

City Lights

Can Johnson Make The Sun Rise?

Last November the local segment of the Harte-Hanks newspaper chain, the Sun Group, brought in a new president, M. Marvin Johnson, former publisher of the San Francisco *Progress*, a give-away community newspaper, hit town with a reputation for being what one of his employees calls "a clean-up man." Johnson claims he built the *Progress* (published three times a week) from a \$2 million also-ran to a \$9 million competitor to the Bay Area dailies in four and a half years. "I usually come into a market to come up with something different," he says. Johnson was brought here primarily to do something different with the weekly *Life News*, an East County door-to-door give-away which has been the consistent money-loser in the Sun Group, which includes the prosperous *Chula Vista Sun News*, the *Cornudas Journal*, and the *La Jolla Light* (paid-circulation papers), and the *Sentinel*, *Life News*, and *Imperial Beach Reminder*, which are thrown at people's doorsteps. Yesterday, those who were used to bringing in the *Life News*, which claimed a circulation of 119,000 (since few of the papers are paid for, the Audit Bureau of Circulation cannot verify the figure) saw that the paper had melted into the Sun News, a tabloid. For the past several weeks the paper has been hawked in a \$47,000 ad campaign of television and radio commercials utilizing radio personality Bill Balance. The commercials have claimed that the *Sun News* is a completely new newspaper. "We don't want it associated with the *Life News* at all," says Johnson, who prides himself on being a "heavy hitter." But, as one insider at the Sun Group puts it, "I question whether he's a heavy hitter or the last resort."

M. Marvin Johnson

Johnson, who is the new publisher of the *Life News* in five years, gets slippery when asked why he's dropping the format and name of the *Life News*. "It was having credibility, advertising problems," he says. "I was losing money, Johnson heads, first says he won't answer the question, and when pushed, replies with a shrug. "It's none of your business." But a former ad salesman says he heard the paper was losing \$10,000 a week, a figure that Johnson "very definitely" denies. A Sun Group executive, who says the last time he saw the books was in November, claims \$10,000 a week "is an accurate figure. Sometimes it's lost more, sometimes less." Another insider at the paper who has had access to the figures says the *Life News* lost \$250,000 in its worst year.

Johnson says the company did a survey of people in the East County and found that a tabloid would best suit what they wanted. A tabloid is much easier

to handle and to read, and ads look bigger because the paper is smaller. It's also an attempt at "product differentiation," because most of the papers in the area are standard size. Johnson also wants to change the content of the paper. "We were trying to compete with dailies and we just can't do that," he says. "City council stories, national stuff—we're not gonna do as



Photograph by Jim Coit

But Don't Call Bekins Just Yet

Though the Centre City Development Corporation (CCDC) has chosen Pardee Construction Company and Shapell Government Housing to build some 2000 housing units downtown, a crucial chunk of the city's redevelopment plans, Pardee and Shapell don't yet have the land for even their first phase—386 units to be built on

limits of taste with pictures of strikers on the front page (strategic area blacked out) and articles about going to a massage parlor, which offered graphic descriptions of undulating bodies. For this it incurred the wrath of the La Mesa PTA and its lost advertisers. It also lost some readers, but not as many as under the second publisher, who was very conservative and put out what one long-time employee called "warmed over babulism." By the time the third publisher inherited it, the paper was in a crisis. The former ad salesman says trying to sell ads this past year was "terrible—rough, really rough." There's a lot of competition in the East County with the *El Cajon Californian*, the *Union-Tribune*, and a myriad of small advertising papers. And Harte-Hanks was reluctant to sink a great deal of money into the operation. "They thought they could put out that school product like they do in Marshall, Texas and have people read it," says a former executive. "They underestimated the intensity of the competition."

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much. It's a local community newspaper. There'll be a lot more features. One person has been added to the staff, for a total of eight reporters. Also, the *Sentinel* and *Life News* have been consolidated in one modern building on Convo Court in Kearney Mesa. But staff close to the editorial situation says the changes have brought about signs of revitalization. "I think there's talk of a union. There's a lot of unrest, uncertainty, confusion." Staffers are well aware of Johnson's exploits at the *San Francisco Progress*. Copies of articles about Johnson and the *Progress*, which appeared in *FeedBack*, a San Francisco media watchdog publication, have surfaced in Sun Group newsrooms. One article, written in part by Daniel Carlson, who is now city hall reporter for the *Union*, says that for six years the editorial staff of the *Progress* didn't push to join a union, but

right after Johnson took over it joined (forthwith). Two other articles deal with surveillance of *Progress* ad sales people by private detectives hired by the paper, and two lawsuits filed against Johnson by ad sales people (one of whom had been under surveillance and was later laid off) in 1975. One suit was brought by a woman who alleged sexual harassment and job discrimination, and the other suit, also brought by a woman, was for sexual discrimination.

The *Sun News* will be assuming the circulation of its forerunner, which in the past may not have reached the doorsteps it is intended for. Johnson says the circulation problems have been solved, however, due to a training program for the carrier boys. He says more sales people have been hired and the dead wood eliminated. So what will happen if the paper continues to lose money and have a flagging readership? One staffer, in a position to know, says he thinks only about half of the papers distributed are actually read. "There's been a rumor that the whole Sun Group is for sale," he says. "This is the last hurrah."

—N.M.

high costs of developing downtown. An early telephone survey of those signing up on the waiting list showed that most are singles or couples who already live in San Diego and want two parking spaces and two bedrooms. A pool, view, and Jacuzzi top the list of desired amenities.

No doubt many harbor only a superficial interest in relocating downtown. Michelle Berry, for example, signed up before Christmas. A widow, she now rents an apartment in Bonita and works as a teacher for the National City school district. She's tired of renting and she likes the waterfront, but she has figured she couldn't afford most water-view property. Then a co-worker told her of the downtown project and she signed up, yet it's the proximity to the bay that draws her, and not the urban core. In any case, she says the wait for the downtown units may be too long for her.

The list even includes some individuals who actively dislike downtown areas, such as one young woman who sells real estate in La Jolla and currently rents an expensive house on Torrey Pines Road. She added her name to the list thinking of redevelopment projects in other cities. "I've seen what they've done in San Francisco and Seattle, and I think I'd like it if they do it with atmosphere. . . . But if it's a strictly cliffed feeling, I wouldn't like it."

There are others like Ray Warren, however, who don't hesitate when they say that they will buy. An unmarried, thirty-six-year-old accountant, Warren also works in National City; in fact he lived in Chula Vista and Imperial Beach for nine years until he found himself racking up 18,000 miles annually on his Datsun 280Z. "I found myself constantly going downtown because I like the excitement and movement of downtown. When I want to take a walk, I want to go out and walk without worrying about going out on some dark street." So nine months ago he rented an apartment at Caballo Square at Ninth and A streets, and he says he's shaved 10,000 miles off his yearly mileage. "When I go home I park my vehicle and rarely touch it."

Warren says now he wants to buy a place downtown because he believes it will be a good investment, plus renting a place downtown has exacerbated his remaining worries. "I had been concerned about shopping, but

I've found that my better gas buys are downtown, and shopping is just as convenient downtown as it was in Chula Vista."

Even more philosophical is Grant Teller, a thirty-year-old attorney who was among the first to join the list last June. He now rents an apartment near the water in Pacific Beach, but he dreams about walking from a downtown condominium to his office in the Security Plaza. "I kind of see myself as being part of the first wave of people returning to the urban cores. . . . It's time for common people to stand up and do things our leadership will not do."

—J.D.

The Food's Great But The Service Is Lousy

It's been twenty years since the sky over the Miramar dump was filled with the cries and droppings of seagulls. Today, the few that do wander in are mostly migrant gulls coming from Pacific Northwest winter wrath, and though thousands are in the area between October and March, they aren't flocking at the city dumps. In 1959, the Navy, which owns the land on which the dump is located, became fearful that a dining seagull would be sucked into the

intake of a passing jet, possibly causing a crash. So the Navy's request the city institute means of getting rid of the birds.

According to a spokesman who was at Miramar then, the Navy had given the city an ultimatum: vanquish the gulls or give up the land.

The first method the city tried was to broadcast a recording of a seagull in distress through speakers set up on a "squawk truck." It didn't work initially, because the recording was of the wrong species of gull, but once the right gull-screaming was found, it "worked well." "I don't know what they did to that seagull to get his voice," says Huey Compton, a sanitation worker who was there, "but they musta been whipping his ass 'cause he was really hollerin'."

The squawking was used in conjunction with a shotgun, which shot a special shell that exploded in the air doing no harm to the birds but frightening them away. Now the gulls are so conditioned that just bringing the gun out into the open usually scares them. The taped distress call is no longer used, and sometimes the gun will goads without being fired.

The situation is different at Chollas landfill in Southeast San Diego. Nearby residents complained about seagull dung all over their houses and cars about five years ago, so the city erected two lines of poles on either side of the trench where

the garbage is being dumped. Between these poles wires were stretched. Seagulls will not fly down through these wires, which are about three feet apart, for fear of being entangled or upended in flight. The workmen

over a few of the posts and birds started flocking in. For the past few years they had been almost totally absent from the dump and nearby Chollas Reservoir, where they used to mass in order to drink and clean out the little

Cottinham, charged with keeping the gulls out of the Chollas dump, says the gulls show up mostly during bad weather now. Last week he had to shoot the gun four or five times a day to keep them away



Huey Compton, Bernice Cottinham

at the dump feel the wind singing through the wires also has something to do with it. It worked well except for a few crafty birds who would light on the ground and walk into the dumping area. But last November a trucked knocked

desalinating gland in their beaks. (Seagulls can drink saltwater if they must, but the brine builds up in their beaks and must be flushed out.) But now that some of the posts are down, Chollas, too, has had to break out the shotgun. Bernice

He says the gulls and their excrement are less of a problem now than the pigeons, however. "When you shoot the gun and the pigeons fly up like that," he says, "man, you better have your hat on."

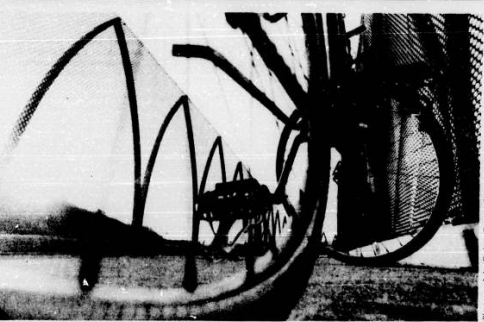
—N.M.

Pedal It Somewhere Else

The scene: Wonderland, San Diego chapter.

The time: The present. Alice is driving east on Highway 8 in her white Rabbit. She turns off the freeway at the Fairmount-Mission Gorge exit and takes the fork leading to Mission Gorge Road. Then she stops a passing Mock Turtle, and asks where she can park so that she might stroll over the footbridge, a concrete and steel structure which arches through the air just in front of her on the south side of the highway. "Why, there is no path leading to the footbridge," the Turtle mutters in exasperation. "But if you could get there, what would it lead me?" Alice persists.

"It leads nowhere!" the Turtle snaps, scuttling away. He might add that even when Caltrans workers eventually complete the paths connecting to the ends of the imposing structure (which has towered over the Highway 8/Fairmount junction for several months), the footbridge still won't see too many pedestrians. Instead, it will carry bicyclists; the bridge actually is a vital link in the bike route connecting the beaches with San Diego State University.



Fairmount Bicycle Bridge

The most direct route between those two places takes bicyclists starting out at the university's westbound on Montezuma until Montezuma runs into Fairmount, then down the hill and under Highway 8. Mission Gorge Road then connects up with Friars Road, which bike riders can follow west all the way to the beach areas. One problem: the stretch of Fairmount just before the

Highway 8 underpass has long terrified seasoned riders, who've had to cross two high speed on-ramps leading onto Highway 8 eastbound. "People come in all the time and ask me how to get to the beach," says Jerry Romoldi, owner of the El Cajon Cycle Supply. "But in the past I haven't been able to suggest that they brave that intersection." (Romoldi has recommended the far more circuitous route north of College through Allied Gardens to Waring Road, then northwest

on Waring to Zion Avenue, then west on Zion to Mission Gorge, and finally to Friars.) Despite the traffic that has menaced Fairmount bike riders, the intersection miraculously hasn't seen any accidents for the last few years. "With some intersections, people are aware that they're dangerous and then they're more careful," says city traffic engineer Joe Castaneda. In contrast, he says stretches of road which racked up the highest bicycle accident rates

(in the five-year period from 1969 to 1974) include Clairemont Mesa Boulevard from Highway 805 east to 163, Mt. Abernathy Avenue (in Clairemont from Mt. Alifan to Redbrook Road, Cable Street (in Ocean Beach) between Orchard and West Point Loma Boulevard, and Furler Street from Washburn Boulevard to Monroe Avenue.

The new Fairmount bridge will allow northbound riders to peddle above the hazardous traffic, and Caltrans planner Bob Kruse says improvements soon will also help bicyclists proceeding south on Fairmount (a traffic light there will halt cars so bike riders can cross). Also scheduled (though several years in the future) are plans for a separate bike path leading from the university along Montezuma to Fairmount, and for the completion of the

separated path which already runs along part of Friars road. (As of January 1, however, only 20.1 miles of separated bike paths existed in the entire city.)

—Jeanette DeWitte and Neal Matthews

FT 2004-13, 2004-14, 2004-15



KARL KEATING

Players of go, the premier board game in Japan, are said to be models of rectitude and composure, as an apocryphal story relates.

One day two Japanese were playing shogi, Japan's version of chess. They fell into a loud quarrel concerning an obscure rule, but soon felt ashamed of their behavior. "While we have been acting like noisy children," said one, "our friends downstairs have not made a sound while playing go. We should learn to emulate them."

The two went downstairs to apologize and discovered the go players settling a dispute over a fine point by silently strangling one another.

I came across go the way most Americans do, by accident. Relatives from Japan were to visit us, and I wanted to get some flavor of their culture, so to B. Dalton's I went, there picking up several books. One was *The Master of Go* by Yasunari Kawabata, recipient of the Nobel Prize for literature in 1968. I knew nothing of Kawabata and nothing of go, and I chose the book only because it contained drawings of the successive stages of the go game which serves as the focus of the story.

In 1938 Kawabata was a reporter

for one of Japan's largest newspapers. His assignment was to cover the final game in the illustrious career of the go master known as Shusai, the head of the Honinbo go school. Shusai invariably took the white stones because white plays second and is at some disadvantage in the game, just as the player using the black pieces is at a disadvantage in chess. So great was Shusai's skill that few could recall his ever playing black, the color taken by the weaker player, and no one could remember his ever losing a title match.

His opponent was Misao Kitani, a brash young man by Japanese standards for whom tea was both a pacifier and a diuretic. He drank tea by the potful, and every five minutes during the course of the game he would excuse himself and repair to the toilet. Shusai, by contrast, was a study in immobility and seemed almost not to breathe.

The game stretched over months, with days or weeks between sessions, and some days only half a dozen moves were made. Yet even the breaks were grueling, for the players used all their free time to plot subsequent

moves. In the end Shusai's failing health took its toll, and he made what was quickly realized to be a fatal blunder. Kitani capitalized on it and won by five points, thereby becoming the new champion. Like William Jennings Bryan after the ordeal of the Scopes trial, Shusai's loss took from him what strength he had remaining, and in short order he died.

In relating the story Kawabata changed the names of all the principals except Shusai. In the book the draw-out game was reproduced schematically with explanatory notes for the uninitiated. But those notes left me in a haze, so to the library I went for more formal instruction in this most honored of Oriental games.

Like chess, go is a game of skill only; no element of chance is involved. And like chess, go might best be considered a military game. Beyond these, the parallels to chess are few.

The go board is a grid formed by

19 horizontal and 19 vertical lines, resulting in 361 intersections. The go stones, which are lens-shaped pieces of slate (black) or clam shell (white) are placed not within the squares but on the intersections. In informal play, tabletop boards are used, but in tournament play or whenever fidelity to go traditions is desired, the age-old board is used. Made out of a solid block of Torrey pine and mounted on four stubby legs, the board measures about a foot thick and a foot and a half on a side. The players kneel or sit cross legged before it.

In even games, when no handicap stones are used, black plays first, placing a single stone anywhere on the board. White follows, and the moves alternate. Once a stone is played, it cannot be moved unless it is captured, in which case it is taken off the board.

The object of the game is to surround territory, the winner

being the player to surround the more. To accomplish this each player builds large groups of stones, each group having a configuration making it alive and immune to capture. A dead group of stones is one that can be completely surrounded by the opposing forces and, once surrounded, removed from the board. The game ends when neither player can place a stone so that it neither fills his own territory nor is automatically dead within his opponent's territory.

In chess, players try to position their pieces in the center of the board, since those squares are the most valuable. In the early stages of go the center of the board is the least valuable because it is harder to surround territory there than it is on the side (the edge counting as a free wall), and it is harder on the side than in the corner. This can

Drawn by John Cox

PASS GO

easily be visualized. To surround one unit of territory in the center, a player must use four stones, placing them immediately to the north, east, south, and west of the space desired. On the eastern edge of the board, a unit of space may be surrounded by three stones placed immediately to the north, south, and west. And in the southeast corner one space may be surrounded by placing stones to the north and west.

Stones are thus most efficiently used if first placed near the corners. As a general rule, most of the early fighting takes place there, then spills along the sides, finally moving toward the center. By the time the game is concluded, about 250 moves have been made, compared to about 40 for the average chess game. Most go games take about an hour, but in professional play two days are used. The fifty opening moves are made the first day, and the remaining moves the second.

In most board games the weaker player is at a marked disadvantage. The weaker he is, the more frustrating is the game for him and the more boring is the game for his opponent. Go overcomes those problems by a finely honed system of handicapping. The weaker player, using black, is given a number of handicap stones equal to the number of ranks between himself and his stronger opponent. For example, I am rated a twelve-kyu player; when I play a five-kyu player I get seven handicap stones.

These are placed on specified points on the board. My five-kyu opponent then makes the first moves of the game. I have been given enough extra stones that during the crucial early part of the game I have a decided advantage in mapping out territory. Of course, my opponent's greater skill means he knows better how to destroy that territory. The game is neither discouraging for me nor boring for him.

In go the handicapping system facilitates a precise ranking of players. Two scales are used. The

more proficient players are called dan. The lowest dan is the one dan, also called shodan. The highest is the nine dan. In San Diego perhaps half a dozen players are rated as amateur dans. Distinct from the dan ranking is the kyu ranking. The better the kyu player, the lower his number. This means one kyu, the highest kyu rank, is immediately below one dan, the lowest dan rank. There is no lower limit to the kyu ranks, though for practical purposes a beginner, after half an hour of instruction and the observing of a game or two, might be rated about twenty kyu.

In the early stages of one's playing, the rise up the ranks is fairly rapid. You know when you improve because you begin beating players who rank above you, and it is by playing people of known rank that you determine your own. My father-in-law gave me my baptism in the game when he visited last summer, and during the ensuing six months I have advanced something less than one rank a month. Already I can sense slower progress. It will take me as long to advance from twelve-kyu to ten-kyu as it took me to move from sixteen-kyu to twelve-kyu. As one approaches the dan ranking, an advance of even one rank may take years. There have been times during Japan's 4000-year go history that no player ranked even as high as seven-dan, though today there are about thirty nine-dans in Japan, inflation having intruded even into go ranking.

The origins of the game are unknown, but go probably began to the west of China, and until it reached Japan several centuries ago, at about the time of our early Middle Ages, it underwent changes in rules and local configuration. For centuries it was the game of the aristocracy, and the Buddhist priests were its particular advocates.

Then in 1612 the Tokugawa Shogunate set up four schools which received subsidies from the government. The study and theory of go took a quantum leap, and

men could make handsome incomes by devoting their whole lives to its play. One of the schools founded at that time was the house of Honinbo, of which Shusai was the last appointive heir. The retiring Honinbo would appoint his successor, and Shusai was the twenty-first Honinbo. In 1919 he gave the title of Honinbo to the Nihon Ki in (Japan Go Club) to be awarded yearly to the survivor of a tough elimination tournament.

For two and a half centuries the shoguns and emperors encouraged the go schools, but in 1868 came the Meiji revolution, and the shogunate fell. With it went government subsidies for go. The game went into decline, only to be resurrected on a large scale by several giant newspapers. The *Mainichi Shimbun*, for example, underwrote the Honinbo Match and discovered that with exclusive rights to the reporting its circulation zoomed. Other papers followed suit, and now there are several popular tournaments. It has been estimated that about ten percent of the Japanese play go, and the weekly go program on television draws about a million viewers.

The most lucrative tournament is the Kise Sen. Sponsored by the *Yomiuri Shimbun* (a newspaper), it has a first prize of seventeen million yen, more than \$90,000. Every player in the tournament has some prize money, beginning at about fifteen dollars for first-round losers, and the prizes mount rapidly as one wins elimination rounds. It is sufficient to say that professional players in Japan make a comfortable living doing nothing other than sitting over a wooden board all day.

And sitting over a wooden board is a necessity for any serious go player. Instructional books are welcome, but the real learning comes through practice, and in San Diego most go players get that practice on Tuesday nights at the Balboa Club building at Sixth and Ivy. Here the Go Club meets, using the same room as the larger Chess Club. The weaker players, who tend to take longer in their games, arrive around seven, and the dan-level players usually come an hour later. An exception is one dan Joe Langdon, who, when he can get a ride from Ocean Beach, comes

early to give the beginners a few pointers.

Langdon, thirty-nine years old, has had what he admits to be a checkered go career. He first learned the game when in college; it was more fun than studying for finals. He taught his friends to play, beat them, and then found that he was the strongest player in the world. There were few go books in English at that time, and I didn't know about them anyway. After college he went into the service and founded it at the post office in New York. He decided to challenge a player who turned out to be one of the strongest players in the club. I was going to give him nine hand-kap stones, to give him a teaching game, and it turned out that he gave me nine stones and killed every stone that I had. I then realized I had something to learn.

In 1969 he wrangled a temporary duty assignment in Japan from his colonel. It was really a sabbatical with him military duties, since he spent the time learning Japanese. During his stay he met a Mr. Ito, and they quickly agreed upon an exchange. Langdon would teach Ito English, and Ito would teach Langdon the fine points of go. This formal instruction paid off, and Langdon now from ten-kyu to seven-kyu during his three-month stay. After leaving the service he came back to the States and was dismayed to find that it took him another year to advance to six-kyu. The lesson was plain, and he headed back to Japan. He had no money and knew no one, except a solitary American expatriate. "I went there thinking I would have to come back in two months, but I stayed more than five years," he survived by teaching English and spent all his free time at the go board. "Most of my earnings went to my wife and me. We lived for go."

While in Japan Langdon became acquainted with a small group of Americans who established an English-language press which publishes only go books. The Ichi Press (ichi means stone) prints that handsome paperback volumes on all aspects of the game and recently started a bimonthly magazine called *Go World*, a successor to the Nihon Ki in club's *Go Review*. The magazine concentrates on news of the Japanese go scene and includes articles and problems for a beginning and advanced players. The newcomer to go now has a

modest library of English language books and magazines, to which he can turn, and Langdon appreciates what these materials could have done for him when he was first learning the game. But even the extensive publications are not enough. Books are only as valuable. More formal instruction is needed. "He remembers the workbooks he got at the Kofun School. As a beginner he was able to play there without clamping the Japanese want to encourage the spread of the game, and he got to know many of the players who are now near the top of the list of professionals." Mr. Ito's interest in go now is to develop a teaching methodology for go. "I just wish there were a financial aspect to get all this off the ground."

Like Langdon, John Cox, a fifty-one-year-old marine engineer, is an American who lived in Japan for a number of years. He and his wife Tanco now live in El Capitan, though he prefers the other side of the Pacific. "I like Japanese food more than American, but my Japanese wife likes American food more than Japanese." At times it seems that he likes go more than any food, regardless of the nationality. "When I get up in the morning, I look at my go board, and every day I cut it. And with good reason, since he has perhaps the best go board in town. He recently stopped in Japan and picked up a handful of stones, and Tanco hopes that his third go go equipment has been temporarily stalled.

"You're in another world when you play go. It's a very healthy form of escape. There's a lot of simplicity, a lot of beauty in the game, and it's conducive to relaxation and meditation," he says. He recalls once being in a spare, unadorned room. The morning light fell across a table and ran up the far wall, making bright patterns that contrasted sharply with the rest of the dark furnishings. That remembered scene reminds him of the go board, which is a combination of dark and light, line and circle, wood and stone. "Go is more than a game because its appeal is more aesthetic, that competitive. It is part of a whole outlook on life, and it has that Oriental flavor I find fascinating."

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Bad News, Amigo

(continued from page 1)

copper glow of Tijuana leather, and even his black hair and beard somehow assumed a Latin gleam. At almost thirty-five, his solid body remains trim, disciplined into hardness by the ocean.

It was the sea that first lured Jensen to Baja. Born in Los Angeles, he had hopped through a checkered career as a lifeguard, paramedic, student, and journalist—and escaped to Mexico only periodically. Then in the summer of 1975, the director of the Rosarito Red Cross implored him to start up a lifeguard service there. Jensen complied, and then he returned to Hawaii in the fall, but the next year the frantic fire chief of Tijuana called him. Enticed by the promise of a good salary, Jensen flew back to Baja and agreed to take on the lifeguard responsibility full time.

He says the salary and other benefits never materialized ("They gave me medals instead"), but he stayed. He lived with his parents in San Antonio Del Mar (the American colony about fifteen miles south of Tijuana) and turned again to free-lance journalism, mailing out newspaper articles datelined "Rosarito" and "Tijuana." One day he visited the offices of ABC's new paper in Tijuana in search of office space. The reporters there greeted him like a brother and shared with him a spare desk and a phone. Soon they also began giving him his first glimpse of Mexican-style journalism.

"They were telling me that everything was bought, that all the papers were bought off by the government," Jensen recalls. He learned that since the Mexican politicians control the entire supply of newsprint, no



newspaper can step too far out of line without losing its vital quota. Other tales of corruption reached his ears. The public relations director of a bank in Tijuana confided that to obtain front-page coverage in the government-owned *El Mexicano*, all he had to do was to pick up the phone and agree with the editor on a price. Jensen heard that at the afternoon daily, *Baja California*, the reporter assigned to cover Rosarito Beach charged local officials and groups such as the Rotary Club from twenty to forty dollars to mention their names and activities in his column. The reporters at ABC told him their personal stories, too, most had quit *Vozes* in Tijuana en masse to start the rebel ABC.

While the ABC staff impressed Jensen as being honest and hard-working, even some of their behavior left him dubious. "They do not get their facts straight before they publish, and they don't make an attempt to get another point of view," he complains. "They publish for effect. They're a very

sensational paper." One example which he remembers is ABC's stories about the *San Diego Union's* former Mexico reporter, Vi Murphy. "They accused her of being on the payroll of Milton Castellanos [the former Baja governor]. They didn't say that in print, but if you read between the lines, Vi Murphy came off looking very unfavorable—as if there were some conspiratorial link between her and the governor." Jensen says he even looked up Murphy's number at the Redding newspaper to which she had moved. "I gave them the number. I said, 'If you're going to say things like this about her, wouldn't it be best to at least call her and ask her, to get her point of view.' But they never did."

If his distrust of Mexican journalism deepened, however, so did his disdain for American coverage of Mexico. "The more I observed the way the Mexican press operated and the way the U.S. press operated, the more I became shocked at the lack of

communication. They were both looking at the same world and the same events, but they were both perceiving those events so differently." He recalls hard stories about Mexican bandits well publicized on the northern edge of the border. "The mentality of the group was that if it came down here, somebody with a machine was going to leap out of the bush. In reality the crime rate was very, very low compared with things over there. But here were two or three people murdered in San Jose, in Mazatlan, and the Automobile Club, for Chrissakes, broad-casts a nationwide warning about Mexico. There were banner headlines in the *Union*."

And boy, the Mexicans were mad, and rightly so. The influential Mexicans, the politicians, read that *San Diego Union* daily. And they were very hurt."

And so the idea began to emerge. Why couldn't he run a new paper which might cross that cultural gap? Today when Jensen tries to evoke those early dreams, the words come fast and steadily, and they shine with a teenager's idealism. "I was thinking of a paper that would defend the truth, that would go into these controversial situations and sort them out."

That goal seemed almost within Jensen's grasp when a wealthy American who was living in San Antonio Del Mar approached the lifeguard with the idea of starting a paper. Ron eagerly discussed it, but nothing ever came from this contact. Then one sunny day last spring at the Quinta Del Mar shopping center in the center of Rosarito, opportunity seemed to fall into the aspiring editor's lap.

Jensen had gotten together with Rosarito businessman Carlos Teran, Hugo Torres, and a few other influential to interview them about plans for a proposed new harbor for Rosarito. And they were admiring, Torres (who owns a prosperous investment firm, a travel agency, and who manages the popular Hotel Rosarito), took Jensen to one side. "He said, 'By the way, I'm starting a

newspaper, and I'd like you to contribute if you'd be interested.'" Jensen's dark eyes lit up.

Today Jensen readily admits that he and Torres began with very different conceptions. Jensen says Torres wanted a small, local paper, written in English and aimed at the tourist trade. Jensen had bigger ideas. He envisioned a bilingual journal, aimed at both the American community in Baja, and at the Mexican individual who was heading to San Diego for recreation. "So I began meeting with him and expanding his perspective on this thing," Jensen says. Torres already had hired a staff, including an inexperienced sixteen-year-old girl as a reporter, and a bartender (with no journalism background) as editor. The American took over as editor of the English section, and he says before long his vision overrode the general disorganization. "I just kept centering in on the idea of the kind of paper I really wanted, and those guys just faded away."

To replace them, Jensen brought in a recent San Diego State University graduate named Dennis Wagner (as managing editor), plus he asked the director of ABC about available Baja journalists. On his recommendations, Jensen hired a university professor from the University of Baja at Tijuana named Patricia Bayardo, and another Mexican university-trained journalist named Jesus Cueva Pelayo. By this point, Jensen figured he had changed Torres's mind, he says he was sure that he and Torres understood each other. "I was confident that he was fully prepared to support the *Baja Times* as an independent paper."

At first, the operation seemed utopian. Torres housed his fledgling weekly paper in the empty clubhouse of the Rosarito Shores, a pleasant building which was even equipped with a swimming pool. Jensen says the reporters earned "more than one hundred dollars a week," compared to the normal Mexican journalist's pay of about

sixty dollars, and Torres paid the editor about \$250 a week. Jensen says story ideas rolled in like the big waves, and his staff rode them enthusiastically. The editor could see his dream shaping up before his eyes.

A few minor irritations surfaced. Jensen says at first Torres made the newspaper staff use a phone located in the Rosarito Beach Hotel, and one time the desk clerk there refused to permit Jensen to place a call. The editor got mad and called the publisher at

Jensen says the Mexican staff writers also initially bristled when the editors reviewed and changed their writing. "Mexican journalists send their stuff in and they print it as you they don't print it. They don't edit, they don't revise, they don't change," Torres flared, but the Mexicans gradually began to tolerate the different approach. Problems with getting the first edition printed added a dozen more gray hairs to Jensen's head, but the issue finally emerged, dated "June 9, 1976."

Trouble didn't really begin to simmer until the second edition rolled off the presses. On the cover ran a story about the "damificados," flood victims who had been camping outside Tijuana City Hall equipped with placards and blankets, and Jensen says he put an immediate negative reaction to the criticism of the authorities contained in the article. Another story written by Jensen about the problems which he'd had getting the first edition of the *Baja Times* printed also touched a sore spot. "The printers in Tijuana got furious," he recalls. "After lunch's over, Tijuana took a printer, Jensen took his business to Chula Vista."

What I started finding out at this point was that the Mexicans are an extremely thin-skinned race. They do not take criticism well. Criticism is perceived as an attack, it is not perceived as constructive. And that comes from their perception of how journalism in Mexico is used. It is an attack. It is used as a weapon. It is used as an instrument of personal power, to get revenge. They have press wars. ABC will run one story criticizing somebody, and another paper will run an opposite story the next day. It's like being in the wild west, only instead of shooting with six-shooters, they shoot at each other with front-page headlines."

Jensen says Torres didn't then order a

(continued on page 10)

"Journalism in Mexico is used... as a weapon. It's used as an instrument of personal power, to get revenge. It's like being in the wild west, only instead of shooting with six-shooters, they shoot with front-page headlines."

home, "and he was incensed. He was furious with me for calling him at home. We almost called the whole thing off over a silly little phone call." Finally, Jensen says he insisted that Torres install phones in the newspaper office, and the hotel manager eventually assented. "Except it was on an extension with someone else who would pick it up in Spanish and answer and then slam it down when they found out the call was for us!"

Twenty pages thick, the tabloid contained an interesting mix of stories: an interview with a Baja-based whaling expert who espoused the killing of gray whales for human food, a story about the West Coast paper shortage, an account of the imminent Baja 500 off-road race. An editorial detailed the obstacles which the staff had encountered in producing the paper ("Translations ran amok, American journalists groped their way through an alien

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Bad News, Amigo

(continued from page 9)

halt to the controversial stories, but he began talking about wanting a front page which would more likely attract tourists. And Jensen says he and managing editor Wagner went along with the idea, only it was too late to change the upcoming third edition. So it appeared as scheduled, and the reaction to it stunned the editor.

Dominating the top of its front page ran a story which drew outrage from an unexpected quarter: Eugene Torres's wife. The story discussed the effect of women's liberation on Mexican women, and indicated that change was only cutting timidly into the male-dominated social fabric. Jensen says Torres's wife complained that the story didn't adequately discuss the growing liberation of upper-class Mexican women. "But we never distinguished between upper and lower classes," Jensen recalls. "I didn't believe in that." Her protests paled next to the consternation which greeted the story that ran beneath the article on women: "Children in Jail Need Brighter Future," declared the headline over its English-language version.

One of two articles about children confined to jail because of their parents' misdeeds, the front-page piece ironically was written by Jaime Miranda Y Soto, the managing editor of the government-owned *El Mexicano*, who had provided the story for the *Baja Times* on a free-lance basis. Straightforward and unemotional, it told of a new program which aimed at providing homes for the fifty-three children ranging in age from three months to eleven years, who were then serving time with their parents at the Baja California state penitentiary in La Mesa. Far more inflammatory was an editorial-page commentary written by staff writer Cueva Pelayo. "The shrill cries of children and the weeping of their mothers

echoed against the prison walls and mixed with the rattle of gunfire and shouting men to produce an infernal din," an opening passage thundered. "Perhaps if the children could see and feel a more positive lifestyle, the seeds of freedom and dignity might grow in their minds," it recommended.

The paper's biggest advertiser canceled three months of half-page ads. Jensen says Jorge Dabo, the owner of several Baja dailies, commented that he liked the paper but it was the kind which could disappear overnight. Jensen heard from other Mexican journalists who were shocked by the *Times*'s outspokenness. "They had never seen anything like this. They said this is as strong as *Siempre*, the strongest magazine in Mexico. They had never seen anything come out so strong."

Torres began to get nervous. Jensen says, "He puts on the appearance of being very well-to-do, but we found out he was starting to have financial problems 'cause it was costing him about \$2000 a week to get the paper out." The tension came to a head at a series of Tijuana luncheons, which included Jensen, Torres, the paper's lawyers, and a few others. The Mexicans started talking about getting a government subsidy and Jensen instantly balked at the idea.

By this point, he had learned more than enough about government control of the press. "Reporters are not overtly censored," he says. "But someone—either from the government or some vested interest that wants a voice—will come along and say, 'We notice that you have a hole in your pants and your shoes are worn, and wouldn't it be nice if you had a nice office and you could eat well?' So they buy their voice. And in return for your cooperation, you get a stipend. This is the way the government has done it. They have a whole string of reporters down at city hall on government stipends. And they think that everybody's like that. They're shocked when I'm coming up with 'No, we're not going to do it this way.'"

(continued on page 13)

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Off the Cuff

What famous people would you pick for your parents?



Randy Austin
Student
La Jolla

La Jolla
I'd like to have had my father be Carl Rogers because he felt the educational system needed to be changed and he has a very understanding, humanistic approach to life that I'd have liked to have learned more about. The woman I'd like for my mom founded planned parenthood in Sacramento but I can't remember her name. She's over eighty years old now and she was progressive to be talking about contraceptive and gynecological care when it was an unpopular thing to do. She was a strong-willed, determined woman and it would have been nice to have that kind of influence.



Lee Ellison
Student
San Diego

Helen Keller and Charlton Heston. I've always looked up to him and yet at the same time I could relate to him, too. And she was headstrong about her ambitions. She knew how to get what she wanted out of life.



Hank Pickard
Operations Specialist
USS Fanning

Abraham Lincoln and Joan of Arc. For me he represents an ideal; nobody says anything bad about him ever. He believed in all the right things and he embodied those principles rather than someone like Carter who merely uses lip worship. And she believed in principles, too, enough that she died for them. With those two I'd have the best. They'd give me a great amount of drive and I'd learn to do it! I'd believe in whatever I am one hundred percent.



Kathy Spatafore
Law Clerk
Hillcrest

I would pick Lillian Hellman because she's one of the most dynamic and talented women that I've run across. She represents the things in life I think are worthwhile and she's extremely principled. And for my father I'd pick Alan Alda because he seems to be as humanitarian and aware as any man. It helps that he's a feminist, really believing in equality.



Elaine Molitor
Keyboard Operator

Spring Valley
I'd love to call Steve Martin dad. "Hey, Dad!" And he'd say, "Here's my wild and crazy kid." I'd like Gilda Radner for a mom, except the combination of those two would be so radical I'm afraid it wouldn't be stable enough for me and I'd get insecure. I'd need a serious mom to balance out things, so I'd have to say Sarah Miles, the actress. She has such a style about her, the way she carries herself and just the way she's put together. Her style is so distinct



Bad News, Amigo

(continued from page 10)

Along with the idea of getting government support, another suggestion surfaced—that the paper sell to businesses ads disguised as stories. "The idea was that we could send a reporter down to some place that wanted to advertise and we could do a big full-page spread on it. Then they would buy a little tiny ad and stick it in the paper somewhere and it wouldn't be obvious."

The American flatly refused, "and I knew the end was near." His recollection

still rings with indignation. "I said, 'If you're going to insist on doing these things,' I want to know now, because I'm not going to go any further with this paper. If you let this thing in here it's a poison and it's going to infect the whole thing. It's going to kill it." Silence settled down upon the table; in a moment, the conversation shifted.

But Jensen's premonition turned out to be right. Morbid jokes filled the little clubhouse as the fourth edition went to press, and Jensen says he intentionally ran on the cover the most neutral photo he could

find—a cactus—next to a story about the automobile trip between Ensenada and San Felipe. The fourth edition generated little controversy, but a subtle change had transpired and before the fifth edition appeared, Torres called Jensen into his office.

For the first time, the publisher decided to know what would appear in his paper. Paging through the dummy sheets, he spotted a story about pollution in the city. "He said, 'This is not good. I don't want more of those kind of stories in my paper.' " The ultimatum was the coup de grace for Jensen, who quit on the spot. He says he went out to lunch and when he returned he found the paper's office door closed and locked. All but one member of this staff quit shortly thereafter. Their departure didn't put an end to the *Baja Times*. After a month-long gap, Torres hired a new staff, and since then the paper has been appearing regularly. The content has changed; most of the stories run just in English, rather than in both languages, and the content now mostly centers on tourist concerns. One of the major new distributors in Rosarito says that circulation is still low. Despite the problems, Torres still sounds proud of the paper, and he says its success it will succeed financially.

Surprisingly, Torres's recollection of Jensen's tenure as editor only differs from Jensen's in one major respect: Torres says Jensen's biggest fault was that "he had no regard for economics." The publisher says Jensen spent too much money and paid too much out in salaries, to the paper's overall

much out in salaries, to the paper's overall financial detriment. "I wanted it to be profitable and I wanted to promote business in this area. But all he had in mind was to be a newspaper in terms of excellence."

Torres confirms that he censored the story on pollution in Ensenada Bay. "I thought the story was too premature," he explains. "He [Jensen] had simply copied a story from *El Mexicano*, and the way they presented it, it was only an early report." Torres also confirms that he worried when the controversial stories upset advertisers. "Some of the pictures were not the prettiest

of all, and I told him [Jensen] there was no need to run them. They're true, but you don't have to print them on the front page of a newspaper." Does Torres now agree with Jensen that Mexican and American journalism differ radically? The publisher says merely that he has no idea.

Jensen still broods over those differences. But sitting in a little cafe on the main street in Rosarito, wolfing down a plate of huevos rancheros, he doesn't blame Torres for his attitude. "I've seen the hassles from advertisers," Jensen says. He also knows that Torres feared having the government cancel the licenses for his various businesses. The American notes that danger when he thinks about returning some day to start his own business. "I don't want to go back to avoid it might be to set up headquarters on the U.S. side of the border." "You also have to have a large enough advertising area so that when you're boycotted in one area, you're not dead. Everybody knows everybody here, and if you're not a favorite of one person a favor, and whether the guy likes it or not he cooperates."

A more maddening question gnaws at Jensen: he wonders whether the Mexican people even want an unbiased press. One moment he looks hopeless, and then he laughs wickily. "The Mexicans that I know claim that Americans are brainwashed by the media. They say the television and the newspapers influence too much of what's going on, and that that can't happen here in Mexico because the media has such a bad reputation that nobody pays any attention anyway!"

Then the pristine norteamericano sensibilities and the romanticism struggle to the surface again. "I'm an idealist," Jensen declares flatly, "and I'm seeing it through my eyes. And I can't see how they wouldn't want unbiased newspapers. I think it would be so important to them. Imagine if you suddenly had a paper that you could turn to where you knew they were being straight, that if you read it there was a good chance of it being true. I would think that would be a tremendously valuable thing."

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READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Please direct phone. The Events Editor reserves the right to edit all photos. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 8080, San Diego, CA 92138.

Galleries

New Work in Marble, by sculptor Norm Hines, will be exhibited through February 9. Designbank gallery, 1262 Kettner Boulevard, 236-1916.

Mixed Media Exhibit, featuring members of the Palomar College continuing education faculty, will be exhibited through February 9. The Booth Gallery, Palomar College, San Marcos, 244-1150 or 727-7529 x277.

"Revelations," a collection of photographs by Rose Meador, will run through February 10. The Other Gallery, USCD, 459-4806.

Contemporary Jewelry and Silvermithing from the Resale Academy of Arts and Design in Jerusalem, Israel, will be featured in an exhibit which runs through February 16. Master's Gallery, SDSU.

Bronze Sculpture, a retrospective of the work of Arthur Putnam will continue through February 18. San Diego Museum of Art, Balboa Park, 232-7931.

"Points," installation sculpture by Jeff Lauderbach, will be exhibited through February 23. Grossmont College Gallery, Grossmont College, 454-1765.

Two-Person Show, "Viva Guatemala," a series of dramatic acrylic paintings by Luis Stecker, and "Reliquarium/Crucial Remains," consisting of vinyl and pleather sculptures with opaque matter, by David Allen, will be featured through February 24. Spectrum Gallery, 4011 Goldfinch, Mission Hills, 295-2725.

1979 All-Media Member Exhibition, featuring more than 25 selections of the San Diego Art Guild, will continue through February 25. San Diego Museum of Art, Balboa Park, 232-7931.

Hand-Colored Photo Etchings by Laguna Beach artist Grover Bonham will be exhibited through February 25. Paedra Gallery, 1111 Prospect Street, upper level, La Jolla, 454-6330.

New Gouache Paintings by Dennis Blatt will be featured through February 28. Ott's Gallery, 2222 Fourth Avenue, 234-1765.

Color Photographs: Chachrone Prints, by Arthur Bonham, will continue through March 1. A.C.C.E.S.S. Gallery, 3957 Goldfinch Street, 296-6219.

"Four Ways of Doing It," an exhibition of photographs by Calum MacDonald, Victor Landwehr, and Karen Tuck, will continue through March 2. Southern Lakeside Center Art Gallery, 920 Carter Lakes Road, Chula Vista, 421-1891.

All-San Diego Student Art Exhibit, a competitive exhibition of drawings, prints, and photographs by San Diego county art students, hosted by USD, will continue through March 2. Founder's Gallery, USD, Alcala Park, 291-6480 x4746.

"Four in San Diego," an exhibit of the work of local artists Martha Art, drawings John Koch, paintings (collage), Irina Sando, sculpture, and Dorothy Stratton, prints, will be presented through March 4. SIDSU Gallery.

Two-Person Show, featuring the photographs of Kathryn Harris and the figure paintings of Ellen Irwin, will continue through March 16. Celebrations Gallery, 645 G Street, upstairs, 239-5252.

Permanent Collection, seven selected pieces from the permanent collection of recent acquisitions, including Roy Lichtenstein's "Minor" (1971), Ellsworth Kelly's "Red, Blue, Green" (1963), Clus Oldenburg's "Alphabet/Good Humor" (1975), Sol LeWitt's "Rose Piece #4" (1976), Carl Andre's "Thirty Six Decks of Zinc and Magnesium" (1969), Richard Artschwager's "Untitled" wall construction (1966), and Richard Serra's "Twisting for Documents VI" (1976), running indefinitely, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9717.

Special Events

Fourth Annual Artists' Night, sponsored by the Feminist Poetry and Graphics Center, will include an Italian dinner and the performance of "The Elements" by the Readers Ensemble, Saturday, February 10, 7 p.m., Cooper Ferry Restaurant parking lot, West Mission Bay Drive, 233-WALK.

Third Annual Greek Orthodox Youth Folk Dance Festival will be held Friday and

Saturday, February 9 and 10, all day. Sheraton Hotel, Harbor Island, and Sunday, February 11, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 583-1176.

"Benefit Bash," an evening of music, ballroom dancing, raffles, and door prizes, will be presented by the Friends of the Hearland Youth Philharmonic and Preparatory Orchestra, will take place Monday, February 12, 7 to 11 p.m., Fiesta Dinner Theatre, 9665 Campo Road, Spring Valley, 461-9689.

For Romantic Soles Only, a Valentine's night musical meal along Mission Bay will be led by Walkabout International on Wednesday, February 14, beginning at 7 p.m., Cooper Ferry Restaurant parking lot, West Mission Bay Drive, 233-WALK.

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Theater

"The Importance of Being Earnest," a comedy by Oscar Wilde, will be presented Tuesday through February 10, 8 p.m., Mission Playhouse, in the Vineyard Theatre Center, 1511 East Valley Parkway, San Marcos, 454-1765.

"Butterflies Are Free," a comedy by Leonard Gelfand, will be presented Friday and Saturday through February 10, 8 p.m., North County Community Theatre, 121 West Chula Vista, 726-9802.

"Sexual Foreplay in Chicago," by Olive Award-winning playwright David Mamet, will be presented as a one-act comedy by Tennessee Williams, entitled "A Perfect Analysis of a Parrot," Thursday through Sunday, February 11, 8 p.m., Mission Playhouse, 1511 East Valley Parkway, San Marcos, 454-1765.

"The Family of Sanchez Colores" will be performed by Teatro Miti Caras, Thursday, February 10, 8 p.m., San Diego Theatre, Community Arts complex, 861 Second Avenue, downtown, 233-0141.

Two One-Acts presented by USD MFA Studio Theatre will include "Escorial" by Michel de Certeau, and "Sweet Eos" by Terrence McNally, Wednesday, February 14, 8 p.m., with added Sunday matinee on February 17, 2 p.m., La Jolla Repertory Theatre, 1420 San Marcos Avenue, 454-1765.

"Prisoner of Second Avenue," a Neil Simon comedy will continue through February 18, 8 p.m., with added Sunday matinee on February 11, 2 p.m., with added Sunday matinee on February 11 and 18, 2:30 p.m., La Jolla Repertory Theatre, 1420 San Marcos Avenue, 454-1765.

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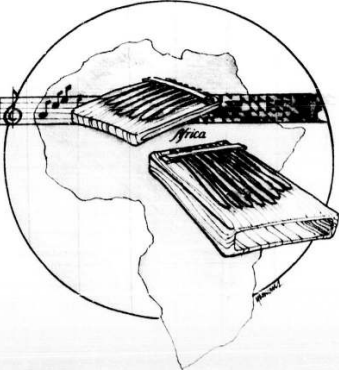


Illustration by Jeff Vossler

Ethnomusicology, the study of folk and primitive music, and its relation to culture, has become a legitimate science only in the last thirty years. The early scholars who specialized in this area were interested in studying primitive, non-Western music, primarily to increase their understanding of Western music. Of course, this was and is a biased point of view. Modern scholars no longer necessarily consider Western music to be the highest form of musical expression, and studies of music history now focus on the special relationship between a music and the culture which creates it.

Africa, with its rich store of musical art, has become a favorite laboratory for ethnomusicologists, which is not surprising, as it is impossible to overemphasize the role music plays in African social life. African culture provides musical accompaniment for every occasion, with birth songs, circumcision or puberty songs, wedding songs, work songs, funeral songs, and songs for a host of other particular circumstances.

Until recent times, an oral history tradition has been maintained in Africa by singing storytellers who are called griots. Most griots are also masters of a unique musical instrument which is found only in Africa: the thumb piano, also called the mbira, kalimba, koto, or a wide variety of other, regional names. The African thumb

piano is a percussion instrument, a small resonant box with one or more small keys made from thin strips of metal or bamboo mounted on top. The keys are for "tonal" bass that can be played with the thumb and fingers, making the free ends vibrate, and sounding like a small xylophone or music box.

The finest mbira artists in San Diego are present in ethnomusicologist Paul Berliner from Northwestern University. He played with the Paul Winter Consort on their album "Common Ground," produced two "Nonconform albums of mbira music, recorded in Africa, and is the author of *The Soul of Africa*, which explains mbira music and its place in the lives of the people of Zimbabwe, in southern Africa, descendants of an empire older than Rome.

Dr. Berliner is currently touring the United States, lecturing and performing mbira music. He will appear at the Casa Real in SDSU's Aztec Center on Monday, February 12, at 7:30 p.m. No admission will be charged. For more information call 296-6280.

—Robert M. Cook

Radio/TV

"Roots, Rock, Reggae," this musical documentary examining the social, economic, and religious influences on the development of reggae music in Jamaica, will feature several musicians such as Jimmy Cliff, Saturday, February 12, noon and 11:30 p.m., Channel 15.

"NCAA Basketball," the UCLA Bruins will travel to Notre Dame to play the Fighting Irish, in what usually turns out to be a hell of a game, Sunday, February 11, 10 a.m., Channel 39.

"The Poems of S.T. Coleridge and Gary Snyder," John Lithgow will host this live reading, followed by local poet Martin Sawyer reading, Tuesday, February 11, 8 p.m., Channel 15.

"The Peety Hour," Sunday, February 11, 6 p.m., KPTV-FM (89.5).

"One Flew Over the Cuckoo's Nest," the film of the Ken Kesey novel starring Jack Nicholson, will be shown Sunday, February 11, 7 p.m., Channel 39.

"Elvis," Karl Russell stars as Elvis Presley in this movie for television, running Sunday, February 11, 9 p.m., Channel 10.

"The Rockford Files," now permanently on Sundays night, will feature a 90-minute episode, Saturday, February 10, 9:30 p.m., Channel 39.

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"City of the Whale," a program composed of recordings of whales and an interview with three members, will be hosted by Kim Johnson, Sunday, February 11, 11:45 p.m., KYYI-FM (96.5).

"Black History Month on KPBS-FM" continues with "The Georgia O'Keeffe Show, February 12, 10 a.m., and "The Coked Music" Local 513, Monday, February 12,

READER'S GUIDE TO LOCAL EVENTS

(continued from preceding page)

"People often ask me what school of modern dance I'm from," says Ann Ludwig, director and dancer for the Ludwig Co. "They say, 'Are you a Martha Graham or a Ruth Cunningham or what?' I always tell them, 'I'm a me.' Her statement might also be used to describe the a Ludwig Co., as a whole, a unique group of performing artists who combine dance, theater, mime, and music in a multifaceted presentation.

Ludwig, who has had training in classical ballet, jazz, and modern dance, is not the only member of the group who has developed an eclectic style. Music director Will Parsons, currently a fellow at UCSD's Center for Music Experiment, performs on a wide variety of percussion instruments, some of which he designs himself. The group is rounded out by Greg Powers, a mime teacher and performer with the Los Angeles School District; Brian Grace Bell; dancer Bala Case; and lighting designer Roger Henderson.

"We work towards a total theatrical approach," Ludwig explains. "But it's taken a lot of time and a lot of effort to integrate the various art forms without prioritizing any one of them. One element always seems to end up stronger than the others, like a painting where the color is stronger in some places. We've had to learn to compromise without compromising."

Originally from Iowa, where they

performed separately, the members of a Ludwig Co. defied out to the West Coast about two years ago. Having known each other in and around the University of Iowa, they eventually collected a group around Ludwig in San Diego. Since last November, when they officially began performing, they have made appearances locally at the San Diego City College Theatre, El Cajon High School, Palomar College, and Calliope's Coffeehouse in North Park. But Ludwig admits it is difficult for an avant-garde dance company to attract a following here in what one national magazine recently termed "Sports City, U.S.A." "There are so many other recreational things to do here, people don't always make the choice to go see a live dance performance," she says.

In an effort to remedy this situation, several local performing arts groups seem to have moved towards diversifying their personnel. Ludwig, who has won a variety of awards, agrees that the varied backgrounds of a Ludwig Co.'s members definitely gives the group a broader appeal than a conventional dance group. "A mime, for example, gives an element of humor. Modern dance tends to come off cold and austere, and when it's performed by itself. But a mime adds something that an audience can easily relate to. It's within the nature of the art to be easily understood."

This Friday, February ninth, a Ludwig Co. will perform at eight p.m. in SDSU's studio theater, in the women's gym. The group will perform singly, in duos, and in a collective effort entitled "714/OneFive." For reservations and information, call 286-6821.

—Gordon Smith



Lloyd Free

It was time to ice the cake in a game throughout which the San Diego Clippers had held brutal domination over the Denver Nuggets, one of the NBA's powerhouses. With 2:03 showing on the clock, Lloyd "All-World" Free, who had already literally pounded the hoop for an incredible forty-nine points, drove around the key toward what would have been his fiftieth and fifty-fifth. In response to being mugged in this year's All-Star balloting—despite his ranking as the league's second highest scorer—Free had vowed to make this last game before the All-Star break a memorable one for himself, his teammates, the Clippers' fans, and especially the NBA. A fifty-point performance would do nicely.

But as Free approached the basket, he was stopped in an apparent blocking foul by a Denver player. Unbelievably, the referee charged the personal foul to Free (this stretch of the game), and it appeared that "World" would have to view the final minutes of Denver's domination from the bench. But although he had technically fouled out of the game, Free decided to make one grand, parting gesture before retiring to the sidelines. Instead of pursuing a futile argument with the ref, he turned to the 12,000-plus crowd and waved his hand over his head in a motion similar to that used in sounding a New Year's Eve noisemaker.

On cue, the crowd assembled rose to its feet in a deafening ovation that lasted long enough for Free to stroll defiantly down the front row of seats, slapping palms, exchanging power shakes and triumphant clenched-fist salutes with the fans, and generally whipping the near-capacity throng into delirium. With that, Free strode back across the middle of the court to the Clippers' bench, leaving the audience to divert its attention to the offending referee, when the Clippers' partisan bood with

Richter-scale intensity.

The point, in case the refs and/or the Nuggets may have missed it, was clearly made: Free, and the Clippers in general, will not be denied on their home court. With that 124-100 mutilation of a proud Denver squad last Friday night, the Clippers notched their seventh straight home victory, and ended the first half of the season with a highly respectable, and equally improbable, 500 mark (27 wins, 27 losses). In its freshman year in the NBA, this hastily stitched patchwork of a team given scant chance of escaping the damp environs of the Pacific Division cellar a few months ago, had pushed past Portland and Golden State into fourth place, proving not only that the Clippers can play with anyone, but that they can last anyone, especially in the San Diego Sports Arena.

Cautious head coach Gene Shue is quick to point out that a home-court advantage can only become a true psychological weapon when the home team has won a disproportionate number of its home games, thereby cultivating a sense of familiarity and apprehension for visiting teams. But if San Diego has yet to reach the "home-court" status of the Seattle SuperSonics or the John Wooden-mentored UCLA Bruins, the collegiate juggernaut of a few years ago, even Shue would have to admit that a definite trend has been established. Opening teams, many of them playoff-bound, have not been able to figure out a way to beat the Clippers on San Diego since before Christmas, and the February slush shows "Clippers' home" as a sure bet. Many of those games could be sell-outs, if recent fan enthusiasm can be expected to continue.

Two of the other three games this month will be beamed back to Clipper Country via KFBM-TV. If the Clipper road show hasn't been as consistently impressive as its San Diego version, the fans have responded warmly nonetheless. The first-ever Clippers telecast, November brought only a seven rating (a rating of one means that 6000 households are tuned in). But since then the team has been on the red-hot, both on the court and in the marketplace, and KFBM-TV expects an eleven rating or better for the upcoming two games, with higher ratings to follow if the prolific Clippers and Lloyd "All-World" Free continue their buzzen march toward the playoffs.

The next Clippers telecast will be on Friday, February 9, at 6:30 p.m., against the Philadelphia 76ers. The following Friday, February 16, will see the Clippers in a rematch against the Denver Nuggets, again at 6:30 p.m. Both games will be aired on KFBM-TV, Channel 8. For additional information on the telecasts, call the station at 292-5562.

—John D'Agostino

Gospel Music, performed by The Country Congregation and the Blue Ridge Quartet, will take place Saturday, February 10, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

Classical guitarist Russell Southcott will be the featured performer in a program to be presented Saturday, February 10, 8 p.m., Bob La Beau Music Center, 1460 Rosecrans, 222-6686.

Organist Chris Gonsch will be presented in concert, Saturday, February 10, 8 p.m., Southland Music Center, 3459 Imperial Avenue, Lemon Grove, 463-0308.

Guest Pianist Claudio Arnu will join the San Diego Symphony in a program which will include Mendelssohn's "A Midsummer Night's Dream"; Liszt's Piano Concerto No. 2; Ravel's "La Valse"; and Chopin's "Nocturne" and "Scherzo." Thursday and

Friday, February 8 and 9, 8 p.m.; and Sunday, February 11, 2:30 p.m., Civic Theatre, downtown, 239-9721.

"Prologue in Concert," presented by the Musical Merit Foundation of Greater San Diego, will feature violinist Colla Lesley and mezzo soprano Marni Clark, Sunday, February 11, 4 p.m., San Diego Women's Club, 2557 Third Avenue, 298-2926.

Mini Concert, featuring Elsie Belsky (violin), Ronald Goldman and John Stubbs (viola), and Margaret Moore (cello), will be presented Monday, February 12, noon and 12:30 p.m., Grand Salon, Civic Theatre, downtown.

Jazz Concert, featuring trumpet virtuoso Gary Park, will be held Wednesday, February 14, 8:30 p.m., Civic Hall, Southwestern College, 900 Gray Lakes Road, Chula Vista, 421-1691.

Dance

Modern Dance, the Johanna Weikel Dance Troup will perform selected works on Friday, February 9, 8 p.m., Mayan Hall, Southwestern College, 900 Gray Lakes Road, Chula Vista, 421-1691.

Lecture/Demonstration, including a narrative history of the ballet, warm-up exercises, and excerpts from "The Nutcracker" and "Carmen Suite," will be presented by the San Diego Ballet as part of the "Lifeline" Audiences' CETA program, Friday, February 9, 8 p.m., Camino Theater, USD, Alcalá Park, 291-6480 x4296.

Modern Dance Company, eight works, six of which are premieres, will be performed by Dance Consort, in a program presented by SDSU's Choreographer's Ensemble, Saturday, February 10, 8 p.m., SDSU, 286-6821.

Music

A Multimedia Concert of recent works by David Ward-Steinman will be presented Friday and Saturday, February 9 and 10, 8 p.m., Salmon Theatre, Point Loma College, 3900 Lonsdale Drive, 222-6474 x344.

"Pigmalion Affair," an opera based on the life of Michael Sauter, a 16th-century Anabaptist, will have its world premiere Friday and Saturday, February 9 and 10, 8 p.m., Salmon Theatre, Point Loma College, 3900 Lonsdale Drive, 222-6474 x344.

Chamber Music, the internationally acclaimed Barok Quartet will perform Mozart's Quartet in C Major, Bartok's Quartet No. 3, and Schubert's Quartet No. 14, Saturday, February 10, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

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Restaurants

When in Tijuana

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The Location: Boulevard Agua Caliente,
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Type of Food: Mexican with emphasis on beef

Price Range: Approximately seven dollars for a beef dinner

Hours: Open daily, noon to 11:30 p.m.

When Americans dine in foreign countries, they frequently search for experiences which have built-in contradictions. Some feel they must seek out the most authentic form of cooking, which they equate with hole-in-the-wall or storefront places whose offerings are similar to those served by ordinary housewives in their kitchens. They shun even the slightest taint of Americanization and congratulate themselves on having obtained "the real thing." If their stomachs turn over at the gristle, the stench of the meat, the rabbit hairs in the soup, they at least pride themselves in not having capitulated to standardization.

After countless badly prepared meals, the glamour of authenticity may fade, and they backslide to more expensive fare, presented with greater fastidiousness. True to their preconceived notions that crudely equated authenticity, they later explain that they were compelled to move away from their original plan of only dining native style because of their traveling companions—their friends, their mates, their children.

Yes, if one were to look at the same situation in the reverse—namely, a foreigner coming to these shores—then one would have to expect the tourist to submit on a diet of authentic hot dogs, authentic french fries, authentic hamburgers and milk shakes, consumed at authentic fast-food chains.

It would be closer to the truth to say that each region of each country has its own style of cookery, but that no area exists in a vacuum. Inevitably, the influences of other parts of a country, or even of other countries, must impinge upon that which was once "native." Americans who go to Italy may be shocked at not finding the countless pizzerias that have ironically become commonplace in this country. In the same manner, people from Southern California may grouse because they can't find a decent taco in Lincoln, Nebraska. I find the steak, baked potato, and ubiquitous salad bar of the Midwest extremely boring, but few could deny the "authenticity" of beef and potatoes for that cattle-



Designed by Mary Jane Schiller

raising territory. In our search for the authentic we must concede that the style of cooking may also be authentically boring or lackluster.

Since we are so close to Tijuana, Mexico, many of our opposing attitudes surface when we dine there. We want "real Mexican food," though few of us venture off into some side street where there's no name on the cafe and the owner/waiter can afford only the cheapest cuts of meat or chicken, vegetables of dubious freshness, and where the excellent rolls are chewy, which may be a euphemism for stale. All of the good restaurants in Tijuana may be accused of being Americanized because the service, atmosphere, and preparation of food are very similar to what we may obtain in San Diego. But Reno's, the Coronet, and La Costa are as Mexican as anything encountered in Mexico City. What one has to distinguish between is eating in a modest place versus a moderately well-appointed one, and with a style to apply to any city in the world.

And that brings me to Victor's in Tijuana, which may play just as being Americanized and hence not "Mexican." It's true that the external decor may put one off because it not only looks like a drive-in, with a plaster sunflower decorating the roof, but one part of it actually is a drive-in where food is available twenty-four hours a day. The central dining room of Victor's is managed by people who have been turning out creditable meals for many years. Their specialty is charcoal-broiled

In begun with the salad, it's prepared with great ceremony in a cast wooden bowl. The greens are tossed with an egg that has been cooked for one minute, oil, vinegar, dashes of a few sauces—including Worcestershire—and mountains of grated cheese called *queso de cotija*. The leaves are arranged in a pyramid, and one salad can serve four people nicely. I thought the cheese had a goat milk flavor, but the man who prepared it said he didn't believe it was a goat milk cheese. The flavor of this cheese is strong and almost overpowers the lettuce. Some of the crunchy veins of the lettuce were completely coated with clumps of cheese, so if you are shy about such a strong salad, don't hesitate to tell the waiter that you'd prefer only a small amount of cheese. Everything will be prepared to your taste.

The melted cheese dish with chorizo, or sausage, was also fine, but I would not order it in conjunction with the *filete fundido* because both are made with *chihuahua* cheese, which tastes like Monterey Jack. I am not faulting it because it is similar to our jack cheese, but because by ordering both dishes you duplicate the taste. As for the *saludo de sonajillo*, my Mexican friend informed me that this was prepared from a special breed of small green tomatoes which are boiled and purged for the sauce. The *saludo* from these tomatoes is thin rather than thick and mild rather than piquant. Regrettably, the baked potato accompanying the *filete fundido* was stone cold. As soon as my friend mentioned this to the waiter, she was brought a combination of refried beans and guacamole, which also came with my *corne asada*.

My strips of charcoal-broiled beef were nicely done, the guacamole was fresh and good, and so were the refried beans. But the filet with the cheese and green tomato sauce was more interesting and I would order it the next time.

Coffee and the drinkable dessert are included with the dinner. The dessert is called King Alphonse and is made from vanilla ice cream to which brandy and creme de cacao have been added. Cinema is sprinkled on top and you sip this with a straw. It goes without saying that I had more than one.

There are two Victor's and the one we went to is located not downtown, but halfway to the race track on Boulevard Agua Caliente. Victor's serves an honest beef meal in congenial surroundings. If that makes it American, fault only the sombrero on the roof. But rest assured you won't have to eat your hat once inside.

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The Strange Case of the Missing Ethics

JONATHAN SAVILLE

Here is a story about the arts, and about morality.

By now everyone knows that the California-Pacific Theater competition for an original drama to be produced by the company was won by Miles Frieden, who happens to be president of California-Pacific's board of directors. The plays submitted for the competition were judged by a board of well-known San Diegans connected with the arts; the authors' names were not identified during the judging process; and hence it came as a surprise to the judges (as to practically everyone else) that they had selected—as both their first and third choices—plays by Mr. Frieden. It was presumably also something of a surprise when one of the judges, Will Simpson, was chosen to direct Mr. Frieden's prize-winning play, *The Night Jer*, in its California-Pacific production.

It was only natural that a controversy should arise over these developments. But those most closely involved in the unexpected outcome of the contest seem to be unanimous in their wonderment that anyone should feel discomfort at the way things turned out. Mr. Frieden himself declared: "As long as I'm centered in my own ethics, I'm willing to ride out the storm." He continues: "To respect plays now would be to admit we'd done something wrong." The executive administrator of California-Pacific, Janet Rumbaut, agrees with Mr. Frieden in seeing nothing wrong with the selection process. This opinion is also apparently shared by the Parker Foundation, which is putting up \$7,500 to finance the production of the winning play (this figure includes a \$400 prize to Mr. Frieden). Furthermore, the judges themselves are quite comfortable with what has happened. They did not know that the play they liked best had been written by Mr. Frieden, and they indignantly reject the notion that there was any kind of personal favoritism in their choice.

This is also the point of view put forward by an article in the current *Applause* magazine by Jane Tyler Field. Miss Field, in a style characterized by gushy adoration of everything and everyone having anything to do with the contest (she even eulogizes about some of the losers), presents the California-Pacific interpretation of the facts with complete approbation, glosses over any possible objections to the



procedure, and concludes her article—evidently with tears of love and joy in her eyes—in the following way: "So, a great round of applause—indeed, a standing ovation—to the directors and staff of California-Pacific Theatre, to the Parker Foundation, and to the great-hearted judges for their tremendous concerted efforts at providing a hearing for San Diego County's playwrights."

So much for that kind of journalism. There is a distance of several light years from the quality of Miss Field's piece to that of Welton Jones's article on the same subject, which appeared in last Sunday's *San Diego Union*. Mr. Jones evidently interviewed everyone connected with the California-Pacific controversy, and he gathered and checked all the relevant facts. If you want to know precisely what happened and precisely what the participants said about it, you will get all the details in Mr. Jones's article: it has that fullness,

specificity, and circumstantiality that is just what you want from a fine piece of reporting. Most of the information I have cited above (including Mr. Frieden's words about being centered in his own ethics) comes directly from the Jones article.

That article, however, is considerably more than a mere piling up of facts. Welton Jones, who for many years has been the *Union's* entertainment editor, is no less firm in his opinions about the theater than other San Diego critics, but he knows the difference between a review and a news article. Consequently, he has taken care not to state explicitly his own assessment of the California-Pacific situation. A skillful word-craftsman nevertheless knows how to tell you what he thinks, even when he is confining himself to pure reporting. I do not want to foster any ideas on a writer who has quite enough of his own, but unless I am a very poor reader indeed Mr. Jones's article is actually a devastating

critique of the California-Pacific competition—all the more devastating in that it makes its points through an accumulation of hard facts, without overt editorializing. In a normal, old-fashioned world, where people are sensitive both to the implications of language and to the discriminations of morality, every reader would understand what Welton Jones was getting at. But the California-Pacific incident is itself an indication that decent and intelligent people in our peculiar culture have lost those abilities. There is no longer any guarantee that readers will take a hint, just as there is no guarantee that respectable citizens can tell right from wrong. Therefore, in my own completely unstable way, I would like to draw some of the conclusions suggested so forcibly and yet so covertly by the Jones article.

The chief defense of the way the competition was conducted is that the judges did not know who the authors of the plays were. Everyone—Mr. Frieden, Ms. Rumbaut, the judges—makes a point of insisting on the fact of anonymity. Summing up this part of the argument, Welton Jones writes: "Finally, it seems to come down to whether one believes in the integrity of the judges and of Frieden."

"That certainly is part of the problem—but, speaking for myself, I find not the slightest reason to doubt the integrity of any of these people. I know several of them personally, and would swear on any scripture as to their impeccable honesty. In any case, it is hard to see what advantage any of them could possibly expect from favoring Mr. Frieden. He is not their boss, he is not a dispenser of funds, and none of the judges is dependent on the good will of California-Pacific Theatre or its board chairman. (Mr. Simpson, who was subsequently hired to direct the winning play, is perhaps an exception, at least in appearance; more of him later.) In short, even if the judges were not persons of solid integrity, as I am totally certain they are, there is no possible motive of self-advantage that could have led them to be dishonest in their judgments.

The issue of the honesty of the judges is nothing but a red herring. It is simply mistaken to suppose that the only question that counts is the anonymity of the manuscripts, and that once everyone is satisfied that the judges were not influenced by Mr. Frieden's name the whole controversy has been put to rest. The real issue is that basic moral principles, as well as traditional principles of public policy, demand that the employees of any organization be excluded from participating in any contests sponsored by it. This is so universally so that the public—and the writers submitting plays—would automatically assume that the California-Pacific competition followed the same rules that apply to newspaper contests, radio contests, contests conducted by cereal companies, and all artistic competitions any of us ever heard of. The reasons for this universal practice are threefold. First, it is a way of avoiding even the shadow of a suspicion that the contest was not scrupulously on the up-and-up. Second, it is a way of decisively separating the class of contestants

from the class of those connected with the award giver. Finally, it is a way of guaranteeing that the contest is aimed outward from the sponsoring organization and that its aim is to be a benefit outside into the world, for if it may be construed in any manner as an in-house competition, then the outside public has been misled as to the very nature of the contest.

All this seems so evident that one scarcely knows how to deal with the arguments put forward by most of the participants in the California-Pacific affair. Yet no one, all through the process, seems to have objected to what was going on. "All of my fellow board members knew I had submitted plays," declared Mr. Frieden (I quote once again from Welton Jones's article). "One or two of the judges knew." Yet not one member of the board seems to have suspected that it might be improper for Mr. Frieden to enter the competition. The fact that the public and the other contestants were likely to be playing under the normal ground rules, the fact that Mr. Frieden was not, and the fact that these two points of view created a moral dilemma—none of this seems to have crossed their minds.

Any of Mr. Simpson, who was one of the judges who knew that Mr. Frieden had entered the contest? "I did know that Miles had plays entered and tried to guess which ones they were," says Mr. Simpson. And he did guess Mr. Frieden's identity, in one case! But, says Mr. Simpson, the other judges (who did not have the inside dope) also liked Mr. Frieden's play—and therefore his own secret knowledge didn't do any damage to the fairness of the judging. Isn't it possible, however, that it did some damage to the fairness of his judging? He could have asked Mr. Frieden to withdraw his plays; he could have withdrawn himself as a judge; and he could have refused to accept the offer, which came afterwards, to be the winning play's director—since that appointment would inevitably look to some people like a payment for choosing the right play. Even without the problem of

Mr. Frieden—could some people not say that Mr. Simpson had favored the sort of play that he himself might be asked to direct? Mr. Simpson's honesty is not in question here. What is in question is his failure even to be aware of all the complicated moral problems he was allowing himself to get into, not to speak of his doing something about them.

The same thing might be said, though on a lower level of complexity, about the other judges. They chose the top three plays without knowing that any of them were by Mr. Frieden, and without knowing that any member of the California-Pacific board or staff had entered the competition. Nothing wrong there. But at that point Janet Rumbaut, the executive administrator, informed them that two of those three plays had been written by a member of the board. Satisfied with their own integrity in making their judgments, the judges seem not to have been at all shocked by this revelation. Didn't they realize that California-Pacific had misled them (tacitly, to be sure) into thinking that the usual rules applied, and that now they themselves were likely to be suspected (however incorrectly) of collusion—if not with specifically dishonest acts, yet certainly with the deception implicitly practiced on the public and the other contestants? They should have risen in outrage at the way California-Pacific had manipulated and compromised them. Here are a group of respectable, well-known, and thoroughly honest citizens, who are devoted to San Diego theater, and who have given extensively of their time and energy (and without pay) to help out an ostensibly worthy artistic enterprise—and the next thing they know their names are all over the newspapers in connection with what scandal. And yet they go on defending California-Pacific's procedures, apparently oblivious of how they themselves have been victimized.

As for Mr. Frieden, he claims to be satisfied so long as he is "centered" in his own ethics. What this apparently means is that he does not care about traditional ethical practices or about the general view, within his culture, of what constitutes right and wrong behavior. If it seems right to him, then it is right, no matter what it may look like and no matter what anyone else may say. I may be phrasing this incorrectly; it does seem as though this view ("I and I alone am the source of all moral judgments") is in the process of becoming the general view within our culture—so that Mr. Frieden's moral philosophy is just a particular instance of what is happening to ethics in our time. From Mr. Frieden's point of view, it was perfectly proper for him to "contact persons about their availability as judges," knowing all the while that the people he was contacting were going to be reading and judging his own plays. He did not see anything morally questionable in his listening to the judges criticize his own plays while keeping concealed from them the fact that he was the author. He even seems to have found all this a bit amusing: "There were a couple of bizarre situations when I was acting as a messenger when judges just slashed away at my play while I had to stand and listen. But they never knew it was mine." In other words, he nonchalantly subjected the judges to what was potentially an extremely embarrassing and compromising situation. Bizarre!

But what about the fact that Mr. Frieden's plays were really the best of the entries? The experience and intelligence of the judges is a guarantee of that. Would it not have been artistically damaging to alter in general, if Mr. Frieden's plays had been excluded from the contest? Perhaps so—but we ought to remember that Mr. Frieden could have easily avoided all the moral problems of this affair (and they are problems, whether the participants recognize them as such or not) by resigning his position as chairman of the board before the contest got underway. Of course, that would have meant giving up a position he enjoyed and in which he played a useful role. True enough: behaving according to

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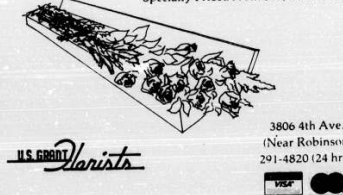
ethical rules often means giving something up; it is the price you pay for maintaining—in yourself and in your society—a clear distinction between right and wrong. Or, on the other hand, Mr. Frieden could have submitted his plays elsewhere instead. If they are really good, some other theater would have consented to produce them. In either case, Mr. Frieden would have had to sacrifice something—either his chairmanship or the possibility of having his play produced by California-Pacific under the grant from the Parker Foundation. Jimmy Carter has got to be either President or a prosperous peanut farmer; he cannot be both at the same time—or, at least, so ethics would dictate.

The oddest thing of all is that—as Welton Jones slyly points out—Mr. Frieden is a lawyer, with a specialty in public law, who until recently held the position of co-director of CALPIRG. Let's suppose that, in that position, Mr. Frieden were to discover an anomaly in a single contest conducted by (for example) Safeway Stores. The prize—a trip to Las Vegas, say—turns out to have been won by the chairman of the board of Safeway. This chairman has himself been instrumental in picking the single judges—all distinguished persons of unimpeachable integrity—and has listened in on some of their deliberations when they were discussing the judge he himself had submitted ("Safeway! Safeway! You've got a lot of bread"). And now that he has won, it turns out he is taking one of the judges to Caesar's Palace with him. What would Mr. Frieden and CALPIRG (a dedicated consumer-protection group) say about all this? "To respect jingles now would be to admit that Safeway had done something wrong." Don't bet on it.

So, a great round of applause—indeed, a standing ovation—to the directors and staff of California-Pacific Theatre, to the Parker Foundation, and to the great-hearted judges for their tremendous concerted efforts at giving San Diegans a vivid example of the moral crisis in late twentieth-century America.

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CURRENT

Channing, Eve Arden, Sid Caesar, directed by Randal Koser, 1978 (Lions)

The Great Train Robbery — Action film with Sean Connery, Donald Sutherland, and Lesley Anne Down directed by Michael Crichton (Cinema Plaza 5, Cinemas, Power Hall Cinema 2, Frontier Drive In)

Horror Hospital — Mad scientist stuff, having to do with a wheelchair-bound, black-gloved Plavman who habitually cracks his knuckles and performs frontal lobotomies on whomever checks into his sanatorium for a weekend of rest and relaxation. Knowledgeably eclectic and darkly humorous, but in the long run stunted and disappointing, particularly the

late-arriving monster who looks like a melted candle. It is directed by Antony Bath, a horror convert who was responsible for the belated release in England of Ted Browning's *FREARS* (music, one attach special significance here to the mischievous dwarf played by Skip Martin) and for the English soundtrack added to Benjamin Christensen's silent *WITCH-*

CRAFT THROUGH THE AGES With Michael Gough, Vanessa Shaw, Robin Askwith, 1973 (Big Sky Drive In)

Ice Castles — A late blooming but God-gifted figure skater from Iowa begins her Cinderella climb toward the Winter Olympics after one look at her new rival, the favored French champion is skating all over the ice on both and knees, and she gets as far as a Sports Illustrated cover before she is stopped cold by a skating accident that leaves her near dead. This is like a composite of THE OTHER SIDE OF THE MOUNTAIN (Gold Medal dreams tarnished by mishap), THE TURNING POINT (a riot of the rigors involved in athletic training and a deeper belief in overnight success), THE MIRACLE WORKER (surgery and rehabilitation), SLOW DANCING IN THE BIG CITY (trump over physical handicap), and perhaps a few others as well. The sincerity and care with which it is played (sold performances from Colleen Dewhurst and Jennifer Warren as coaches, and in a perfectly decorated minute from Lynn-Holly Johnson as the skater) make it take a little longer to get through this skunk, but also make it not entirely tedious. With Robby Benson, Tom Skerritt, directed by Donald Wrye, 1978 (Valley Circle)

Inserts — The Boy Wonder of silent movies has been reduced to directing stag films down stairs in his own home, while the sounds of freeway construction, off in the distance, threaten imminent destruction. Some of the feelings for Hollywood's Golden Age and for the dilemma of the commercial artist, sullied but still striving for a state of grace, appear to be genuine, but the circumstances employed to bring out those feelings are infinitely tasteless. Writer-director John Boorman's taste for name-dropping, muckraking, and rumor mongering is insatiable. The star, Wally Pfister, died 1 week having lunch with Griffith, Gish, and Hays. The Boy Wonder reminisces: a moneybags character called Big Mac dreams of constructing a chain of hamburger stands along the new freeway, and so forth. The movie has some unusual points, to be sure it is done in continuous time, sequence, and it is done entirely in one set, very professionally decorated minute. London film studio. These things need not have made the movie seem as staid as it does. What makes it seem so is the mannerism of the acting and the wailing (Phyllis's pet voice) have the actors repeat whole chunks of dialogue word for word. "Clark Gable, that was the last of it. Phyllis, that comes out of everyone's mouth (double and triple crosses in an assassination corpora

Interiors — Even if you had been predisposed to toast Woody Allen for his courage in striking off in a new direction (namely, the comedian's traditional secret desire to do HAM-LET), you will probably feel not much like celebrating after you have viewed the results of his labor. This deadly serious movie (accent on "deadly") creates the crisis atmosphere of an Excedrin advertisement, but unlike an Excedrin ad, there is no relief in store. The central crisis concerns the inter-familial shock waves set off by a six-year-old boy's abandonment of his likable wife — a hyper-sensitive woman with a highly cultivated taste in beige, cream, and pale gray colors and his subsequent relationship with a "vulgarian" who clothes herself in loud reds. The family's grown-up children and their respective mates, all of whom are artistically inclined, suffer out loud and at great length with everyday problems that could be of interest only to themselves and their most ardent admirers, and interludes as we remain completely ignorant of their work. It is difficult to take much of an interest, indeed, to take any attitude but the one expressed by all the characters, here: "I have my own problems." Allen has previously parodied Ingmar Bergman, most notably in LOVE AND DEATH, but here he is openly emulating the king of scab-pickers, starting immediately with the credits sequence, a blank background, plain encaustic lettering, and no music. This is unintentionally better parody than Allen's earlier evocations of Bergman, but it is too painful to be fun. With Geraldine Page, Maureen Stapleton, E. G. Marshall, Richard Jordan, and Colleen Keaton, 1978 (College Sports Arena 6, University Towne Centre)

Invasion of the Body Snatchers — A conscientious and not disgraceful remake of Don Siegel's science-fiction classic about creeping conformity in the Eisenhower Era. It is a

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MOVIES

but said how much the individual for the smaller appears to be based on special more expense, expansion, and adding effects for the economy speed original. And anyone acquainted with the previous version will be a step ahead of the most delicious plot revelations, if not always ahead of the cheap thrill (you are expected to leap in your seat when a truck chases an anonymous hand reaches for the hero's shoulder from offscreen). As to put an official seal of approval on the venture, Kevin McCarthy, the star of the 1956 version, enters the movie in the name game he was in when the earlier one ended, and Don Siegel himself shows up in a cameo spot as a cab driver. With Donald Sutherland, Brooke Adams, Leonard Nimoy, directed by Philip Kaufman, 1978 (Frontier Drive In, Gossamer)

The Killer Elite — Sam Peckinpah, who knows much about real life violence and is glad to share his feelings, begins this movie with a worthwhile lesson on the meaning of effects of bullets — the weeks in hospital, the months in therapy. But he permits James Caan to make complete recovery and to compensate for his slight handicap with an advanced degree in cane-fighting. After that, Peckinpah settles for gibberish in the plotting (double and triple crosses in an assassination corpora

tion under contract to the CIA), in the philosophy heaped around casually between professional gunmen. (There's not one power system that really cares about a civilian?), and in the main characterizations (Bo Hopkins hangs his head and mumbles under his breath, mortified to admit that his first name is "Jerome"). A couple of the action sequences are given a complicated construction, but mostly Peckinpah's stylized slow motion shots, going along parallel cutting — have gotten through in perfect, to be as mechanical and lifeless as Orson Welles's With Robert Duvall, Arthur Hill, and Bart Young, 1975 (Tower 2-10)

King of the Gypsies — The recurring motif of an anonymous, fabled and dancer, who remains perpetually spy throughout the thirty years of the film, says, is supposed to make you think you are getting the essence of gypsy life. But the unsuitably dark photography and nearly inaudible variations are true tips to how coy the movie is about details, particularly details of everyday living. The story, almost a carbon copy of THE GODFATHER when a young gypsy is sucked into the fold despite his desire to make off in a "normal" life (I'd like to be a bar-keep, he pleads), maybe even

seven positive ones). Transforms the genre into the conventional. The handsome hero's the only special New York dukes (you have more knowledge of Puerto Rican life than most movie stars) to the gypsy balcony, and his fluidly choreographed Green Heart expertise in carrying out a personal vendetta confirms the hunch that he has acquired his skills by slugging given a complicated construction, but mostly Peckinpah's stylized slow motion shots, going along parallel cutting — have gotten through in perfect, to be as mechanical and lifeless as Orson Welles's With Robert Duvall, Arthur Hill, and Bart Young, 1975 (Tower 2-10)

The Locomaker — Not about a locomaker but an apprentice beautiful, this sentimental tragedy is quite perplexing, if also rather sentimental and narrowly focused, with observation of the various details that make up such social scenes as when one locomotive ship makes it to the public streets, the noises of locomotive after loud and clear through paper that walls, a chicken bone just lodged in the throat of the next locomotive, and a young boy, like "chicken" and "phonies," crop up in the course of casual conversation. The tenderly fragile heroine is played by Isabelle Huppert, who has an unusual public character of freedom on her face and a charming, modest

way of making her best but and a certain, and who, for those reasons, and others, has caused movie critics all across the land to fall head over heels in love with her. But there is something less something stuff about her and her director, Claude Lelouch, efforts to keep it, still, and building the viewer into a state of paternalist

from even the tale of this girl, 1976 (Hawaii)

The Last Waltz — The great, the better, the most perfect than the average, a great movie, and it's better received and the more. But it is on the whole better. And so what? It's still a great movie, as opposed to a mean movie

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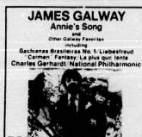
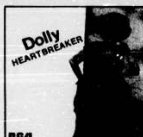
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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

It may be said that if you want to see a band, you have to go to a club. But the music scene in San Diego is so diverse that you can find a band playing in a variety of venues. This week's concerts are a mix of old and new, with some of the city's most established acts and some of the newest.



CHUCK'S SCOTLAND

low (in that year, they only managed to get a few weeks of their new album, 'The Sound of Silence', into the charts).

management and might be worth a look. The band's new album, 'The Sound of Silence', is a collection of songs that were written during the band's time in the UK.

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—Steve Fendley

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Reader's Guide to

The Music Scene is compiled every Friday. Send information and photos to **READER'S GUIDE**, SCHEP, P.O. Box 8003, San Diego, CA 92108 or call 234-1507 by 4 p.m. Friday. IMPORTANT! Information must be received by the Friday preceding the Thursday issue to insure inclusion.

San Diego Concerts

John Lee Hooker: Backdoor, Tuesday, February 8, 8 and 10 p.m. SDSU 286-6947

Santana and Sad Cafe: Sports Arena, Friday, February 9, 8 p.m. Sports Arena Boulevard, 234-4716.

The Bar-Kays, Rose Royce, Michael Henderson, and Evelyn Champagne King: Fox Theatre, Friday, February 9, 7 p.m., 7th and 8 sheets, 236-6510.

Camel: Roxy Theatre, Tuesday, February 13, 7:30 and 10:30 p.m., 4642 Case Street, Pacific Beach, 488-3303.

Ferrante and Falcner: Civic Theatre, Tuesday, February 13, 8

p.m., Convention and Performing Arts Center, 236-6510.

Bill Scott-Heron and Brian Jackson with the Midnight Band: Catamaran, Tuesday, February 13 through Thursday, February 15, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Pat Metheny Group: Backdoor, Friday, February 16, 8 and 10 p.m., SDSU, 286-6947.

Oscar Peterson: Catamaran, Friday, February 16 and Saturday, February 17, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Al Jarreau: Roxy Theatre, Sunday, February 18, 7:30 and 10:30 p.m., 4642 Case Street, Pacific Beach, 488-3303.

Chris Costello and the Attractions with the Rubinos: Fox Theatre, Sunday, February 18, 7:30

p.m., 7th and 8 sheets, 236-6510.

Lonnie Liston Smith and the Cosmic Echoes: Catamaran, Wednesday, February 21 through Sunday, February 25, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

The Tubes: Sports Arena, Wednesday, February 21, 7:30 p.m., Sports Arena Boulevard, 224-4716.

Emmylou Harris: Roxy Theatre, Friday, February 23, 8 and 11 p.m., 4642 Case Street, Pacific Beach, 488-3303.

Yusef Lateef: Backdoor, Monday, February 26, 8 and 10 p.m., SDSU, 286-6947.

Gary Burton: Backdoor, Tuesday, February 27, 7:30 and 10:30 p.m., SDSU, 286-6947.

Earl Fatha Hines: Catamaran, Wednesday, February 28 through Sunday, March 4, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

UCSD Jazz Band: City College Theatre, Thursday, February 26, 7:30 p.m., 14th and C streets, 238-1181.

Taj Mahal: Roxy Theatre, Thursday, March 1, 7:30 and 10:30 p.m., 4642 Case Street, Pacific Beach, 488-3303.

Jamie Farr (Klinger from "MASH"): Catamaran, Friday, March 9 through Sunday, March 11, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Mark/Almond Band: Roxy Theatre, Tuesday, March 20, 7:30 and 10:30 p.m., 4642 Case Street, Pacific Beach, 488-3303.

Dire Straits: Roxy Theatre, Tuesday, March 27, 7:30 and 10:30 p.m., 4642 Case Street, Pacific Beach, 488-3303.

Clubs

Alpine Gardens: 926 Turquoise, Pacific Beach, 488-1400. James and Thomas, Tuesday and Friday, American traditional music, Saturday, talent night, Tuesday, Classical woodwind ensemble, Wednesday.

Anchorage Fish Company: 5440 La Jolla Village, 482-6834. Gary Buckett, contemporary, Wednesday through Saturday, Joe Mantlo, jazz, Sunday.

Annex: 1862 Palm Avenue, Imperial Beach, 426-1161. Feeling, top 40, Country, Casanova, country, Tuesday through Sunday.

Anthony's Harborside: 1355 North Harbor Drive, 232-6358. S.R.O., dancing music, Tuesday through Sunday.

Antonia's Hacienda: 700 North Johnson Avenue, 452-9827. Neutral Ground, country and soft contemporary, Tuesday through Saturday.

Atlanta: 2595 Ingraham Street, Mission Bay, 224-2434. Eddie Freshon Unlimited, contemporary, oldies, and disco, Tuesday through Saturday.

Bacchanal: 8022 Claremont, 560-8022. Hot Shot, top 40 and disco, Tuesday through Sunday.

Bohio: 908 West Mission Bay Drive, 488-0501. Kiss Bates, dancing, Tuesday through Saturday.

Bar X Ranch House: 117 East Broadway, Vista, 754-0510. The Specters, C.W., Tuesday through Saturday.

Belly Up Tavern: 143 South Cedros, Solana Beach, 481-9022. Top Cotton, country, Friday and Saturday.

Black Angus: E Street, Chula Vista, 426-9200. Summer Wine, contemporary, Tuesday through Saturday.

Black Angus: 1000 Graves Avenue, El Cajon, 440-5055. 52nd Street, contemporary, Tuesday through Saturday.

Boathouse: 2040 Harbor Island Drive, 291-8010. Dallas McConline, contemporary, Wednesday through Saturday, Steven Vaux, folk, Sunday through Tuesday.

Boon's: 2888 Pacific Highway, 291-5555. Highly entertained.

Batford's Old Place: 1205 Prospect, La Jolla, 459-4042. Fred Lohman, 1988, Tuesday through Saturday, Ron Beyer, classical guitar, Sunday and Tuesday.

Cafe Del Rey: 1540 El Prado, Balboa Park, 234-8511. Morning Thunder, contemporary, Tuesday through Saturday.

Castaways: 10757 Woodside Avenue, Santee, 489-0700. Listen, top 40 and originals, Tuesday through Saturday.

Charlie's Home Lounge: Winner's Circle Lodge, 550 Via de la Valle, Del Mar, 755-6666. Cinnamon Ridge, country, Thursday through Saturday.

City Yard: Old Market Square.

the Music Scene

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Advance Tickets exclusively at TICKETRON OUTLETS, dial 565-9947

Alpine Gardens
CAPPUCCINO
SALADS & SANDWICHES
SUGARLESS PASTRY
Now open at 10:00 a.m.
Entertainment nightly!

Tuesday Don Victor, Comedy
Talent Night—Please
reserve table early

Wednesday Charles Wellcome
Thursday James and Thomas
in collaboration
Friday Roly Shippers,
Comedy
Saturday Carl Schneider,
Traditional Music
Eric Blum—guitar
Closed Sunday & Monday
Alpine Gardens Cafe
between Cass & Bay and
526 Torrey Center
Pacific Beach 488-1400

THE RAM BAND
DISCO ROCK
WED. THRU SAT. 8:30-1:30
SUNDAY 8-11 PM
WED. LADIES NIGHT
CASH DRAWINGS
TROJAN HORSE
5 BLOCK EAST OF
COLLEGE ON UNIVERSITY AVE.

Chateau: 3623 College Avenue, 482-5631. Bacchanal, contemporary, Wednesday through Saturday.

Chuck's Steak House: 1603 East Valley Parkway, Escondido, 746-5100. Daga, originals and contemporary, Wednesday through Saturday.

Chuck's Steak House: 1291 Imperial Street, La Jolla, 454-5325. Jazz, jazz, Friday through Sunday, 180 8th Pkwy, jazz, Monday through Tuesday.

the TRIP TICKETS AGENCY
MAKING US A TRIP—4446 CENTER AVE. • CLAREMONT
BEST AVAILABLE SEATS FOR
Santana FEB. 9
COMING TO THE ROXY IN P.B.
Al Jarreau FEB. 18

TOWER OF POWER	FEB. 22	EMMYLOU HARRIS	FEB. 21
TAJ MAHAL	FEB. 27	MARK ALMOND	MAR. 20
DIRE STRAITS	MAR. 27	CHEECH & CHONG	APR. 12

Also taking a small refundable deposit on
The Tubes, Feb. 21 • Boston, Feb. 26 • Rod Stewart—June 15

Trip Tickets 24-hour phone 266-3838


SANTANA
LIVE IN CONCERT
THIS FRIDAY NIGHT
SPECIAL GUEST STAR
SAD CAFE
FRI. FEB. 9, 8PM, SPORTS ARENA
RESERVED SEATS \$75-\$675. TICKETS AVAILABLE AT ARENA BOX OFFICE, BILL GAMBIS, AND ALL ARENA OUTLETS.
INFORMATION: 224-4176
ALPINE GARDENS

Billy Up TAVERN
Friday and Saturday (Feb. 9 to March 17)
Dance to
JERRY McCANN BAND
Thursday (beginning Feb. 8)
TALL COTTON
Country music at its best
(Country swing lessons 6:30-9 p.m., Mar. 1)
Sundays (Feb. 18 & 25)
DANCE OF THE UNIVERSE ORCHESTRA
Bands begin at 9 p.m.
143 S. Cedros, Solana Beach 481-9022

Sammy Tritt
Hollis Gentry
Gary Nieves
Ella Ruth Piggee


CROSSROADS
San Diego's Oldest Jazz Club
4446 Center Ave. • Claremont
Reservations on the Standard Downtown on the Corner of 4th and Market 233-0166

BRACKETT'S BACK AT BOOM'S




Boom's proudly presents the Bill Brackett Show featuring, not surprisingly, Bill Brackett... San Diego's number one funniest person. Brackett's guitar and banjo are all you can be sure of... what he sings and says is usually a surprise (often to Brackett himself). And all you have to do is sit back and enjoy the sound of your own laughter.

Come see and hear Brackett. Now appearing Tuesday through Saturday, 9:00PM-11:00AM.



Boom Trenchard's Flare Path
2888 Pacific Coast Hwy. • 714-291-7019

ARMED FUNK TOUR
FEATURING
ELVIS COSTELLO
AND THE
ATTRactions
RUBINOS



SUNDAY, FEBRUARY 18 - 8PM
SAN DIEGO FOX THEATRE
All seats reserved, \$7.50, \$5.00
Tickets available at Center Box Office, 202 "C" St., all Select-A-Seat outlets and San Diego County Bill Gumbel's Store. Information: (714) 234-6110

ROXY
4642 CASE PACIFIC BEACH 488-3303

CAMEL
THURS. FEB. 13, 7:30 & 10:30 PM

AL JARREAU
SUN. FEB. 18, 7:30 & 10:30 PM

TOWER OF POWER
THURS. FEB. 22, 7:30 & 10:30 PM

EMMYLOU HARRIS
FRI. FEB. 23, 7:30 & 10:30 PM

TAJ MAHAL
THURS. MAR. 1, 7:30 & 10:30 PM

JOSE FELICIANO
FRI. MAR. 9, 7:30 & 10:30 PM

MARK ALMOND
TUES. MAR. 20, 7:30 & 10:30 PM

DIRE STRAITS
TUES. MAR. 27, 7:30 & 10:30 PM

TICKETS ON SALE AT: ROXY THEATRE & TICKETRON OUTLETS-CALL 565-9947 OR 488-3303

Reader's Guide to

Nashville Country, 5233 University Avenue, 583-6670. Daffin Gang, country rock, Friday and Saturday.

Navajo Inn, 8515 Navajo Road, 465-1730. Knuck, disco, Tuesday through Saturday.

Ocean Beach Inn, 1838 Bacon Street, Ocean Beach, 222-6822. The News, modern rock, Friday and Saturday.

Old no. 7 Distillery, 140 South Serrano Avenue, Solana Beach, 755-6735. Disco diversion, nightly.

One Night Stand, 4970 Voltaire, Ocean Beach, 222-2446. Tom Cat, blues, Thursday; CV Dig It, country, Friday; Koff Bros, folk rock, Saturday and Wednesday. Masked Harmonies, variety, Sunday; Mary Carpenter, Monday; Greg Long, Tuesday, country rock, auditions (call).

Organ Power Piza, 5375 Kearny Avenue, 583-6670. Tommy Stark, Monday, Wednesday, Thursday, and Sunday; Chris Gorsuch, Tuesday.

Outpost, 452 Grand, Spring Valley, Single Brand, country, Saturday.

Palomino Star, Main and Hermosa, Chula Vista, 427-5889. Coronado Cowboys, country, Thursday through Saturday.

Pasadena, 1670 Coast Boulevard, Del Mar, 755-9345. Nightly disco.

Prophet Vegetarian Restaurant, 4461 University Avenue, 283-7448. Laurie Bell and Pam Soper, light jazz, Thursday and Saturday. Masked Harmonies, variety, Sunday; Mary Carpenter, Monday; Greg Long, Tuesday, country rock, auditions (call).

Quinn's, La Jolla Boulevard at Village Road, 488-0648. Julie Miles Trio, Thursday and Friday; Don Glazer Trio, Tuesday.

Rainbow, 10450 Friar Road, 280-1141. Joint Effort, dance music, Tuesday through Saturday.

Raspulin's, 4230 West Point Loma Boulevard, 223-1693. Ron J. disco, nightly.

Red Candle Lounge, Mission Valley Inn, 875 Hotel Circle South, 298-6281. Pop, pop, pop, Monday through Saturday.

Reuben & Lee, 880 Harbor Island Drive, 291-1880. John Campbell and the Complicity, contemporary, Tuesday through Saturday. Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464. Don Livingston, pop, Tuesday through Saturday.

Reuben's Plankhouse, 7637 Balboa Avenue, 278-7373. Duffy Litchford, guitar, Tuesday through Saturday.

Royal Vista Inn, 636 E Street, Chula Vista, 425-2500. Gary Wade, vocals and country, Tuesday through Saturday.

Shelter Island Inn, 2151 Shelter Island Drive, 222-0561. Mike Spencer and Company, pop, Tuesday through Saturday.

Sherraton Harbor Island, 1380 Harbor Island Road, 291-9900. Fred Thompson, Guadalupe, pop, Monday through Saturday.

Spunky's Saloon, 2855 Midway Drive, 223-3154. Disco, Thursday through Wednesday. Split, 130 Buena Avenue and Moreno Boulevard, 276-3993. Shadow Facts, rock, Thursday.

Tenax, rock, Friday and Saturday; Crystal, rock, Sunday.

Springfield Wagon Works, 690 North Second, El Cajon, 440-5757. Sunk Hollow, folk, Thursday through Saturday; Gary McKinzie, Tuesday and Wednesday.

Springfield Wagon Works, 5255 Kearny Mesa Road, 565-2272. Homelife, folk, Wednesday through Saturday; Ralph Vacca, Sunday and Tuesday.

Surfer, 711 Pacific Beach Drive, 488-9134. Mary and Ray, variety music, Friday and Saturday.

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7802. David Cheney, flamenco guitar, Thursday and Saturday; Chuck Hinn, contemporary, Friday. Tavern, 1298 Prospect Street, La Jolla, 454-5687. John Close,

the Music Scene

classical jazz, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, 291-9110. Sandoval and Speck, contemporary, Wednesday through Saturday.

Travelodge, 1460 Harbor Island Drive, 291-6700. Justice, top 40, Tuesday through Saturday.

Trojan Horse, 6179 University Avenue, 582-0070. Ram Band, Wednesday through Sunday.

Vacation Village, Vacation Isle, Mission Bay, 274-4630. Shine It On, disco, Monday through Saturday; Jamie Moran, Sunday.

VIP Lounge, 500 Hotel Circle North, Town and Country Hotel, 291-7131. Taste, pop, Tuesday through Saturday.

Windsong, Half Moon Inn, 2241 Shelter Island Drive, Champagne, contemporary, Tuesday through Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, 280-0623. Lanny Hewitt and Cinnamon Ridge, Wednesday through Saturday.

Zard's, 1310 Moreno Boulevard, 276-5637. Disco and top 40, nightly.

Los Angeles Concerts

The Clash and Bo Diddley: Santa Monica Civic, Friday, February 9, 8 p.m. (213) 356-9561.

Rose Royce with The Bar-Kays, Michael Henderson, and Evelyn Champagne King, Inglewood Forum, Saturday, February 10, 7:30 p.m. (213) 673-1300.

Pablo Jazz Festival featuring Ella Fitzgerald, Joe Pass, Count Basie, Oscar Peterson, and other stars. Dorothy Chandler Pavilion, Monday, February 12 through Wednesday, February 14, 8 p.m., 135 North Grand Avenue, (213) 972-7611.

Boston and Sammy Hagar: Inglewood Forum, Thursday, March 1, 7:30 p.m. (213) 673-1300.

Clubs

Concerts by The Sea, 100 Fisherman's Wharf, Redondo Beach, (213) 379-4998. Yusef

Latel, Thursday through Sunday. The Heath Brothers, Tuesday and Wednesday.

Dante's, 4269 Lankershim Boulevard, North Hollywood, (213) 761-1566. Dave Fishberg, Thursday, Gabao Sabao, Friday, and Saturday.

Golden Bear, 306 Coast Highway, Huntington Beach, (714) 535-1900. Robben Ford, Saturday and Sunday; Tower of Power, Monday.

Jerry van Dyke's, 1767 Ventura Boulevard, Encino, (213) 955-2938. Pete Partucci and Judy Danovari, nightly.

Lighthouse, 30 Pier Avenue, Hermosa Beach, (213) 377-6991. Charlie Musewhite, Thursday, Sunday, and Saturday.

Whisky a Go Go, Sunset Ship, (213) 657-4222. The Mystic Knights of Oringo Brando, Friday and Saturday.

Palomino, 4907 Lankershim Boulevard, North Hollywood, (213) 765-5256. Eddie Rabuffi and Sonora Loco (top 40), Friday, Which Way But Loose?, Thursday, and Friday; Jimmy Lou Harris, with the Soul Island Band featuring Byron Bellini, Saturday.

Isaques's, 22724 Pacific Coast Highway, Malibu, (213) 456-2007. Ernie Watts, Thursday and Friday.

Roxy, 9009 Sunset Boulevard, (213) 878-2222. Tots, Friday and Saturday.

Starwood, 8151 Santa Monica Boulevard, (213) 656-2200. Regulus, Thursday, Uncle and Monkey Chew, Saturday.

Whisky a Go Go, Sunset Ship, (213) 657-4222. The Mystic Knights of Oringo Brando, Friday and Saturday.

first appearance as a quartet

STONE'S THROW

presents

Juke Box Saturday Night

a '40's style concert dance
Saturday, February 17
8:30-12:30
at the UAW Hall, Old Town

all tickets \$6.00 to be sold in advance
at Good Heavens 299-1551
Deja Vu 293-7355
Wear It Again Sam 299-0185

San Diego's newest and most talked about

Italian & Pizza Restaurant

Serving lunch and dinner

50¢ off
any pizza
with this ad
Expires 3-1-79

Paisano's

223-9998 4316 Voltaire Ocean Beach

Chicken Out It's Broasted

3 piece chicken dinner served with Jo-Jo potatoes (a real treat) and buttered roll.

\$2.13

Call Ahead
Take-Out
Food to Go

Chicken Kitchen

Bacon at W. P. Loma at entrance to Robin Field
Open Daily 11:30 a.m. to 9 p.m., except Sundays
in 08 224-1270

Join us for dinner Tuesday through Saturday
6:00 - 9:00 p.m. in Old Del Mar

The Peasant Kitchen & Wine Cellar

Our menu features unusual entrees as well as our
International Peasant Feast
THE FOODS OF BRAZIL

this week:
Spicy Black Bean Soup
Avocado San Paulo (avocado & fresh tomato in a tangy dressing)
Seafood Skewers Vapara (Red snapper, prawns, & halibut skewered with green peppers and grilled. Topped with a Brazilian shrimp and coconut sauce.)

1412 Camino Del Mar, Del Mar 481-7135

NEW DISCO CLASSES!

Starting this week

Beginners and Intermediates

FUSION Creative Dance Center
230 Birmingham
Cardiff-by-the-Sea
436-3733

All you can eat every
Monday and Tuesday

Spaghetti • Rigatoni
Includes one serving of soup or salad & garlic bread

\$1.99
per person

\$1.00 off any pizza
Pick up only. Expires 3/15/79

Little Italy Restaurant and Pizzeria
281-4949
4367 University Ave. (at Fairmount)
Food to go—We deliver in our area

NEW at El Cajon Blvd. at College!

Now add to your evening dining pleasure with two new tempting treats at The Triton...

Salad Bar

Let your gourmet imagination run free when you create something scrumptious at our new Salad Bar brimming with fresh greens, garnish, and delicious dressings. You'll find it the perfect introduction to your superb entree selection.

Oyster Bar

Now when you relax with your favorite cocktail, enjoy something special from our new Oyster Bar—steaming clams, an ice-cold seafood cocktail, chowder, ceviche, or other delights. Simply wonderful!

Dinner served nightly from 5 p.m.

The Triton

a truly distinctive seafood restaurant!
2530 South Highway 101, Cardiff-by-the-Sea
6011 El Cajon Boulevard, San Diego

AS ONLY THE

MAD GREEK

COULD DO IT

GREEK TOGA PARTY

(A VALENTINE'S DAY BASH)

TO RIVAL ALL OTHER TOGA PARTIES EVER!!

COMPLIMENTARY BUFFET DINING

PRIZES FOR BEST TOGAS!

1ST—FREE TRIP FOR 2—LAS VEGAS
2ND—DINNER AT THE MAD GREEK
3RD—HAIRSTYLE! BLOW DRY PRECISION CUTS AT JEAN CLAUDE MARENGO SALON IN LA JOLLA (HIS AND HERS)

RECLINE WITH YOUR SWEETHEART ON HUNDREDS OF PILLOWS IN TRUE GREEK FASHION AND SAY
"TOGA, TOGA!"

\$3 COVER CHARGE, BUT WEAR A TOGA AND GET IN FREE!

THE DISCO FOR PEOPLE WHO DO MORE THAN DANCE!
3191 SPORTS ARENA BLVD.
OFF ROSECRANS IN THE SCANDIA PLAZA 226-0281

CLIP THIS AD FOR A FREE "TOGA PUNCH"

NOW OPEN

DAILY 11 am—9 pm

Double burgers

at the corner of India Street and Washington

WE'RE NOT FOR EVERYONE

ARE YOU??

Meeting people can be easy, but meeting the right person isn't! At Great Expectations you can see and hear someone on videotape before you decide to meet in person. Call now for more information. As seen in Newsweek and on Merv Griffin.

Call for **FREE** Demonstration
297-5460

Great Expectations

Private, Air-Conditioned Club, No Cover Charge

JERRY HERRERA'S

SPIN IT

2nd Floor
Featuring **MAX DAMION / LASH** (full run, drinks 80¢)
SAT. 1ST ANNUAL SCREW & NUT VALENTINE PARTY
FEATURING BILLY ROSS, D.L. ADAM, TRUMP, & THE MYSTIC MAGNET
Wed. Feb. 14th **EQUINOX** Coming Feb. 16th & 17th **"MAD DOGS"**
Their answer to the new JOURNAL AYAH BAND

1130 Buena Vista Ave. & Mission Blvd. 276-4993
Club Rentals, Private and Band Parties Available

NO COVER ON THURSDAYS

MOVE FEB. PAY MARCH. New 2 bedroom apartment 1 block north of Balboa Park. Short pay to tenants court. Private washer/dryer \$300. 282-0345 or 231-7986.

NEWLY REMODELED 2 BEDROOM 1 1/2 bath home. Elegant living in prestige area North of Balboa Park. Huge rooms, private bathhouse, air-conditioning, 1700 square feet. Terms: call 313-665-2823 or 231-7986.

PACIFIC BEACH. Charming, cozy studio condominium. Beautifully furnished, decorated, open view, balcony, immediate bus, scenic, recreation room, garage. \$225. 433-4578.

PACIFIC BEACH. Large luxury studio condominium, two blocks from bus, very sunny and bright. Separate dining area. New carpet, drapes. Security building, sauna, storage, dishwasher. \$275. 433-4578.

HOUSE FOR RENT. \$225. 1 bedroom, yard, enclosed porch, new carpet, available March 1, located on 51st Street. 737-1534.

CADIZ in beautiful San Bernardino Mountains, fishing, skiing, summer boating and swimming. Now taking reservations. Refundable. For information or application call 282-4810.

\$425 HIGHLAND PARK ESTATES. 3 bedrooms 1 1/2 bath, 2 car garage, fenced back yard, carpeting, cable TV, convenient location. Available February 15th. Military families welcome. Near shopping, church, and schools. 482-2845.

WANTED 2 BEDROOM, unfurnished home with garden space. Friendly, professional couple desires low rent in exchange for garden or yard work. Call 291-4051 or 651-2141 evenings.

MISSION BEACH. Ocean view, 2 story big cabin. 2 bedroom, 2 bath, large 2nd story covered deck, garage. Fireplace, available now. Seasonal \$400 unit. No dogs or cats are permitted. Call the phone number that is on the house 717 Fortmouth Court. 520-2957 or 433-6054.

RENT LUXURY Lake Park studio apartment, duplex for rent. 2 bedroom, all amenities. 520-2957 or 433-6054.

BEACH. Duplex for rent. 2 bedroom, 2 bath, laundry, garage, fireplace, modern kitchen, available March. South Mission. 488-7878 or 236-1777.

NEW 2 BEDROOM, 1 1/2 bath, Panacheux townhome, washer/dryer, refrigerator, pool, security, private patio, garage, no pets. \$380 month. 578-2247 or 484-1145.

TWO BEDROOM duplex, 4000 sq. yard, off street parking, children's play, no pets. \$240 Available February 15th. Near 605 freeway and Market Street. 483-0665.

\$300 2 BEDROOM 1 1/2 bath brand new building, carpets, drapes, new appliances. Jan 29-31-21-41 evenings.

WANTED LARGE room, shower, closet. Must be separate. Unfurnished. La Mesa area. Will need April. Accountant. 461-2090.

SAN CARLOS \$400. 3 bedrooms, 2 baths, new carpeting and tile, curtains, built-in dishwasher, large fenced yard, no neighbors. 468-7630 or 463-4721.

SHI BIG BEAR 2 bedroom luxury penthouse, fireplace, sleeps 8, near slopes, National Forest, views of Lake Mary, all amenities. 520-2957 or 433-6054.

MISSION BEACH. 1 1/2 bedroom, 2 bath, furnished or slightly furnished apartment, \$225 month year round. 633 Guatemalan Court. Available only, no pets. Available 222-2666.

WORKING COUPLE wants to rent or lease land with mobile home in San Diego County area. Willing to maintain or fix up. 741-2563.

FOR RENT \$500 per month, super 2 bedroom 2 bath condominium, Mission Green. All modern and complete. 291-1930 or 443-0375.

BAFF FRONT. South Mission Beach, large 1 bedroom condominium, large living room, kitchen, fireplace, bay view, carpet, pool, \$370 until June. 2975. Bayville Walk. 488-3100.

OFFICE SPACE AVAILABLE to person in the Heating Arts. Low rent, plenty of parking, wonderful opportunity. Call 282-3817.

WANTED TO RENT in Coronado 1 bedroom, unfurnished cottage or garage apartment. Single woman, no children or pets. Excellent local references. Call 9-5-231-7821 or after 8, 439-1488.

LA JOLLA. New townhouse \$500. 3 bedrooms, 1 1/2 bath, fireplace, pool, no pets. \$240. Available now. 482-9622.

MOUNTAIN CROWN. Big Bear Lake. 2 bedroom, lift, fireplace, heat. Snow season coming. Reservations. 468-43241 evenings and weekends.

\$245 HILLCREST. Nice unfurnished 2 bedroom duplex, includes refrigerator, built-in drapes, carpets. Good location, new back yard. No children, no pets, available February 17th. 291-1466.

HOUSE FOR RENT. \$425. Northwest Clarendon 3 bedroom, 1 bath. Fireplace, no pets, refrigerator and stove. 432-8106.

WANTED ABOBE to rent in North County coastal area. Must have garage, storage for my gardening equipment. I have references. Landlords please respond. 433-0048 evenings.

SMALL FURNISHED STUDIO in quiet North County neighborhood, near 30th Street. Sep. 1950 per month, utilities paid. 453-3386 or 280-7475.

SPACIOUS FURNISHED room with private bath for rent or apartment close to all kitchen provisions. Pool. Quiet, non-smoking female only. No pets or children. \$160 per month plus utilities. 278-7687, leave message.

2 BEDROOM APARTMENT. College Area, close to shopping, bus, college. Dishwasher, refrigerator, stove, drapes, new carpet. Available now. 488-3100.

Garage/Wanted to rent to mechanical work on VW bus, minimum 1 week, separate. 648-6333 days 648-6400 evenings and weekends.

RETIRED EXECUTIVE COUPLE seek 2 bedroom, 2 1/2 bath living experience in quiet neighborhood by February 17, up to \$275. 281-3046, leave message.

2 BEDROOM UNFURNISHED for rent, water and gas paid. \$250. 4070 Ingle Street. 277-0557.

FURNISHED BEDROOM, overlooking swimming pool, 2 1/2 bath, fireplace, central air conditioning. 25-35 years old. \$180 with utilities. 275-9358.

QUIET COUNTRY LIVING. 1 bedroom apartment, professional kitchen, social area, no smoking, alcohol - drug abuse. By licensed professional. Social Security. No. 3388. Insurance Coverage. Free fee can be made in ability to pay. Call 461-4666 24 hours.

STORAGE SPACE for rent, dry basement in North Pacific Beach. 304-3044.

HILLCREST 2 BEDROOM apartment, unfurnished, 1 bedroom, 1 bath, 4th Street and El Cajon Boulevard, carpets, drapes, stove, refrigerator, laundry and privacy. 278-6287.

BRAND NEW building, unfurnished, 1 bedroom, 1 bath, 4th Street and El Cajon Boulevard, carpets, drapes, stove, refrigerator, laundry and privacy. 278-6287.

2 BEDROOM UNFURNISHED with private bath for rent to lady non-smoking, foreign student in apartment close to all. No pets. \$160/month plus utilities. Kitchen provisions and pool. 278-7687, leave message.

CROWN POINT, spacious 3 bedroom house, private room, fireplace, yard, washer, dryer, no pets or children. \$160 per month plus utilities. 278-7687, leave message.

\$260 LUXURY STUDIO condos, Lake Murray area, includes pool, jacuzzi, gym, tennis. 292-9277 or 463-9624.

STUDIO UNFURNISHED, carpets, stove, refrigerator, new drapes, quiet patio. South Blvd. 468-3333 days 468-6400 evenings and weekends.

WANTED Studio space for free arts person, 20-30 sq. ft. in quiet neighborhood by February 17, up to \$275. 281-3046, leave message.

TERRASANTA HOUSE for rent. 4 bedroom, 2 1/2 bath, close to elementary school. Available immediately. 525. 785-8048.

PACIFIC BEACH. Small unfurnished studio with yard. \$175 including utilities. No kids or pets. 23451 Grand Avenue. 272-6789.

LA JOLLA WOODLAND North, new 2 bedroom, 2 1/2 bath, new. UNCO. University Towne Center, fireplace, garage, refrigerator, central air, pool, call 297. \$450/month. 433-7447 or 436-4445.

WOULD LIKE TO SHARE my condominium/townhouse. Air conditioned, swimming pool, jacuzzi, sauna, recreation, furnished, utilities included. \$175. 844-0985 after 5pm.

DELUXE 3 BEDROOM, 2 1/2 bath, 2nd floor, TV, fridge, big carpet, drapes, pool, patio, 1450 square feet. \$400. 278-7577 evenings.

2 BEDROOM BEACH CONDO in Ocean Beach. Security, nice location, sunny, no children or pets. \$320/month. 224-6662 evenings and weekends.

3 BEDROOM HOUSE. \$275 in East San Diego, unfurnished, stove, large yard, no pets. 292-2549 after noon.

1000 FOOT STORAGE AREA in Pacific Ocean. Unfurnished house with storage, call \$200 month. 272-2222.

2 BEDROOM, 1 bath house with stove, refrigerator, large but unfurnished backyard. Available February 15. \$275. Drive by 3825 1st Street but do not disturb tenant. 436-9028 evenings.

OWNER MUST SELL! Brand new 3 bedroom, 2 bath home on Dictionary Hill. Fireplace, view, 2 car garage, 1991 level, built-ins. \$70,000. 463-7453 or 469-2007.

APPROVED PLANS for a beautiful 2000 square foot home. Priced \$600, will sacrifice for \$330. Please call 272-5879.

I WANT TO purchase Commercial property large or small - rented or not. 270-1753.

ATTENTION CHURCHES, artists, musicians, isn't this your home away from home? In Fletcher Hills is perfect for your needs. 15,000 sq. ft. 4000 sq. ft. A-frame second level. 689-1977.

OWNER MUST SELL! Brand new 3 bedroom, 2 bath home on Dictionary Hill. Fireplace, view, 2 car garage, 1991 level, built-ins. \$70,000. 463-7453 or 469-2007.

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FURNISHED BEDROOM, overlooking swimming pool, 2 1/2 bath, fireplace, central air conditioning. 25-35 years old. \$180 with utilities. 275-9358.

QUIET COUNTRY LIVING. 1 bedroom apartment, professional kitchen, social area, no smoking, alcohol - drug abuse. By licensed professional. Social Security. No. 3388. Insurance Coverage. Free fee can be made in ability to pay. Call 461-4666 24 hours.

STORAGE SPACE for rent, dry basement in North Pacific Beach. 304-3044.

HILLCREST 2 BEDROOM apartment, unfurnished, 1 bedroom, 1 bath, 4th Street and El Cajon Boulevard, carpets, drapes, stove, refrigerator, laundry and privacy. 278-6287.

BRAND NEW building, unfurnished, 1 bedroom, 1 bath, 4th Street and El Cajon Boulevard, carpets, drapes, stove, refrigerator, laundry and privacy. 278-6287.

2 BEDROOM UNFURNISHED with private bath for rent to lady non-smoking, foreign student in apartment close to all. No pets. \$160/month plus utilities. Kitchen provisions and pool. 278-7687, leave message.

CROWN POINT, spacious 3 bedroom house, private room, fireplace, yard, washer, dryer, no pets or children. \$160 per month plus utilities. 278-7687, leave message.

\$260 LUXURY STUDIO condos, Lake Murray area, includes pool, jacuzzi, gym, tennis. 292-9277 or 463-9624.

STUDIO UNFURNISHED, carpets, stove, refrigerator, new drapes, quiet patio. South Blvd. 468-3333 days 468-6400 evenings and weekends.

WANTED Studio space for free arts person, 20-30 sq. ft. in quiet neighborhood by February 17, up to \$275. 281-3046, leave message.

TERRASANTA HOUSE for rent. 4 bedroom, 2 1/2 bath, close to elementary school. Available immediately. 525. 785-8048.

PACIFIC BEACH. Small unfurnished studio with yard. \$175 including utilities. No kids or pets. 23451 Grand Avenue. 272-6789.

LA JOLLA WOODLAND North, new 2 bedroom, 2 1/2 bath, new. UNCO. University Towne Center, fireplace, garage, refrigerator, central air, pool, call 297. \$450/month. 433-7447 or 436-4445.

WOULD LIKE TO SHARE my condominium/townhouse. Air conditioned, swimming pool, jacuzzi, sauna, recreation, furnished, utilities included. \$175. 844-0985 after 5pm.

DELUXE 3 BEDROOM, 2 1/2 bath, 2nd floor, TV, fridge, big carpet, drapes, pool, patio, 1450 square feet. \$400. 278-7577 evenings.

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