series for people who have been, are, or will be single. The four films in the series will cover such topics as divorce, marriage, sexuality, and more. They will be shown at 7:30 p.m. in the Freese Room of the church, 5055 Governor Drive, Clatskanie. 457-4827.

"A New Pompeii on Cypress: The Sanctuary of Apollo Hylaea at Kourion," the American Council on Greece and its Archaeological Institute of America present a slide-illustrated lecture and award-winning film by University of Arizona professor David Soren, who has been involved with island excavations for some years, Friday, January 17, 7:30 p.m., First Baptist Church of La Jolla, 627 Center, La Jolla. 453-8099.

Museum Films. If you hadn't heard yet, January is Maple Leaf Month, and in honor of our neighbor to the north, four films on Canada will be shown this weekend that take you from coast to coast of that country to meet its ethnically diverse population. The short films will be shown Saturday, January 18 and Sunday, January 19, 1 and 2:30 p.m., Natural History Museum, Balboa Park. Free with museum admission. 332-9821.

"Adapt or Die," the freedom struggle in South Africa is the subject for this video, shown under the auspices of the Military Labor Forum. The film screens Saturday, January 18, 7:30 p.m., 1053 Fifteenth Avenue (across from San Diego City College), downtown. An open house precedes the film at 6:30 p.m., and the Socialist candidate for mayor will be present. For information phone 234-4630.

Lectures

"Twenty-six Days of Dostoyevsky's Life," his publisher, Steliosky, says, "is a novel of the future." It's a complete novel of the future prospect of losing all payment for future works. The writer completed *The Gambler* in the allotted time with the help of friends and his future bride. This 1981 film, shown in Russian with English subtitles, will be shown Sunday, January 19, 11 a.m., Ken Cinema, 4061 Adams Avenue, Kensington. 283-5909.

"The Circus," Charlie Chaplin wrote, directed, and starred in this film comedy about a man who wanders into the circus and encounters a lot of monkey business, Tuesday, January 21, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7390.

"The Films of Carlos Saura," a new theme in the ongoing "International Film Series" features the works of the Spanish director. Film number one is the 1966 release, *The Hunt*, shown Wednesday, January 22, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

"Let Us Forget the Man and His Dream." John Jacob, president of the National Urban League will be the keynote speaker at the local commemoration of Martin Luther King's birthday today, Thursday, January 16, 7 p.m., Christ United Presbyterian Church, 3023 Fir Street, downtown. Free. As part of the celebration, the Mene High School Choir will perform at a 6 p.m. concert, and an art exhibition will also be on view. 239-2346.

Former Secretary of State Alexander Haig will deliver an address sponsored by the World Affairs Council of San Diego today, Thursday, January 16. The general will speak on "Caveat, Reagan, and Foreign Policy." The speech will begin at 7:30 p.m. at SDSU's Campus Theater. For ticket information phone 231-0111.

"Contemporary Native American Water Use and Rights," Henry Uehry is the next featured speaker in the "Carnational Seminar Series," sponsored by the San Diego Museum of Man, today, Thursday, January 16, 7 p.m., in the museum's Hewitt Hall classroom, Balboa Park. 239-2001.

Local Paper Sculptor Martha Charelain will present an illustrated lecture entitled "Paper as Medium: The New Art," featuring the works of artists around the world. Her lecture, in conjunction with the current exhibition, "Paper Innovations," will be held at Mingei International Museum of World Folk Art, today, Thursday, January 16, 7 p.m. 453-5300.

"The Russian Bead Trade" is the subject of a lecture by jewel designer Elizabeth Harris, in conjunction with the current "Bead It" exhibition at the San Diego Museum of Man, today, Thursday, January 16, 7 p.m., in the museum's Hewitt Hall classroom, Balboa Park. 239-2001.

"Anza-Borrego Revisited," just when the desert is about to bloom, Adventure 16 presents this slide presentation by wilderness photographer and naturalist Paul Johnson, Friday, January 17, 7 p.m., at the store, 4620 Ahwahita Canyon Road, San Diego. Free. 283-2374.

(Continued on page 6)

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Jan. 23-25, Michael Lankester, Conductor: All Stravinsky
Jan. 30-Feb. 2, Michael Lankester / Frank Almond Conductor: SD Master Choral
Feb. 14-15, David Atherton, conductor: Shlomo Mintz, violin

The Comedy Store
Jan. 16-18, La Jolla

Charlotte's Web
Jan. 17-19, 24-26, Junior Theatre

Mickey Gilley
Jan. 18, 4:30pm, Del Mar

Meat Puppets
Jan. 18, 8:30pm, Spirit

LJ Reynolds & The Dramatics
Jan. 19, 8pm & 10pm, The Bacchanal

Marshall Crenshaw
Jan. 21, 9pm, The Bacchanal

Circle Jerks & Toy Dolls
Jan. 24, 8pm, Jackie Robinson YMCA

San Diego Opera
Jan. 25, 28, 31, Feb. 2, "Marriage of Figaro"
Feb. 8, 11, 14, 16, "Orthello"

John Kay & Steppenwolf
Jan. 27, 8pm, The Bacchanal

Les Ballets Trockadero
Jan. 27-28, 7:30pm, Symphony Hall

Robin Trower
Feb. 2, 8pm, The Bacchanal

Supercross
Feb. 8, 8pm, Jack Murphy Stadium

Gilbert & Sullivan's "Iolanthe"
Feb. 14-15, 8 pm; Feb. 16, 2:30 pm, Casa Del Prado, Balboa Park

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Balboa Park Hall of Champions
San Valero Calif. Golden
Nancy Exchange
MALIBU GRAND PRIX

Old Time

Thursday **ONE MAN** 7:30
16 **PALE PITCH**
MICHAEL COONEY
A hilarious comedy about a man who wanders into the circus and encounters a lot of monkey business. Tuesday, January 21, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7390.

Friday **NATIONAL** 8:00 & 9:00
17 **OUTER CHAMPION**
OWENS PRINCE
This is a story of a man who wanders into the circus and encounters a lot of monkey business. Tuesday, January 21, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7390.

Saturday **CONAN** 7:00 & 9:00
18 **CONAN**
Conan O'Brien's comedy show. Saturday, January 19, 7:00 p.m. and 9:00 p.m., KTLA-TV, 5200 Wilshire Blvd., Beverly Hills, CA. 850-292-2929.

Sunday **SUBMITTED** 7:30
19 **DAVID BRANCAHANT**
David Brancahant's comedy show. Sunday, January 20, 7:30 p.m., KTLA-TV, 5200 Wilshire Blvd., Beverly Hills, CA. 850-292-2929.

Tuesday **OLD TIME** 7:30
21 **ROBT BUBB**
Robt Bubb's comedy show. Tuesday, January 22, 7:30 p.m., KTLA-TV, 5200 Wilshire Blvd., Beverly Hills, CA. 850-292-2929.

Wednesday **COUNTRY BLUES** 7:30
22 **AMY GALLAGHER**
Amy Gallagher's comedy show. Wednesday, January 23, 7:30 p.m., KTLA-TV, 5200 Wilshire Blvd., Beverly Hills, CA. 850-292-2929.

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READER'S GUIDE

Continued from page 4

The San Diego Browning Society meets on Sunday, January 19 to discuss Robert Browning's poem "Karlshof and Cleon" with William Livington. Everyone interested in the poet and his works is invited to attend the 2:30 p.m. meeting, held in the lounge of St. Paul's Manor, 2615 Second Avenue, Hillcrest, 224-7163.

"What Are Rights?" Right to life, right to the human rights, equal rights, full rights, right of way, right of contract, right of night, etc. The Human Fellowship of San Diego sponsors a discussion by librarian activist Susan Lane Brown, 5:30 p.m. on Friday, January 20, at the Free Incent, 954 Highland Avenue, down town. Tele: 234-9991 or 234-4821.

"The Perils and Pitfalls of Archaeological Field Direction." A 7:30 a.m. seminar presented by Brad Barnet will appear in the next "BrownBag" series lecture of his

experiences with the "less romantic side" of field work with a team of archeologists in Yucatan, Monday, January 20, noon, San Diego Museum of Man, Balboa Park. Free with museum admission. 298-4114.

"The Nature of Apathetic and the Current Crisis," the Peace Resource Center of San Diego sponsors a talk by Jerald Brown of the Dilemma Congregational Church in Carlsbad, who served six four years as a missionary in Burma. The lecture will be held Monday, January 20, 7:30 p.m. at College Park Presbyterian Church, 5275 Campanile Drive, College Park. Free. 268-8782.

Local Genologist Lizabeth Mahon will speak on the geology of the San Diego region on Tuesday, January 21, 10 p.m., in the auditorium of the Normal History Station, Balboa Park. Free. 352-8211.

Financial Planning for Women, investment advisor George Hahn presents a free seminar, covering such topics as investment alternatives, retirement plans, and more. Wednesday, January 22, 6:30 p.m., University Community Library, 4155 Governor Drive, Clairemont. For reservations phone: 725-9782.

Opera Preview, Verdi, "L'Elisir d'Amore" will lead a discussion of Mozart's "Manage of Figo" Tuesday, January 21, 7:30 p.m., and Wednesday, January 22, 7:30 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 693-3927.

The Disease AIDS will be discussed by both a Scripps Memorial Hospital physician and a San Diego researcher on Wednesday, January 22, 7:30 p.m., at the Wolf Brown at University Towne Center, La Jolla. The lecture is free, but please phone ahead for seating reservations. 457-6892.

"Anatomy of a Lawsuit," local attorney Stuart Schechter details the stages of a lawsuit from both the plaintiff's and defendant's perspectives. Wednesday, January 22, 6:30 p.m., Balboa Branch Library, 4334 Mount Abernathy Avenue, Clairemont. The talk will be repeated the following Wednesday, January 29, also at 6:30 p.m., Pacific Beach Library, corner of Ingraham and Fehlgar. Pacific Beach, 279-2913.

Nobel Prize Winner and activist against apartheid, Bishop Desmond Tutu, will make a brief appearance in San Diego at 1:30 p.m., Monday, January 23, 3 p.m. Both talking and tickets will be limited for this event. For details phone the UCSD box office at 452-4379.

Psychic Jambooree, the Berkeley Psiches Institute sponsors this day-long event, with readings that delve into your past lives, auras, chakras, financial status, nutrition and weight control — not to mention spirit guides,

more than ten million dollars, go on view (and for sale) at San Diego's largest coin show, when more than 150 dealers converge in the Grand Ballroom of the Holiday Inn Embassy, 1155 North Harbor Drive, downtown. The expo opens Friday, January 17, 10 a.m. to 7 p.m.; on Saturday, hours are from 10 a.m. to 6 p.m.; and on Sunday, the show opens once more at 10 a.m. and closes at 3 p.m., 273-3366.

The Natural History Museum sponsors a day-long (10 a.m. to 3 p.m.) hike through Los Peñasquitos Canyon Preserve to explore the local flora and fauna. Saturday, January 18. The walk is free, phone 332-3831 for details.

1986 Bicycling and Triathlon Extravaganza, manufacturers, merchants, clubs, and some of the world's top competitors will be in town for this marketing expo on Sunday, January 19, 11 a.m. to 6 p.m., Convention Center, 202 C Street, downtown. Featured are videos, slide presentations, seminars, appearances by Phil Anderson and John Marino,

TO LOCAL EVENTS

Rune readings, and Job, all the Saturday, January 18, from 11 a.m. to 4 p.m. at the institute, 1177 Nimrod Boulevard, San Diego. 224-1797.

Nature Walk, Friends of Los Peñasquitos Canyon Preserve sponsors a three- to four-hour canyon walk with photographer Bill Everts, who will demonstrate the art of making 35mm color slides and landscapes. Sunday, January 19, leaving at 8 a.m. For information on where to meet and what to bring, phone 271-6710.

Whale Watchers may register for two excursions, sponsored by Scripps Institution of Oceanography, this Sunday, January 19, 9 a.m. and 11:30 a.m. If these are booked, inquire about future cruises that the institute offers at 452-4578.

1986 Bicycling and Triathlon Extravaganza, manufacturers, merchants, clubs, and some of the world's top competitors will be in town for this marketing expo on Sunday, January 19, 11 a.m. to 6 p.m., Convention Center, 202 C Street, downtown. Featured are videos, slide presentations, seminars, appearances by Phil Anderson and John Marino,

and equipment. For information phone 275-1478.

Feel Like a Rat in a Maze at Horton Plaza on Sunday, January 19, two free walking tours of downtown are planned at 1 p.m. and 3 p.m. For details and reservations, phone the Downtown Information Center at 696-1315.

Marin Luther King Day is commemorated locally with a special noon-hour concert, remarks, and a public reading Monday, January 20, noon, at the County Administration Center, downtown. Free. 236-3378.

Coastal Piloting is taught in a free course by Mission Bay's Fleets II of the Coast Guard Auxiliary, featuring such topics as navigation, marine charting, compass calculations, and tide predictions. Classes start Tuesday, January 21, 7:30 a.m., Mission Bay Yacht Club, 1215 El Carmel Place, Mission Bay. 582-0000.

The Circus Is Coming! Next Thursday, January 23, at 10 a.m., Circus Vapaa conducts the official tent-raising ceremonies at the College Grove Center, of Highway 94 at College Avenue. The circus opens that evening and continues at the center location through Sunday, January

26, after which it moves on to the next of its four local stops. 265-7587.

In Person

Nine UCSD Drama Grad Students undergo one stage of their qualifying exams when each of them performs solo twenty-minute readings on stage. These presentations, called "under the audition, because an audition is only two minutes long," will be held over four sessions, today, Thursday, January 16, 4:30 p.m. and 8 p.m.; and Friday, January 17, same times. Those students who perform in the 4:30 p.m. time slot today can be seen in the 7:30 p.m. session tomorrow; similarly, those in the evening session today will perform tomorrow at 4:30 p.m., Warren Theatre, UCSD. 452-3793.

Poetry, the Connection Center for the Arts and Humanities presents contemporary poetry and prose readings today, Thursday, January 16, 8 p.m., Multicultural Arts Gallery, 415 Market Street, downtown. 235-8092.

"Albert Einstein: The Practical Bohemian," Ed Metzger performs a one-man show, recreating the

character of the physicist. Wednesday, January 22, 8 p.m., Mandeville Center, UCSD. For ticket information phone 772-1141 ext. or the UCSD box office.

Radio/TV

You'll find the Former Mayor in Custody of the KPSC (11:30 AM) microphones as he lectures his show but radio caterer with the Roger Hedgecock Show, making its debut Monday, January 20, from noon to 1 p.m. As a prelude to his first program, the former administrator will be guest of the Dave Dawson Show, Friday, January 17, 11 a.m. Will he prove a savings bonanza in the months to come? The jury's still out on this one.

"Twenty-Five Years of the Presidency," newsmen John Chancellor moderates a discussion among presidential chiefs of staff who have gathered at UCSD this weekend; featured are Theodore Stenson, Donald Rumsfeld, H.R. Haldeman, Alexander Haig, Richard Cheney, and Hamilton Jordan. The program airs Friday, January 17, 9 p.m. and continues weekly 11.




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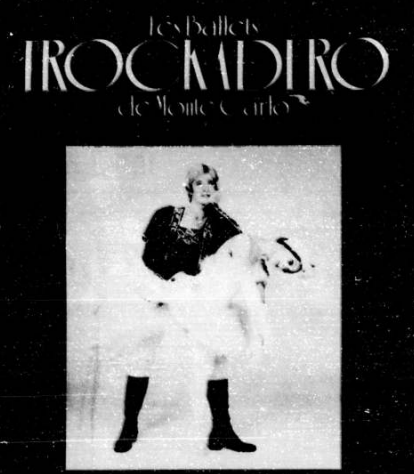
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January 17, Friday, 8:00 p.m.
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Too Much Religion?

There's an awful lot of talk about religion today... maybe too much. A lot of people want to tell us what we should and shouldn't do, how we should and shouldn't live, what we should and shouldn't believe... And then there are the threats: the price you'll have to pay if you don't live the line or adopt a particular belief system and lifestyle.



A long time ago a writer named Paul taught that the core of the Christian experience is God's unconditional love for us, no matter who we are, no matter what we do. He called that kind of love GRACE.

This simple statement of love and acceptance is what Christ's message is all about. It isn't about condemning people. It isn't about dogma or political action committees or rigid rules of conduct. The message is really very simple. It is, simply, to love one another and to know that together we can make life decent and meaningful and even beautiful.

At St. John's, we're a community of people who care about each other and participate in each other's lives without judgment. That is how we experience grace and how we grow closer to God.

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p.m., KPBS-TV, Channel 15.
"House Calls," Glenda Jackson and Walter Matthau star in this romantic comedy of accidentally mismatched lovers. Sunday, January 19, 8 p.m.; XETV, Channel 6.

"Haley's Comet: Once in a Lifetime," New gear around the world, documenting preparations for the celestial viewing. Tuesday, January 21, 4 p.m. The program repeats next Friday, January 24, 2 p.m.; KPBS-TV, Channel 15.

"AIDS: Profile of an Epidemic," an hour-long look at the historical, medical, and personal perspectives of AIDS is presented Wednesday, January 22, 10 p.m. The program repeats next Monday, January 27, 11 p.m.; KPBS-TV, Channel 15.

Sports

Boating, "Las Vegas-style" boating, sponsored by Golden Star Promotions, is held today Thursday, January 16 at the El Comed Hotel, 730 Beech Street, downtown. On the card are flyweights Tony "Banzola" DeLoza (5-2) versus Mauro Diaz (11-4), heavyweights Dominick Parker (8-0) against Cosme Benson (7-0), light heavyweights Arthur "Zoni" Jimenez (4-0) against Glen Kennedy (6-1), heavyweights Pierre Marchand (4-1) versus LV Nalls (9-2), and finally, the main event, pitting Richard "the Warrior" Aguirre against Irah Vince Duterte. Ticket information is available at 268-3838.

Frishes, the International Flying Disk Association hosts recycle Frishes workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Fee: 271-7441.

BUCK'S TICKETS

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Scuba Refresher Courses are conducted every Saturday at 2 p.m. at the newly opened Water Education Training (WET) facility, 7094 Miramar Road, San Diego. Fee: 1-939-5471.

Triple-Track Hot Rod Motorsport Full San Diego Stadium this Saturday, January 18, beginning at 8 p.m., when the battle of the monster trucks, mud bog drag racing, and a truck pull championship are featured. Top drivers from across the nation are revving up for the action, which you can watch from your home (cable TV) by calling TicketMaster outlets for ticket information.

"1986 Mission Bay Marathon," for twenty-two years runners have been participating in the world's ninth oldest marathon. Events include not only the grueling twenty-two-mile run but a 10K run and two-mile fun run. Pre-registration begins on Sunday, January 19 between 8 a.m. and 9:45 a.m., south of the Hilton Hotel Mission Bay Park, followed by pre-race warm-up exercises. The marathon begins at 7 a.m. in the 10K seven minutes later, and a scant three minutes after that, the fun runners take off on their own. Health screenings will be available at the finish area, and activities should wind up by noon. For information on the competition, phone 236-4625 or 283-1234.

For Kids

The San Diego Girls' Chorus invites new members to enroll and is looking for young girls between eight and thirteen. They meet each Thursday night at 7 p.m. in the Puppet Theater on Presidents Way in Balboa Park. 265-0271.

Spanish Storylines, children ages three through six are invited to hear tales, Saturday, January 18, 10:30 a.m., second floor meeting room, San Diego Public Library, 822 E Street, downtown. Free. 696-9427.

Film, four children's films: Cartoon George Rides a Bike, Dr. DeSoto, Madeline, and The House of Miniatur Racine — are screened Saturday, January 18, 10:30 a.m., University Community Branch Library, 4155 Governor Drive, Clairemont. Free. 451-5722.

Puppet Show, the McKay puppets present The Gingerbread Man Friday, January 17, 10:30 a.m. and Saturday, January 18 and Sunday, January 19, with show times at 11 a.m., 1 p.m., and 2:30 p.m. Puppet Theater, Presidents Way, Balboa Park. 466-7126.

Preschoolers are invited to bring an adult for the half-hour storytime session, Wednesday, January 22, 10 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Theater, the Point Loma High School Theapian Society presents its production of Romeo and

which depicts the trauma and help young people encounter in a youth shelter. After the performance, open discussion will be held with the audience. Performance times are today, Thursday, January 16, and Saturday, January 17, 7 p.m., and Friday, January 17, 3 p.m., Point Loma High Performing Arts Center, 2195 Charming Boulevard, Point Loma. 2-33121 x213.

Volleyball, the USA men's and women's volleyball teams, gold and silver medalists in the Los Angeles games, have open practices (they're open to the public) daily. Monday through Friday from 8 to 11 a.m., in Balboa Park's Federal Building. Of course, the team travels, too, so be sure to call 692-4182 to confirm practice times. Free, naturally.

Frishes Golf is played daily at the Motor Field Golf Course, located at the east end of Motor Field, near Penning Drive and Rockwood Street, Balboa Park. Free. 298-0220.

Galleries

"New Mexico Landscapes," five Santa Fe artists are featured in this exhibit, with an opening reception on Friday, January 17, 6 p.m. to 9 p.m.; the show continues thru Sat. 2, Sunday 5, with gallery hours Tuesday through Saturday, 10 a.m. to 5 p.m. Santa Fe West Gallery is located at 621 Fifth Avenue, downtown. 231-1673.

"Dancing Brushes," calligraphic paintings by Chungling Ai Huang will be on exhibit at the Multicultural Arts Center; the show opens with a reception on Saturday, January 17, 8 p.m., featuring the artist in

performances and a Tai Ji dance performance. Gallery hours are Wednesday through Sunday, noon to 4 p.m., 425 Market Street, downtown. 235-8092.

Scrapbooks and Other Works by Corita Kent remain on view through January. Acevedo Gallery, 4010 Goldfinch, Mission Hills. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m. 296-8748.

"Naive Art of the Netherlands," works of Dutch naive artists are on view through Sunday, January 19, International Gallery, 641 G Street, downtown. 235-8255.

"Paper Innovations," ancient and modern works in paper from the museum's permanent collection, representing the art from such countries as Egypt, China, India, England, and Europe, remain on view through Sunday, January 19, 1986, Mingei International Museum of World Folk Art, 4405 La Jolla Village Drive, La Jolla. 453-5300.

Historical Bakery on loan from the San Diego Museum of Man will be exhibited through January 25, also included will be works of contemporary artists using bakery techniques. San Diego Crafts Center/Grove Gallery, UCSD, 452-3120.

demons and a Tai Ji dance performance. Gallery hours are Wednesday through Sunday, noon to 4 p.m., 425 Market Street, downtown. 235-8092.

"Works on Paper," drawings and paintings by Robert Sanchez, dating from 1982 to 1985 and including works from the ongoing series The Bed, remain on view through January 25, with regular gallery hours Wednesday through Saturday, noon to 5 p.m., Natalie Bush Gallery, 928 E Street, downtown. 544-0203.

"Chester Michalko," "Photographs," sixty recent large-format color photographs by the Massachusetts artist are on view through January 26, La Jolla Museum of Contemporary Art, 220 Prospect Street, La Jolla. 454-3541.

"Celebrate San Diego," local artists John Yano, Maria Uribe, Gasten, and Duane Garber are represented in an exhibit that remains on view through January 26, Kensington Gallery, 4112 1/2 Adams Avenue, Kensington. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 281-3047.

"Max Yavno Poetry and Clarity," more than 150 poems are included in this retrospective exhibition of the late artist, many of which include scribbles of change in California during his long career. The exhibit continues through February 2, Museum of Photographic Arts, Balboa Park. Museum hours are Tuesday through Sunday 10 a.m. to 5 p.m., and Thursday 10 a.m. to 9 p.m. 239-5262.

A Multimedia Installation by artist Jim Machacek, who is alleged, "has uncovered an astonishing story concerning top-secret discoveries of the Apollo space missions of the Seventies," remains on view through February 3, also featured in black and white photographs is entitled "Streetwork/Photographs of Iberia" by Eric Blau, gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., Spectrum Gallery, 194 C Street, downtown. 232-9743.

"The Natural History Museum from A to Z," an exhibit showcasing some of the museum's treasure trove, for example, under A, an oil painting by John James Audubon (under O, a stuffed deer); under Z, arborescences and much more in this interesting collection. The exhibit remains on view through February 2 and is open daily from 10 a.m. to 4:30 p.m. 232-3821.

"Symbol/Allegory," paintings and drawings by Marjorie Noldeman, Steve Galloway, John Feudt, and Lou Collette are on view through February 2, with gallery hours noon to 5 p.m., Tuesdays through Sundays, 482-2864.

"A Midsummer Day's Dream," black and white infrared photographic works by David Allen are on view through February 5, Sewall's Gallery, 1114 North Highway 101, Lencuda. 942-5671.

New Paintings by Janet Gooling, who was represented last year in the SPSI "Charming Image" exhibition, remain on exhibit through February 6, Pary Amde Gallery, 660 Ninth Avenue. Downtowners' Gallery hours are Wednesday through Saturday 1 p.m. to 5 p.m. 233-9242.

Drawings, Paintings, and Sculptures by Italian artist Giacomo Manzù are now on view through February 15, Tasende Gallery, 820 Prospect Street, La Jolla. Gallery hours are Tuesday through Saturday, 10 a.m. to 6 p.m. 454-3691.

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The Greening Years, Ch. 23, MW, 6:00-6:30 pm
Business of Management, Ch. 15, MW, 5:30-6:00 pm
Marketing, Ch. 10, MW, 5:30-6:00 pm
America the 2nd Century, Ch. 23, TH, 6:30-7:00 pm
Hemlock Through the Arto, Ch. 10, TH, 5:30-6:00 pm
Mechanical Universe, Ch. 15, TH, 5:30-6:00 pm

All courses are 3 units. Enroll in Mesa College Admissions Office or at mandatory orientation meeting. Saturday, January 25, 9:00-10:00 am, Room 1-106, Mesa College. No parking permit required. Purchase books, study guides at campus bookstore open 8:00 am-2:00 pm, January 25, 7:50 Mesa College Drive

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READER'S GUIDE TO LOCAL EVENTS

"Paul Line", an installation with music, created by Klarene Boxerman and Michael Hoenic, continues on view at Installation Gallery through February 27. Gallery hours are Wednesday through Saturday, noon to 5 p.m.; the gallery is located at 447 Fifth Avenue, downtown. 232-9915.

Art

(continued from page 1)
learn, conventional living would drive anyone crazy. I mean, Daisy Duck — what a boring bread! Did they ever put me in anything like Duck Annet? Why does Duffy get all the juicy roles? In this one cartoon, imagine he gets to visit from a French musketeer to a farmer to a skier to a cowboy to a weird monster, all as the animator shifts the background, playing tricks on him, and finally the cartoon frame collapses around him.
Prosecutor: Let's talk about Mr. Disney. How did he treat you?
Duck: Like a plucked chicken. Sure, even that Chuck Jones said he and his animators were in awe of Disney. We were number one. But we never got turned loose. Yeah, we won awards. But so did those guys at Warner Brothers. What's the total? Freleng got five, Jones capped three.
Prosecutor: And so you forced your three innocent nephews to accompany you on that dark

night, a night that will live in infamy in Hollywood, a night — Duck: Stop! I had to do it. These two guys, they made me feel like my life was one big hollow goose egg. Where was the excitement in my life? Where's my Wile E. Coyote? Freleng and Jones, those are the guys I hold responsible. I regret nothing.

More than 200 original drawings (cel) from Warner Brothers cartoons, limited-edition cells, and oil paintings by Chuck Jones and Frit Freleng will go on display at the Cine Gallery, 2501 San Diego Avenue, Old Town, this Friday, January 17. A reception for Jones will be held from 7:00 p.m. to 9:00 p.m., on Sunday, January 19, from 2:00 p.m. to 4:30 p.m., another reception will be held for Frit Freleng. The show closes February 7. For information call 296-2596.

— Dennis Parker

Teddy Bear

(continued from page 1)
"Identical twins and appraisal" of bears?
At the insistence of pay editor, T.C. Bick, although I assure her that these facts are known to any American over seven years of age, I paraphrase from my

second volume, The Bear Trax (a passage that the critics called both "incandescence" and "trenchant"): Steffi and Idealists agree that the first "teddy bear" as we know it was created in 1902 or 1903 by German toy maker Margaret Steiff with the help of her nephew. And Idealists do not deny that Steiff is the "Cadillac of teddy bears." Where the two groups differ — and oh! how bitterly — is on the question of how the teddy bear got its name. Steiff partisans cling to the story of the wedding of Theodore Roosevelt's daughter, at which the tables were decorated with Steiff bears (then simply called "bears"). A guest at that august occasion asked, "Whose bears are these?" Another, given the president's celebrated interest in hunting, quipped, "They're 'teddy' bears." Thus, say the Steffians, Steiff were the first "teddy bears."

The Idealists' story also draws on Roosevelt's love of hunting and begins in indisputable historical fact. When President Roosevelt went to Louisiana to draw the border between that state and Mississippi, he went on a bear hunt but couldn't find a bear. Someone retrieved a bear cub to a tree and called Roosevelt from his tent. On seeing the cub, Old Rough and Ready held up his hand and declared, "I draw the line at shooting anything this small." A famous cartoonist of the time immortalized the incident in a

drawing, the story spread, and then, claim the Idealists, a Russian immigrant, if it ever existed, has disappeared, as has any reply from Mr. Roosevelt. Nor has anyone been able to document the "Teddy bears" comment at the wedding. The battle between Idealists and Steffians has waged unabated, fueled in recent years by the Idealist anthem, "Bear in the U.S.A."

As I said, these are the facts, known throughout the civilized world. The stories may even be true. Someone may have dubbed the wedding decorations "Teddy's bears." The Russian immigrant may have written to the president. However, who I was conducting research for my first book, *Bearing Witness*, I came upon a letter written by an obscure girl named Pamela Plunkert of Dayton, Ohio. I present it in its entirety:
Dear Uncle Theodore,
Thank you ever so much for the lovely bear you gave me. I take him with me everywhere. I am writing to ask your permission to name him after you. And since Mamma says such a little bear should have a little name, she says I should use if I may call you Teddy.
Love, Pamela

The letter is dated prior to either Miss Roosevelt's nuptials or her father's trip to Louisiana. Thus, both the Steffians and the Idealists are not only wrong, but irrelevant: Theodore Roosevelt had nothing to do with the definitive naming of teddy bears. Instead it was Theodore Underwood (Mrs. Plunkert's maiden name), a man who later achieved moderate success as a piccolo player, who lent his name to the teddy bear. (Of young Pamela there is no trace after she ran away with an acrobat at the tender age of fifteen; nor is there any record of whether "Teddy" the bear accompanied her on this adventure.) This at least is the outline of the story I include to unveil the full tale — including speculations as to which manufactured Pamela Plunkert's bear — in my forthcoming book, *Teddy Takes All*.

Until then, those who have a softness for bears and beshawarma can attend the Teddy Bear and Antique Toy Show this Saturday, January 18, from 10:00 a.m. to 4:00 p.m., at the Scottish Rite Center, 1895 Camino del Rio South, in Mission Valley. (The Teddy Bear Cleaning and Restoration Class will be held from 8:30 a.m. to 9:30 a.m.) You may bring your bear for appraisal and/or donate it to a special booth that will benefit Casa de Arroyos, a residential treatment center for abused children. For more information call 434-7444.

— Janice Steinberg

The Professional School of Psychological Studies presents
A Four-Day Workshop on Professional Development in Neuro-Linguistic Programming
with Chris Torres, Ph.D., Saturday and Sunday, March 15 & 16, 22 & 23 in San Diego.
Dr. Torres is a member of the National Training Laboratories for applied behavioral scientists. He has trained with Certified Consultants International and is a certified NLP trainer.
This course is designed to enhance the results you are getting as a trainer, psychologist, counselor, O.D. consultant, manager or H.R.D. specialist. Prerequisite is required. The fee is \$285.00, a \$45.00 non-refundable registration fee is required. Space is limited.
This course can be applied to the Professional School's Certification Program in Organization Development or Group Leadership. Call The School at 296-4472 for more information.

February 15
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California Ballet Company
Missa Solovneva
Concerto Barocco
House Dabrowski, Karen Evans, Patrick Nollert, William George
Sat. 2:15, 2:50 & 8:00 pm • \$18.50, \$14.00, \$9.50
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THE SECRETS MEN KEEP/THE SECRETS WOMEN KEEP
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Participants will tackle the difficult issues of sexuality, communications, intimacy and trust, and bridge understanding between men and women.
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For men only.
Dr. Drack's nationally acclaimed seminar provides, at last, a context for men to learn more about themselves and achieve a higher level of personal and professional excellence.
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CHAPTER TWO
The Theatre in Old Town is hosting a production of *The Neil Simon Comedy* by the Repertory Company of Imperial Valley, Roseville Hillhouse directs the production. Richard Knight plays George Schneider, a sidower sleight to the singles scene. DeAnne DeMasters is Jennie Malone, a recently divorced woman who is also fed up with the scene. Mark Doher and Hilly James play Leo Schneider and Faye Heywick, self appointed matchmakers. (Sm.) The Theatre in Old Town, through January 26. Friday and Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

AMINTE MAJME
The Paterson/Mesa Costa College Theatre Association is staging Patrick Dennis's popular comedy about a free-spirited woman who introduces her appraised nephew to the Bohemian life. Larry Jorgensen directs the production. Elaine Weidauer is Mame, and Allen Feldstein is Patrick Dennis. Other members of the cast include Nancy Tuck, David, Deborah Wells, David Vigen, Sandra Schwartz, Shirley Mattson, Rick, Wanda, Noel, Lisa Andrews, Robyn Powell, Anne Robinson, Stephen Charland, and Ron Lang. (Sm.) MesaCosta College Theatre.

CHARLOTTE'S WEB
At the thirty-eighth season, the San Diego Actors Theatre presents an adaptation of E.B. White's classic story of Charlotte, the spider and

North Coast Repertory Theatre
presents
VIKINGS
By Steve Metcalfe
A funny and tender drama from the author of *Stranger Than Paradise*
January 10-February 16
Call 481-1055 for reservations

Theatre Directory

ADAMS JUVENILE THEATRE 3325 Adams Avenue, Normal Heights ALPHA OMEGA 1 1511 Fair Avenue, San Diego 466-1710	LAWRENCE WELLS VILLAGE THEATRE 449-3418 LEMON GROVE PLAYERS Lemon Grove High School 3146 School Lane, Lemon Grove 466-5579, 466-1445	SAN DIEGO JUNIOR THEATRE Casa Del Prado Theatre, Balboa Park 237-8355
THE BOBBY THEATRE 480 E. Street, San Diego 252-4028 256-8510	LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1186	SAN DIEGO REBEA COLLEGE 7250 Mesa College Drive, San Diego 279-2300-2636
CORONADO PLAYHOUSE 1750 Sausal Way, Coronado 436-4056	MARQUIS PUBLIC THEATER MARGIS GALLERY THEATRE 3117 India Street, San Diego 259-5804	SAN DIEGO REPERTORY THEATRE 1620 Ninth Avenue, downtown 275-8025
EAST COUNTY PERFORMING ARTS CENTER 2301 E. Main Street, El Cajon 480-2277	MIRACOSTA COLLEGE Little Theatre One Strand Drive, Oceanside 753-2121-2126	SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theatre 265-8684 Opera at Amphitheatre 265-8684
EDUCATIONAL CULTURAL COMPLEX THEATRE 4343 Ocean View Boulevard, Southeast San Diego 230-2800	NORTH COAST REPERTORY THEATRE Lomas Santa Fe Plaza Lomas Santa Fe Road, Solana Beach 481-1079	SCIPPIO RANCH COMMUNITY THEATRE Westminster Junior High School Auditorium 566-7900-7116
FESTA DINNER THEATRE 9665 Campo Road, Spring Valley 497-8979 233-6331	OLD GLOBE THEATRE Old Globe Theatre Candace Carter Center Stage Festival Stage, Balboa Park 239-2923	SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego 421-0082
GASLAMP QUARTER THEATRE 347 Fourth Avenue, downtown 234-0543	OSBORN PRODUCTIONS COMMUNITY THEATRE Park Village Theatre, Suite 910 Park Plaza at the Village, 310 Third Avenue, Chula Vista 421-1446	SOUTH COAST REPERTORY THEATRE South Coast Center Drive, Costa Mesa 714-957-4033
GISSMONT COMMUNITY COLLEGE Stagehouse Theatre 800 So. Government College Drive, El Cajon 485-1700-4410	PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8806	SOUTHWESTERN COLLEGE Avenue Theatre, Mays Hall 900 Canon Street, Chula Vista 421-1180
JEWSH COMMUNITY CENTER Fritz and Center Theatre 40717 16th Street, San Diego 583-3300-x36 765-1103	PATSY PLAYHOUSE Patsey Playhouse 1151 E. Valley Parkway, Escondido 746-9959	STARLIGHT Starlight Ball, Balboa Park 232-3049 or 234-5149
LA JOLLA PLAYHOUSE Mandell W. Cohen Center, UCSD 492-3996	RIVE WILDE LOGGIE Rive Wilde Loggie 186 La Promisa Way, Julian 765-1103	THE BUSH GALLERY 4820 Logan Street, downtown 235-8456
LA JOLLA STAGE COMPANY Parter Auditorium, La Jolla High School 750 Neill Street, La Jolla 459-7773	SAN DIEGO ARTS THEATRE Eighteenth Street, downtown 268-4404	THE THEATRE IN OLD TOWN 4070 Logan Street, Old Town 796-0082
LAMA'S PLAYERS THEATRE 5001 Pecos Boulevard, National City 474-4542	SAN DIEGO CITY COLLEGE THEATRE 8150 La Mesa Avenue, downtown 239-7854	UNITED STATES INTERNATIONAL UNIVERSITY Jubilee Theatre 10455 Pomeroy Road, Scripps Ranch 271-4300
LAMPLIGHTERS COMMUNITY THEATRE San Pablo Fine Arts Center 800 S. University Avenue, La Mesa 464-4598	SAN DIEGO CITY COLLEGE THEATRE Eighteenth Street, downtown 268-4404	UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theatre, Studio Theatre, Marshall Wets Center for the Performing Arts 492-4274
	SAN DIEGO CITY COLLEGE THEATRE 8150 La Mesa Avenue, downtown 239-7854	UNIVERSITY OF SAN DIEGO Carmelo Theatre, Acadia Park Linda Vista Blvd., San Diego 291-6480

Without the pig, who are true friends
display their obvious differences. (Sm.)
Casa Del Prado Theatre (Balboa Park), through January 26. Friday at 8:00 pm. Matinee Saturday and Sunday at 2:00 pm.

A COUPLE WHITE CHECKS BITING AROUND TALKING AND LOVE STAR
John Ford's second movie was popular in the Seventies because it had one of the first portrayals of "terrible bonding" in the theatre. Seen today — at the Margu Public Theatre — the play makes one wonder what all the people was about. It is very lightweight, verges on the absurd, and is definitely a male view of the phenomenon. It is a funny play, but one must suspend one's disbelief for the jokes to work (one example: a woman comes her husband of philandering by letting him wash a shirt). It is also a good vehicle for two actresses. At the Margu, however, Mary Quade and Patricia Emore were a few sharp moments away from their opening night performance, from the comic precision necessary to make one understand the play's weaknesses. The rest, a dreary affair

embellished by James Johnson and Mera Tolson, requires a suspension of personal taste.
A ten-cubic showing of James Mac's *Love Star Follows White Checks*. In this comedy, *Love Star* serves as a metaphor for the play's weaknesses. The rest, a dreary affair embellished by James Johnson and Mera Tolson, requires a suspension of personal taste.
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SAN DIEGO PREMIERE
The Repertory Company presents
Neil Simon's "CHAPTER TWO"
Playing
THE THEATRE IN OLD TOWN
4040 Twigg Street, San Diego
Produced by Special Arrangement with Samuel French
Friday Performances, curtain at 8 pm
January 17 and 24
Saturday Performances, curtain at 8 pm
January 15 and 25
Sunday Matinee Performances, curtain at 2pm, January 19 and 26
CALL FOR YOUR RESERVATION
Box office 238-0082, tickets \$10.00 & \$7.50

READER'S GUIDE TO THE THEATER

Keptles, Jim Nelson... Jim Langham, Pine Hills Lodge, through February 1. Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

HOLD ME
The Coronado Playhouse is offering a dark night production of Jules Feiffer's series of vignettes about everyday problems, from common ones to Feiffer's own brand of the bizarre. David Sewell directs the production. Members of the cast include Nan Garcia-Wood, Amy Emerson Davis, Robin Farrah, Norman Taylor, and Doug Thorpe. (Sm.)
Coronado Playhouse, through February 5. Tuesday and Wednesday at 8:00 p.m.

I KNOW I'VE HEARD THAT SONG BEFORE... 1985
The Lawrence Welk Village Theatre is offering a sequel to last season's musical, *I Think I've Heard That Song Before*. Guy Hovis, who adapted the original musical, returns for this production. Other cast members are Jim Alexander, Jeff Austin, Collette Bernal, Dennis Courtney, Zoe DaFur, Rebecca Eichenberger, George Huttenbrink, Danny Michaels, Scott Pardy, Ann Marie Runolfson, and Lisa Stanley. (Sm.)
Lawrence Welk Village Theatre, through January 26. Tuesday, and



A Couple, *White Cliffs* Group Award Billed

Thursday through Saturday at 8:00 p.m., Matinee Tuesday through Thursday at 1:45 p.m.

is offering the Cole Porter musical based on William Shakespeare's *The Taming of the Shrew*. Millicent Renee directs the production. Members of the cast include Ed Hollingsworth, Teri Sinclair, Christine McDonald, Michael Malone, Joe Hentzenman,

Paul Allen, Jenni Malone, Ron Mills, Cecil Emmerich, John Bloom, Rachel Lemanski, Richard Mendoza, and Lonie Hope. Beth Harman is the musical director, and Susan Lee the choreographer. Gil Morales is the scenic designer. Bob Cady the

signing designer, and Renee the costume designer. (Sm.)
Sebastian's West Dinner Playhouse, 140 Avenida Pico, San Clemente, through February 2. Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:30 p.m.; Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m., Matinee Sunday, brunch at 11:30 a.m., curtain at 1:00 p.m. For information call 492-9950.

MURDER AT THE HOWARD JOHNSON'S
OnStage Productions, Chula Vista's resident community theater company, is staging the popular comedy about three badly botched crimes of passion. A strange love triangle, consummated in a Howard Johnson's, leads Paul, Mitchell, and Aileen to the brink of murder, three times. Walker Trook directs the production, and Anita Cox is the assistant director. Cast members are Tim Evans as Paul, Ricky Douglas as Mitchell, (Sm.)
OnStage Productions, through January 25. Thursday through Saturday at 8:00 p.m. For information call 421-1446.

MURDER AT THE HOWARD JOHNSON'S
The Fiesta Dinner Theatre offers the suspense-comedy, by Ron Clark and

(Continued on page 12)

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The Broadway Theatre

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Reservations 232-4088

San Bobrick, about a love triangle at the Howard Johnson Motor Inn, deadly scheming, and bungling execution. Herman Frank directs the production. Cast members are Gary Wright, Peter Torres, and Shanna Hayden Pratt. Mary Burnett is the scenic designer, and Lois Miller is the lighting designer. (Sm.)
Fiesta Dinner Theatre, Friday, January 17 through February 16. Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m.; Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m.; Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

ROMANTIC COMEDY
The Coronado Playhouse opens its 1985 season with Bernard Slade's comedy about two collaborating playwrights whose working relationship has outlasted their marriages. Tim Fieve directs the production. Members of the cast include Tim Haverman, Holly Wilcox, Joan Westmoreland, Dyrnell Torres, Michael Picon, Laura Wilkins, and Nan Garcia-Wood. The scenic designers are William White and Glenn Fietel, Renee is the lighting designer, John Tegen is the sound designer, and the costume designers are Beverly Clayton and Laura Wilkins. (Sm.)
Coronado Playhouse, through February 9. Thursday through Sunday at 8:00 p.m. Dinner theater shows are scheduled for Saturday, January 25 and Friday, February 7.

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THE BURNING BOYS
The San Diego Playhouse is staging Neil Simon's tale of two old-time, heady comedy writers — Lewis (Al) and Clark (Willie) — and the attempt by a concerned nephew to reconcile the two antagonists. Chris Graham directs the production. Cast members are Sid Gans, Brett West, Doug Boat, and Ginger Perry. (Sm.)
San Diego Playhouse, 742 Genevieve, Solana Beach, Friday, January 17 through February 9; Thursday through Sunday at 8:00 p.m.

THEATRE WORKS
The Marquis Gallery Theater and Del Mar Public Access Television Channel 37 are co-sponsoring a festival of new writings by San Diego area authors. The plays will be presented in two different groupings at the Marquis Gallery, one: *Rocky Beach* (George), by Kevin Diney and Steven Soder; *Castles, Flags, by W. Keim*; *The Searching Man* (and Other Persons), by Karl Roseler; *Rocky*, by Kevin Diney and Steven Soder; *A Glass of Water*, by Eric La Breque; and *Eight Novembers*, by W. Keim. Call the theater for the specific groupings (i.e., groups A and B) at 295-5654. (Sm.)
Marquis Gallery Theater, Thursday, January 16 through February 2; Thursday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

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1620 Sixth Avenue
For reservations and information 235-8025

VIKINGS
The North Coast Repertory Theatre is staging Stephen Mitchell's comedy-drama about three generations of Danes living in the same house, for whom the traditions of the family provide strength but can lead, if not tempered, to loneliness. Olive Diskstone directs the production. Members of the cast are Bill Dunnam (who has been too long from a San Diego stage), Bob Morgan, Rebecca Neuhon, and Douglas Roberts. Dan Clark is the scenic designer, Barth Baller the lighting designer, and Marvin Read the sound designer. (Sm.)
North Coast Repertory Theatre, through February 16. Thursday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m. Matinee Sunday, February 16 at 2:00 p.m.

YOU CAN'T TAKE IT WITH YOU
The Patsy Playhouse opens its new season with the classic comedy, by George S. Kaufman and Moss Hart, about the Sycamores, a family that, judged superficially, is crazy as can be but that, on second thought, begins to make all kinds of sense. Candace Cameron directs the production of this play that won the Pulitzer Prize for Drama in 1957. Her cast includes Burt Fox, Gretchen Pili, Neum Trompeter, and Ray Telleian. (Sm.)
Patsy Playhouse, through February 2. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

Among its many applications, pop music is a barometer of social trends. A rather amusing trend that would seem pertinent to this week's column — for which purpose we'd first have to accept that such a trend exists as something more than editorial filler in the "lifestyles" sections of national magazines — is the one in which women supposedly are looking with renewed interest at the "macho" gun. If we can believe what we read, then the sensitive man who weeps at sunsets and wears bikini undies is becoming as passé as wide lapels, to be replaced by his predecessor — the strong, silent type who wears boxer shorts and Old Spice, belches at the dinner table, and really doesn't care if it was good for you. What does this have to do with pop music? Thank you for asking.

You probably noticed that the onslaught of new-wave music in the Seventies introduced to rock and roll some new aesthetics, one of which reversed the image of the ideal male rock and roller as a tough-as-nails rebel with crocodile between his teeth. A geeky little sausage like Elvis Costello would have been slapped between two slices of bread and eaten by the likes of Jim Morrison, Eric Burdon,



JONATHAN RICHMAN

Jerry Luc Lewis, or Keith Richards in their respective primes, but at the crest of the new wave he became "this year's model." The widespread use of rinky-dink Farfisa organs, the relative popularity of such bands as Devo and the B-52s, and the general pointlessness of songs that increasingly dealt with obscenities and bizarre references made it official: bare-knuckles rock was out and nerdy pop was in. It remains a mystery to me that Jonathan Richman's career didn't get healthy in that musical climate.

Now, I'm not calling Richman a nerd, so don't you three or

four Richmanians get worked up enough to dictate a letter to the editor to a friend who knows how to read and write. I'm saying that Richman's knack for championing the trivial, his apparently purposeful avoidance of those musical moves that mark a song as being that increasingly dealt with obscenities and bizarre references made it official: bare-knuckles rock was out and nerdy pop was in. It remains a mystery to me that Jonathan Richman's career didn't get healthy in that musical climate.

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written weird, throwaway ditties that were never intended to see the light of day. Richman, on the other hand, has made a career of them, albeit an appropriately oddball career. You listen to Richman's songs and you think of a junior high schooler sequestered in his bedroom with a thirty-dollar guitar and a cheap recorder, committing to tape all the strange rhymes and near-melodies that have run relays in his mind throughout a typically traumatic school day — only to realize at some point that he has an eavesdropping audience numbering in the thousands.

In a way, you could say that Richman is a pop purist, someone less captivated by rock and roll that "cooks" than by the nasty "essence of pop" left clinging to the sides of the pan when the music has cooled away. Early on Richman set a course based on the premise that one finds access to rock's magic only by stripping away years of applied, protective convention to reveal rock's vulnerable core. To Richman, rock is a direct, nakedly frank, almost childishly open form of expression that has been adulterated by an obsession with technology, serious intent, and developed skills. No wonder, then, that whenever the music industry harvester has attempted to process Richman's peculiar talent into a marketable product, the guy turned tail. As a result, Richman's career has been as

quirky and as full of surprises as his tunes. Most pop artists dream of having excess from a large record company fawning over them, offering them the moon. But in the early Seventies, when Warner Brothers Records tried to make a star of Richman the man/band withdrew. Richman's unwillingness to play the music biz game on its terms was concurrent with his growing disenchantment with the technological scale of rock, one that dictated mountain ranges

of amplifiers and gadgets designed to make pop sound larger than life. Being one who prefers his pop as small and as commonplace as real life, Richman pared down the equipment setup of his band, the Modern Lovers, to the point where drummer David Robinson set consisted of a snare drum covered with a sound-muffling towel. Robinson was so pleased by his reduced firepower that he left the band and joined the Cars. Hindsight shows that

Richman's pop instincts were more on line than the megabuck Warner's. An eccentric artist like Richman would have gotten lost in the corporate hallways of a major label, which probably would have buried the half-produced John Cale recordings that Richman was left holding after rebuffing Warner's advances. In 1976 those recordings turned up on the independent Beserkley label, which would issue a total of five Modern Lovers albums over the next three years. Such

flake-o efforts as *Rock and Roll with the Modern Lovers* and *Back in Your Life* were not only clasped to the bosoms of cultists and critics but greatly influenced several Jonathan-comerately avant-pop bands of the Eighties (Violent Femmes, for one). But Richman is far from finished. Last summer he released an album on the Twin Tone label that proves that the guy's obscure, engagingly life-loving, and unabashedly silly ways are intact. On a record that features Richman on guitars,

Michael Guardabascio and Andy Paley on drums (the latter doubling on toy piano), and a grooming of female and male singers, the thirty-four-year-old New England native celebrates such unlikely subjects as jeans, Boston's venerable Fenway Park (home of the Red Sox baseball team), a chewing gum wrapper, the beach, the legendary old-time baseball star Walter Johnson, and Vincent van Gogh.

I would venture that the *(continued on page 16)*

Mony Mony's

Thursday, Saturday
January 19, 21
7:00pm - 11:00pm

TOYS

WINE & FLOWERS NIGHT
7:00pm - 11:00pm

RESISTANCE BAR EMPLOYEES NIGHT
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"IT'S TIME TO SWATCH YOURSELF!"

continued from page 151

audience for Richman's off-kilter talents would be even smaller today than it was a decade ago. I don't know what kind of antics Richman wears, but it seems to me that in the rabidly bellicose atmosphere in which flourish Bambo, the Terminator, Commando, Chuck Norris, and their rock counterparts — both the Springsteen/Mellenkamp superstars and the fist-thrusting heavy-metalers — a boyish anti-star who sings about chewing gum wrappers and forgotten pitchers doesn't stand much of a chance. And that's probably the way Richman prefers it. With another album due out next month, Richman ("Jojo") to his fans and the Modern Lovers (probably numbering no more than three or four musicians) will play the Spirit Tuesday night.

In other concerts this week, Tower of Power will be at the Belly Up Tavern tonight.

Thursday, while Billy Vera and the Beaters follow them into the club on Friday night. The Screamin' Sirens will return to town for a gig Friday night at the Spirit. Koinonia will perform jazz at UCSD's Mandeville Auditorium on Saturday, while honky-tonker Mickey Gilley is performing at the Del Mar Fairgrounds; new A & M Records recording artists Talk Back are playing at the Belly Up; and the Meat Puppets perform their rescheduled gig at the Spirit. Sunday will find two country-rock stalwarts in town when the Outlaws perform at the Bacchanal; and the Flying Burrito Brothers with original man Sneaky Pete play at the Belly Up. The week closes early with shows by the Thompson Twins and Orchestral Manoeuvres in the Dark at the Sports Arena on Monday; and Marshall Crenshaw at the Bacchanal on Tuesday.

CONCERTS

Tower of Power: Belly Up Tavern tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

Billy Vera and the Beaters: Belly Up Tavern, Friday, January 17, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

The Screamin' Sirens: Spirit, Friday, January 17, 9 p.m., 1130 Buena Vista, San Diego 327-3993.

Koinonia: UCSD's Mandeville Auditorium, Saturday, January 18, 7:30 p.m., University of California at San Diego campus, La Jolla.

Mickey Gilley: Del Mar Fairgrounds, Saturday, January 18, call for time, 1:5 at Via de la Valle, Del Mar 574-7575 or 263-6951.

Talk Back: Belly Up Tavern, Saturday, January 18, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

Elvis Excitement with Aaroe

Heart and Memphis Gold: Happy Days Car Hop, Saturday, January 18, call for time, 9664 Campo Road, Spring Valley 463-4757.

Meat Puppets: Spirit, Saturday, January 18, 9 a.m., 1130 Buena Vista, San Diego 327-3993.

The Outlaws: Bacchanal, Sunday, January 19, 8 p.m., 8022 Clairemont Mesa Boulevard, San Diego 524-8022.

The Flying Burrito Brothers with Sneaky Pete: Belly Up Tavern, Sunday, January 19, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

The Thompson Twins and Orchestral Manoeuvres in the Dark: Sports Arena, Monday, January 20, 7:30 p.m., 483-6339.

Marshall Crenshaw: Bacchanal, Tuesday, January 21, 8 p.m., 8022 Clairemont Mesa Boulevard, San Diego 524-8022.

Jonathan Richman and the Modern Lovers: Spirit, Tuesday, January 21, 9 p.m., 1130 Buena Vista, San Diego 327-3993.

Al Stewart: Belly Up Tavern, Thursday, January 23, 9:15 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

The Circle Jerks, Toy Dolls, Eatwings and U.P.S. (Useless Pieces of Shit): Jackie Robinson YMCA, Friday, January 24, 8 p.m., 151 Forty-fifth Street (Imperial Avenue off 805).

The Robert Cray Band: Belly Up Tavern, Friday, January 24, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

Bertine, Cary and Hickman: Old Time Cafe, Saturday, January 25, 7 and 9 p.m., 1464 North Highway 101, Leucadia 436-4030.

John Kay and Steppenwolf and the Guess Who: Bacchanal, Monday, January 27, 8 p.m., 8022 Clairemont Mesa Boulevard, San Diego 524-8022.

Rob Buchanan: Belly Up Tavern, Thursday, January 30, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

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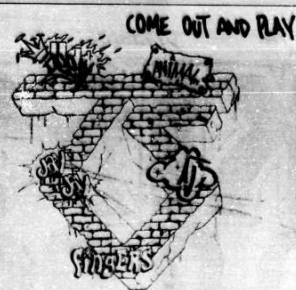
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The Robes: UCSD's Mandeville Auditorium, Saturday, February 1, 8 p.m., University of California at San Diego campus, La Jolla, 452-4090.

Robin Drewler Bacchonai: Sunday, February 2, 8 p.m., 8622 Clairmont Mesa Boulevard, 560-8022.

Tal Mahal: UCSD's Mandeville Auditorium, Sunday, February 2, 8 p.m., University of California at San Diego campus, La Jolla, 452-4090.

Rushi Sports Arena: Monday, February 3, 7:30 p.m., 224-4176.

Kenny Rogers, Leo Greenwood, and Sawyer Brower Sports Arena: Tuesday, February 4, 8 p.m., 224-4176.

The Bay Boys: Monday, February 9, 9 p.m., 3395 Sports Arena Boulevard, Loma Portal, 223-5596 or 226-4033.

Kisa Sports Arena: Tuesday, February 11, 7:30 p.m., 483-6339.

Twisted States, Dokawa, and Tarzan Sports Arena: Tuesday, February 16, 7:30 p.m., 224-4176.

The Chieftains: UCSD's Mandeville Auditorium, Tuesday, February 18, 8 p.m., University of California at San Diego campus, La Jolla, 452-4090.

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North County

Barry's Beach House, 119 East Broadway, Vista, 724-0310, Hooby, Allen and the 11 Shaleens, country and rock, Friday and Saturday.

Belly Up Tavern, 141 South Cedros Avenue, Solana Beach, 481-9022, Tower of Power, funk rock and soul music, and the Midnight Soul Patrol, Motown soul. Thursday: Billy Vera and the Beaters, rock and rhythm and blues. Friday: Talk Back, ska and calypso. Saturday: The Flying Burrito Brothers, rock. Sunday: the Rick Wells Band, vintage rock and Memphis soul. Monday: F.o.M., reggae. Tuesday: Midnight Soul Patrol, Motown soul. Wednesday: Afternoon (5:30-8 p.m.) concerts. The Chicago Six, Doctand jazz. Friday: Bob Long, boogie-woogie and jazz piano. Wednesday: The Chicago six plays Doctand jazz 2-6 p.m., Sunday.

Bookworks/Pannikin Coffeeshops, Flower Hill Center, 2670 Via de la Valle, Del Mar, 795-3735. The Bob Campbell Jazz Trio, jazz, 8 p.m., Friday.

Borreri's Back Room, 2677 Vista Way, Oceanside, 723-5400. Midnight Delight, contemporary, Tuesday through Saturday. De-STEINERS, rock, jazz, rhythm and blues, and contemporary. Sunday and Monday.

Coffee-by-the-Sea, 4363-1231: Live music. Friday, club for information; Peggy Shannon, folk. Saturday: Rebecca Roberts, classical guitar. Sunday brunch. Dan Libertino, classical and jazz guitar. Sunday evening.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 723-0661. New Country, country, Wednesday through Sunday. Tullas Country, country, Monday and Tuesday.

El Comal, 12843 Poway Road, Vista, 481-0110. Bob Carmichael,

contemporary. Wednesday through Saturday. Kevin Green, pianist, Friday happy hour.

Fireade Lounge, 439 West Washington, Escondido, 745-1911. The Agents, rock. Thursday through Saturday: The Reflectors, rock. Wednesday.

The Flying Bridge, 1102 North Hill Street, Oceanside, 722-1904. Ian Tomlinson, country and contemporary. Monday through Sunday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-4420. Gil and Linda, contemporary. Tuesday through Saturday. Live music. Monday, club for information.

Herry's, 204 Elm Street, Carlsbad, 729-9244. Tom Soraci and Co., contemporary. Tuesday through Saturday: The Bellows, vintage rock. Sunday and Monday, rock. Wednesday.

Hotel Escondido, Scott's Park, 2501 South Escondido Boulevard, Escondido, 747-9000. Bones, blues and contemporary. Wednesday through Sunday. Double Double, contemporary. Monday and Tuesday.

Hunter's, 1950 Carmel Mountain Road, Los Peñasquitos, 578-3762. Live music, Tuesday through Saturday, club for information.

Ireland's Own, 656 First Street, Encinitas, 944-0231. Sean McVicker, Irish and contemporary. Thursday through Saturday, with Barbara McCarty. Thursday and Paul Dunn, Friday and Saturday; The Paradise Street Band, Irish music, Sunday.

Japanese Restaurant Yu, 11610 Berita Place, Rancho Bernardo Town Center, Rancho Bernardo, 485-0911. Larry Moore, contemporary, soft pop, and jazz on the piano, 5:30-9:45 p.m., Friday and Saturday.

Jolly Roger/Oceanide, 1900 North Harbor Drive, Oceanide, 722-1811. Chuck Snowball, contemporary, Wednesday through Saturday.

Jolly Roger/Solana Beach, 817 Lomas Santa Fe Drive, Solana Beach, 755-0117. Power Play, contemporary, Wednesday through Saturday.

Kopying's, 927 First Street in the Lumberland Shopping Mall, Encinitas, 942-8181. Piano Bar. Bob Long, everything from classical to jazz and boogie-woogie. Wednesday through Saturday. Galen Wither, contemporary, Sunday through Tuesday.

La Tapalia, 340 West Grand, Escondido, 747-6292. Live music, Friday through Sunday, club for information.

Leyva's Catadise, 1026 Revelacion Avenue (between 6th & 7th) Open daily from 8:00 pm to 6:00 am
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Sunday, January 19
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Tuesday, January 21 9:30 pm

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18 JANUARY 16, 1986

JANUARY 16, 1986 15

through Saturday.
Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989. Live rock, Friday and Saturday; call club for information.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo, 277-2146. Gina Eckstein and Jina, contemporary Tuesday through Sunday; the Red Credit Band, oldies music, Monday.
The Red Coach Inn, 135 North Pine, Escondido, 743-9796. Quest, rock, Thursday through Saturday; Paris, rock, Sunday and Monday; the Agents, rock, Tuesday and Wednesday.

Rod's Hidden Acres, 3700 Coronado Valley Road, 781 Mt. 451-9656. Red Lane, country and rock, Friday and Saturday.

San Luis Rey Downs Golf Course Country Club, 31471 Golf Club Drive, Bonnell, 758-3782.

Windfall, Top 40 dance music, Wednesday and Thursday; the Crescendos, band dance music, 6-12 p.m., Friday and Saturday; and 7 a.m., Sunday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090. White Lightning, country, Wednesday through Saturday; Alaska, country, Tuesday and Wednesday; the Red Coach Inn, 135 North Pine, Escondido, 743-9796. Quest, rock, Thursday through Saturday; Paris, rock, Sunday and Monday; the Agents, rock, Tuesday and Wednesday.

Tequila Plaza, 3296 Mission Avenue, Oceanview, 757-7757. Live rock, Wednesday through Saturday; call club for information.

Thun Pines Place, 2922 El Camino Real, Carlsbad, 434-3171. Live bluegrass/country music, Saturday, call club for information.

Triple S Steak House, 1740 East Vista Way, Vista, 726-8170. The Fairbrook Band, country, Friday

and Saturday.
Uptart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach, 481-0727. Mel Hallam, classical guitar, Thursday through Saturday evenings and Saturday and Sunday lunch hours.

Valley Center Inn Saloon, 27355 Valley Center Road, Valley Center, 749-1466. Steppin' Out, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Live rock, Wednesday through Saturday; call club for information.

Whiskey Creek, 14240 Power Road, Poway, 748-7531. Jerry Bae and a Touch of Country, country, Tuesday through Saturday; closing session, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1260 West Valley

Parkway, Escondido, 745-8640. Circles, rock, Thursday through Saturday; the Force, rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.

Woods Nickel, 13303 Poway Road, Poway, 748-6304. Ron Horn, country, Wednesday and Thursday.

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3868. Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday; Hollis Gentry and Fattburger, jazz, Sunday and Monday.

"Bahia Belle" at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551. Main Street, contemporary music for dancing, Friday and Saturday.
Bahia Hotel, 998 West Mission

Bay Drive, Mission Bay, 488-0551. The Cluc, contemporary, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; Piano bar, Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday; Phil Beecher plays classical and variety music during the Sunday brunch.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-4822. Dark Ryder, rock, Thursday through Saturday.

Cafe on the Bay, 2211 Pacific Beach Drive (in Campiardi), Pacific Beach, 272-8999. Richard Sloyer, classical guitar, Sunday brunch.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Xpresso, contemporary, Wednesday through Saturday; Star Parts, recorded music and video audience participation presentation, Sunday through Tuesday.

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 With a brief message by Ray Bentley

La Jolla Village Inn/Shotter's Lounge, 3299 Holiday Court, La Jolla, 453-5500. Together, contemporary music with keyboards, vocals, and guitar, Wednesday through Saturday; French songs, Tuesday evening.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Four Eyes, rock, Thursday through Saturday; the Beat Club, rock, Sunday and Monday; In Control, rock, Tuesday and Wednesday; The Blonde Bruce Band performs blues and rhythm and blues from 4-7 p.m., Sunday.

Club Chale, 5046 Newport Avenue, Ocean Beach, 222-5300. Lazer Eyes, rock, Thursday through Saturday; Serious Guise, rock, Sunday and Monday; the Beat Club, rock, Tuesday and Wednesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 454-0541. The Then and Now Band, jazz, swing, and contemporary, Thursday through Saturday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Private Domain, rock, Thursday through Saturday; live rock, Sunday and Monday; call club for information; Notice to Appear, rock, Tuesday and Wednesday.

Hill Island Hotel, 1441 Quivira Beach Road, Mission Bay, 224-1234. Southwind jazz and contemporary, Tuesday through Saturday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010. The People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel Del Coronado, 1550 Orange Avenue, Coronado, 435-4611. The Elements, contemporary, Thursday through Saturday; the Spud Brothers, comedy and rock, Tuesday and Wednesday; Mr. Lucky plays the piano in the Ocean Terrace Lounge on Sundays and Mondays from 9 p.m.

La Jolla Village Inn/Shotter's Lounge, 3299 Holiday Court, La Jolla, 453-5500. Together, contemporary music with keyboards, vocals, and guitar, Wednesday through Saturday; French songs, Tuesday evening.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771. Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Le Salate Maxine, 1250 Prospect Street, La Jolla, 454-2434. The Latin Five, Latin music, Tuesday through Sunday.

Moby's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844. The Belar Boys, vintage rock, Thursday; the Road Runners, vintage rock, Friday and Saturday.

McP's, 1107 Orange Avenue, Coronado, 435-5280. Encore, contemporary, Thursday; Full Coverage, contemporary, Friday and Saturday; Pilot, contemporary,

Monday and Tuesday; Jack and Diane, contemporary, Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822. Recorded music with Dean Alfonso, Friday and Saturday.
 Piano bar: Randy Beecher, Sunday through Thursday.

Money Moey's, 3595 Sports Arma Boulevard, Loma Portal, 223-5596. Boys, rock, Thursday through Saturday; Automatics, rock, Sunday and Monday; Circles, rock, Tuesday and Wednesday.

Murphy's, 1031 Orange Avenue, Coronado, 435-4660. Steve Reynolds, contemporary, Friday and Saturday; Bing Coey hosts talent night, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. Ella Ruth Piggie, jazz and blues, Thursday through Saturday; New Shoes, jazz,

Sunday; Nervus Rex, rock, Monday and Tuesday; Hollis Gentry and Fattburger, jazz, Wednesday; Paul Montezano plays tropical jazz and Brazilian music during the Sunday brunch.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-1335. The Reflectors, rock, Thursday through Saturday; Ippo Facto, rock, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711. Mel Good, jazz piano, Tuesday through Saturday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. The Little Big Band, Top 40 dance music, Tuesday through Saturday; Forecast, jazz and rhythm and blues, Sunday and Monday.

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

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

Shore's Restaurant/Sea Lodge Hotel, 810 Camino del Oro, La Jolla, 456-0600. The Duo, Top 40 standards, and show tunes. Thursday through Saturday.

Spike Rock Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666; Robert Wetzel, classical

guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach, 274-2323. Jerry Melnick, standards, movie themes, originals, contemporary, and jazz music on the piano. Tuesday through Sunday.

Tablas Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach, 483-2703. Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6855. Tom "Cat" Courtney, blues, Thursday.

Top of the Cove, 1216 Piv spec Street, La Jolla, 434-7779. Bob Corrin, pop classics on the piano, Wednesday through Sunday.

Upstart Crow and Co., 2820 West Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. Live jazz and folk music, Thursday, Saturday, and Sunday brunch, call club for information.

Vacation Village Hotel, Bay

Lounge, Vacation Isle, Mission Bay, 274-4630. Shine It On, contemporary. Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1671. Uplains: Paul Eastland, Top 40 variety. Thursday through Saturday; Rico, contemporary. Monday through Wednesday; on the deck, Frankie Fernin, contemporary. Wednesday through Saturday.

San Diego North
The Ahlens Country Saloon,

Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Bramble, country. Tuesday through Saturday; Country Dance Lessons, Tuesday through Thursday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 566-8022. Flywell, rock, Wednesday through Saturday with the Caah Jazz Dance Revue. Wednesday, L.J. Reynolds, soul and rhythm and blues, Sunday; Marshall Crenshaw, rock, Tuesday.

Harvey Stone Pub, 3617 Balboa Avenue, Clairemont, 279-2033.

Brian Connolly, Irish music, Wednesday through Saturday; Floyd Gaines, oldies from the Forties to Sixties, Sunday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 274-0903. Callahan and Callahan, Best of Friends, contemporary, Thursday through Saturday.

Banbury's, 9000 Mira Mesa Boulevard, Mira Mesa, 578-9606. The Rick Wells Band, Memphis soul and vintage rock, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329. New Shoot, jazz, Thursday through Saturday, with vocalist Marley Days, Friday and Saturday; Eric Foster, classical guitar, early evening, Thursday and Saturday through Tuesday; John Lyons, classical guitar, early evening, Friday and Wednesday; Mike Zoomaras, classical guitar, Friday lunch; Mark Augustin, jazz guitar, 8 to 11 p.m., Tuesday and Wednesday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 293-5720; Heart and Soul, contemporary, Tuesday through Saturday.

Islands Lounge, Hawaii Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Darcy Daniels and Nikline, contemporary, Tuesday through Saturday; Bobby O'Day,

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597.

Betsy Hyde, contemporary, Friday and Saturday.

Doneraga's, 5323 Mission Center Road, Mission Valley, 293-6404. L.A. rock, Thursday through Saturday; jam session, musicians welcome, Sunday.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Sharov, singing with piano accompaniment and honoring requests, Sunday through Thursday.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and entertainment, Wednesday through Sunday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 293-5720; Heart and Soul, contemporary, Tuesday through Saturday.

Islands Lounge, Hawaii Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Darcy Daniels and Nikline, contemporary, Tuesday through Saturday; Bobby O'Day,

contemporary, Sunday and Monday.

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

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281. Phil Stumpo, comedy and music, Wednesday through Saturday; Bill Brackett, comedy and music, Monday and Tuesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. Ippa Faets, rock, Thursday through Saturday, with Notice to Appear, rock, Friday and Saturday; the Landlords, rock, and the Heaters, rock, Sunday; the Heres, rock, Tuesday and Wednesday; Hollis Gentry and Fatburger play jazz during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0000. Dweezel, Top 40 dance music, Thursday through Saturday; Forward Motion, Top 40 dance music, Monday through Wednesday.

Monterey Whaling Company, 867 Camino del Rio South, Mission Valley, 291-6338. The Jedi, contemporary, Wednesday and Thursday; Steve Hudson, comedy and music, Friday and Saturday.

The Moonlight, 4615 Clairemont Drive, Clairemont, 273-1022. Nightlight, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Narava Road, San Carlos, 465-1300. The Procratinators, rock, Tuesday through Saturday; Rich and the Boys, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-1873. Fro Brigh's Preservation Band, Dickie Land jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131; Bogart, contemporary, Thursday through Saturday; Passion, contemporary, Tuesday and Wednesday; Dimping Room; Katie Loyal, contemporary, hip, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa

Boulevard, 277-3217. The Rosie Trio, contemporary, Thursday through Saturday.

Snauggler's Inn, 410 Fashion Valley, Fashion Valley East, 291-7170. Rick Kuffi, contemporary, Thursday; Cor Jazz, country swing, Friday and Saturday; Jim Moore, contemporary, Wednesday.

Speakeasy, 9079 Mira Mesa Boulevard, Mira Mesa, 566-0917. P.M., contemporary, Thursday through Saturday.

Spirit, 1130 Bueros Avenue, Bay Park, 276-3993. Nimbus Oh! rock, Eleventh Hour, rock and Swen-Erik and the E Ticket Rollers, rock, Thursday; the Screamin' Sinners, rock, the Accessories, rock, Generics Q, reggae, the Fluorescent Iguanas, rock, and Blueberry Turnover, blues and rhythm and blues, Friday; the Meat Puppets, rock, PS: Your Cat is Dead, rock, Dave's Brother Phil, rock, and the Champs, rock, Saturday; Jonathan Richman and the Modern Lovers, rock, Russ T. Nall, comedy, and José Sirota and the Toy Dante Quintet, jazz, Sunday, Tuesday;



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January 5-February 24

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Stormy Summer, jazz-blues fusion, Shotgun Alley, rock, Red October, rock, and War Pigeons, rock, Wednesday.

Standard Hotel, 950 Hotel Circle North, Mission Valley, 284-6511. Coral Room: The Four of Us, swing and group vocals, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary and vocals, Sunday and Monday; Crane Room: Bert Torres, contemporary Tuesday through Saturday.

Tio Leo's/Mira, 10787 Camino Ruiz, Mira Mesa, 695-1461. Live music, Wednesday

and Thursday, call club for information; Sparky Whiteface, contemporary dance music, Saturday; Jeff Williams, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Joe Stewart, contemporary, Monday through Thursday; Costa V, contemporary, Friday through Saturday.

The Wellhouse, 10780 Tierrasanta Boulevard, Tierrasanta, 560-6677. Ray and

Lainie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday; Jo Trancas, piano variety, Sunday; Ray and Lainie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Monday through Wednesday.

Wrangler's Root, 6608 Mission Gorge Road, Mission Gorge, 280-9283. Steve Crax, country, Tuesday through Saturday; Haywire, country, Sunday and Monday.

through Saturday.

San Diego South

Abbey Restaurant, 2925 Fifth Avenue, Hillcrest, 291-4779. Lounge: Stu Shames, jazz piano, 6-8 p.m., Tuesday through Thursday; Dining Room: Norel, harp, plays Thursday through Saturday evenings during dinner.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358. California Transfer, contemporary, Thursday through Saturday; Barker and Orr, mirth

and music, Wednesday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park, 283-3135. Sand and the Classics '85, contemporary, Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673. Frank Dexter, contemporary, Tuesday through Saturday.

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 692-3370. Bob Hart, classical

piano, Wednesday/Thursday and Sunday brunch, and performing jazz with Third Floor late Friday night; Davis and Princess Savage and Friends, classical viola d'arco, Friday and Saturday.

Cafe del Rey More, 1549 El Prado, Balboa Park, 234-8511. Willie Vidal, piano variety, Wednesday through Saturday and Sunday afternoon; Keith Limberg, piano variety, Tuesday.

Cafe Vienna, 3619 College Avenue, 265-1446. Roland Klotz; Johnnie H., accordion music singing, Wednesday, Thursday and Sunday.

Carlos Murphy's, 1904 Quivers Way, Quivers Basin, 223-8061. The Pans Connection, audience participation recorded music singing presentation, Sunday through Tuesday.

The Cas-Coo Club, 4383 University Avenue, 283-8213. Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Deck Masters, 2021 Shelter Island Drive, Shelter Island, 233-2572. Coalition, jazz, Tuesday through Saturday.

Douglas, 4225 El Cajon Boulevard, East San Diego, 283-6581. Piano bar: Paul Grege; Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drews Maggie's, Thirty-first and University, North Park, 288-8584. Maggie Wright and Pam Camm, folk, blues, and originals, Thursday; Fiesta Flamenco (flamenco—singer, Rodrigo—guitarist, and Remedio Flores—singer), flamenco music and dance, Friday; the Paradise Street band, Irish music, Saturday; Peco Sevilla

and Rodrigo, concert flamenco guitar in solo and duets, Sunday; Rick Stanton and Rex Wilson, acoustic folk, topical, and original music, Tuesday; Cathy Curtis, guitarist-singer, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282. Eddie Gold, show tunes and contemporary music on the piano, Thursday through Saturday; Christie Rebert, contemporary and torch music, Sunday and Monday; Barbara Colter, contemporary, Tuesday and Wednesday.

Pal City/China Camp, 2137 Pacific Highway, downtown, 232-0686. The Bill Shreve Quintet, jazz, Thursday through Saturday.

Hamberger's, 4016 Wallace Street, Old Town (in the Bazaar del Mundo), 295-0594. Charlie

Morse, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1335 North Harbor Drive, downtown, 232-3861. The Denise Jeter and Bob Morss Quartet, jazz, Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221. Harry's Bar, live music, Friday and Saturday, call club for information.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Bruce McKeithen, piano variety, Tuesday through Friday happy hours; Michael Borah, piano variety, Wednesday through Saturday.

Indoor stage, 233 Bath Pavilion, jazz and blues, Sunday and Monday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3225. Wayne Jurd, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday; Wayne Jurd and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8026. The "I" Street Band, contemporary, nightly.

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard, 286-8220. Talent show and hood night with Eileen Hay performing ex-springing from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Oh! Ridge, comedy and music,



4322 Mission Boulevard, Pacific Beach 270-3220
Daily 10 am-2 am



FOUR EYES
Thursday-Saturday



BEAT CLUB
Sunday & Monday



IN COLOUR
Tuesday & Wednesday

BLONDE BRUCE BAND,
Blues & Boogie, Sunday 4-7 pm
Sundays 9 am-2 pm

ALL-YOU-CAN-EAT CHAMPAGNE BUFFET \$5.25
Mexican style, new and exciting menu, and all the champagne you can drink.

FRIDAYS DOLLAR DAZE
any drink in the house \$1.00, 6-8 pm




HEART AND SOUL YOU'LL FALL IN LOVE WITH THEM

TUESDAY THROUGH SATURDAY
9:00 PM TO 1:00 AM
LISTEN AND DANCE TO YOUR FAVORITE MUSIC.

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HOLIDAY INN MISSION VALLEY
595 HOTEL CIRCLE SOUTH • 291-9720

Great jazz & dancing with
The Denise Jeter and Bob Morss Quartet



Tuesday through Saturday 9 pm to 1 am

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San Diego Embarcadero
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SATURDAY, JANUARY 18
100-PM 101 NIGHT
Hosted by PAT MARTIN
Giveaways include A FULL LENGTH O'NEILL WETSUIT!
courtesy of Clairemont Surf Shop

SUNDAY, JANUARY 19
STEVE WOOD presents
L.J. REYNOLDS
plus members of the DRAMA TICS

TUESDAY, JANUARY 21
in concert
MARSHALL CRENSHAW
100-PM 101 NIGHT
\$2.00 off with RGB card

WEDNESDAY, JANUARY 22
Don't miss this fabulous visual experience!
CASHAI JAZZ DANCE REVUE

UPCOMING CONCERTS

MONDAY, JANUARY 27
JOHN KAY & STEPPENWOLF and **THE GUESS WHO**
Tickets available at the Bacchanal & Telesat

SUNDAY, FEBRUARY 2
ROBIN TROWER
Tickets available at the Bacchanal & Telesat

TUESDAY, FEBRUARY 4
THE BEARS featuring **ADRIAN BELEW**
Tickets available at Ticketron

SUNDAY

SUNDAY BUFFET BRUNCH

10:00 am-2:00 pm • All you can eat
includes a complimentary cocktail \$10.95

JAZZ JAM

featuring
CHEATHAM'S JAZZ QUARTET
6:00 pm-10:30 pm • No cover, no minimum

BAHIA BELLE MOONLIGHT CRUISE

Sailing every Friday & Saturday night
7:30 pm & every hour on the 1/2 hour until 12:30 am
COCKTAILS • DANCING
LIVE MUSIC BY "FRANK STREET"
Passage: \$5 • Board dockside at the Bahia Hotel Mission Bay.

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Bahia

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ROCK BY THE BAY
9:00 pm-1:30 am
No cover, no minimum
Appearing through February 1

The CLUE

81 Bahía Specials 8:00 pm-closing
Tuesday, Ice Tea Shooters
Wednesday, Heineken & Coronas
Thursday, Margaritas

HAPPY HOURS:
Monday-Saturday, 4:00 pm-8:00 pm
Sunday 4:00 pm-6:00 pm, Best Buicicos bar in town

FRIDAY THROUGH TUESDAY

Dance to live entertainment 9:00 pm-1:30 am
No cover, no minimum
Appearing through March 31 (except January 18)

Catamaran

RESORT HOTEL
3999 Mission Blvd. 488-1081

EVERY WEDNESDAY

KIFM 98.1 *Live Out* JAZZ

with Art Good of KIFM 98.1
Wednesday, January 22
NEW SHOW!
Complimentary hors d'oeuvres 6:00 pm-8:00 pm.
Jazz begins at 8:00 pm. Trivia Contest—win a FREE album.
First 98 people receive a FREE Bahia Belle pass.
No cover, no minimum.

EVERY THURSDAY

JAZZ DANCE NIGHT

with Mark Walton of KIFM 98.1 & Channel 10
Thursday, January 16
THE FATBURGER BAND
Complimentary hors d'oeuvres 6:00 pm-8:00 pm
Casual Fashions presents **Beats**
Fashion Auction starting at 6:30 pm
First 300 people qualify for monthly drawing.
Dancing begins at 9:00 pm. No cover, no minimum.



the JETS Featuring Kenny Morrill
Appearing Saturday, January 18
THE FATBURGER BAND

EVERY SUNDAY

SUNDAY BRUNCH

On our patio overlooking the bay
10:00 am-2:00 pm • All you can eat \$8.95

Wednesday through Saturday

La Maison-Café, 5361 Fifth Avenue, Hillcrest, 298-0119. Live music, Saturday, call club for information.

Lucky Lady Club, 455 Sixteenth Street, downtown, 233-9791. Salsa, Latin and Top 40. Thursday through Sunday. Los Ruff, Latin and Top 40. Monday and Wednesday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. The Blonde Bruce Band, blues and rhythm and blues. Thursday; King Biscuit Blues, blues and rhythm and blues. Friday and Saturday; the Big City Blues, blues and rhythm and blues. Tuesday and Wednesday.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown, 239-1727. Peter Robberecht, pianist. Tuesday through Saturday.

Mona Lisa Restaurant and Cocktails, 2061 Inda Street, downtown, 234-4833. Guy and Jackie and Gal Warner. Italian songs, pop standards, and opera. Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0153. Preston Sims, contemporary. Friday and Saturday.

Our Place at Milkian's, 2424 Fifth Avenue, Hillcrest, 232-1773. The Brucie Carter Quartet, jazz. Friday and Saturday; the Lori Bell, jazz flute. Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581. Paradise (Krog Glover with Karl Kopp), keyboardist and vocalist performing everything from standards to contemporary. Wednesday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3077. Fro Brigham's Preservation Band. Discovarian jazz, early evening. Thursday; the Blonde Bruce Band, blues and rhythm and blues. Friday and Saturday; the Aubrey Face Quintet, jazz. Tuesday and Wednesday.

Reel Gusto, 4105 Taylor Street, Old Town, 295-5111. Two Pieces. Sixties and Seventies hits. Friday.

St. Jim Anthony spins platters on Saturday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870. Fortune. Top 40 dance music. Thursday through Saturday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666. Eamon Carroll, Irish music. Thursday; Kety Keffey, contemporary music. Friday and Saturday; Robo Henkel, blues and jazz guitar. 5:30-7:30 p.m. Sunday; the Pop Tones, jazz. Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111. David Watson and the Gathering, contemporary. Friday and Saturday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. The Siers Brothers, rock. Tuesday through Saturday; Forward Motion, Top 40 dance music. Friday happy hour. Shepherd's Restaurant, Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp. Wednesday through Sunday; Gol Dietrichs, classical harp. Tuesday.

Sternweber Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Pier Group, contemporary. Tuesday through Saturday.

Tk, 2041 First Avenue, downtown, 239-0787. The Live rock. Friday

and Saturday, call club for information.

Tom Ham's Lighthouse, 2130 Harbor Island Drive, Harbor Island, 291-9110. Dusty and Melissa, contemporary. Wednesday through Sunday; Donna Cole, contemporary. Monday and Tuesday.

Top of the Park Lounge/Park Manor Hotel, 525 Spruce Street, Hillcrest, 299-9002. Top of the Park, Daniel Jackson, pianist, 5-8 p.m., Wednesday through Friday; the Daniel Jackson Ensemble, jazz/blues fusion. Friday and Saturday evenings; Paul Resling, pianist. Sunday brunch, and Tuesday happy hour. Labochem, Diego Cortesie, classical guitar. 6:30 p.m., Tuesday through Sunday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. The Us Band, rock. Thursday through Saturday; the Remains, rock. Sunday and Wednesday.

Tube Man's, 2551 University Avenue, North Park, 295-9426. Live music. Friday and Saturday; call club for information.

Tube Man's No. 2, 7149 El Cajon Boulevard, 498-6042. Live music, Saturday; call club for information.

Uptart Crew and Company, 835 West Harbor Drive, Seaport Village, 232-4855. Rick Saxton, folk and rock. Saturday evening and Sunday afternoon.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700. The Bar, Kevin Melton, piano variety with vocals. Tuesday through Thursday; live piano bar entertainment. Friday and Saturday; call club for information. Palm Grill, Kathy Lloyd, contemporary harp. 11-2 p.m., Sunday.

Gene Wright's Gallery and Espresso Bar, 413 Market Street, downtown, 234-7554. Umar Moore and Tirna, Afro-Latin jazz. 7:30

p.m., Saturday.

Yukon, 4278 University Avenue, East San Diego, 284-9310. Live music. Thursday through Saturday; call club for information.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827. Lonnie Hutson and Dusty Best, contemporary. Friday and Saturday.

Blarney Stone Too, 2059 El Cajon Boulevard, College area, 463-2263. Bill Craig, Irish and folk music. Wednesday through Sunday.

The Broodlocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Dale Pearson, contemporary music on the piano. Tuesday through Saturday; Jim Moore, piano variety. Sunday and Monday. Craig Jones, piano. 5 to 8 p.m., Friday.

Bull and Bear, 690 North Second

Street, El Cajon, 449-5757. Cham Reaction, contemporary. Wednesday through Saturday.

Cafe Vid, 7331 El Cajon Boulevard, La Mesa, 460-7353. Platinum, blues, rhythm and blues, and vintage rock. Wednesday.

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526. Tommy Rex, country, light rock, and easy listening. Friday and Saturday.

Carlos Murphy's Grossmont Center, 5001 Grossmont Center Drive, La Mesa, 498-9257. Bobolombas, rock. Tuesday through Saturday; Star Party, audience participation recorded music, presentation. Sunday and Monday.

Circi D Corral, 1013 Broadway, El Cajon, 444-2423. Country Casanova, country. Tuesday through Saturday; Coyote, country. Sunday; chugging lessons. Monday and Tuesday.

Co-o's Nest, 12247 Woodside Avenue, Lakeside, 443-2300. Wayne Steele, piano variety. Thursday through Saturday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258. Jerry Hancock, piano variety. Wednesday through Saturday; Carol Crawford, contemporary. Sunday through Tuesday.

Dan's East, 13323 Business Highway Eight at Los Coches, El Cajon, 443-2444. The Belairs, vintage rock. Friday and Saturday.

Dan's West, 5286 Baltimore Drive, La Mesa, 462-0533. The Classics, Fifties and Sixties rock. Tuesday through Saturday.

Flem Springs Inn, 15505 Highway 80, El Cajon, 443-9568. Live country music. Thursday through Saturday; call club for information.

Happy Days Car Hop, 9064 Campo Road, Spring Valley.

A-FASHION EXTRAVAGANZA

Top designer fashions are modeled by the beautiful, Eastway Fashion girl. Start the new year off right with a new wardrobe. The best contemporary fashions are here. You name the price, you take it out the door. It's fun, entertainment for all.

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2730 Via de la Valle
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455-0920

Your Ticket to Live Music and Dancing

the OLD pacific beach CAFE

4287 Mission Boulevard
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NERVUS REX Thurs

Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.

ELLA RUTH PIGGEE

San Diego's Finest Jazz • Dining 'til 3 am Fri. & Sat.

RICK WELLS SHOW

Rock and Roll • Dance • Rock and Roll • 9-11 pm

NEW SHOOZ

Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

NEW SHOOZ

Jazz • Jazz • Tues. — Complete prime rib dinner \$5.99, 4-11

NERVUS REX

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PRIVATE DOMAIN

Wed. — Restaurant Employee Night • \$1 well drinks • Rock and Roll

FATTBURGER

Mexican Laborer Night \$7.99 • Margaritas \$4.99

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MAIL 69 XTRA GOLD YOUR LOSING LOTTERY TICKETS TO WIN! LISTEN TO 690 ON YOUR AM RADIO FOR MORE DETAILS.

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CLASSIC GAMES

8 OF A KIND WITH 25 OTHER PRIZES

690 AM

463-7577: The Ducktail Revue, vintage rock, Friday; Elvis Enrichment with Aaron Heart and Memphis Cr4d, Elvis Presley impersonator entertainment, Saturday.

Herzsch Tavern, 7664 Broadview, Lemon Grove, 468-6344; Jodelis, country and contemporary, Friday and Saturday.

Lakeview Hotel, 9940 River Street, Lakeside, 443-9591; Martin Eddy and Country Brevoc, country, Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-5545; Live music, Friday and Saturday; call club for information.

Lady's D'Angello Restaurant, 1977 East Main Street, El Cajon, 447-0842; Ron Meico, contemporary, Sunday and Tuesday.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba, 766-4388; The Jeds, contemporary, Friday and Saturday.

Lorenson's, 598 Broadway, El Cajon, 443-9608; Alibi with Gerrie Woo, contemporary, Tuesday through Saturday; Pro Brigham's Presentation Band, Disneyland Jazz, Sunday and Monday.

Magnolia Restaurant's, 8061 Magnolia Avenue, Santee, 448-8599; The Heroes, rock,

Friday and Saturday.
Nike Owl East, 687 North Holliston Avenue, El Cajon, 447-3854; Peelin', Top 40 dance music, Tuesday through Saturday; Main Squares, contemporary, Sunday and Monday.

Old Wagon Wheel, 8646 Mission Gorge Road, Santee, 445-6240; The Gold Dust Band, country, Friday and Saturday.

The Outpost, 632 Grand Avenue, Spring Valley, 464-9077; Larcia, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616; Andy and Donna, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Plaza, 1280 Fletcher Parkway, El Cajon, 448-4311; Street Choir, rock, Tuesday through Saturday; Headband, rock, Sunday and Monday; De James Down, byrnes-let, Monday through Thursday.

Polina's Pub, 7828 Broadview, Lemon Grove, 464-9284; Rock jam session with Street Eagle, Tuesday and Sunday; live music, Friday and Saturday; East Coast, contemporary, Sunday and Monday.

Plum Place, 764 Janscha Boulevard, El Cajon, 444-3306; Vamp, rock, Friday; Shaha Quo, Piles and Stones, rock, Saturday.

Redes Room, 8300 Broadview, Lemon Grove, 469-5137; Ron Morin, country, Friday and Saturday.

TNT Lounge, 6321 Imperial Avenue, Encinitas, 933-2953; Live music, Wednesday through Saturday; call club for information.

Van Winkle's, 10655 Mission Gorge Road, Santee, 445-9069; Crossfire, contemporary and country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247; Jam session, Thursday; musicians welcome; the Nomads, rock, Friday and Saturday.

Wine's, 826 E Street, Chula Vista, 427-8880; Tito and Augustine, contemporary, Monday through Saturday.

Doek's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Live music, Tuesday through Thursday; call club for information.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953; Dave Smith, contemporary, Friday and Saturday.

Hotel's, 1463 Palm Avenue, Imperial Beach, 423-3479; Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista, 430-4828; Louise and Loose Change, contemporary and older, Wednesday through Sunday; City Lights, contemporary and older, Monday and Tuesday.

La Plaza, 1441 Highland Avenue, Imperial Beach, 426-1161; Call Lee and Go for Broke, country, Tuesday through Saturday;

live country music, Sunday and Monday; call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 423-1161; Crystal, rock, Tuesday through Saturday; the Ergs, rock, Sunday and Monday.

The Lanterns, 1322 Third Avenue, Chula Vista, 427-4200; The Red Hot Astro, rock, Thursday through Saturday.

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754 or 424-3755; Live and recorded ballroom dance music on San Diego's largest dance floor, Friday through Sunday; call club for information.

Marble, 1680 Broadway (at Main Street), Chula Vista, 428-9045; Los Lupes, Mexican cowboy music (morrisito), Thursday, Friday and Saturday; Musica, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 438-2977; Busbie Louise, country, nightly.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 478-3527; The Cal-laxes, vintage rock, Wednesday and Thursday; the Twonines, rock, Friday and Saturday.

Bonnie's, 603 Palomar Street, National City, 478-3528; Bruce Robbins, contemporary, Tuesday through Thursday; East Coast,

contemporary, Friday and Saturday.

Landsmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313; Four Star Country, country, Friday and Saturday.

The Lanterns, 1322 Third Avenue, Chula Vista, 427-4200; The Red Hot Astro, rock, Thursday through Saturday.

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DINNER
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Friday & Saturday, January 17 & 18, 9 pm-1 am

LORI BELL TRIO
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2424 Fifth Ave. • Hillcrest [South of Laurel]
Dinner 235-6144 • Music 232-1733
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COALITION
Tuesday-Saturday, 9 pm to 1 am

DOCK MASTERS
in the Shelter Island Marina Inn

PERFORMERS
Performers listings are compiled by Ron Jennings. If you wish to be included, please call 962-9302. Before afternoon or Friday (before 5:00) p.m. The listings are free.

Rock & Roll
The Agnostic Avid Coach Inn, *Frisco, Lucha*
Automates: *Morgo Morgo's, Whiskey Flats*
The Beat Club: *Club Chalkit, Jose Murphy's*
The Bolate Boys: *Henry's, Mary's by the Fire, the Mission Inn/Sega Maras*
The Belatra Don's
Blitz and the Boys: *Navigo Inn*
Bolton/Dallas: *Carlus Murphy's/Groezmont Center*
The Cal-laxes: *Old Bonita Store Restaurant*
The Charms: *Spirit*
Circles: *Whiskey Flats, Morgo's*
The Classics: *Don's Heat*
The Marshall Overshaw Band: *Acchomul*
Crystal Dance Machine
Dark Ryder: *Beach Club*
Dave's Brother Phyll: *Spirit*
Dr. Silas Piers and the North Coast All-Stars: *Horrell's*

Back Room
Ducktail Revue: *Happy Days Car Hop*
Eleventh Hours: *Spirit*
The Ergs: *Dance Machine*
The Fluorescent Iguanas: *Spirit*
The Flying Barron Brothers: *Holly 1/2 Tavern*
Flywheel: *MacAnamall*
The Forest: *Mulvany's/Escondido Hills*
Wiskey Flats
Four Eyes: *Jose Murphy's*
Freewill: *The Normandy*
Headbands: *Park Place*
Aaron Heart and Memphis Gold (Elvis Presley impersonator): *Happy Days Car Hop*
The Heroes: *Magnolia*
Madmog's: *Lehr's Greenhouse*
In Colour: *Jose Murphy's*
Ipo Falcu: *Lehr's Greenhouse*
Jurovich's: *Jay*
The Jets: *Catamaran Hotel*
L.A. J Dancers?
The Landlord's Lehr's: *Greenhouse*
Laser Eyes: *Club Chalkit*
The Meat Puppets: *Spirit*
Newman Ben: *Old Del Mar Cafe*
Old Pacific Beach Cafe
Nimbus: *Obli: Spirit*
The Nomads: *Win Cody's*
Notice to Appear: *Lehr's Greenhouse, Hakagon, Old Del Mar Cafe*
Parus: *Avid Coach Inn*
Platform: *Cafe Vid*

Private Domain: *Hakagon, Old Del Mar Cafe*
The Procrastinators: *Nizcojo Inn*
Quest: *Avid Coach Inn*
The Red Hot Astros: *The Lantern Red October's*
The Reflectors: *Paradise Bay, Paradise Lounge*
Relayer: *McP's*
The Remains: *Trigon House*
Jonathan Richman and the Modern Lovers: *Spirit*
The Road Runners: *Mary's by the Fire*
The Screamin' Sirens: *Spirit*
Serious Gales: *Club Chalkit*
The Shere Brothers: *Shewan Harbor Island*
Spud Brothers: *Hotel Del Coronado*
Status Quo: *Pizza Flare/El Cajon*
Street Chicks: *Park Place*
Sweat-Erik and the E Ticket Rollers: *Spirit*
Suzanne Alley: *Spirit*
Tape: *Morgo's*
The Two Tenues: *Old Honda Store Restaurant*
The Un Band: *Trigon House*
Vamp: *Pizza Plus*
War Pigeons: *Spirit*

Andy and Donna: *On How Inn*
Dean Atkinson: *Mexican Village*
Harker and Orr: *Anthony's*
Harborside
H Street Bands: *the "Invader"*
Randy Beacher: *Mexican Village*
Bogart's: *Paradise Lounge*
Bonnes: *Hotel Escondido*
Jerry Burghard: *Duck's Landing*
California Transfer: *Anthony's*
Harborside
Callahan and Callahan, *Best of*
Chris: *Blue Ragna Lounge*
Tony Carmen: *El Comal*
Chain Reaction: *Ball and Deer*
City Lights: *Joey's*
Norman Clifford and Frankie Ferlin: *V.lor's*
Chas: *Hobby House*
Ray and Laine: *Correa with Bert*
Status Quo: *Pizza Flare/El Cajon*
Costa Vi: *The Law/Mission Gorge*
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Carol Crawford: *Duck's Landing*
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Devocon: *Men's*
Frank Deater: *Barnacle Bill's*
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Glen: *Belahine and Juan Rancho*
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Sharon: Gourmet Lounge/Room and Country Hotel
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Togetherness: La Jolla Village Inn
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Jeff Williams: The Leo's/Minna Haus
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Alaska: Moonglow, Stage Coach Inn
Bobby Allen and the D: Studenos: Barn-X Ranch House
Alton and the On Bow Country Lane: On Bow Inn
Jerry Bass and a Touch of Country: Whiskey Creek
Brambles: Abilene Country Station
Beastie: Leona: Oats: The Red Checkers: La's
Country Cassanova: Circle D Corral
Cow Jazz: Pelham Pub, Smuggler's Inn
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Martin Eddy and Country: Brown: Lulu: Linda: Heidi
The Pallbrook Band: Leo's Little Bit of Country, Triple S Steak House
Four Star Country: Landmark
Cocktail Lounge
Andy Callahan: Old Time Cafe
The Gold Dust Band: Ole Hogon Wheel
Grand Central Station: Hank's
Haywire: Wampler's Beach
The Hot Shot with Ron Bell: Leo's Little Bit of Country
Red Loner: Omi's Hidden Acres
Landon: Outpost
Call Lee and Go for Broke: Country Roundup
Lone Star Country: Country Side Restaurant and Lounge
New Mexico: Radio Room, Linda's
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North: Forties: Outrigger Lodge
Outlaw Country: Country Side Restaurant and Lounge
Peppers: Horseback Inn
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Band: Wampler's Beach
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Jackie Randall: Hotel La Jolla
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Latin Soul: La Tapaca
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Los Bull: Lucky Lady Club
Lorie and Lonan: Changes: Jay's
Sean McVicker: Ireland's Own
Paul Montecinos: Old Pacific Beach
Hoach Cafe
Monsieur: Marital
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Maggie's
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CURRENT MOVIES

the movie a bit off track, and the traditional long-awaited summation (delivered by Tim Curry) goes over like the proverbial lead balloon. It seems unlikely that the gimmick of three different endings, available at different outlets, is going to tempt many patrons into return visits. With Eileen Brennan, Colleen Camp, Maclean Katin, Christopher Lloyd, Michael McKean, Martin Mull, and Lesley Ann Warren; directed by Jonathan Lynn. 1985
 • Camino Cinema 4, from 11:17; Camino Nine, Plaza Bonita, Strand, from 11:17; Studio 3 Cinema

The Color Purple - Steven Spielberg's neo-fashioned prestige picture, a literary adaptation of both a critical and a popular success, and one with ties to both the black and feminist communities. These last connections give the director a chance finally to apply the universalizing hands of CLOSE ENCOUNTERS and E.T., not just to magisterial beings from other planets, but to Real People, a chance furthermore to lend off-murmurous accusations of white-boy chauvinism and appropriation, roused especially by the Indiana Jones adventures, a chance in short, to launch a full

stone into a whole flock of predatory birds. But one had suspected that he had not inherited being faking it or faking it, had not been cheapening himself, as a writer, in order just to enrich himself. One had suspected all through that that was the real film. Immediately there are no ironic effects to speak of here. Those who thought the shopping mall was a good place to hide out from a plague of zombies, with a lot of helpful survival possibilities, will have less to be happy about. And those who thought the core was the man thing (as it was, after all, in the original NIGHT OF THE LIVING DEAD) will need to be patient, because the emphasis this time is on fighting between military and civilian survivors, but will have a happy ending. DUK OF THE DEAD, anyone? Lori Cardita, Terry Alexander, Richard Liberty; directed by George A. Romero. 1985
 • UA Glasshouse 6, 1171 and 18 midtown
The Dresser - The period of the Second World War, with its consequent blot on the spirit of the Show Must Go On, recalls Tullfally's THE LAST METRO and (an even closer cousin) the remake of TO BE OR NOT TO BE. But lacking

the specificity of either of those birds, one had suspected a brooding Shakespearean touring company, serves as a bottomless vessel into which the spectator can pour whatever feelings he may harbor about show people. Something more is needed, certainly than what the underground bunker camp movie also here. Those who thought the shopping mall was a good place to hide out from a plague of zombies, with a lot of helpful survival possibilities, will have less to be happy about. And those who thought the core was the man thing (as it was, after all, in the original NIGHT OF THE LIVING DEAD) will need to be patient, because the emphasis this time is on fighting between military and civilian survivors, but will have a happy ending. DUK OF THE DEAD, anyone? Lori Cardita, Terry Alexander, Richard Liberty; directed by George A. Romero. 1985
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plotting by corn ball, it is perhaps just ridiculous enough, however that we could look forward at the point to reading about it in the newspaper the next day. Glenn Close, Jeff Bridges, Peter Copsa, Robert Loggia; directed by Richard Maro. 1985
 • Plaza Bonita, Sports Arena 6
The Jewel of the Nile - Some movies lend themselves less to sequels than others, and ROMANCING THE STONE, a real-life romance vaulted upon a movie romance, would appear to be one of the same. Unconsciously, the previous earlier adventure in South America has left her with a weakened heart in romance. Dismissed with her current novel of Rafting Swains and Dalton seizes she accepts an invitation to do a preview of a North African petroleum as "The Jewel of the Nile." To write a biography something important, something new, this is what we've been looking for. This is...

CURRENT MOVIES

Horror Plaza 7, from 11:17
Jesus Edges - Newsletter terrors alarm The husband, editor of the alleged newspaper and outspoken critic of the District Attorney, is indicted. A failed criminal prosecutor (and highly attractive divorcee) agrees to handle the defense as a way to even her personal score with her former boss, the D.A., and she is soon on once intimate terms with her client than is ethically advisable. Or artistically advisable, either. Romance crowds out at ease. The pre-trial detective work is not the courtroom drama is elementary. (Although, Leigh Taylor Young does a decent turn as a malicious witness. The movie indeed, does by deliberately title to go on so that when it begins its twists and turns, there is nothing to tell it up. And only at the final cut we look back and say how simple and arbitrary the whole thing has been.)

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the result the corner all too close to those puny etc. (The "YEAR OF LIVING DANGEROUSLY" and UNDER FIRE and whatnot. She remains however as credible as name, an unimpressive as if her earlier adventure (not to mention her earlier novels) had never happened. Experience must not be such a good teacher after all. Or must vary from student to student. For all that, Kathleen Turner is still every bit as engaging (and as fascinating) as she photographed in the role, and Michael Douglas, because he doesn't have to take any steps backwords, is even more so. But his mischievous grin of scribe/writer John Hughes' Chevy Chase Beverly D'Angelo, directed by Amy Heckerling. 1985
 • Spiking Nylon, from 11:17

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 • Spiking Nylon, from 11:17

National Lampoon's European Vacation - There is plenty of room for more farcical or more satirical a treatment of the American abroad (Ivan, say, the ensemble DODSWORTH). And plenty of justification for one, too. But such a one should never be guided nor discouraged by the fabled effort driving on the wrong side of the road in England, wearing personalized letter-stacked berets in France, using a bipod as a wash basin in Germany, getting kidnapped by terrorists in Italy. How about, for the next NATIONAL LAMPOON vacation, a tour by real or baloon of the cavernous mind of scribe/writer John Hughes' Chevy Chase Beverly D'Angelo, directed by Amy Heckerling. 1985
 • Spiking Nylon, from 11:17

A Nightmare on Elm Street - Inting idea, a group of American teenagers take the same dream from which they wake up dead. Why and how this is happening, especially at the particular time, remains obscure to the end, and the mention of bilinear dream skills is no help. (And speaking of obscurity, the photography throughout is about two shades too dark.) The idea is further weakened by the deliberate cheating of the tradition from waking to dream, and by too many slouching, cackling puns. With John Saxon and Bruce Blyden; directed by Wes Craven. 1984
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 • Clair, from 11:17

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 Friday and Saturday shows will be \$6.50 at the box because of the special film guests appearances. For the Sunday 2:00 pm shows only, children 12 and under are \$5 and over will be \$2.00. Children's tickets will only be available at the box office when they are sold. The first two Monday's ticket prices are for 12 or above only. Admission \$3.50 advance adults only, \$6.00 at the box office (\$6.50 Fridays & Saturdays). Information: (619) 954-2994
 While in La Jolla, advance patrons will stay at the Colonial Inn. The Festival of Animation would be too short for them. See The Good Earth

Six Weekends
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Weekend #1
 Sat. Jan. 17: 11:00 & 9:30 pm
 Sun. Jan. 18: 1:00 & 9:30 pm
 Sun. Jan. 19: 11:00, 4:00 & 9:30 pm
Weekend #2
 Fri. Jan. 24: 7:00 & 9:30 pm
 Sat. Jan. 25: 7:00 & 9:30 pm
 Sun. Jan. 26: 1:00, 4:00 & 9:30 pm
 Mon. Feb. 2: 7:00 & 9:30 pm
Weekend #3
 Fri. Jan. 31: 7:00 & 9:30 pm
 Sat. Feb. 1: 7:00 & 9:30 pm
 Sun. Feb. 2: 1:00, 4:00 & 9:30 pm
 Mon. Feb. 3: 7:00 & 9:30 pm
Weekend #4
 Thurs. Feb. 6: 7:00 & 9:30 pm
 Sat. Feb. 8: 7:00 & 9:30 pm
 Sun. Feb. 9: 1:00, 4:00 & 9:30 pm
 Mon. Feb. 10: 7:00 & 9:30 pm
Weekend #5
 Thurs. Feb. 13: 7:00 & 9:30 pm
 Fri. Feb. 14: 7:00 & 9:30 pm
 Sat. Feb. 15: 7:00 & 9:30 pm
 Sun. Feb. 16: 1:00, 4:00 & 9:30 pm
 Mon. Feb. 17: 7:00 & 9:30 pm
Weekend #6
 Sat. Feb. 20: 7:00 & 9:30 pm
 Fri. Feb. 21: 7:00 & 9:30 pm
 Sat. Feb. 22: 7:00 & 9:30 pm
 Sun. Feb. 23: 1:00, 4:00 & 9:30 pm
 Fri. Feb. 28: 7:00 & 9:30 pm
 Sat. Feb. 29: 7:00 & 9:30 pm
 Mon. Feb. 30: 7:00 & 9:30 pm

CURRENT MOVIES

transition between the old dog and the new, is marked by a magical journey through the London night lights and into the tranquil English countryside as the canine grasper springs into action to solve a distinctly case of dogging. **1981**
 ** (Century Tavern, from 117; Filomar Hill Cinema, 118 through 20)
Mistress: Mira Mesa Cinema, Parkway Plaza Bonta, Poway Theatre, Sports Arena 6, Studio 3 Cinema, from 117; Vineyard Inn, 118 through 20) mistresses.

Out of Africa — Isak Dinesen's life as a coffee grower in Kenya, before, during, and after World War I, is almost the stuff of an Edna Ferber novel. The adaption's leanness of vulgarity (not out of sheer bulk) prevents it from being that, and prevents it from being very exciting or eventful in any other way either. The movie delivers some emotional punch at the end... in fact delivers a staggering fury of them, by way of several wretched raves... but it's

a bit of a wait till then. In the meantime, 'You've got against, or something on that order will have to take you over, Meryl Streep, though she must wear a whole costume of the worst hats in creation, and though her Danish accent lacks the genuine authority of her British, Polish, or Oklahoman, is surprisingly adequate to the physical demands of the role, with a bristly tangle of hair and a skin tone that darkens by degrees, and with a convincing tint as an impromptu lion tamer. Robert Redford, as her supposedly aristocratic, supposedly British lover (isn't your accent whatever?) too much the footloose American cowboy and too much the confident and condescending Hollywood superior. With Klaus Maria Brandauer, written by Kurt Luedike, directed by Sydney Pollack. **1985**
 * (College, Fashion Valley, OceanSide 8, Rancho Bernardo 6, Sanites Village 8, Sweetwater 6, UA Escondido 8, UA Glasshouse 6, UA Horton Plaza 7, University Towne Center, Weigand Plaza 6)

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January 16

Mr. Thank-You
 (Ango-san, 75 min., 1936)

Director: Hiroshi Shimizu

It must have seemed very much like a film entirely on location, both inside and outside a bus chugging its way through the hills and villages of rural Japan, but Shimizu pulls it off: John Galt. *Bonus film: Isadora*

The Groom Talks in His Sleep

(Hananako no Nagara, 72 min., 1935)

Director: Henjirou Gozaburo

A light-hearted parody of family life in which a young groom's nocturnal murmurings in his family's crowded home, set off a round of schemes to silence him.
 7:30 pm
 *ambient sound

The San Diego premiere of *Below the Radar* reviews the best of a collection of films (many of which were thought lost) from what is considered to be the Golden Age of Japanese cinema. The series was organized by the Japan Film Library. Concert with the cultural assistants of the British Film Institute. It is presented in America under the auspices of New York's Japan Society, and in San Diego by the UC San Diego International Film Series.

Below the Radar will run on consecutive

Thursday evenings

January 9 thru February 13

Singles: UA Studio 3, UA Horton Plaza

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Peewee's Big Adventure — The movie's first introduction to Peewee Herman, and both of them should be very happy about it. Jerry Lewis would seem to be the comedian's closest screen cousin, at least in measurement of time, but he over Expresses Lewis in earnest to their silent era forebears with his complete and unalloyable affection to ward that world is nothing short of philosophical. Directed by Tom Burton. **1985**
 ***** (Sweetwater 6)

Quadrophonia — The cultural war between the Mods and the Rockers in early Sixties England takes a backseat, most of the way, to the more traditional war between the younger generation and their disapproving elders, which leads to this movie's identically with any number of Angry Young Man and Swinging London movies made in the Sixties. The Mod/Rocker phenomenon finally comes to flower in a brutally staged riot in the streets of Brighton, but prior to that, it could have used a clearer definition.

For the sake of the American audience, it not necessarily the British, and also for the sake of aesthetic whiteness. The movie was produced by the rock group The Who, whose self-aggravation in the form of a wall poster here, a propped up record sleeve there, and an appearance on the jelly another place, is not too bothersome. But their commentaries on the soundtrack, recycled from a 1973 record album, inject a dissonant musical note, which becomes more and more grating, more and more suffocating, more and more like their rock opera TOMMY, as the movie draws closer to its comical conclusion. Directed by Franc Roddam. **1979**
 * (UA Glasshouse 6, 117 and 18 midnight)

The Quiet Earth — Science fiction, or the suspense. Last Man on Earth. Or at least on New Zealand. The Man in this instance is an Auckland scientist, who, in league with the Americans, may or may not have had a hand in the "effect," as it comes

to be known, that has seemingly removed all trace of humanity from the face of the earth, at precisely 6:12 one morning. The question of what happened at that instant never very well answered certainly piques our curiosity, and our voyeur of mutual discovery in the company of the hero is interesting for a time, at least until a sweet crew eventually leaves a body into view (chartered flesh bulging eyes — see). Even more interesting is the brief period when the hero is getting used to the idea of aloneness and making the best of it (taking up a new upscale residence, going shopping, and so on), although the means by which he asserts his newfound sovereignty — and addressing an audience of life-sized black-and-white cutouts of Adolf Hitler, Alfred Hitchcock, Richard Nixon, Queen Elizabeth, et al., or blaspheming a statue of the crucified Christ — seem staged more for our benefit than for his own. The movie progresses progressively less interesting with the separate arrivals of two other survivors, a middle-aged and a young man with a single earring. But their character interest has long

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Ran — The happy coincidence of an actual old man (Akira Kurosawa, age seventy-two) excited to do a treatment of KING LEAR (a plenty of room to lead things into it and thereby to overate 4). The familiar story, freely altered to fit into the samurai genre, even down to a sea change in the three contentious offspring, retains all of its universal potency, and perhaps even picks up some extra, from the traditional Japanese perspective, in the characterization of the shocking violent and emasculating warrior's wife, soon his widow, sooner again his brother's wife. (Great detail her taking time out from than weeping to crush a wayward moon, and without missing a sob.) But the movie is still rather surprisingly slow and static to have come from one of the great historians of the kinetic. Its unaltered showpiece is the battle scene that precipitates the protagonist's madhouse: a jagged mosaic of the horrors of war, with startlingly beautiful effects from a pretty pink kaleidoscope of gunpowder flashes or a shower of falling arrows, and carried on for at least half an hour, it's not just epic, it's all at only a thick blanket of Brechtian music. This scene alone beyond such a standard measurement as being Worth. The

Re-animator — Sick and sickening horror show, said to be derived from an H.P. Lovecraft tale, but thoroughly contemporary in its devotion to ghoulish special effects. Humor brightens the scene momentarily when the mad doctor (for mere mad interest) injects some of his remaining serum — a sort of phosphorescent limeade — into a severed head and solicits Julia from it. "Who are you thinking? How do you feel?" It's soon topped by the sight of the decapitated body, also incoculated with the reanimating fluid, carrying around its own head in a metal tray. It's the humor (banned beneath deadpan exposition before then, doctors in gowns soon afterward with Bruce Campbell and Barbara Crampton, directed by Stuart Gordon. **1985**
 * (UA Glasshouse 6, 117 and 18 midnight)



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CURRENT MOVIES

Village 8, Sports Arena 6, UA Chula Vista 6, UA Horton Plaza 7, University Towne Centre, Weingard Plaza 6, from 11/17

Rocky IV — The third sequel to ROCKY has gotten into judicial, but there is no need for the critic to follow. Sufficient grounds for denials will be found, once again, in simple pugilistics. With his newfound defensive skills (see Part II) somehow mislaid, Rocky is again cast as the underdog against the (mis)trained Soviet champion, Ivan

Drago, a.k.a. The Siberian Bull, all 260 pounds of him. (It's a live case of David and Goliath, observes the incisive reviewer in his scorching any notion of these two fighters as proper allegorical representatives of two global superpowers, and giving us our answer to that ringing lyric from one of numerous thumping songs on the soundtrack: "Is it East versus West or man against man?") The blind crew cut and granite face of the statuette Soviet point us distinctly in the direction of Hitler's ubermensch, and it would be a short

leap from there to Schmeling vs. Louis. But it would seem to be an even shorter leap to the actual longest reigning amateur heavyweight, Teddie Stevenson (never mind skin color), who, with his patrician-like air of tranquilizing right, crushes Rocky with a jab to the right eye lights to null over the question of how he would have fared against, say Muhammad Ali. It was an ignorant question, and Sylvester Stallone has transformed it into an ignorant little movie. The proper cinematic reference point here would be Mark Robins's THE HARDER THEY FALL, (as in "bigger they come"), which dealt directly with the quality of an American populace on whom an unknown Argentine giant, a.k.a. The Bull of the Pampeas, could be poked off, on the basis of size alone, as invincible. Talk show: Bull young, Carl Weathers, written and directed by Stallone, 1985.

◆ **Carouse Cinema 4, Carouse Cinema 6, Cinema 21, Grossmont Mall, Plaza Bonita, Rancho Bernardo 6, Santa Village 8, University Towne Centre**
Runaway Train — Allegorical action film based on a screenplay by Alex Kurland, with Jon Voight and Eric Roberts, directed by Andre Konchalovskiy.
◆ **Carouse Cinema 6, Cinema 4, La Jolla Village, OceanSide 6, Cinema 4, Santa Drive In, South Bay Drive In, UA Horton Plaza 7, Weingard Plaza 6, from 11/17.**

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Subway — The ideal offspring of Chin, (as in "New Wave, no grand opera, Christopher Lambert, with his dandified hair, a raffish ease of movement, and a keen sense of the city and among its scruffy inhabitants, his irresistible attraction for a gorgeous overindulged socialite, his pursuit by seductresses of sex and assassins, is a more straight out of an MTV video. Luc Besson has directed in a style to match. With Isabelle Adjani and Michel Galabru, 1985.

Tenenty-Six Days of Dostoyevsky's Life — Anatoly Solonin portrays the Russian novelist, directed by Alexander Zerkov, (Klan 1/18, 11 a.m.)

Twice in a Lifetime — Colin Welland's original script has been shifted from industrial Brian to Seattle, Wash., and with only minor signs of strain, (he would not likely make the same mistake about the local British football team that he makes about the American, no rabid Seattle fans, as Gene Hackman is cracked up to be, would identify Curt Warner as number 32? Curt Warner's number 28.) However, some strain comes into it elsewhere. Certainly the workaday life of the working class is a less usual subject in American films than in British, and his may

Spillbound — Hitchcock's psychoanalytic murder mystery makes use of the subject indifferently, just for a fresh new gimmick (a Freudian slant played by King Morgan in English) instead of for its real possibilities. Where those possibilities start is in Gregory Peck's private self panic about any kind of strain on a white background (the impression of Andre's children's sleds on new-fallen snow) and where those possibilities vary completely, is in the sly dream sequence devised, self-serving, by Salvador Dalí, 1945.

Spies Like Us — The opening, with hard working music by Elmer Bernstein, is a reasonable facsimile of a straight espionage drama. The rest is an irresponsible facsimile of a Bob Hope spoof of one. (An actual cameo appearance by Sir Noel Howard, in getting legs, can't help.) Director John Landis tries to maintain

a delectable surface (and additional cameo by incognito like Ray Harryhausen, Crona Clarke, and Bob Swann can't hurt), but the compulsive force of jokes wears it down, trickles and gushes through. And Chevy Chase and Dan Aykroyd are far too smug and self-assured under their nincompoop personas. With Bob Hope, you were never so sure, 1985.

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continuity to the palpable lack of control. The actor, for the most part, seems to feel a loud sound "near" if his readings are too clear and direct (just as the scriptwriter seems to feel his writing is too focused and probing), and the general effect is of a stiffening, blushing, unconvincing sincerity. Amy Madigan, as the married daughter of a man in middle crisis, makes a forcible impression with some unmitigated anger. And Ellen Burstyn, as the wronged wife, comes on strong in the second half — for instance when winning \$100 at bingo or being the girls at the beauty show about her night at a male strip club — and she walks off with a movie that says there to be taken. With Ann Margret, Aly Sheawy, Brian Dennehy, and Stephen Lang, directed by Bud Yorkin, 1985.

White Nights — Taylor Hackford's Cold War tale, made well outside the spirit of detente, tells of a star-

Soviet ballet dancer and celebrated defector, who has the bad luck to be aboard a Japan-bound plane that crash-lands behind the iron curtain and the good luck to be put in the care of a black American tap dancer who has defected in the other direction and has had time to regret it. So often we have heard about, so seldom actually seen, the spectacle of the Siberian mimes changed in front of repressed Soviet artists. But here we have it (and a lot more). Back in other words, a meeting-point face of Miami.

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Friday Pizza and More Pizza

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