

If You Want It, Take It

Nial Matthews

Here is frenetic Golden Hall on an otherwise placid evening, the first Tuesday of June, 1980. It is the scene of election central for the first primary of the decade, and San Diego's political intelligentsia is present in all its spring glory. But something is not quite in kilter—a new presence of some kind. There's the usual surging crowd of dillettantes, searching in every passing face, and aides-de-camp, tight-assed and jittery, and hordes of self-important volunteers on their big night, supporters for their support of their man or cause. The Registrar of Voters' election workers—as usual, pretty, young women, all of them—are preoccupied, oblivious to the fortunes of the voters and lowers their delicate by tallying the incoming votes on huge chalkboards. Their periodic rush to the boards accentuates the intensity of the crowd. The television people, jockey for interviews and smile and quip and give autographs. But there's something different tonight, the ritual is pecked by some foreign element. It's over to the left of the multiple doors leading into the hall, repelling and attracting like a magnet. You could feel the ominous tone contaminating the room even before you saw the source. And then there it was, the most indelible image left to me by 1980, the light of the phalanx of security men, the ground squinting protecting KKK Grand Dragon and

Congressional candidate Tom Metzger.

Like some spooky, nose-thumbing bastardization of the Secret Service they stood there, four, maybe five smug-faced men in a ragged formation around their charge. They wore coats and ties or pale leisure suits, and on their feet were scuffed boots with square toes and black heels. They also wore the glossy "look of the righteous trading in the currency of hatred, the glazed, slightly crazed look of the excluded proselyting the game of the included. And in the center, close to the guard to the powder-blue suit who was obviously packing a gun under his jacket, stood Grand Dragon Tom Metzger, graciously receiving the endless procession of mediafolk. And I hated him and his goon squad for making me feel their hatred.

Metzger's current title, incidentally, is State Chairman of the Ku Klux Klan, not Grand Dragon. Klan Pooh-Babs felt the traditional title might hamper Metzger's political trajectory. And these days the Klan is just another special-interest group anyway, and its political affiliations for entrance into the political system, the special-interest sweepstakes, are a suit, a lie, an entourage, and a charismatic front man with something to say. Or so it must seem to the Klan.

So here they stand, the KKK on June 3, 1980, embracing as many of the surface requirements as they need to in order to be in election central while the vote mounts in a neck-and-neck battle with the decrepit local Democratic party, with reporters trooping past the goon squad and landing great quotes, with the crowd of people reflecting off the atmosphere in that corner



of Golden Hall like a meteor shower, afraid that if they get too close, they may burn up. As it turned out, Metzger and his foul protectors had the last as well as the first sneer that night. He won the Democratic nomination by just over 300 votes. It happened primarily because Metzger displayed something we're all starved for: honesty. He readily admitted to loving torch crosses (even made it sound like fun), he acknowledged being a racist, he asserted his acceptance of violence as a tool. I don't think that [violence] is altogether bad," he told Union reporter George Condon. "If it means walking into a situation with a thousand communists trying to do me in and I have to wear a helmet and armor and everything else to have free speech, I'm going to do it." What's more, Metzger

was proud of himself and his beliefs, and somehow we respected him for it. His brazen demeanor seemed to find resonance in the San Diego of 1980, and in some unexpected manifestations. The local derelicts, for example, schooled his bluntness.

Like Metzger, the bumps on the street are closer than most of us to the elemental emotions, the guttering in the bowels of the derelicts' pitch for money became unusually candid and open, truthful of the citizen's newfound regard for ingratulation. Sometimes late February I noticed they were onto something. It was on Broadway, near Seventh or Eighth, and a bum appeared from a doorway and pitched me. "Hey, buddy, look, I'm not gonna bullshit you," he said. "I'm really going through some rough times. I'm an alcoholic and I need a drink, real bad, but I need a dollar fifty-six for two bottles of wine just so I can go to sleep. That's all I want to do, just go to sleep. So could you spare a dollar? I just need to go to sleep." Slight variations on this earnest theme, which obviously was not just another spiel, were flung my way by down-and-outers at least four times out of the eight or so I was hit up this year. Two particularly pitiable strays went so far as to introduce themselves formally and press flesh before asking for a contribution.

It is tempting to draw parallels between political fundraising techniques and indigenous here, but the salient point is this: we San Diegans have lost our shame. We can now give, unself-consciously, validity to all of ourselves, all of our wants and desires. The result may be a general decline in the incidence

of hypocrisy, but the cost is a rise in self-importance and a kind of bad immaturity.

In December, 1979, County Supervisor Jim Bates says elected officials should set an example of austerity. In July, 1979, he says he won't accept all of a nearly \$44,000 pay raise due him over the next two years. In January of this year, Supervisor Bates changes his mind and takes the full raise. "I need the money," he explains. "I'll still be underpaid [making \$39,302 annually], but I work out of love, not money."

Frustrated over bureaucratic inaction allowing the continued flow of Tijuana sewage into Imperial Beach, that city's mayor, Brian Bulray, casts traditional political decorum to the smelly breeze and mows a bulldozer to try and construct his own dam. A muddy shove match ensues, but the point is made.

A fourteen-year-old San Diego boy parlay his \$1000 bar mitzvah windfall into a multimillion-dollar gold investment, commenting unabashedly. This is his basic capital for going into business. I don't know what business yet—whatever will make me a couple million.

Television anchorman Harold Greene, who would have us believe he's a real go-getter reporter, reveals his scrupulous journalistic principles when, concerning his talks with ABC about becoming a network correspondent, he explains to the *Union's* Don Freeman, "Well, I didn't know it was network correspondents who could much less successful local anchor people."

Padre outfielder Dave Winfield decides no more Mr. Nice Guy and demands what he

thinks he's worth: \$13 million from the club over the next ten years.

We do generally support people standing up for themselves and what they think they deserve, but we still have our limits. Metzger, of course, was defeated in the general election; Winfield is no longer one of us; and when the cops demanded binding arbitration and the firemen grabbed for more money, too, we nixed it. Conversely, we loved Lionel Van Deerlin, who held his Congressional seat so long he felt he didn't need to stand up for what he deserved, and therefore waged virtually no campaign, and was trounced by a hustling Duncan Hunter. The San Diego of 1980 didn't lose its sense of proportion.

But the San Diego of 1980 did lose an important piece of its heritage. Like a primitive organ whose services are no longer needed or wanted, a part of us has become a lifeless old appendix. Ye Gods! What'd they do to Tijuana?

We've lost a part of Tijuana, and by extension a part of our culture. Mexicoland would not look like a thriving remnant of a colorful culture's fading past. No, this is 1980. Mexicoland would have a clean, narrow, cobblestone main street, and wide, tree-lined sidewalks—just like Seaport Village—and there would be traffic signals and signs on every corner; it would have fewer curio shops and bars, and if the bars could not be eradicated, at least the buzzing neon and grubby wooden signs could come down. To lure the tourist, the district had to be more seminally exciting dilapidation had to go. Avenida Revolución would become a place where gringos and dads could feel com-



fortable, a place where they could feel at home, vicariously experiencing a manmade, authentic replica of another country. It must become Mexicoland! A suitable place for the wide and dollars, a fantasy zone with selected features of somebody's idea of Mexico oriented in and painted up, a place that doesn't actually exist, of course, once you get behind the facade.

It's early on a cool October evening, and a Revolution is mostly deserted. The peculiar life and bustle of the real Tijuana has shifted over to Avenida Constitución, to the west. The taxi drivers at every corner solicit for drinks, and one perks up when I acquire all the shoe shine stands are closed. "Si,



serior, the stands close at night is that all you looking for?" he asks as I continue on. "Don't you need some pointing?" My destination is the Corona Bol, where I figure on a nice, solitary beer and a look at the World Series game on television. Hah! The series, at least at Corona Bol, is the biggest event down here since Cinco de Mayo. After shooing my way through the door, I see something just short of a full tilt riot. A large-screen projection system at the far end of the bar has about thirty patrons packed in front of it on folding chairs, and they're wailing at each other, calling for drinks, whistling and clapping on every play, stomping one and all for the Phillies. The street end of the room is



poppled by about sixty rowdy Mexican baseball fanatics all screaming and clattering and drinking and aacking, and there are no empty seats. Intermittent chants of "Three-les, Three-les, Three-les" hang around the barroom, and though I was pulling for the Royals, I chickenheartedly desert for the Phils when a drunken fan, embracing me, asks in splintered English who I'm for. The waiters have refused service to several wall-eyed patrons, including my affectionate compadre, and it looks to be just too much effort to try and get a draught of Tecate. So I elbow my way out and cross the street to the old and venerable Long Bar, which isn't marked by a sign anymore.

A little sneaky screen at the distant end of the bar displays the game, but no one among the sparse clientele is interested in it. I order up a draught of Corona from the uncouth bartender and repair to the end seat and silently watch the Royals lose. After three beers, I've taken a liking to the glass, which is shaped like an old squat wooden barrel, and I plot to steal it. The bartender turns away and I make my move, cupping the glass against my outside thigh. "Hey, hey, hey!" he yells as I near the door. I bring it to the bar, red-faced, and ask how much he'll sell it for. "Not for sale, not for sale," he snaps as he jerks the glass away.

Exiting to the wide, prim, and empty street, it's evident to me that in 1980 it has become awfully easy to let our basest instincts grab for everything we can get, including quaff beer glasses. Through the sharp aroma of barbecued meat tubes, I stroll solemnly back toward the border and San Diego.

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Houses and Homes

Joe Applegate

On the Saturday after Thanksgiving, when Army was playing Navy at one o'clock on Channel 10, but all the football talk was on the Chargers-Eagles game the following day, Mike Conklin was supposed to help some friends move their belongings from a grand apartment to a modest, first home.

"Move Carols—9:30 AM" was the note that Mike had scribbled on the calendar above his bed, the calendar he consulted many times a day, as though it were a friend or a roommate.

This year—1980—was the year in which Mike was going to decide if he should continue in his present line of work, free verse, or go full-time into bartending, or social work, or something. With only one month left in the year, he was still undecided. But one thing he'd learned, anyway, was the usefulness of a wall calendar in running his life. Each day's square was big enough for writing one or two appointments—no more. That kept the busy-work down. For this reason alone he figured the Cady's Calendar of Contemporary Poets was one of the best buys he'd ever made.

A yellow, lift-gate truck was abutting the lawn outside the shaded apartment. Chairs, cushions, lamps, looking sadly ordinary in the outdoor light, like street clothes in a dressing room, had been marshaled on

the grass near the truck. From half a block away the scene was picturesque—a homestead under spreading leaves—but the sky had been smudged with distant brush fires in the previous few days, and Mike could see it was going to be too hot to enjoy the backdrop, unless it turned into something like that of a beer commercial, which was likely, but not for a while.

He arrived, somewhat late, to a greeting of standard jokes on Channel 10, but all the football talk was on the Chargers-Eagles game the following day, Mike Conklin was supposed to help some friends move their belongings from a grand apartment to a modest, first home.

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timbered room, but from where Mike was standing, in the heat of a window, she had sounded less funny than triumphant, and he had not laughed.

"Want a beer?" said Donna as Mike entered what had been the dining room, empty now but for some potted cacti in the corner.

"Is there one?"

"Plenty," she said and jerked her head toward the refrigerator. He knew the way. Loading the truck went fast as soon as the heaviest pieces had been moved, and everyone worked steadily at filling the cracks in the cargo. Jerry saw to it that his private store of wine went over to the house in his BMW; the television went in Mike's. Most of the men drove in caravan fashion, while Donna and her mother stayed at the apartment to finish cleaning.

and Mike returned to his apartment for what he hoped would be a quick phone call to Laurie, his love.

He parked in a metered space and hoped for the best. The key in the front door, the chill, morning odor of the stairs, the paper his neighbor had dropped at his threshold were phenomena that got past his senses and then were lost. His strategy, as he was forming it on his final approach to the phone, was to apologize for not having called the night before, but to hold his unassailable excuse in reserve (he'd been working) and let her dig it out of him, make her appear at least to pry for it, and then stand aside while the weight of his righteousness tumbled past her like a runaway boulder. Then it would be her turn to apologize; the apology would be tasted and then accepted, perhaps she'd even take him out to dinner.

"Hello?"

"I'm sorry, Laurie."

"Where were you?"

As always, the crisis had come more quickly than he expected, and before he'd had a minute to recover his momentum, the ground beneath him had shifted and left him lying face down in the wrong. They talked for half an hour. That is, they made sincere noises about themselves and each other, and probably created some good between them, in the way that interesting words emerge in Scribble, but who remembers them from one game to the next? He promised to call her later and apologized again. And then he hung up with the relief one feels after sitting through an examination, when it's too soon to care about the grade.

"Late again, Conk," somebody said when he arrived with

the kitchen things and a case of Budweiser and Natural Light. As someone had mistakenly stowed the cable scrambler in Donna's car, there was nothing to do but unload the truck until the women arrived with the box that was needed to get a clear picture on the TV.

The unloading went faster than might have been expected, because Mike as well as Jerry knew the layout of the house. They and Donna were acquainted with the previous owners, and with the owners before them. Three couples had consecutively sold this house to one another, each taking the extra profit from the realtor's fee, and giving back a little on the price.

The house sits up from Juniper Street in North Park on a square of lawn girdled by pink cinderblock. The gables above the front door and window make the house look slightly exotic—English or Bavarian. The porch is smooth red concrete, the walls are loaf-brown, and the roof has a high medial spine with hips sloping fore and aft.

Mike thought it hadn't changed much from owner to owner. When he carried a box to the back of the house, his track shoes squeaking on the wooden floor, he looked into the rooms on either side for details left by the former occupants: wallpaper, an ornamental fan, windowills painted in fruity colors. No—the house had hardly changed. It hadn't had time to, really; each of the couples had bought it for their first home and had kept it only a year or two. The first couple had traded up to a white ranch house with a swimming pool near Kensington (it was robbed while

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walker scott

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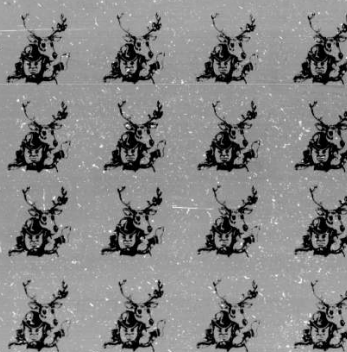
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Houses and Homes

(continued from page 4)
they were still moving in), and judging from the shrewdness with which they handled all their business arrangements, real estate being principal among them. Mike expected they were pleased with the move. The second couple had started their drive this year. Thinking of other acquaintances, too, Mike had noticed that after buying a house, a couple's next choice was to trade up or break up. Perhaps this was because houses transform their owners and not vice versa, or at least they impose themselves sternly on the future.

Mike heard Donna's dad and brother talking loudly in the living room. He walked in to find them laying plans to move the front door and replace it with a picture window. He wondered if such a change would matter much compared to the change he expected to see in Donna when she nested within walls of her own. Then he took a beer from the refrigerator and wandered into the backyard, looking for something to do. Jerry was in a lawn chair, at the shade, asking advice on how to care for the pepper tree. It was a question which Mike (who had no advice) took to mean that Jerry boy had already begun to transform into a different, familiar sort of creature.

He was turning into a suburban husband, that was the plain truth, and Mike dreaded to see it because he knew soon enough it would happen to him, too. Mike's trouble was that his schooling the kept telling himself had prepared him for something different. He had spent more than a few semesters abroad, had smoked Gitanes, had had longings in the Dardogne, and had with no encouragement whatsoever read La Fontaine's *Fables*—experiences which had left him with the sentiment that he should rise up like an orchid through the bog of his more distant past. He was, however, and he knew it, a thoroughly suburban guy. This slightly exotic house might someday be his house, and he might as well get used to the shrubbery, the sidewalks, the campers, the works.

Of course the suburban aura would sparkle if his poetry were good, for then he could claim to have worked against it in polishing his craft. He had hoped for a while that he would turn, as like Wallace Stevens, plodding to the office every day, turning down the rides that



Illustration by Russell Raymond

neighbors in station wagons offered, until they knew not to offer any more, and all the while creating poems whose magic came forth in a footstep rhythm. But no matter where Mike lived, or how he tried to write, no editor bought his stuff. With the rejection, he had only begun to realize how tricky this art thing is, which calls on one to love so much that seems rotten and embarrassing.

This intuition was brought home to him during the Thanksgiving holiday, when he had driven to L.A. with Laurie. They had been getting along fairly well. He was on the verge of asking her to marry him, since she had gotten him to admit that nobody but her had been able to stand his childishness for four years running, and never would, because she loved him more than anyone. Moreover, he'd admitted that he was hooked on her loving, and then had extended the metaphor to the point where he was "fopping on the deck." His taking her home for Thanksgiving was tantamount to a proposal, in his eyes anyway, because this was his family's most important holiday, at which he had never appeared with anyone so portentous as a girlfriend.

The dinner was to be at his sister's house in Redondo Beach. As Mike'd moved there recently, Mike didn't know where it was and they took the wrong exit from the freeway, finding themselves in his old neighbor-

hood. But there was no rush; they were clicking the front of the house you grew up in," Laurie said, turning down the Billy Joel tape.

"Now."

"But you're always talking about it."

"So?"

"So I want to see it. Please? I showed you mine."

"Ha. Your tract house with the filter-shack next to the swimming pool where you used to screw your boyfriends."

"Did I show you that, too?"

"Unimpressive, Laurie. Totally unimpressive."

"Then you have to show me yours," she said. "Be fair."

The house, he figured, lay in their general direction, and the next thing he knew he was judging which street would be best from which to approach it. He hadn't seen it in seven years, since his parents had sold it.

The stone pines bordering his high school had grown. His dad, a teacher there, had worn a fistful of keys on a chain that uncoiled with a zip and then snapped back. There was a feeling he used to get in the afternoon, walking home from school, that somehow had to do with the shadow of a chain-link fence and he was getting the faintest sense of it again when he slowed for a yield sign that must have been new.

"I'm not going to like this," he said.

"What?"

"This is already a bummer."

"No it isn't," she said, kissing his cheek and clicking the front of her glasses against the edge of his. "Not for you. You love being depressed."

"Not funny."

"Then why are you smiling?"

"Shut up."

He rounded the last corner and pulled to the sidewalk. It was just as he expected.

"To elaborate is no avail, learned and unlearned know that it is so," he quoted.

"To this she made no reply."

"Whitman," he said—and turned to her.

"I can see which one it is," she said. "The adobe one with the four chimneys?"

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"What?"

"This is already a bummer."

"Please don't make me explain my feelings," he said.

"That was mocking."

"Listen. If you leave me alone, I'll cheer up in 15 minutes. Is that a deal?"

"It is if you really do it," she said.

A minute later he said, "The thing that pisses me off is that I can't describe it." So she told him not to try.

Arriving late had the advantage of letting them eat in peace (they watched the end of the Dallas-Seattle game) instead of making conversation with the throng. The disadvantage was that there wasn't much beer left in the refrigerator, but Mike drank what he could. He told his sister that her house reminded him of a hen white and squat, with protective eaves jutting from the sides.

"A hen," she said. "Right."

From what he gathered, it was hell living in an old house with no heater and with a garden hose where the shower head was supposed to be. "And when I first moved in," she said, "I looked at the bedroom and went—Whoa, no! It's right next to the kitchen. But now I like it. I made the landlady an offer but haven't heard back. Don't expect to, really. She's old and wants to keep the lot. Plus, the basement's full of stuff she's storing for her kids."

"Right," he said, setting his beer can down in the kitchen sink and looking at the trail of ivy in the window, the vine trying to root against the glass.

Houses, he thought, keep memory from evaporating, like fixative in scent. When he looked back, he never saw an image of what he had been doing at a particular time; he saw a door handle, or part of a clothesline through a window.

And where he had wanted his future to grow from what he had done, and nothing else, he knew that it would be forwarded from where he had lived.

Laurie was brilliant at the party, as Mike had expected. He had a theory that many women possessed a reserve of energy that held their faces up at parties, and this accounted for the hardness of political wives who were thoroughbreds of this type.

Laurie's cheerfulness lasted all the way home. As they were merging on the freeway in Hawthorne, Laurie exclaimed, "See that guy in the car next to us? I think I knew him in high school. But don't hunk. I don't want him to see us. Oh my God—he's cleaning his ear again with his finger. That's him. He was always doing that in high school. Can you believe that? I can't believe it. Some things never change."

"Seen enough?" he said.

"Have you?"

He pulled away and drove the car exactly in the middle of the street.

"You're taking up the other lane," she said.

"I know."

"Conk," she said, as tenderly as the name allows.

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Theater

Jeff Smith

Frankly, I can't see why anyone would want to have total recall, the ability to recollect at will every moment of his life on the instamatic lens of the mind's eye. Such an ability, no doubt, would certainly have its uses—beyond putting shrinky out of business, that is. A theater critic, for example, wouldn't have to spend too many frantic, board-tugging jobs of time trying to remember the important details of a play he is reviewing, especially when the notes he has jotted down in a darkened theater are as readable, in the light of day, as a string of hieroglyphics for which there is no known code. And then there are those occasions when the play is so engrossing as to lure the observer through its surface, past all the details and illusions, and into a new terrain that captures successfully a portion of human experience—so that the critic may find himself forgetting his note-taking responsibilities altogether. With total recall, he could merely plug in his trusty, anti-forgetfulness cassette of the play and could review at his leisure the various features that combined to have the effect they did on him. This would constitute a sort of Home Box Office instant-replay approach to theatrical criticism.

But wait just one minute. Total recall for a critic, or anybody else, for that matter, certainly has its drawbacks. It is often the case that there are theatrical productions one would like to eliminate from memory completely—those evenings when the play was all surface and gimmicks and contrived illusions. On such occasions, instant replay is hardly desirable; instead, they necessitate either a twenty-second injury time-out or, in extreme instances, a mild form of retrograde amnesia.

Looking back on the plays I have seen in the last several months, what comes first to mind—itsself an imperfect editor of memory at best—are a number of fragmentary theatrical moments which have lodged themselves in the cranial hemisphere that holds out its vacancy, impartially it turns out, for such things. These fragments, little glimpses into the dramas, enable me to recall the larger play from which they came. An event in the ordinary world can trigger them. Every time a jet plane flies overhead, for example, I half expect everyone in the immediate vicinity—as the actors and musicians must do, unfortunately, in a production at the Starlight Bowl—to finish their last sentence and freeze,

suspending their efforts until the wake of noise trailing the jet has passed safely out of range. The memory of periodically frozen musicals, still-lives at the Starlight for which there appears to be no remedy, intrudes upon the otherwise lively nature of their productions and creates an instance where life upstages art and foreshortens recollection of the plays themselves.

The sight of a lovely vacuum cleaner can bring back to mind the wonderful special effects of *Jeannie*, by Wolfgang Golda, a "new-wave space opera" produced by the Marquis West Broadway Theater, with its hedgeridge of pseudoscientific, cosmic gizmo, among which were two vacuum cleaners—one able mystically to sustain and even to resurrect human life, and the other a graffiti-like enemy probe. But this fragment harkens back memories of the play itself, an



The Lady Cries Murder

Buried Child

unpleasant experience for the most part, since the special effects—audaciously cheap when compared to the millions of dollars needed by George Lukas to make one of his science-fiction epics—were the best thing this play had going for it.

On the more pleasurable side, I remember vividly Doug Hinkston's entrance, at the opening of the San Diego Repertory Theatre's *The Lady Cries Murder*, a delightful spoof of detective fiction written by John William See. Wearing a trench coat, with his hat pulled down to the rim of his somber eyes, Hinkston stands under a street lamp, reaches into a pocket, and pulls out a pack of (green-labeled) Lucky Strike cigarettes. He lights up a Lucky with all the cool assurance of Philip Marlowe. Raymond Chandler's ace sleuth, takes one or two deliberate, pensive puffs, drops it casually to the ground, and stamps it out. All's fine thus far. The moves are mimetically in keeping with their generic prototypes. But then Hinkston reaches back into his pocket,

pulls out and lights another Lucky Strike and, as Dorothy says to her dog Toto when the world outside her house goes from black-and-white to technicolor, "I don't think we're in Kansas anymore."

For lovers of detective stories, expecting the basic deceptions of a mystery, Hinkston's initial impact, say, of a Prierre drought in La Jolla. From that point on, See's play consistently twisted every convention of the genre, and wonderfully well, filling the play with friendly little warps, deviations from the unexpected, come turns and reversals—all governed by an irrepressible spirit of theatrical anarchy and geared to liberate the audience from whatever cozy anticipations it brought to the theater. The cast, led by Hinkston, was solid all down the line. Every performer, hamming up his or her part just a sneeze away from pure farce, communicated above all else a genuine pleasure in doing the play. To this day I cannot recall who done it or what he/she did that set every-

thing in motion in *The Lady Cries Murder*—and I suspect that playwright John William See would have some trouble recalling it himself.

But at the drop of a cigarette I remember vividly many individual performances—Lee Carpenter's watery femme fatale tune, a la Marlene Dietrich; Robert McKenna's speedy septuagenarian builder who emulates quelling Emmanuel Kant; Robert Larson's heartless Henry Sartore, a plagiarizing back and, of course, Hinkston's Phillip Diamond, in whom he combined Humphrey Bogart and Lieutenant Columbo, an infelicitous hybrid Hinkston sustained with commanding ease. The orchestration of these moments, under the able direction of Christopher R. made for an evening of hard-paced horsplay, irreverence for practically everything, and a poyous music of wit. It may have been

the moral fortitude of squid—it would be fit with me if Mnemosyne, the Greek's personification of memory, would take time off and allow me to forget the brutal scenes of *Buried Child*: the unfeeling inhumanity, the meaningless lives, and the blind, self-indulgent sadism at the heart of every character in the play. But the Marquis Public Theatre's production of *Buried Child*, under the excellent direction of Davis Ross, was too powerful to be sealed away from memory. Ross and a superb cast created an atmosphere that was completely absorbing. They mirrored Sbordani's ability to fill the theater with more than sufficient horror and, simultaneously, to suggest that what one saw was by no means—to employ a currently fashionable and thesaurus expression—the "bottom line."

On the surface, where we did not remain for long, *Buried Child* was about two rainy days in the life of a Midwestern family (though the author suggested every now and then that this was, in essence, the Family of Man). It concluded with the death of Dodge, the patriarch of the clan, and with the rise of young Vince, who inherited the farm as well as the repulsive habits of his predecessor. During these two rainy days, an unscheduled family reunion took place, one that would test the equanimity levels of even the most jaded members of the audience.

All the performances in the production were excellent. The production, in fact, made the play, in particular, Biff Willis work as Dodge, the enemy of hope, still lingers in the mind—as do Bill Dunnam's efforts as Tilden, Dodge's younger son who had a few "proubles" in New Mexico. Rather than lead his part with unnecessary dramatics—something the entire cast consistently refused to do—Dunnam played down his extremely disturbing character to the point that any subtle gesture became proper cause for sudden alarm, this latter being the overall effect the play had on me.

There is a phenomenon called "plastic memory," which is the ability of certain plastics, after being deformed, to resume their original shape when heated. Television and several of the plays I saw this year have the same effect on the mind. But both *The Lady Cries Murder*, production that argues for total recall, and *Buried Child*, an argument for retrograde amnesia because the production was so convincing, were powerful enough not to allow the mind, as is the case with plastic memory, to leave the theater and return to its normal mode of seeing things. Both remain, each in its own way, among the most memorable productions I saw—and can see again any time someone discards a cigarette etc., and the thought, clears his throat.

And given the themes of this display about American Gothic cruelty and nihilism—plus the dismal view of human nature it presents, with people having all

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HEAVY 50 SAN DIEGO'S MOVERS & SHAKERS

- 1. Ed Meese.** San Diego's strongest link to the White House, he served as chief of staff to both Governor and presidential campaigner Reagan (in between he founded the Center for Criminal Justice Policy and Management while professor of law at the University of San Diego). Now the La Mesa attorney is slated to resign over the Reagan cabinet as "counsel to the President."
- 2. Dennis Conner.** His head would now be hanging in the trophy room of the New York Yacht Club had things gone differently this September. But instead, the America's Cup trophy remains secure in that place because of his successful skippering of the twelve-meter *Freedom*.
- 3. Bertha Alicia Gonzalez.** A diminutive but dynamic community leader, she has long cherished a dream: San Ysidro University, a bilingual center of learning due to start classes this spring. She serves as president of both the university and the San Ysidro Action Committee Against Prisons, a leader in the fight against building an Otay Mesa prison.
- 4. Rob Hazy.** He teaches tennis to help fund his passion for promoting jazz in San Diego. This year his second annual La Jolla Jazz Festival (held in Balboa Park) presented such diverse artists as the Woody Shaw Quintet, the Randy Weston Trio, and Sun Ra and His Omnipresent Orchestra.
- 5. Earl B. Gilliam.** The first black judge in San Diego history, he finally ascended this summer from his berth on the Superior Court to a lifelong position on the U.S. District Court in San Diego, after an arduous Senate confirmation process tainted by charges of racial prejudice and political warfare.
- 6. Carol Cahill.** A Coronado gadfly, she first got interested in civic affairs while writing for the *Coronado Journal* and since has raised ruckuses over issues ranging from lighting on the Coronado Bridge to the current controversy over renovation of Orange Avenue sidewalks.
- 7. Brian Bilbray.** The brash young mayor of Imperial Beach bypassed county and state bureaucracies last June when he personally manned a bulldozer, dammed a sewage-filled stream that was polluting his city's shoreline, and resolutely doused detractors in the process.
- 8. Tom Arnold.** His interest in music bloomed late (five years ago he owned only seven record albums), but that interest bore fruit in September of 1979, when he founded *Kicks* magazine, the lively monthly chronicle of San Diego's popular-music scene.
- 9. Al Ziegas.** This fall he successfully managed the most expensive ballot campaign in San Diego history, the \$440,000 antiriot-control effort. An ex-newspaperman and aide to former city council member Jess Haro, he is now a senior vice president at the Gail Stoorza Company.
- 10. Diane Powers.** In the nine years since she and Dick Silberman founded the Bazaar del Mundo in Old Town, the complex of eighteen shops and four restaurants has evolved into one of San Diego's most popular tourist attractions. Now the sole owner, Powers closely oversees the Bazaar's daily operation, and also works as an interior designer.
- 11. Gene Noonan.** A severe industrial accident at NASCO eleven years ago caused him to be laid off and falsely labeled mentally ill. He fought back for his job and reputation, and his efforts led this year to a new state law prohibiting the creation of a false medical record.
- 12. Richard Allen Morris.** He supports himself by working as a clerk at Bargain Books downtown. The rest of his time he devotes to the prolific production of contemporary painting and sculpture, which have appeared in innumerable shows, won awards, and earned him the reputation as being San Diego's best contemporary artist.
- 13. Gemma Parks.** Her résumé bulges with the list of community organizations she has founded and chaired, including the Coalition for Responsible Planning (the chief opponent of the development of North City West) and the San Diego Ecology Centre, from which the North County resident has defended environmentalism for ten years.
- 14. Ted Leitner.** Channel 8's frank, listy, factious, flip, and very well paid sportscaster.



- 15. Hamilton Marston.** Scion of one of San Diego's pioneering families, he has worked tirelessly in the battle to prevent the Navy from building its new hospital in Balboa Park's Florida Canyon.
- 16. Catherine Ghio.** As a poor widow almost thirty-five years ago, she started by cooking fish dinners in a Harbor Drive diner. Today, at eighty-four, she's the grana empress of Anthony's, a seafood empire which currently feeds a million and a half people a year.
- 17. Ken Seaton-Msumaji.** He's the new president of the United Domestic Workers, the first union of its kind in this country's history (they recently secured a contract with the county's Remedy home-care service). A long-time activist in the minority community, he formerly chaired an organization called Nia, where efforts to organize the domestic workers began more than three years ago.
- 18. Bob White.** Some call him the second most powerful man in city government. He began working for State Assemblyman Pete Wilson a dozen years ago, managed Wilson's 1971 campaign for mayor, and has served as his chief of staff ever since.
- 19. Laura Fraser.** When other showcases for new-wave music didn't materialize, she pawned her gold jewelry, dug into her savings, and opened the Skeleton Club on Market Street. But local cops faulted the club almost as regularly as punk-rock fans. Fraser was arrested for disturbing the peace on February 9, convicted this summer, and the club's doors have been closed ever since.
- 20. Congressman Bob Wilson.** He started one of the biggest games of musical chairs in San Diego political history when he finally admitted that he planned to vacate the power base he had occupied for twenty-eight years as representative of the Thirty-ninth district.
- 21. Gustavo Romero.** He is that rarest of creatures: a true child prodigy. Born in Chula Vista of Guadalupean immigrants, he began teaching himself to play his baby-sitter's piano while still a preschooler; at age fourteen he debuted with the New York Philharmonic in Lincoln Center. Now almost sixteen, he is currently studying at Juillard.
- 22. Nancy Skelton.** This *Los Angeles Times* reporter touched off some of the most interesting drama of this summer's political races with her revelation that Assemblyman Larry Karpoff was representing private legal clients who had business before state agencies over which he wielded legislative authority.
- 23. Doug Manchester.** He's constructing the tallest building in San Diego, the \$70 million Columbia Center, on the block bounded by Columbia, State, A, and B streets downtown. A thirty-eight-year-old graduate of San Diego State, Manchester presides over Torrey Enterprises Inc., which also will build the twin-tower hotel complex to be located on Navy Field.
- 24. Angelle Letra.** For a dozen years she's worked quietly within the city's planning department, winning a reputation as a subtle but highly effective liaison between the city and community groups concerned about such issues as access to the waterfront in Barrio Logan and low-cost housing in La Jolla.
- 25. Duncan Hunter.** Duncan who? They asked this summer. But this young Logan Heights attorney showed them. In the biggest upset of the election, he won the Forty-second Congressional race and thus: unseated eighteen-year veteran Lionel Van Deelen.
- 26. Julian Kaufman.** As vice president and general manager of XETV/Channel 6, he has for twenty-seven years lovingly guided the most unusual television station in North America from its infancy to its current status as a tough, well-respected competitor in the local broadcast market.
- 27. Verna Farmer.** She got her first taste of politics when she campaigned for Alf Landon in 1936. Since then she's become a pillar of the local Republican party and this year served as co-chair of the San Diego County Reagan for President campaign.
- 28. Dave Winfield.** Perhaps the most popular ballplayer ever to wear a San Diego uniform, the Golden Glove rightfielder lost grace with the fans this year during contract disputes and a sub-par season. This week's announcement of his signing of a multimillion-dollar contract with the Yankees makes him one of the highest-paid baseball players in history.
- 29. Denise Carbetti.** Last spring she left the post of financial writer, which she filled for four years, at the *San Diego Union* to take the helm of the brand-new *San Diego Business Journal*, the seventh offspring in the Scripps chain of nine Sunbelt financial weeklies.
- 30. Miguel Salas.** When a four-day wildcat strike shut down NASCO this summer, this young activist was at the head of the picket lines. Although he was later fired for alleged ties to the Communist Workers Party, he nonetheless swept into the powerful office of business agent in the Ironworkers Union election two weeks ago.
- 31. Tom Gable.** Five years ago he quit his job as business editor for the *San Diego Evening Tribune*. Today his advertising and public relations firm is one of the largest in San Diego, representing such clients as the San Diego Symphony, Walker Scott, Bill Gambles, T-Eleven, and the national network of Travelodge Motels.

HEAVY 50

- 32. Matt Potter.** San Diego voters will cast their judgment on the proposed downtown convention center as a result of the recent successful petition drive, and this vigilant critic of downtown redevelopment was the key figure in forging the heterogeneous coalition that gathered those 38,400 signatures.
- 33. Tawfik Khoury.** This year he built more homes than anyone else in San Diego. His company, Pacific Scene, has constructed thousands of medium-priced dwellings, most in the South Bay, in the course of its ten-year history.
- 34. Pat Dahlberg.** One of the savviest observers of life in La Jolla, she's a former reporter for the *La Jolla Light* who struck out on her own and founded *The La Jolla Report*, which in August celebrated its first anniversary of publication.
- 35. Ted Patrick.** The king of the deprogrammers, he has crisscrossed the nation in a zealous and lucrative anticult crusade. This year a San Diego jury convicted him of forcibly kidnapping one so-called victim, but the question of his guilt stymied a second jury. Now the South Bay resident faces retrial.
- 36. Bob Walker and Frances Mooney.** Owners of Gallery Graphics in Hillcrest, they've promoted the local photographic scene with unflagging energy. This year they presented San Diego with exhibitions of the work of such first-rate photographers as Edward Weston, Imogen Cunningham, Joel Meyerowitz, Susan Felter, and Paul Diamond.
- 37. Ray Rennison.** He's one of the community powerhouses who have volunteered their aid to the Southeast Organizing Committee, which this year has rallied eleven neighborhood groups on issues ranging from weed abatement to grocery store clean-up.
- 38. Ramona and Roland Sahn.** Rancho Santa Fe philanthropists, they've been especially generous to the San Diego Symphony and the Opera, sponsoring a "Christmas Musicales" which has raised about \$95,000 for the two groups over the last six years. They've also opened their 200-acre estate for three consecutive years to stage "A Night in Monte Carlo," a benefit which netted more than \$350,000 for the La Jolla Museum of Contemporary Art.
- 39. There's Company.** Jean Isaacs, Patrick Nollet, and Betzi Roe got together in 1974 and since have emerged, not only as this city's leading modern dance company but also as catalysts and tireless promoters of the entire local dance scene.



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- 40. Bryan Conn.** As president of the Southwest Flight Crew Association (a union consisting entirely of PSA employees), this veteran airline captain led the first successful strike ever to shut down the San Diego-based airline (from September 25 to November 14).
- 41. Kit Goldman.** Consider how the cultural scene here has been enriched since she courageously founded the Gaslamp Quarter Theatre last May. The facility since then has been the setting for productions of the Gaslamp Quarter Theatre and Women's Theatre Ensemble (which Goldman also helped start three years ago), two plays by outside companies, six jazz concerts, one comedy concert, and a benefit.
- 42. Gerald Trimble.** He's the "strong-willed" executive vice president of the city's Centre City Development Corporation—which means that the major responsibility for administering the complex, controversial downtown redevelopment plans falls on his shoulders.
- 43. Rev. Tim Lallaye.** He founded Californians for Biblical Morality, the California branch of the Moral Majority started by Rev. Jerry Falwell last year. He also founded Christian Heritage College in El Cerrito, and he's watched the Scott Memorial Baptist church grow from 275 to 2500 members under the twenty-five years of his pastoral guidance.
- 44. George and Piret Munger.** They've done more to promote haute cuisine than anyone else in San Diego. Their efforts range from their operation of two Perfect Pan gourmet cookware stores to the two "Piret's" (*charcuterie/patisserie/boulangerie* combinations) to the cooking classes which have exposed thousands of San Diegans to the culinary knowledge of some of the world's best chefs.
- 45. M. Larry Lawrence.** Sometimes pugnacious, always flamboyant, he's been chairman of the board of the Hotel Del Coronado for the last fifteen years. Also a power in the national Democratic Party, this year he was San Diego and Imperial County chairman of the Carter-Mondale re-election effort.
- 46. Jack Pearson.** For seven years he's led the San Diego Police Officer's Association, which most recently went head-to-head against Pete Wilson in a bloody (unsuccessful) battle to institute a form of binding arbitration in police-city salary negotiations.
- 47. Quincy John Workman.** This eighty-four-year-old leader of the "New-World Builders" has tended a one-acre organic "Garden of Eden" on the northwest slope of the San Diego State University mesa for almost ten years. When he ran for Congress this year, university administrators began questioning his use of state land, and the two sides have been squabbling ever since.
- 48. Steve Brezzo.** Last winter he brought the Muppet exhibition to the San Diego Museum of Art; it was the museum's greatest crowds in its history (since then such prestigious entities as the Chicago Art Institute and the Detroit Institute of Art have followed suit and booked the popular puppets). In March he rose from acting to permanent director.
- 49. Dorothy Morefield.** Four hundred and ten days ago her diplomat husband, Richard, was among those taken hostage in Iran. Since then, no one has worked harder than this tenacious Terrasanta resident to keep the hostages in the forefront of the nation's consciousness.
- 50. Frank Hope, Jr.** Thirty-four years ago he joined the architectural firm started by his father in 1928. Now it's the largest in San Diego, with such diverse designs to its credit as those for the San Diego Stadium, the Federal Office Building downtown, the Immaculata on the University of San Diego campus, and the Scripps Clinic and Research facility.

Music

Steve Esmedina

The Best Albums Released in 1980

Special Edition
Peter Gabriel
Get Happy (Elvis Costello and the Attractions)
Die at the Radar Station (Captain Beefheart and the Magic Band)
Full Force (Art Ensemble of Chicago)
The Up Escalator (Graham Parker and the Rumour)
Minimum Wage (Rock and Roll) (The Busboys)
Illusions (Arthur Blythe)
Triumph (The Jacksons)
Clay (Robert Palmer)
Zenquatta Monetta (The Police)
Cruising (soundtrack)
Chicago Five (Son Seals)
New Directions in Europe (Son Seals)
The Specials
Foolish Behavior (Rod Stewart)
Elvis Aaron Presley
Roman in Light (Talking Heads)
Taking Liberties (Elvis Costello and the Attractions)
Le Chat Bleu (Mink DeVille)
Nardi (The Roches)

Christmas Presents for Enemies
Drama (Yes)
Against the Wind (Bob Seger)
Saved (Bob Dylan)
The Wanderer (Donna Summer)
The Blues Brothers (soundtrack)

I Can't Believe I Read the Whole Thing
Rolling Stone critic Paul Nelson
won the coveted Secret Armor

Hypocrite Award with his opening evaluation of Bruce Springsteen's *The River*: "Bruce Springsteen's *The River* is a contemporary, New Jersey version of *The Grapes of Wrath*, with the Tom Joad Henry Fonda figure—nowadays no longer able to draw upon the solidarity of family—driving a stolen car



Robert Palmer

through a neon Dust Bowl, in fear that in this darkness I will disappear. Quite often he does." If anyone can tell me what this means, I would appreciate it.



Bob Dylan

for whom a screech was the entire vocabulary, as if Kafka had met S.J. Perelman in Hollywood at the Garden of Allah, a virtuosity of the Liverpool... They [the Beatles] seemed for a time, until the killing started, to be the perfect commune imagined by the 1960s when the lever told us, politics and culture

coincided and were transubstantial. Thanks, we needed that. And then they split. They had no right to do so. We lived on the joy of their ensemble. Happiness is not a warm gun." Huh?

Citizen Kase
 Thomas K. Arnold, the publisher and editor of Kicks (who



owns his middle initial always is used), has managed simultaneously to ingratiate himself to and alienate himself from everyone in the local pop music business quicker than you can say Jani Warner. Arnold is a first-rate pain in the ass (I can say that because we're friends). His magazine, however, is becoming more impressive and professional with each issue. It would not surprise me if Kicks soon turns into formidable competition for BAM, which is distributed statewide.

Maybe There Was Too Much Treble
 Bob Dylan begs CBS Records to recall *Saved* because he doesn't like the way it sounds on the radio. Jesus has no comment.

Or Too Much Bass
 Members of the Grateful Dead are arrested for inciting a riot at the Sports Arena, the Skeleton Club's proprietress, Laura Francis, is arrested for pushing shows which harm and disturb no one except a few wimps, and her club is closed down permanently.

On Stage
 For the last couple of years I have expressed regret that San Diegoans do not support progressive jazz. Until we are able to shame the natives into taking this sort of music seriously, no one will regard it with the respect it deserves. There were not as many good shows as I would have hoped for this year, but there were enough. These are the ones I'll remember. (Some rock shows are thrown in for good measure.)
 The World Saxophone Quartet (SDSU's Back Door)
 Old and New Dreams (SDSU's Back Door)
 Special Edition (Old Globe Festival Stage)
 Sun Ra (La Jolla Jazz Festival)
 Son Seals (Belly Up Tavern)
 The Police (Civic Theatre)
 The Art Ensemble of Chicago (SDSU's Back Door)
 The Big M.R. and His All-Bitchin' All-Stars (Zebra Club)
 Robert Palmer (Sports Arena)
 Jeff Beck (SDSU Amphitheatre)

Chauvinism is Contagious
 Many local bands gained momentum this year, among them, the Penetrators, DF2, the Puppies, Four Eyes, Becky and the Blue-Tones, the Trowers, the Cokers, and Funn. Good luck to all and to those I have failed to mention.

Theater and Classical Music

Jonathan Saville

The following awards are drawn from musical and theatrical events I have attended throughout 1980. There may possibly be a better play or concert which I have missed; these are bound to be far from my worst ones.

Best theatrical productions
The Amen Corner. An exquisite staging of James Baldwin's play about a storefront church in Harlem. Directed by Floyd Gaffney.
Gemini. The Albert Innurato play about the problems of adolescent social and sexual identity, in a fine production at the Marquis Public Theater.

A Wilder Evening. Three one-act plays about life and death, given a memorable theatrical realization at UCSB.
Of Mice and Men. The John Steinbeck play about friendship in an indifferent universe, excellently done at the San Diego Repertory Theatre.
Two Gentlemen of Verona. Perhaps the most brilliantly inventive offering of the Old Globe's summer Shakespeare Festival, although their *Romeo and Juliet* and *Lea's Labour's Lost* were not far behind.

Best piano concerts
 Gustavo Romero.
 Michael Cave.
 Nicholas Revets.
 Tamas Vasary.



Gustavo Romero

Best violin recitals
 Zita Schiff.
 Irina Zeitlin.

Best chamber music concerts
 Israel Pano Trio.
 As-Ma-Kim Trio.
 Beaux Arts Trio.
 Amadeus Quartet.
 Melos Quartet.
 Los Angeles Chamber Orchestra.

Best young singer
 Nancy Carol Moore, a mezzo-soprano who, in a recital at the Jewish Community Center, displayed a rich voice, a solid technique, and a dramatic temperament. A hot Carmen!

Worst conducting
 Aldo Ceccato.
 Eric Bergel.
 Richard Bonynge.
Worst dance concert
 The Twyla Tharp company at Mandeville Center. How tiresome the satirical digs at classical ballet became! How disheartening it was to see every motion fall apart into limpness or awkwardness as a means of concluding it! What little comprehension of musical form the setting of Brahms's *Paganini* Vari-



Zita Schiff

Worst opera
Saler's Falsfall at SDSU. As knuckle-brained a composition as I have ever heard. Saler's lack of musical ideas and his grand for routine padding brand him as one of the worst of eighteenth-century composers; the only value in reviving this stone-dead comic opera was the proof it gave of that fact. A lovely set, some nice singing, some awful singing, and an excess of activity in the stage direction, though with some clever effects.

Go-Go Factor Awards (for performance in which the fame of the artist is so great that the audience is unable actually to listen to the singing or playing or to perceive its defects)
 Luciano Pavarotti in *La Boheme*, victim of his out-of-placement "ah" vowel.
 Leontyne Price, her luscious voice in perfect shape, but her vocal lines all chopped up and her dramatization of the music thoroughly mechanical.
 Vladimir Horowitz.

Best classical music
 Luciano Pavarotti in *La Boheme*, victim of his out-of-placement "ah" vowel.
 Leontyne Price, her luscious voice in perfect shape, but her vocal lines all chopped up and her dramatization of the music thoroughly mechanical.
 Vladimir Horowitz.



William Marquis

Best zarzuela Awards (for theatrical productions most deleterious to intelligence, morality, and humanity)
 Songstress Ira Winick, whose recital of Brecht songs at Mandeville, propagandized for Stalinism at the very moment when her anti-Stalinist union organizers were attempting to gain a bit of freedom for the Polish working class.

Best actor, dog
 Lupine Kinsella (*Two Gentlemen of Verona*).
Most forgettable moments
 Lilly Kolshman, an old, old, old the first propaganda of the Sixties. Blaming the United States for every injustice in the world, all the while debasing South Africa's courageous Steve Biko by turning him into a leery night club performer.
Bonnie, la Bonnie at the Repertory Theatre, which cheerfully preached the virtues of incest.

Most artistic events in San Diego's artistic life
 The running of David Atherton, the music director of the San Diego Symphony.
 The recovery of the Old Globe from its doldrums of recent years, with a superb Shakespeare Festival during the summer and well-crafted opening productions in its fall season.

Heroes of the San Diego performance world
 Craig Noel, sustainer and revivifier of an old theatrical tradition.

William Marquis, creator and energizer of a new theatrical tradition.

William Denton, coincidentally taking on a job (manager of the San Diego Symphony) that has chewed up and spat out his predecessors at an average rate of one every eighteen months.

Kat Goldman, who brought a new theater to life.
 Sharon Leemaster, who kept a shaky musical ship—the La Jolla Chamber Orchestra—on course.

Most sensational actress
 Minerva Marquis (*Gemini*).
Most sensational chorus
 Elizabeth Enkels (*San Diego Symphony*).
Best actor, dog
 Lupine Kinsella (*Two Gentlemen of Verona*).
Most forgettable moments
 Lilly Kolshman, an old, old, old the first propaganda of the Sixties. Blaming the United States for every injustice in the world, all the while debasing South Africa's courageous Steve Biko by turning him into a leery night club performer.

Bonnie, la Bonnie at the Repertory Theatre, which cheerfully preached the virtues of incest.
 The first, unanticipated, amazing view of the Villa Rotonda in Joseph Losey's film of *Don Giovanni*.
 The first, luminous phase in Nicholas Revets' performance of the Schubert B-flat Sonata, when I became suddenly aware that I was in the presence of a consummate musician.
 "Tony Tim did not die."

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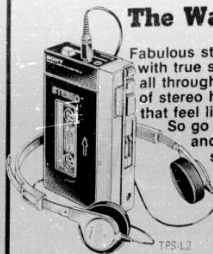
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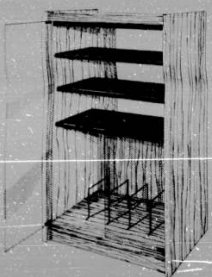
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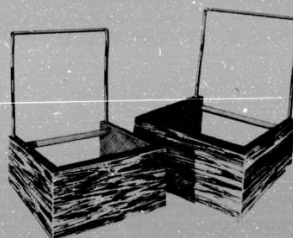


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Off the Cuff

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How did you get started?



Jim Boyd
Parkway Plaza

I've only been here a short while. A friend called me and said one of the Santas didn't come in. I don't know if he was fired or what. I said I'd come fill in for two days. I'm just doing them a favor. It's just four hours a day. It's all right — you know, having the kids believe in me. I felt pretty silly when I saw myself. Normally I'm a bouncer. I just got a job with San Diego Concerts Association. I thought I was too young to be a bouncer, but I'm six-foot, so I guess that made the difference. So this Santa Claus thing is very temporary. The pay's pretty good just

for sitting up here. People think it's easy, but it's hot, really hot in this costume with kids crawling all over you. And no matter what, even with squirming, crying kids all over you, you have to act like it doesn't matter. I've got to hang on to them. It seems like I'm being mean and I'm not. I've been poked in the eye twice. Some of it's okay. It's surprising to hear what the kids want. One five-year-old told me he wanted a spotlight. It's unusual when they ask for clothes. Usually it's all the stuff they see on television. I'd like a new Chevy truck, myself. I get older girls — you know, teen-agers. I'm just eighteen, so I guess that makes me a teen-ager. They sit on your lap. My girlfriend works up here. I don't think she likes it very much. I doubt that I'll ever be doing it again.



Roland Wharton
Grossmont Center

This is my second year. I just started last year when the other fellow got sick or something. My son talked me into it. He runs a photo business up here at the center. I've got six grandchildren, so I'm right at home. I'm retired so I thought, why not. I'd give it a try. It's grand. I like it. Back when I was a kid,

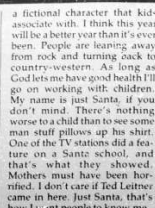


they didn't try to portray Santa like this; it was all so different. You didn't have your shopping malls. It's a big thing now. You get about 700 kids through here over one weekend. You take time; you work with them. Parents are good, as a rule, but it's tough when they pull the kids in here, when they try to force them. Kids are asking for a lot of Star Wars things. A lot of baking ovens for the girls. Cars, trucks, electronic toys, roller skates. Roller skates are big this year. You always get a couple of odd ones. One girl wanted a skunk. Another one wanted a star — just a regular star. Personally, I'd like more time, more hours in a day. The days are short. There's just not enough time to get anything done. Next year? I don't know. I wouldn't be surprised if I do it all over again.



Anonymous (by request)
College Grove Center

I was fascinated as a child, going to different shopping centers and seeing the different Santas. I always thought I'd like to do it someday. I was in the Navy, and back in '61 or '62 I volunteered to do a part as Santa at an orphanage. This was in Japan. I've been doing it in San Diego on and off for twelve years. It helped getting a large enough body so I didn't need padding. Here, it started at family parties, hospitals. I love children. You get some memorable moments. They come in asking for live babies for their moms, snakes, lizards, puppies. A lot of ponies this year. I take time with them to overcome the fear. I don't believe in grabbing the child or promising the child exactly what he wants. Usually I'll say, "We'll see." Most of the parents are great. But there's one stickler over the years. Sometimes parents use Santa as a threat: "Santa won't bring it if you're bad." You should never use Santa as punishment for a child. I tell people that Christmas is Christ's birthday. Santa is just a symbol that spreads joy and happiness. I'm not like the president or the pope. I equal myself to, like, Mickey Mouse —



Joe Calucci
Mission Valley Center

Back in the early Fifties I was playing centerfield for the Detroit Tigers, but I always wanted to write country-western music. So that's what I did. I got a job working the stockroom with the J.L. Hudson Company, the big department store, and wrote music in my free time. One year the Santa in the Christmas parade had a heart attack. They knew I loved children and asked if I would cover for him. So I was the store Santa from about '58 to '61. Then in 1962 I went to New York. I met Conway Twitty and he gave me



a letter of introduction to take to Spanker Music. By this time I had three children of my own — two boys and a girl. I just couldn't get my foot in the door with the music business, so in the meantime I got a job at Macy's in the stockroom. They asked if I wanted to be Santa Claus at Christmas 'cause they heard I had been one in Detroit. So that year, right near Christmas, my own wife and my three children came to see me at Macy's. About an hour and a half later I got the news. Some drunk had run a stop sign and they were all taken to Bellevue Hospital. By the time I got there all four of them were dead. My wife and three kids. Right around then's when I decided to be a professional Santa, to be around children — the laughter, the crying. Over the years I've had my shins kicked, my beard pulled off, babies do their job on me. But the children are wonderful. I was with Macy's for about five years, then I moved to

Rockford, Illinois. I was Santa there, too. Eventually I moved to San Diego for the day, because of my asthma. I got a job for a while as a groundskeeper for the San Diego Padres. I had done that before for the Cincinnati Reds. I always look forward to Christmas and to being Santa Claus. You have to start looking for work in June. I do my beard and my costume myself. I think I'm the most realistic Santa. It takes me about a half hour to get ready. I had a little boy come in last week and he asked me if I could make him see again. "I fell off my bike," he says. He was blinded. I told him I would pray for him and send a letter to Oral Roberts to put in a prayer for him. Those things really touch you. Most of the requests are what you expect — dolls, bicycles. On December 21 the Clippers are sponsoring a Toys for Tots benefit. I'll be there as Santa. I hope people come out there to the Sports Arena. A lot of kids fight here in San Diego

are less fortunate. Myself, I'd really like to be the official San Diego Santa Claus. I'm still writing country-western. I'd like to be able to get a good song on the market. That's what I'd like for Christmas.



Steve Boeckel
University Towne Centre

To tell you the truth, I know the guy in charge of hiring Santa Claus. Some of the shopping center Santa businesses are run

by a New Jersey photo franchise. They hire different guys to keep rotating. This is my first week. It's fun. It's all right. Like kids and everything, but I was apprehensive at first. I work as a janitor. I only do this four hours a day. When I was a kid, I don't remember seeing younger guys. I was surprised that they would even hire younger guys. There's no special training. They really don't like you to "ho, ho, ho" anymore. Mostly, you rely on your personality — at least I do. In the morning when you come in, you have to psych yourself up. I laughed when I first put this outfit on. I get a kick out of it, but it gets hot under here. Some of the kids that come in are afraid of you. You have to put them at ease. Sometimes it's hard when parents are trying to force them to sit on my lap. Here I am, some strange guy in a red suit and a white beard. The kids are afraid of you, he's screaming, and the parent wants a cheesy Christmas picture. Most of the

kids are pretty good. I had a little kid about four years old, really confident. He came right in, sat on my lap and said, "Santa, I want a big, fast Corvette for Christmas." Right after that, one of the janitors came in and said he wanted a big new Chrysler for Christmas. I told him he'd have to talk to Lee Iacocca about that one. Another older woman came in. Her husband was recovering from cancer. She asked me to pray for him. It surprised me, but it was refreshing. I really like to see spirit like that. It brings out the best in people. This Santa thing is also kind of a novelty for the college girls. They come in, like I had three girls from Tijuana the other day. Had 'em all on my lap. They were about eighteen or nineteen. They were surprised that I spoke Spanish. They kept saying, "Hey, Santa Claus speaks Spanish." What do I want for Christmas? Clothes. A new pair of designer jeans.

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Restaurants

Eleanor Widmer
Invariably, I find New Year's Eve one of the most depressing nights of the year. So much emphasis is placed on forced gaiety, on the ritual of seeing the old year out, on sentimentality; it's more than I can cope with or even tolerate. More important is what is implicit at year's end: the summing up, the making of lists, the judgments. Confronting this mental balance sheet is always a chore. If I repress it, I get a headache; if I face it, there's always an element of sadness and regret. Last year I had a great New Year's Eve. After a modest dinner at an unpretentious restaurant, I got into my hot-pink bunny suit, stayed away from all parties, and at about 11:00 p.m. I called all of my loved ones and wished them a good year. At midnight I watched the ball descend in Times Square, New York, and once it came to a full stop, I switched off the television, relieved that it was all over and that I could get on with my life. Needless to say, I feel a similar tinge of both sadness and pleasure when the time comes to wrap up my year of restaurant reviewing. Every restaurant is exactly like a parent with a child. Have you ever met a new parent who didn't believe his offspring was beautiful? Have you ever met a restaurateur who didn't think his restaurant served the best meals in town? Some weeks I am in despair because there's been a dry stretch in which the kindest act would be for me to write nothing. In regard to this silence, I practice it more than some people realize. There is no point, for example, in attacking a small family restaurant, no matter how bad it is. In those cases, I simply pay my money and walk out. Such restaurants close by themselves and I certainly don't have to deliver any coup de grace. Moreover, some restaurants continue to flourish though they receive almost unanimous condemnation. The essential element in the professional life of any critic is hope coupled with innocence, or, as the song from *Cabaret* goes, "Maybe this time I'll get lucky." Realizing that all lists are dangerous because in the real world there is little that is simply black and white, though there is lots of gray, here are some restaurants that deserve mention for 1980. The single best meal I had was at the El Balcón Room at the Inn at Rancho Bernardo during their "Sémaine Culinare," a

week of gourmet cooking at the end of July. The meal was prepared by guest chef Christian Cabot and resident chef Jacques Cornille. At the price of forty-five dollars it included seven courses, at least a half dozen wines, and was a celebration of elegant service and impeccable food. From my point of view, it was not well attended by San Diego's connoisseurs of haute cuisine. Should the event be repeated next summer, I urge you to save your pennies and make reservations. As I write this, and without consulting my notes, I still remember the lobster salad, followed by thin slices of poached salmon on champagne chateaufort sauce, not to mention the water crescents of duck in a sweet-and-sour sauce. Regrettably, I can't urge you to try it next week—you simply have to wait for this treat. This tells us something about the state of culinary arts in this area, when we have to hope for a once-a-year meal of such caliber. Some of you may be wondering why Bertrand's in Leucadia is not up there in the pantheon



providing consistently good food at moderate cost. Among them is Back's (1955 Morena Boulevard), which this year perfected its Italian meals. Homemade pasta is served, and

the La Jolla branch remains uneven, this one is very good. The best new Chinese restaurant of 1980 and possibly one of the best in San Diego is Sze Chuan (4951A Clairemont Drive, Clairemont Square Shopping Center). The Mandarin-Szechuan cooking is first-rate and the prices are reasonable. For Vietnamese cooking, Saigon (6178 University Avenue) wins hands down. The lemon squash is wonderful. There's truly not a mediocre dish in the house. It's a bit out of the way for some, and it does not have a glamorous interior, but the food is great. While most of the Japanese dishes are adequate at Tengu (8600 Aero Drive, Karmy Mesa), the sushi bar deserves very high marks. If possible, avoid regular lunch and dinner hours and you will also avoid the crowds. A small, pleasant restaurant worth mentioning this year is Villa Realine (3928 Twigg Street, Old Town), not only for its charming dinners (try the evening specials) but because it is open in the late afternoon.

This year, as always, I urge readers to be open-minded and small. Through the years, I have taken delight from Sun's "natural" Chinese restaurant in La Jolla which has a tiny, unimpressive physical plant but food that is consistently wholesome. Its devotees are many and when it was rumored that there might be a move to a different location, its followers were agitated. I mention this because the tendency in San Diego has been to vast enterprises with baronial halls that seat hundreds. It is extremely chancy that such places will succeed. Andalusia in La Jolla closed, and while the restaurants in Quivira Basin hang on, their huge dining areas seem half full. So many large restaurants bring in country foods or whatever gimmicks they think will work. But in 1980, as in any year, good quality and reasonable prices always take precedence over cavernous rooms. Who, after all, wants to eat with 280 people? I really have to gird myself to enter one of those large establishments.

It would be uncharacteristic of me to conclude without naming three or four favorite desert places. I had the best crispes suzettes at the El Balcón Room at the Inn at Rancho Bernardo, the best Grand Marnier soufflé at L'Espresso, and the best lemon soufflé cake at the French Gourmet in La Jolla. This year, since I have worked closer than ever with physicians and nutritionists, I urge all restaurants to use less salt, to serve unsalted butter, and to watch placing on their menus items that can be prepared salt-free. This would be especially true with fresh fish. It would also be helpful if smokers were consistently separated from nonsmokers. My Aunt Bertha joins me in wishing all of you a fine new year.

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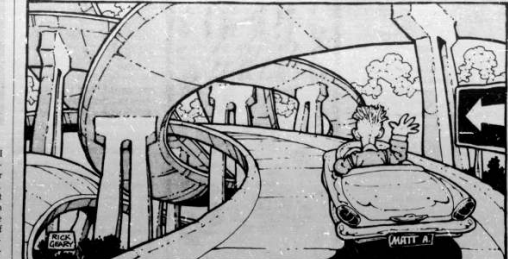
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Straight from the Hip

Matthew Alice
I toss out some of the letters I receive, the ones that pose questions I have answered before, or questions too trivial even for me. But I don't reject everything that finds no place in "Straight from the Hip." Some questions are good, but beyond my range of research or interest. They remind me of a moment I happened to see on television when I was a kid. Billy Barry, the mid-20s actor, was interviewing a group of children, when one of them suddenly asked how old he was. "Good question!" Billy Barry replied. "Next question!" And then they cut for a commercial.

Here are two questions I couldn't answer:
Dear Matthew Alice: Imagine a canary flying around inside a submarine that is stationary and neutrally buoyant under the surface of the ocean. When the canary perches somewhere inside the submarine, does the vessel go up, down, or stay in the same position?
Eric Hoffman
La Mesa

Next question:
Dear Matthew Alice: Since I have a walking problem, it is difficult to track down things I need. Shoes. Cuban heel, closed toe, size 4½, with room across the toe. Underpinnings: trunk, style, rattle than nylon. Non-pantie girdle: two-way stretch type with panels back and front for support. (I am a short-waisted lady, five feet, 102 pounds.) Any advice to enter one of those large establishments?
R.T.
La Mesa



I also kept the letters that amplified or corrected some of the articles in my column. The following letters have to do with cows, the Sierra, and morphine:
Dear Matthew Alice: Here are some more reasons that cows are considered sacred in India. The cow is a good, gentle, sweet, harmless creature which the Hindus regard as a mother. Its dung is antiseptic and is also the only substance in which a special kind of mushroom can grow. I am sure there are many more interesting things about the cow that we are not aware of.
Rachel Marley
San Diego

And:
Dear Matthew Alice: Can't imagine where you dredged up the name of Terence Harbury as the author of *The One and Future King*, which was written by T.H. White. T.L. Brooks
La Jolla

Here I must reply that White's initials stand for Terence Harbury. I somehow forgot to include his last name in the column. And while correcting names, I must note that the author of *Psychiatric Drugs Reconsidered* is Lester Grinspoon, not Arthur as I had in the column of November 13.

Last are the questions that I have not answered this year because nobody thought of sending them to me. This was a pity as I had the answers already in mind. Here are a few examples.

heroin was introduced for such a treatment. Dr. John Kramer of UC Irvine writes in the *Journal of Psychiatric Drugs* that his review of all medical journals from 1968 to 1963 reveals no articles on the use of heroin for morphine addiction. Heroin was used in over-the-counter cough suppressants.
Dave Bearman, M.D.
Normal Heights

Dear Matthew Alice: I have often wondered what keeps you in San Diego. Climate? Friends? Work? M.A. Hillcrest
On-ramps
Dear Matthew Alice: On-ramps? M.A. Hillcrest
Yes. Freeway on-ramps. Having been raised in Los Angeles, I like the feel of a good ramp in the morning. I left L.A. in 1973, when the San Diego-Santa Monica interchange (possibly the most thrilling system of ramps in the world) reached the point of congestion where a driver could only throw up his hands in disgust, causing them to bump the rearview mirror. So I moved to San Diego and have stayed ever since. First I lived in Encinitas, which was dull in every way that has to do with ramps (though the frontage roads were interesting), and then I moved to Golden Hill. I cannot report on the ramps in that neighborhood, for hardly a week had passed before some body packed nearly all of my possessions, including my underwear and socks, into my

Swiss rucksack and hiked out the bedroom window, which induced me to leave as well.
Dear Matthew Alice: Then what happened? M.A. Hillcrest
Something that I can only call my deepest intuition led me to an apartment across the street from what was then the El Cortez Hotel, just off the Ash Street exit from southbound Highway 163. It is one of the richest on-ramp locations in the state. Dips and weaves abound in every direction. My favorite was to take the Tenth Street exit from southbound I-5, and then to crank an illegal right turn across Highway 163 and shoot into one-way alley that leads to Ash Street, and thence home.

Dear Matthew Alice: So you're back in love with life? M.A. Hillcrest
Yes. I've settled down, too. Now I live on Hawthorne Street, west of Balboa Park, and have a tidy new house, entrance onto I-5. Southbound. I still go down the hill to the El Cortez neighborhood to take the ramp off Fifth. Best of all, though, is the ramp from Tenth Avenue (near University) in Hillcrest onto northbound 163. Dropping into that tight, black turn, one leaves the street so fast it feels like the first few seconds of a ride at Disneyland, or like riding in an airplane. At the instant it leaves the ground, the freeway's merging lane is as fast as some of the classic entrances on the Pasadena Freeway, but here one finds an unexpected note of confidence and understatement. At the off-ramp from northbound 163 onto Washington Street (east), in a wedge of ground to the left of the turn, are two stately Washington palms, botanical natives of California. Washington Street exit—Washington palms when I saw the two together, I knew I had to stay in a town that cultivates its unique heritage. □

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Short Takes

Boy, what a gal
A twenty-year-old woman, who used to be a man before a series of operations in Sweden, was refused entry as a contestant in the Miss Pacific Beach beauty pageant last February. Her qualifications? "I am stunning in a formal gown," she said, but then admitted, "I would have a little difficulty in the bathing suit competition if revealing bikinis are required."

Gone but forgotten
The KGB "Homegrown" album.



Get that camera outta my past!
Who are the TV restaurant critics trying to kid? Does Jack White of Channel 10 actually expect to be served anything less than the best a

restaurant can offer when he seats himself in a local bistro for purposes of review? And the only people who don't get to see Channel 8's Unknown Ester are the people at home who suffer through his banal reviews. The camera crew he drags with him surely must indicate to the alert maître d' that this is not a typical diner. In reviewing a local sit-down cleft, the Unknown Ester crowed, "The turkey is real turkey." So is he.

Beautiful downtown Luther Supervisor Roger Hedgecock was explaining to the other supervisors last August that a staff-written report wasn't complete.

"But if staff were willing to graft a few items 'Luther Burbank-style,' I'd be willing to vote on it," he said, referring to the American horticulturist. Supervisor Paul Echert looked perplexed, then asked Hedgecock, "Who's Luther Burbank and what's he got to do with this?"

Disease of the year
Hepatitis.

Don't forget to take the pennies on their eyes, you ghouls.

When an elderly Mission Hills couple was killed in a collision with an Amtrak train near Old Town last February, the newspapers ran their address. The next day prospective home buyers were cruising the



block, seeking information on the dead couple's house.

Heir to the leisure suit
Designer jogging outfits will surely be to 1990s what white belts and white shoes were to the 1970s.

Substitutions

Frank Howard is in for Jerry Coleman; Paul Silas for Gene Shue; and Doug Scovill for Claude Gilbert.

I'll bet the fire chief's mother doesn't live in one
The fire department refused last month to disclose the names of twenty-four high-rise buildings in San Diego which do not meet basic fire-safety codes, even

though some of the buildings are residential.

Shake your beauty
This year's sexist prize goes to the board of directors of the county fair, which is in charge of the Fair of the Fair contest. The board disqualified seventeen-year-old Debbie Parry of Fallbrook last May because she was selected to represent her town on the basis of talent rather than beauty.

Surfers for Ronnie
Ocean Beach long has been considered the last enclave of political radicalism in the county, but no more. Ronald Reagan carried this beach community by 800 votes over Jimmy Carter.

Not tonight. I've got a headache
Several concerts scheduled to play San Diego this year were canceled (some so the band in question could play an extra night in L.A.). Donna Summer, Foreigner, Jefferson Starship, Rita Coolidge, Bruce Springsteen, the Knack, and Ian Hunter were sorry they couldn't make it, but suggested we get together for lunch real soon.

Gott in Himmel
Larry Himmel, the disc jockey turned Channel 8 commentator, has the most shimmering, unconvincing delivery of anyone currently on local television (Bob Dale

notwithstanding). His simplistic, patronizing discourses on "the contemporary scene" are trivial at best and grounds for never watching Channel 8 again at worst. And would somebody please, please, teach him how to tie a proper half-Windsor knot in his wimpy tie... preferably very tight.



At least in Texas it'll keep the dust outta your'n hair
Why otherwise intelligent, sensibly dressed San Diegans would top off their wardrobe with a peacock-feather-bedecked, snakekin-banded, ten-gallon Stetson cowboy's hat will probably remain one of the oddest mysteries of the year.

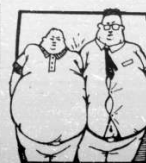
Raw deal
Southern California, the land of eternal summer, was spawning ground for one of the most useless business ventures imaginable... tanning salons.

Carothea Morefield, personal friend of mine
Television news reporters, who have been trying to claim a special relationship with Dorthea Morefield so as to enhance otherwise worthless reports with a prominent "local angle," hit the depths of abominable with pieces on holiday dinner with the Morefields.

Molar power
As gold fever reached a frenzy last January, reports started coming in that relatives were asking for the gold fillings to be removed from the teeth of their deceased loved ones, and that mortuaries were making a killing (or, financially) by removing the fillings themselves and pocketing the profits. "Oh my goodness," said one mortician when he heard this. "What's next?"

The \$700,000 bone call
Bill Walton's foot still doesn't work.

In the land of the Tumbleweed Snowmen
The holiday decorations in downtown San Diego are surely the most embarrassingly pathetic in any major American city. The ornaments consist mainly of tinsel garlands, plastic lanterns, and circular pieces of cardboard bearing a vague likeness of Santa Claus. If these things represent Christmas — hmbugi



Diet time
Dick Carlson and Ted Letner.
Are you trying to say he's a name dropper?
Jerry Harvers, successful nightclub owner and failed writer, knows a whole bunch of people by name, most of whom wouldn't give him the time of day if he didn't own a nightclub. He calls them VIPs and they include Tim, Nancy, Mino, Douglas and David, Big M.R., Larry, Claude, Greg, Beachie, Steve, Amy, Ron, Kim, Marc, Tony, Chuck, and oh there's no more room so until next time. Thanks AIIII!

Please don't pay the animals
The combined budget for the San Diego Zoo and Wild Animal Park is \$30 million. Officials of the Zoological Society claim that more than half the money is required for salaries.

Admission fees at both the zoo and the park will be increased in January to generate more income. Zoo officials denied rumors that

the man who cleans the gorilla compound is paid \$29 million a year.

Soon to be a major emotional picture
Jimmy "Round Eyes" Bronson, the South Korean-born son of American military parents who abandoned him there, sold the rights to his life story last March to the folks who brought you Yogi Berra and Bo-Boo — Hanna-Barbera Productions. Bronson, 26, who was brought to this country last year by a Spring Valley woman, bought a new compact car with the advance provided by the film company.



Five on the floor
It was a tough year for car dealerships, a number of which went belly up. Among them: Baron Buick, Harrison Chrysler-Pontiac, Bitter Lincoln-Mercury, Pascal Diddy Lincoln-Mercury, and Fiat Motors.

State of the Union
The following "San Diego Union" reporters and editors resigned this year and left for greener journalistic pastures: Michael Graham, Carol Perruso, Paul Krueger, Denise Carabet, Cecil Scaglione, Carl Cannon, Margaret Warner, Donald Harrison, and Bill Purlow; editorial cartoonist Lee Judge was fired this summer for not drawing in the conservative Copley party line; Helen Copley banned all birth-control advertising from her papers in January, but then modified the policy in the face of overwhelmingly negative reader response; the clipping/research library was closed to the public last October, forcing students and other researchers to rely on the notoriously incomplete files at the downtown public library.

Hop in
Hitchhiking prostitutes thumbed it up and down El Cajon Boulevard.

Disease licked
If you're a dog and you're reading this, congratulations. You have survived this year's Parvo virus scare.

Nostalgia sure isn't what it used to be
With shorts of 'Hell no, we won't go,' and 'One, two, three, four, we won't fight your unmentionable war,' 2500 students and

supporters tried to recapture that old 1960s radicalism by marching at UCSD last February to protest draft registration. The post-pubescent students, many of whom were still in grammar school when the last draft was curtailed, caused activist David Harris to observe, "God, they're so young, they almost make me feel old."



Schizoid skaters sadly skirt certain "safe-zone" sidewalks.
Finally it is possible once again to walk unhindered through most of Balboa Park without having to dodge obnoxious roller skaters, who have been banished to the area west of Cabrillo Bridge. The infantile skaters have proved themselves to be the rudest, most arrogant show-offs in the city.

Worst coffee in town
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Short Takes

Soon to be the most popular lie of the decade: "Don't blame me, I voted for Anderson."



Calling all cars: Police chief Bill Kolender got tough with his sneaky officers last March and ordered them to account for the whereabouts of their official vehicles. It seems the cops were picking out their favorite cars and hiding them in nearby parking lots or a few blocks away from the station on Harbor Drive.

Worst musical development: Urban Country.

Best musical development: The imminent demise of Urban Country.

What a kiddie! What? A congressman? Bill Lowery had them fooled, all right. He fooled them coming and going. In October of 1979, City Councilman Lowery went to a series of Republican Party seminars designed to teach ambitious people like him how to be a congressman. But when asked if he would run for Congress, he declined comment. In January of this year, Lowery tried to dissuade Councilman Fred Schnaubelt from running for the Forty-first Congressional seat. Why? So Lowery could run instead? No comment from Bill. Boy, was he smooth or what? That same month GOP bigwigs pledged \$90,000 to Lowery for a political race. So he could run for Congress? Of tight-lipped Lowery kept mum. On January 19 Lowery was voted "vacationer of the year" by the Young Americans for Freedom. When the YAF went to his council office to present the award, the peripatetic politician was visiting Israel. Now if that isn't the behavior of a future congressman, what is? Right? By now the political writers were getting suspicious. Then it was learned that Lowery was losing weight on the Scarsdale Diet. So he would look good on political TV commercials? No comment! Then, later in January, Schnaubelt and

Assemblyman Jim Ellis said they were willing to let Lowery carry the Republican banner into the Congressional fray. But did Bill even say thank you? No comment. Wow, what an operator! A real smoothie. Then on January 30, the Republican National Committee announced its endorsement of Lowery for Congress. Lowery's reaction? "I have not yet decided to run," he sniggered. Finally, on February 28, Lowery surprised everyone with the unexpected announcement — guess what? — that he was running for Congress! Boy, is this guy going to make a great congressman or what?



When smoke gets in your eyes: National City residents Donald and Barbara Smith were awarded \$600,000 by a jury last January in a gruesome court battle with their neighbor, the La Vista Memorial Park. The Smiths

said flames from the La Vista crematory lit up the couple's living room, and that the odor was nauseating. The ashes, said Mrs. Smith, were "sticky-like. I always wash my table before we eat."



Here they are, Carol Doda Velled in white and looking thirty pounds overweight. San Francisco's aging silicone sweetheart fluttered about the stage of Pacers topless club during a four-day engagement last September. One of the kinder comments regarding Miss Doda's act was, "I paid five bucks to see this?"

Let's talk shops: Seaport Village opened to enthusiastic crowds; Marina Village is open to suggestions; and Glasshouse Square isn't open yet.

With an Old Friend like him, who needs enemies? Battle personality Rod Page was fired from radio station

KOGO last May after he allegedly punched out the producer of his evening sports/talk show during an argument over Page's continual cardiness to the studio. This wasn't the first time Page has lost his temper. In August of 1979, Page slapped an off-duty bartender outside the Imperial House restaurant, and in December of 1977 the retund broadcaster was placed on probation for battering an employee of the Sound Company stereo shop on Sports Arena Boulevard.

Maybe he didn't know you can only vote once: We didn't vote for Tom Metzger. You didn't vote for Tom Metzger. So who voted for Tom Metzger?

Funny, I have a shirt just like yours that my wife just hates: The proliferation of "recycled" clothes stores shows no sign of abating in the near future. They sell us back the old clothes we trashed... at three times the original price.

Welcome back Harold: "Tuned In" magazine awarded its first annual readers' poll for best newscaster to Paul Bloom of Channel 39. Viewers also voted Bloom the worst in San Diego. Referring to his closest competition, Bloom commented, "Poor Harold, he can't win a thing." "Poor Harold" later called Bloom

and threatened to alter his views, if not his face. The final chapter in the incident saw Bloom searching the Channel 39 newscast for the appropriate penal code that would apply to the threat.

Stupidest fad of the year: Pyramid parties.

Wrong turn: Sheriff's deputy A.D. Martin, pilot of a sheriff's helicopter, landed safely at North Island after a heart torn (a sea bird on the endangered species list) crashed through the copier's Plexiglas canopy. The bird, which was unhurt, was so angered at the unexpected accident that it began pecking furiously at the feet of Martin's partner, deputy Frank Bird (really).

Prediction: Within six months, "Newline" publisher Larry Remer will suspend publication of his muckraking weekly and will take a job selling real estate with Jack Walsh and Associates Realty.

Fangs for the thoughtful gift: Channel 8 weatherman and staff announcer Doug Oliver (whose famous commercial taglines include, "At theaters and drive-ins everywhere," "Batteries not included," and "Vold where prohibited") received a live rattlesnake in the mail last May from a mentally deficient jokester. Although he was not injured, the affable Oliver sounded hurt when he muttered wofully, "Who could have done this to Old Dad?"

Slosh, slosh: Mission Valley flooded again this year.



The crime fits the punishment: Betty Jean Drayner, 36, was found guilty in January of running the city's only known sadomasochistic massage parlor, where, according to one law

enforcement officer, "sick peop e came to have sick things done to them." Drayner later sued the county, alleging that a sheriff's deputy beat her. (Or is it that he refused to beat her?)

A sign of the (L.A.) Times: Photo essays that take up half the front page of the local section don't disguise a lack of news stories.

Born to be wild: The strangest scene at Election Central this year — held at the Holiday Inn Embarcadero — was the handful of leather-clad bikers who came to help Councilman Bill Lowery celebrate his successful bid for Congress. Dressed in full regalia, members of the Modified Motorcycle

Association of San Diego/Imperial counties commandeered Lowery's private victory suite upstairs, tiffing all the liquor in sight and casting suspicious glances at the rest of the astounded crowd.

And no doubt an ABC movie of the week will follow: The next literary fad will be reminiscences about the late John Lennon, with such titles as "Lennon and Me," "He Called Me the Fifth Beatle," and "Lennon: His Dentist Remembers."

Most tasteful headline: "Transcript Bared in Molesting Case" ("Evening Tribune," January 15) Edward Hidalgo Shark bait.

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THE TASTIEST MUSIC IN TOWN



The following two articles were among the 266 entries in the Reader's 1980 writing contest. We are pleased to be able to publish them now.

Bonita in the Springtime

Barbara Ruth

I answered the telephone on the third ring.
"Hello, Barbara?" I recognized Eagle's voice as readily as he recognized mine. "Listen, you've gotta come over right away. The Sweetwater Dam's gonna burst and we've gotta evacuate."
Eagle is inordinately fond of the word "gotta." However, the continuous rain for the past month and the fact that he and Dolphin live in a flood plain lent credibility to his panicky pronouncement.

It isn't unusual to live in a flood plain; many people in the South Bay do, though I can't think why. However, most of these folks don't live on an unpaired road. And those who do don't call me for help, since my opinions on such a choice of dwellings are well known. Nonetheless, I am not entirely lacking in



humanitarian sensibilities. "All right," I said, after much too long a pause. "We'll be over as soon as we can."

I explained the situation to my roommates, Jackie and Kate. After protesting and berating me for answering the phone, they agreed that this was indeed an emergency and we must help Eagle and Dolphin save their animals and possessions.

We decided to take both cars. As it turned out, we had to walk the last quarter mile, as the dirt road was completely un navigable. We were soon up to our knees in the Bonita muck. When we finally reached their house, Eagle and Dolphin were lying on the waterbed in the living room-bedroom. Eagle was wearing blue jeans and a necklace made out of feathers and rawhide. He calls it his totem and

thinks it handsome with his long, dark-blond hair.
"I'm depressed," Dolphin announced, gazing in our direction myopically. Dolphin discovered the Bates method of vision training last month and took a hammer to her glasses.
"Okay, let's get going," said Jackie, in her take-charge manner. Jackie is a big woman with a big voice.

"I just can't deal with it," Eagle whined.
"The animals have to be taken out," I decided. By which I did not mean Dolphin and Eagle. (I consider their names to be not only presumptuous but gross insults to the cetacean and ornithological orders, respectively.)

"We've already lost Friendly," Eagle mourned.
"Who's Friendly?" Kate asked. I

knew that she had only come along because of the animals. She made it a point to retire to her room whenever Eagle and Dolphin came over to visit me.
"One of the roosters," Dolphin replied.

"Oh, great," Kate said. She gave me a you-are-your-friends look. Jackie clapped her hands together. "Okay. Let's get the rest of the chickens into your car."
"YOUR car?" Dolphin corrected. "Our car's been stuck in the mud for a week."

"Right," I remembered now that we had stopped coming to visit these two since the time we had to call Triple-A to pull us out of their driveway. That had been at the beginning of the rainy season. "We've got to figure out where we're going to take them before we put the chickens in anybody's car," Jackie said.

"We can't think of anybody," Dolphin explained. "We've tried." "How about calling the store where you buy their feed?" Jackie was speaking with brisk efficiency, probably in an effort to get them off the waterbed and into action. "They might be able to suggest someone who'll board them for a few days."

"I couldn't let them stay with just anyone," Eagle protested. "Who knows what they'd feed them?" Eagle and Dolphin pride themselves on the purity of their chickens' diet.

"In the meantime, they're drowning," I pointed out. "Let them eat junk food for a few days and put them on a fast when you get them back. You don't have to eat any of their eggs until they're released all their toxins."

"Well, let's just get them in the car, and I'll be thinking about

(Continued on page 22)

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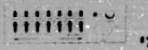
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Visit our special room with personal service.
Complimentary coffee.

Bonita in the Springtime

(continued from page 32)
where to take them. It'll take us a while to catch them all." Dolphin said.

"They're not going to fit in the Vega," Kate said to Jackie. "You have the station wagon."

"I don't want chickens shitting in my car," Jackie objected.

"We'll put them in cardboard boxes," Dolphin volunteered.

"How are they going to breathe?" Kate asked.

"We'll make holes in the boxes," Dolphin said.

"Here," Dolphin directed me, "you hold the box while I get the chickens. We'll put two to a box. Three if they're small. I'll get the chickens, because I know which ones get along."

The chickens had moved up to high ground (except for Friendly, who drowned because he wouldn't leave his roost) but were wandering hither and thither. In the front yard, on the patio, the roosters in trees. Dolphin and Eagle believe that free-roaming chickens are happy chickens. The hens were wet and miserable, the roosters cawing. I was glad there were no baby chicks at present.

Dolphin managed to get all the hens in boxes in twenty minutes. I was impressed. By the time they were all boxed, it wasn't necessary to make air holes; the boxes were old and ripped in several places. Whether they would confine the chickens was another question. Eagle helped carry the chickens the quarter mile to the car while Dolphin

went inside to deal with the packing. So it was Eagle and I who forced the road, each with a cardboard box of chickens. In me, the biggest dilemma was finding a spot to walk on or at least trying to judge a spot that wouldn't make me sink higher than my calves. Eagle had other problems. "Oh, my back!" he exclaimed after half a dozen steps.

"Is the box too heavy?" "No, it's these boots. They've got heels. Since I've been getting chiropractic, I've been going barefoot or wearing Earth shoes. These boots have one-inch wooden heels!"

Eagle and Dolphin had spent \$1200 on chiropractic treatments since December. (They were also two months behind in the rent.) It all started because Dolphin had neck problems because she had been hung as a heretic in a former life. "Try to cope," I suggested. I made the subsequent chicken ferries by myself. It was easier.

Inside the house, Jackie had put the typewriter, hair dryer, toaster, etc. on top shelves in case the water got really high in the threatened flood. Dolphin was trying to pick what we'll need for a day or two. The telephone rang.

"Whoever it is," Jackie said, "tell them to come over and help."

Eagle shot her a withering look, as though to say, "We wouldn't let just anyone help us," and picked up the receiver.

"Hello? Oh, hi... no, no... that's all right. We can handle it... Yes, I'm sure... Oh, I don't know. Our friends are here now... We'll manage. So long."

"Who was that?" Jackie asked as he hung up.

"Our asshole neighbor. He

wanted to know if we wanted him to move 'all with their horse trailer.' (Call it the pony. The word means carrying in a language known only to Eagle, because he spoke it in a former life.)

"And you said no," Jackie said, appalled. "I may be sick."

"I really don't want to deal with people with that sort of consciousness," Eagle said, as a technique to a child. "He's such a redneck."

"How will you move the pony?" Kate asked.

"I'll call Jake right now and see if we can use his truck," Eagle smiled and went to use the extension in the other room. I guess he preferred to make the call without us listening in.

In a few minutes he came back to report. "He says we can use the truck, but we have to go all the way to North Park to pick it up. Jake's busy," he finished mockingly.

"Fuck that," Dolphin rejoined. "What's he doing?"

"His laundry."

They shared a look of commiseration at the misfortune of living in such a world. Ah, for the good old days of their former lives, when people weren't doing their laundry when their trucks were needed.

I decided to carry another load to the cars. The primordial ooze was at least a silent ordeal. It was my intention to take the cat and a bag of Dolphin and Eagle's overnight things. "Does Roux have a cat carrier?"

"No," Dolphin said. "We don't believe in confining her."

Unconfined, it was impossible for me to carry Roux and anything else. Indeed, it was all I could do to carry Roux all by herself. I

deposited her in the Vega and trudged back to the house to find my roommates alone in the front room. "Where'd they go?" I asked.

"I thought they were carrying things out to the car with you."

"Nope."

"Do you hear someone crying?" We all paused to listen. Racking sobs were coming from the back bedroom. They sounded male.

"Go see what's wrong," I whispered to Kate.

She tiptoed around the corner. When she came back her expression was one of utter disgust. "They're having a session."

"Oh, God," I moaned. "Eagle's not crying," she went on. "He's discharging."

Dolphin and Eagle are into re-evaluation counseling.

"Well, I'm not putting up with this shit," Jackie said and noisily made her way to the back bedroom.

"Dolphin! Eagle!" she said, loudly enough for us to hear. "You're going to postpone your session until after the flood."

We couldn't hear the reply. Jackie came back looking grim. "Eagle says they're just finishing up. It's only a mini-session. The doorbell rung. 'Would somebody get that, please?'"

Dolphin called.

Kate shrugged. "I'm not having a session."

It was a policeman. "We're evacuating everybody now as a precautionary measure in case the dam bursts. Everybody has to get out. And we're recommending that you sandbag your house. A guy will be coming down the road with sandbags for sale in a few minutes."

Eagle came out. "Hey, who

called the cops? No cops, man." Shut up, Eagle, Jackie said. "Officer, do you think the water will get as high as the house?"

"Well, you're on a slight rise. If you sandbag it, the house might be all right. But you have to evacuate anyway."

Eagle looked totally disgusted. "Do you need any help?" the policeman asked.

"No, we definitely don't," Eagle said, moving toward the door. "This is my house and we don't need help from the cops."

After the policeman had left, Dolphin had to help Eagle deal with the distress of having a cop in the house (or at least on the threshold). Finally we persuaded them to gather whatever necessities they needed, let the neighbor take Calli with his horses, and get ready to leave.

That still left the chickens in the station wagon. "I've decided to take them to my mother's," Dolphin announced. "She doesn't live very far away."

"Are you sure it'll be all right?" I asked, doubtfully.

"I'm sure," she gave me a sweet smile.

Dolphin rode with Jackie and me and the hens. (She'd decided to leave the roosters in the trees. "I'm not really into roosters," she explained.) Our last vision of Eagle was with Roux and Brandy, the dog, in the front seat of Kate's car. (The cat and dog were named before Eagle remembered the language he used to speak.) The Sweetwater River looked truly impressive as we drove by. It sure seemed like a flood was imminent, but the dam was supposedly still holding. We had to drive slowly because of the spectators, people who had come to gawk at the evacuees. "Damn

tourists," Dolphin muttered. I had to agree.

Dolphin directed us to her mother's place in Chula Vista. We were amazed to discover it was an apartment complex. Dolphin's mother was on the first floor. The patio was covered with an inch of water. "Oops," said Dolphin. "That's where I'd been thinking about putting the chickens."

"Didn't she tell you the patio was flooded when you called?" Jackie asked. "Oh, no... Dolphin, you didn't call her, did you?" She doesn't know anything about this.

The lady came wading through the patio. "Hi," she said. "How are you doing in Bonita with all this rain?" It says on the radio they're evacuating people.

"That's right, Mother," said Dolphin blithely. "We have to leave the chickens here," she went on. "We'll put the boxes up on these bricks." She proceeded to take apart her mother's decorator brick ensemble and arrange it in such a way that the boxes could be put on top.

"What am I going to do with these chickens, Cindy? Won't the roosters crow in the morning?"

"We'll tell the neighbors say," Dolphin blithely. "We have to leave the chickens here," she went on. "We'll put the boxes up on these bricks." She proceeded to take apart her mother's decorator brick ensemble and arrange it in such a way that the boxes could be put on top.

"What am I going to do with these chickens, Cindy? Won't the roosters crow in the morning?"

"We'll tell the neighbors say," Dolphin blithely. "We have to leave the chickens here," she went on. "We'll put the boxes up on these bricks." She proceeded to take apart her mother's decorator brick ensemble and arrange it in such a way that the boxes could be put on top.

Eagle produced a bag of feed. He shared Dolphin's vaguely patronizing manner toward her mother. "Now," Dolphin said, "everything's taken care of. Mother, Eagle and I need to borrow your car. Ours is stuck in the mud in Bonita."

"But... I'm supposed to baby-sit in Clairemont tomorrow. I need the car to get there."

"We'll have it back by then."

Eagle reassured her. "Dolphin, you've got to give these chickens some water, at least."

"Oh, yeah, water. That's a good idea." She disappeared into the kitchen with her mother trailing.

"The sun's shining," said Eagle, squinting up at the sky. (Since Dolphin had begun Bates, he only squinted when he wasn't around.) "The concrete'll probably dry up soon. Then she can let the chickens out of the boxes."

"How nice for her," said Kate. Dolphin and her mother came out with dishes of water. Dolphin seemed annoyed. "Here, Barbarn," she said, handing me one of the dishes. "Will you help me with this?" As I took it, she whispered, "Every time I come over, my mother wants to talk to me. Chitchat, chitchat. She never has anything real to say."

"Dolphin, there is absolutely nothing wrong with your mother. What are you complaining about?"

"Well, for one thing she never calls me by my real name. She's always saying Cindy."

"If you don't stop bitching about your mother, I swear I'm going to flatten you."

She looked genuinely shocked. "What are you getting so uptight about? Honestly, Barbarn, you're so East Coast."

"Come on, Eagle," she called. "Let's take the car and see if we can get another load out before it floods."

"I really can't take anymore," Kate told Jackie and me. "I'm going home. I'm convinced that dam's going to burst and I don't care to go with the flood."

"We'd better go with them."

Jackie said. "They'll never get their stuff out by themselves."

We had to take a circuitous route back, as the most direct road was flooded. Finally, the police at one blockade told us that Sweetwater Road might still be open. "I sure hope so," Eagle said to us. "I forgot to get the strawberries out of the refrigerator."

"You're going back to the house for strawberries?" Jackie asked incredulously.

"They're really great," he explained. "Best I've had all season."

They drove on up Bonita Road. "Tell me again why we're doing this," Jackie said. "I keep forgetting."

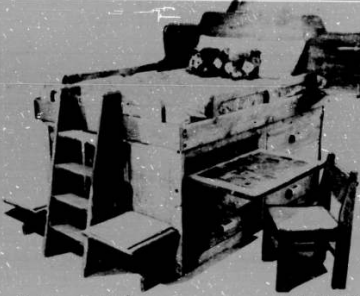
"Because we have to help them sandbag the house and try to get the roosters out of the trees."

She sighed and started the car. A policeman was directing traffic over the bridge on Willow Road. We saw him wave Eagle and Dolphin on through. He stopped us as we approached. "I'm sorry," he said. "We're not letting anyone else through. They were the last ones." He pointed at Dolphin's mother's car, speeding down the road.

"But we're with them," I said. "No, we're not," Jackie interjected. "Not anymore. Come on. Let's go home."

Afterward we learned through mutual friends that all the animals survived (except Friendly, of course). A couple of the roosters have adopted the trees as a hang-out place. The house, sandbagged, was not flooded, and Dolphin and Eagle still live there. The road remains unpaved. I wonder if 1981 will be a wet spring.

And to all a good night!

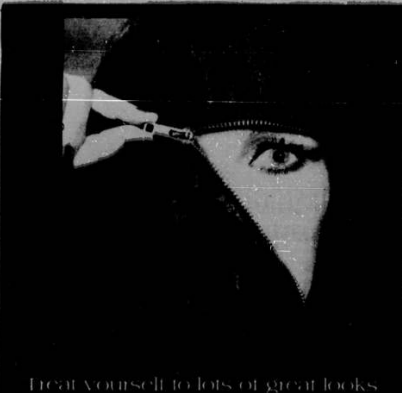


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The Hitchhiker



Photograph by L. J. Jandro

Afion Jandro

He was standing further back than a hitchhiker usually does because of the puddle left by recent heavy rains. I'd made a sharp turn onto the freeway ramp and didn't see him in time to check him out, but I must have subconsciously thought that he'd never get a ride standing way back there. He seemed surprised when I stopped and came to the car slowly; then I saw booted feet stepping quickly in beside me. I took my foot off the brake before he'd sat down and his forehead banged against the door frame as the car rolled downhill. "I'm sorry," I apologized. "I'm afraid a car might skid into me from the rear on this curve."

"I'm okay," he said slamming

the door shut.

"Where are you going?" I asked as I pressed the gas pedal. "San Diego."

"I'm not going that far. I'm on my way to work."

"I'll ride as far as you'll take me, then."

The freeway was under construction. White lines recently painted on the pavement sent me immediately into the heavy lane of traffic; then we crossed a busy, narrow bridge that was being widened. The hitchhiker must have noticed my concentration with the traffic for he did not speak again until we were out of the construction zone.

"There're a lot of 'copters 'round here," His words came out muffled.

I listened but I did not hear a helicopter. What sort of a fellow have I picked up? I seldom pick up hitchhikers and if I do I look them over carefully before stopping. It was that puddle. I hadn't seen him clearly and now I was afraid to look at him.

"What did you say?" I tried to keep my voice steady as I glanced sideways at him, but his head was turned away from me as he gazed toward the ocean. I saw a week's growth of brownish beard, the same color as his curly hair. I felt apprehensive as he turned his head and our eyes met. His were intelligent, sensitive, and steady.

I also detected a hurt expression in their brown depths.

His face twitched slightly before he spoke. "There're a lot of 'copters around here. That is, helicopters."

"Yes, I know what a 'copter is, but though it odd that you noticed one. We're near Camp Pendleton, the Marine base, and we do see them occasionally."

"It's out there over the ocean,"

he tipped his head westward. "I was a parachutist in Vietnam and I guess I kinda look for them."

"How long have you been out of service?" I asked, remembering a fellow from Encinitas who told me that he had knocked down a friend or two with his fists the first month after he had returned to the States from Vietnam. These friends had moved unexpectedly from behind him and he'd reacted instinctively in what he thought was self-preservation.

His face twitched again before he answered. "About a month. I got some shrapnel in this leg . . . he touched his calf . . . and in this heel." He turned the foot of his other leg. "I was in the hospital a long time and before they'd let me out I had to sign some papers releasing the government from any liability. I'd finished my time and I wanted to get out, so I signed. I've just been bumming around ever since."

"Didn't they give you any training before they released you?"

"They trained me as a paratrooper. We'd jump to a spot and sit there in the jungle and wait. The enemy sometimes was as close to me as you are," I felt his eyes on me again. "Then we'd make our kill and get out."

"But don't you have a trade? Didn't they teach you how to make a living before you were released?" I had to say something to get his mind off "killing," and I knew there was a GI Bill that helped veterans go back to school to learn a trade or get an education.

"No. The only training I've had is to wait patiently and quietly, make my kill, and get out."

"What did you think of the war?" I changed the subject

again.

"Well, they do a good job of training, but we didn't have any replacements, so I had to stay in longer. I had to remember my kill that time, then I got hit. But we all got out."

I wished he'd quit saying "make my kill." I didn't know whether he was watching me so intently to see how well I received his story or if he was watching me to make his kill and drive off with my car. I had already passed my turn-off. I felt safer on the freeway.

"How did you feel about fighting over there?"

"It should've been over long before it was. These kids here had a right to protest. I think, but they shouldn't have destroyed property like they did. That's wrong."

He had a sense of right and wrong. I tried not to show my relief. "I've passed the place where I usually turn off to go to work."

"Where do you work?"

"I own a dress shop here in Encinitas. Do you have someone to go to in San Diego?"

"Oh, yes. I have friends there."

"I'll have to turn off here. You can catch another ride on that ramp over there," I pointed.

Leaving the freeway, I continued. "My husband works with the Trade Advisory Committee through California Fabricare."

He took the card as he stepped out of the car, raised his hair, brown eyes to mine, smiled and said, "Thank you for giving me a lift. Ladies like you don't usually stop. And thanks for being concerned about me." Then he lifted his hand and drove away. "I like his," as I pulled away. □

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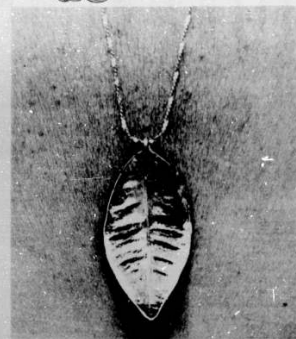
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Section 2 Events, Theater, Music, Film

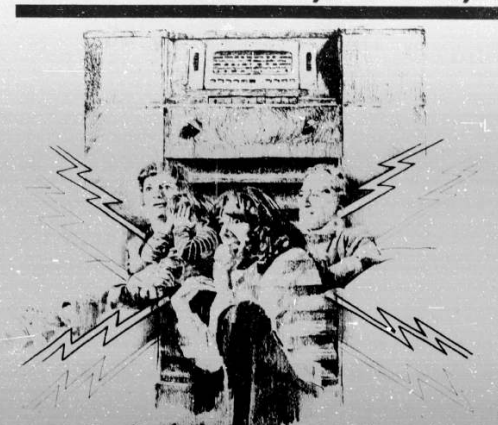


Illustration by Peter Remington

Christmas On The Radio

Call it a crisis of inertia. It manifests itself with the arrival of aunts, uncles, progeny, and assorted small inhabitants of the family tree, and increases with the passage of time following the offering of the "seinfeld" turkey. It's, in short, a question: Now what do we do? A mass exodus to the local cinema could entail a third mortgage on the house, nightclubs are off-limits for the kiddies and the family hearth at Christmas by separating kin, kin, and kids, and nobody really wants to see *The Rite* for the sixteenth time. What's a family to do?

In a happy response to that uneasy social dilemma, several local radio stations will be providing yet another alternative gathering place for the family, in addition to the fireplace, the Christmas tree,

the refrigerator, and the often dissonantly symphonic soundlines of television that daily stage their invasion of familial privacy. I am referring here to the radio. These auditory adventures, liberally laced with holiday intentions, let each member of the family participate in a group excursion into fantasy while sketching the population and landscape in widely individual strokes.

CBS Mystery Theater, at first glance an unlikely prospect for the conveyance of holiday cheer, will be carrying two programs with a Yuletide theme, each presented at 9:07 p.m. on KSDO Neoradio 1130 AM. The first is *A Christmas Carol*, obviously based on the Dickens tale of Scrooge's solstitial eccentricities. The program, which is repeated weekly, is the only occasion upon which host E.G. Marshall ever actually

performs in any of the episodes. A Christmas Carol airs on Wednesday, Christmas Eve. The following evening, Holiday Year tells its tale of a young couple on their way to their first family Christmas gathering, only to become detained in an Ohio ghost town.

KPRS-FM 89.9 will be decking the auditory halls with a host of holiday stories throughout the remainder of the Christmas season. *Thirteen Clocks*, an adaptation of James Thurber's short story of the same name, will be presented by *Loujays*, National Public Radio's premier radiodrama producer, at 7:00 p.m., tonight, Thursday, December 18. On Sunday, December 21 at 8:00 p.m. the station will air *Thou Musgrave's* musical adaptation of (three guesses) *A Christmas Carol*, starring Frederick Burchinal. The arrival of Christmas Eve will bring with it two radiodrama programs: *Memory of a Large Christmas*, which dramatizes Georgia novelist Lillian Smith's memoir of a childhood Christmas, at 10:00 a.m., and *Nightmare*, a Paul Darcy Bole's drama about some of the more unusual aspects of the Christmas story, at 6:30 p.m. Another pair of special performances will

One Order Of Confetti

E. Avery Pittman, Ph.D., has a unique and useful talent. He creates specially tailored New Year's Eve plans for people. But the people for whom his plans are not just average citizens with limited celebratory opportunity. To be lost or not to be lost is hardly just for Pittman's null. "This particular service," says the internationally renowned scholar and pundit, "is restricted to notables that is to say, nobles, statesmen, royalty, plenipotentiaries of sports, show business and the like. Joe Schmoes can usually work things out for himself."

"Over the years," Pittman continues, "I have found that the rich and famous are most often faced with extraordinarily

dressing options on New Year's Eve. Last year, for example, Henry Kissinger had more than 100 party invitations from the Georgetown crowd alone. I told him to stay at home with Nani, that night and day background. You see, the true value for him was in being one-on-one for an entire evening with his wife. Henry hates to talk when no one is taking notes. He's never really expected to show up at parties, anyway. It has to do with his absentia style."

Pittman, a heartlike psychologist with a tinkle of mischief in his eyes, founded the famed Treeless Branch School of Human Behavior at Point Reyes in 1972. He was also awarded the Cross de la Rue by Charles de Gaulle for his work with Parisian street musicians during World War II.

"New Year's Eve party," he continues on page 6, col. 3.



Mr. Gagosian has never declared personal bankruptcy. Royal Inns of America, a company of which he was president, filed for bankruptcy in 1975, two years after his Gagosian sold his home. Also, no employees of Royal Inns were involved in designing the home. We regret the errors.

Correction

Last week's article on the Gagosian mansion contained errors we would like to correct. The article suggested that Earl Gagosian sold his La Jolla home as a result of having declared personal bankruptcy. In fact,

Winter Gardens

There are lots of good things about the winter season in Southern California, and not the least of these is the considerate behavior of the tides. Only in winter do the extreme low tides occur during the daylight hours.

In every period of 24 hours and 50 minutes, there are two high tides and two low tides. In our part of the world, one of the highs is much higher than the other, and one of the lows is much lower. "Sea level" is actually the mean of all the lower low tides, averaged over a long period of time, and chosen by tide experts as a reference level; it is also known as "zero level." The height of the tide at

any moment is measured in relation to this arbitrary zero. Lower low tides come pretty close to zero for several days each month, around the times of new moon and full moon, but they don't very often get below that. In most years, there will be about eight to ten occasions with a series of low tides going down to a foot or more below zero. The very lowest (and highest, too) are around the times of the summer and winter solstices. Those in the summer occur between midnight and dawn, while the winter low tides are in the afternoon.

Seashore plants and animals distribute themselves partly in relation to the frequency and duration of their exposure to the air. Those that live mid-tide and dawn, while the winter low tides are in the afternoon.

Seashore plants and animals distribute themselves partly in relation to the frequency and duration of their exposure to the air. Those that live mid-tide and dawn, while the winter low tides are in the afternoon.

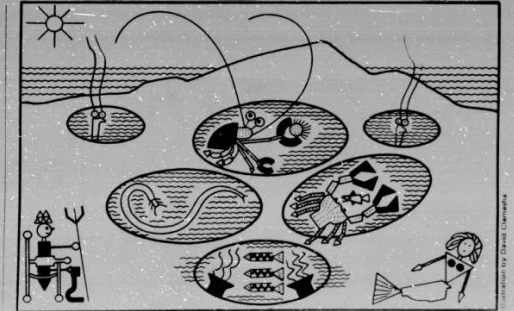


Illustration by David Thompson

READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 8303, San Diego, CA 92118.

Dance

"Cinderella," a ballet in three acts choreographed by Erling Sund to the music of Jules Massenet, will be presented by San Diego Ballet, Thursday, December 21, 8 p.m., with a matinee, Saturday, December 22, 2:30 p.m., Old Town Opera House, 4040 Twigg Street, Old Town. 288-0082.

"Hansel and Gretel," a ballet version of the Engelbert Humperdinck opera based on the Grimm brothers' fairy tale, will be presented by Ballet Society of San Diego, Friday, December 19, 7 p.m., Saturday, December 20, 2:30 p.m., and 7 p.m., and Sunday, December 21, 2:30 p.m., San Diego City College Theatre, 14th Avenue and G Street, downtown. 299-9001 or 298-8929.

"The Nutcracker," the traditional holiday production of the California Ballet Company, will feature Mariene Jones, Douglas Hevenor, Helen Dexter, and William George, and a full orchestra composed of members of the San Diego Symphony, Friday, December 19, 8 p.m., Saturday, December 20, 2:30 and 8 p.m., Sunday, December 21, 2:30 and 8 p.m., and Tuesday, December 22, 2:30 and 8 p.m., Civic Theatre, downtown. 216-6110.

"Nutcracker Suite," a production of Palomar College's speech-theatre department, community services, and New West Ballet School of San Marcos, will be presented Friday, December 19, 8 p.m., Saturday, December 20, 2:30 and 8 p.m., and Sunday, December 21, 2:30 and 8 p.m., Dance Studios, Palomar College, 1140 West Mission Road, San Marcos. 784-8860.

"Scenes of Christmas" will be presented at the annual Christmas show of the San Diego Civic Youth Ballet, Saturday, December 20, 2 and 7:30 p.m., and Sunday, December 21, 2 p.m., Casa del Prado Theatre, Balboa Park. 233-3060.

"A Christmas Song," an in-studio performance of the Civic Dance Theatre. Stage Seven's recently formed company of young dancers, will be presented Saturday, December 20, 8 p.m., Stage Seven, 1041 Seventh Avenue, downtown. 234-4647.

"The Wiz," a ballet version of the popular musical, will be performed by City Center Ballet Company and School, Saturday, December 20, 8 p.m., and Sunday, December 21, 2:30 and 8:30 p.m., La Jolla High School Theatre, 750 Nausula Drive, La Jolla. 578-5478.

"Necessary Dances," a workshop-performance choreographed by Lou Blankenburg, will take place Sunday, December 21, 8 p.m., Dancepace, Ltd., 852 Eighth Avenue, downtown. 433-4341.

Contemporary Workshop Performance will feature works of Elisabeth Bergmann and Gay DeLangue, Saturday, January 3, 7 p.m., Dancepace, Ltd., 852

Eighth Avenue, downtown. 433-4341.

Film

Children's Films at the library will include two programs of short films, featuring James Thurber's story of Mary Moore, Thursday, December 18, and Oscar Wilde's story of the Selfish Giant and Peter and the Wolf, Wednesday, December 24, and two programs of longer films, about grandfathers and grandmothers, Monday, December 22, and the Emmy Award-winning *Rolie of the Year*, Monday, December 29, all at 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

"Star of Bethlehem," a Christmas show that uses computerized technology to turn the sky back 2000 years, will be shown from Friday, December 19 through Friday, December 26, 7 and 10 p.m., Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla. 459-4343.

"A Film Chap" with film buff Bob Chappert will present an array of musical film clips, "Jazz, Blues, Swing, and Pops in the Fifties," Friday, December 20, 7 and 10 p.m., Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla. 459-4343.

Film Marathon, an annual year-end event at the Unicorn Cinema, will be the longest yet, beginning at midnight, Saturday, December 27, and ending one hundred hours later, Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla. 459-4343.

"Across the Silence Barrier," a look at the world of the one million deaf Americans, including a leading advocate of deaf rights, members of the National Theater for the Deaf and deaf actors, will be shown Wednesday, December 31, 1 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

the stars as navigational guides, will be shown Saturday, December 20 and Sunday, December 21, 1:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"The Thief of Bagdad," a 1920 silent film directed by Raoul Walsh and starring Douglas Fairbanks, will be shown Wednesday, December 24, 7 and 9 p.m., Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla. Free. 459-4343.

Vintage American Cartoons from the Twenties and Thirties, including Betty Boop, Felix the Cat, Bugs Bunny, Mickey Mouse, and Tweety Pie vehicles, will be shown Thursday, December 25 and Saturday, December 27, 7 and 9:30 p.m., Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla. 459-4343.

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Music

Holiday Bowl Orchestra Jazz Festival, an adjunct to the football Holiday Bowl, will open with pianist Fred Finn and an All-Star Band, Thursday, December 18, 7:30 p.m., Atlas Ballroom, and continue with a series of jazz band cabarets, Friday, December 19 and Saturday, December 20, 1:30 p.m. to 1:30 a.m. in meeting rooms, and conclude with a traditional Gospel service, Sunday, December 21, 9 a.m., Regency Room, and a revival-style jam session and cabarets at 2 p.m., with jam sessions (free), Friday, December 19, 2 to 6 p.m., and Saturday, December 20, 1 to 6 p.m., and a New Orleans-style "Breakfast at Brennan's" buffet brunch, Sunday, December 21, 10 a.m. to 2 p.m., California Room, all at the Town & Country Convention Center, Mission Valley. 297-2599 or 291-7131.

Blues Singer and Songwriter Rosalee Sorrells will appear in concert, Friday, December 19, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Encinitas. 416-4030.

Christmas Concert at the Salk Institute, the twelfth annual, will feature Renaissance Christmas music performed by the UCSD Madrigal Singers and the Southern California Early Music Consort, Saturday, December 20, 8 p.m., Salk Institute, 10310 North Torrey Pines Road, La Jolla. Free. 453-4100 x225.

Medieval and Renaissance Music for the Christmas season will be presented by the Early Music Ensemble of San Diego, Saturday, December 20, 8 p.m., La Jolla Congregational Church, 1216 Cove Street, La Jolla. 489-9524 or 755-1468.

Classical Guitarists the Romero family will present a concert to benefit St. James Catholic Church, Friday, December 26, 8 p.m., St. James Catholic Church, 625 South

Community Christmas Center

December 21, 2:30 p.m., Immaculata, USD. 239-4667.

Folk Music of Ed Henry and Martin Henry will be presented Friday, December 19, 8 p.m., American Youth Hostel, 3730 Ullal Street, Point Loma. 282-7833.

Candlelight Concert by the Mission Choir and Classic Bass ensemble will present traditional and modern arrangements of classic hymns and carols, including works of Fachel, Vaughan Williams, Frank, Corelli, and Handel, Saturday, December 20 and Sunday, December 21, 7 p.m., San Diego Mission de Alcala, 10818 San Diego Mission Road, San Diego. Free. 281-7319 or 281-8449.

Traditional British Christmas Show will feature English folksinger Johnnie Walker, Saturday, December 20, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Encinitas. 416-4030.

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concepts will feature original Jared Jacobson, Sunday, December 21, with the L.S. Marine Corp. M. B. D. Concert Band, and Sunday, December 28, both at 1:30 p.m., Organ Pavilion, Balboa Park. 556-4415 x259.

Boys' Choir, the Mid City Boys' Choir of San Diego, under the direction of Raymond Gossy, will present works of Mozart, Vivaldi, Schubert, and international folklore and Broadway musical songs, Sunday, December 21, 6 p.m., Casa del Prado Auditorium, Balboa Park. 284-5855.

Advent Music Festival of St. Bridget's Parish will include "Hanging of the Groon and Singing of Carols," Sunday, December 21, 7:30 p.m., and "Singing of Carols" and Christmas Eve midnight mass, featuring Mozart's Missa Brevis in D Major, Wednesday, December 24, 11:30 p.m., Saint Bridget's Church, 4735 Cass Street, Pacific Beach. 488-2875.

Old English Christmas Ballads and Songs will be sung by the Heritage Singers, Monday, December 22 and Tuesday, December 23, 1 and 2 p.m., Bazaar del Mundo, Old Town. Free. 296-3161.

Candlelight Services for Christmas Eve will feature lessons and carols with the Chancel Choir and organ, and harpist Nancy Kay, Wednesday, December 24, 9 and 11 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley.

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Nando Avenue, Solana Beach. 755-2545.

Bluegrass New Year's Bash will feature John & Julie Bluegrass, Wednesday, December 31, 7:30 and 10:30 p.m., Old Time Cafe, 1464 North Highway 101, Encinitas. 416-4030.

West Coast Debut of the Chicago Symphony Chamber Players, first-chair players from the Chicago Symphony Orchestra, will be sponsored by the La Jolla Chamber Music Society, Saturday, January 3, 2 and 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 459-3724.

"Whoopee Goldberg's All-Purpose Plastic Junk Box," a one-woman show by the actress and comedienne, will be presented by the Center for Women's Studies and Services, Friday, December 19, 8 p.m., Seneca Falls Auditorium, 908 E. Street, downtown. 233-8993.

"Jack and the Beanstalk" will be performed by the Kent Puppets, Thursday, December 18, 10 a.m., Kimball Hall Annex, 140 East 12th Street, National City. Free. 474-8211.

"Christmas Elf Festival" featuring Christmas traditions in song and dance from around the world will be presented by the Lamb's Players, Thursday, December 18, 8 p.m., and Saturday, December 20, 11 a.m., Bazaar del Mundo, Old Town. Free. 296-3161.

Christmas Party for downtown senior citizens will feature Christmas carols and Santa Claus, a.k.a. police chief Bill Koller, Thursday, December 18, 1 to 3 p.m., Maryland Retirement Home, 630 F Street, downtown. 233-5227.

Holiday Happenings, music,

mime, and dance, will take place almost daily, through Sunday, December 28, with Santa Claus presiding Thursday, December 18, 3 to 7 p.m., Friday, December 19, through Tuesday, December 23, 11 a.m. to 7 p.m., and Wednesday, December 24, 11 a.m. to 5 p.m., Seaport Village, downtown. Free. 234-9160.

Folk Craft Festival will feature live entertainment and lots of crafts, Friday, December 19 and Saturday, December 20, 10 a.m. to 10 p.m., and Sunday, December 21, 10 a.m. to 6 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley. 247-1306.

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Bookstore, 7446 La Jolla Boulevard, La Jolla. 459-4341.

Holiday Puppet Show will be given in annual run by puppeteer Marie Hinchcock, Saturday, December 20, 11 a.m., San Diego Public Library, 820 E. Street, downtown. Free. 236-5838.

New Age Vaudville will take the stage with music, poetry, dance, and short films, Saturday, December 20, 2 p.m., Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla. 219-8918 or 459-4341.

Christmas Carol Concert with songs from the Christmas season will be sponsored by Walkabout International, Saturday, December 20, 6 p.m., from Walker Scott department store, Clarendon Square Shopping Center, Clarendon Mesa Boulevard and Clarendon Drive, Claremont. 278-9716 or 233-WALK.

Living Nativity Scene, an annual creation of Torrey Pines Christian Church, will be on view, Saturday, December 20 and Sunday, December 21, 9 a.m. to 4 p.m., Bookmark Bookstore and Coffee House, 4277 Adams Avenue, Kensington. 280-3091.

Celebration of Music and Favorite Stories for the Holiday Season will be presented by Riverside Productions and J.D. Stevens, Saturday, December 20, 8 and 9:30 p.m., Bookmark Bookstore and Coffee House, 4277 Adams Avenue, Kensington. 280-3091.

Tide Walk, taking advantage of the winter low tide, will go from Torrey Pines State Beach to Kollup Park in La Jolla, with the La Jolla Historical Society, Sunday, December

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READER'S GUIDE

21, 1 p.m., from 7427 Fay Avenue, La Jolla. 450-5335.

Las Posadas, a traditional Mexican Yuletide ceremony, will be enacted Sunday, December 21, 2 p.m., Mission San Luis Rey, Highway 76, four miles east of Oceanside. Free. 757-3651.

Holiday Boat Parade of Lights, the ninth annual, will feature more than one hundred decorated boats. Sunday, December 21, 6 p.m., passing Seaport Village, the Embarcadero, Harbor Island, and Shelter Island, ending at the Shelter Island Yacht Basin. 291-5985 or 563-8702.

Christmas in Chula Vista walk along the lanes of lights will take place Monday, December 22, 7 p.m., from the Chula Vista li-

Puppet Show will be presented Monday, December 22 and Tuesday, December 23, 1, 2, and 4 p.m., Balboa Park Puppet Theater, Palisades Building, Balboa Park. 450-0794.

Christmas in Chula Vista walk along the lanes of lights will take place Monday, December 22, 7 p.m., from the Chula Vista li-

brary, Fourth Avenue and F Street, Chula Vista. Free. 420-4468 or 223-WALK.

"Light Up Your Christmas," a walk along the luminarias-lit streets (Rancho Bernardo) will be held Wednesday, December 24, 5:30 p.m., from Westwood Shopping Center, West Bernardo Drive and Duenda, Rancho Bernardo. Free. 463-1435 or 223-WALK.

Candlelight Christmas Eve Service will be non-denominational and led by the Reverend Terry Cole-Whittaker, with Christmas music and songs of organist Tom Laurence and children and adult choir of the La Jolla Church of Religious Science, Wednesday, December 24, 7:30 p.m., Open Pavilion, Balboa Park. 454-9741.

Holiday Half-Marathon, the fourth annual, will cover a scenic course of rolling hills. Saturday, December 27, 9 a.m., San Luis Rey Down race track, between I-5 and I-15 east of Oceanside. 450-7325.

Ethnic Art Sale of works from the collection of Marjorie Spencer, from Sulawesi and Sarawak to Hokkaido and Guatemala. Sunday, December 28, 1 to 6 p.m., through Saturday, January 3, Spectrum Gallery, 4011 Goldfinch.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:15 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 3 1/2 miles east of Lakeside (271-8271), and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48). Free.

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10K Run, the Bartlett Springs Classic, to benefit Friends of Handicapped Children, will take place Saturday, December 20, 7 a.m., from Fiesta Square to the west side of Fiesta Island, Mission Bay. 578-6332.

Soccer Soccer, the San Diego Sockers will battle the California Surf, Saturday, December 20, and the Dallas Tornado, Saturday, December 21, both at 7:30 p.m., Sports Arena. 283-0041.

"Run for American Athletes," the last 10K and two-mile fun run of the year, to raise funds to coach, train, and support world-class athletes in track and field, will feature a post-race clinic conducted by American Council of Athletics athletes and coaches. Sunday, December 21, 8 a.m., Mission Bay, Victor Information Center, Mission Bay Park. 273-5371.

New Year's Eve, bring along musical instruments, party hats, and warm coats, and ring and sing in the new year. Wednesday, December 31, 11:30 p.m., Horton Plaza, Fourth Avenue and Broadway, downtown. Free.

Whale Watching of the annual California gray whale migration to Baja breeding grounds can be done from Cabrillo National Monument, Point Loma, and from excursion boats. 15&M Landing, 2803 Emerson Street (222-1144), Seafair Sportfishing, 1177 Quivira Road (224-3383), the California sailing ship, Sheraton Harbor Island Hotel dock (208-6691), and the Rendezvous brigantine sailing ship, Cabrillo Isle Marina, 1450 Harbor Island Drive (291-6669), all daily through February; Island Sportfishing, 1551 West Mission Bay Drive (222-1144), and Point Loma Sportfishing, 1403 Scott Street (232-1677), daily from December 20, Fishermen's Landing, 2818 Garrison Street (222-0391), daily from December 26, and the Natural History Museum, Seafair Landing (232-3821), daily from December 26 through 31 and weekends from January 3 to 25.

Bowl Games on the air will include our own Holiday Bowl, Friday, December 19, 8 p.m., Channel 39, the Fiesta Bowl, Friday, December 26, noon, Channel 39, the San Bowl, Saturday, December 27, 10:30 a.m., Channel 8, and the Liberty Bowl at 11 a.m., Channel 10; and, on New Year's Day, the Cotton Bowl at 11 a.m., Channel 8, the Rose Bowl at 1:30 p.m., and the Orange Bowl at 5 p.m., both on Channel 39.

WBC Welterweight Championship, the Leonard-Duran fight and the Ponce-DeVila fight will be televised, Friday, December 19, 9 p.m., Channel 10.

"Union Maids," a historical tribute to the labor movement of the thirties, with music by Pete Seeger, Tay Mahal, and the Pointer Sisters, will be shown Saturday, December 20, 5 p.m., Cable Channel 2.

"Pettified Forest" a 1936 film based on the Robert Sherwood play, starring Humphrey Bogart as an escaped gangster and Bette Davis as his hostage, will be shown Saturday, December 20, 9 p.m., Channel 6.

"Lulu," Alban Berg's three-act opera, will bring back *Law from the Met*, Saturday, December 20, 8 p.m.; repeating Sunday, December 21, noon, Channel 15 (a simulcast in stereo with KPBS-FM 94.1).

Sunday in the NFL will present the Minnesota Vikings at the Houston Oilers and the Atlanta Falcons at the Los Angeles Rams. Sunday, December 21, 10 a.m. and 1 p.m., Channel 8.

"O'Mice and Men," the 1939 film version of John Steinbeck's novel, is a tale, starring Lon Chaney, Jr., as the feeble-minded Lenny and Burgess Meredith as his protector, George, with music by Aaron Copland, will be screened Sunday, December 21, 8 p.m., Channel 6.

Monday Night Football will air the Pittsburgh Steelers at the San Diego Chargers. Monday, December 22, 6 p.m., Channel 10 and KSDO 1130.

"She Loves Me," a musical about two employees of a perfume store who find each other in a lovely, bears column, starring Robin Ellis and Gemma Craven, will be shown Monday, December 22, 8 p.m., repeating Sunday, December 28, 1 p.m., Channel 15.

"The Nutcracker Suite," the Tchaikovsky ballet of Christmas, will be presented by the Columbia City Ballet Company. Tuesday,

TO LOCAL EVENTS

Chargers Football, the San Diego Chargers will face the world champion Pittsburgh Steelers in what could be the game of the year. Monday, December 22, 6 p.m., San Diego Stadium. 280-2111.

Cabrillo Classic, an annual baseball event of the SDSU Ateneo, will include teams from DePaul, La Salle, and Georgetown. Monday, December 29 and Tuesday, December 30, 1 and 9:30 p.m., Sports Arena. 283-7096.

Radio/TV

"Thirteen Clocks," a radio adaptation of the James Thurber story, about a handsome prince, a lovely princess, and her wicked uncle, will be broadcast Thursday, December 18, 7 p.m., KPBS-FM 89.

"The Flight of Santa" from the North Pole to San Diego will be followed by a three-hour call-in. Friday, December 19, 1:30 p.m., KPBS-FM 89.

Christmas Music will include Handel's *The Messiah* as it was originally heard in the Eighteenth Century, performed by the Ars Musica Baroque Orchestra and the Collegium Musicum Chorus. Thursday, December 25, noon, KPBS-FM 89.

"The Evolution of Rock," a

documentary of the history of rock and roll from 1955 to 1970, will include interviews with some of the superstars. Thursday, December 25 through Sunday, December 28, and Thursday, January 1 through Sunday, January 4, noon to 5 p.m., K-BEST 95 FM.

"The Best of Ed Sullivan," a film-segment special, will be televised Thursday, December 25, 8 p.m., Channel 6.

"The 400 Blows," the first of François Truffaut's autobiographical Antoine Doinel series, made in

Bach's most often performed Christmas holiday work, will be broadcast from the University of Oregon Summer Festival of Music. Wednesday, December 24, 11 p.m.; repeating Thursday, December 25, 6 p.m., Channel 15.

Christmas Music will include Handel's *The Messiah* as it was originally heard in the Eighteenth Century, performed by the Ars Musica Baroque Orchestra and the Collegium Musicum Chorus. Thursday, December 25, noon, KPBS-FM 89.

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50¢ worth of cookies FREE with every 1/2 pound of cookies purchased. Home-made cookies daily. Carrot cake and brownies are our specialties.
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needs people for extras, actors and models for motion picture and commercial productions. All ages apply. All entertainers needed including actors, models, singers, dancers, musicians, script writers, songwriters and production personnel. Call 299-4550 299-4557 10 a.m. to 7 p.m.
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From professional courses in commercial illustration and nonfiction writing, to personally-enriching seminars in music and drama, UCSD is your center for making the arts an integral part of your life. Courses and seminars—most are held on the UCSD campus—begin the week of Jan. 5 and thereafter. Please join us for a rewarding winter term.

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Building Merchandising Displays
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Writing Autobiography & Biography
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Agents & Publishers
Law for Writers
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Exploring Your Writing Potential
Interior Design Arts
Contract Design (for professionals)
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Dance
Classical Ballet
Jazz Dance
The Business of Art
Inside Broadcasting
Arts Administration and Management

Art & Music Appreciation
Toulouse-Lautrec (with the San Diego Museum of Art)
Dynamics of Decorative Art
Introduction to Classical Music Recordings
Beethoven: A Profile
Elements of Music for the Beginner

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UCSD EXTENSION
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CHANCES for hair
Cellophanes We now offer
the new, transparent haircolor
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Black Orchid
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Complimentary make-up application by Peter Lopez

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READER'S GUIDE TO LOCAL EVENTS

Basketball, the Utah Jazz at the Houston Rockets will be televised, Thursday, January 3, 8:30 p.m., Cable Channel 2.

"Ice Stars '80," skating with Peggy Fleming and Jo Jo Starback, will be televised Saturday, January 3, 2 p.m., Cable Channel 2.

Galleries

Scraph Prints of Corita Kent will be exhibited at a reception for the artist, Thursday, December 18, 6 to 8 p.m., and through December 11, Bazar del Mundo, Old Town, 296-3161.

"The Earth Is Our Mother," a selection of photographs from Edward S. Curran's monumental work, North American Indians, will be on view through December 19, Fountain Gallery, USD, 291-6480 #426.

Oils, Pastels, and Pencil Drawings by Chilean-born artist Roberto Matta will be exhibited through December 20, Taewide Gallery, 820 Prospect Street, La Jolla, 454-1691.

"Western & Wildlife Exhibit and Sale," the ninth annual, will feature the works of more than fifty painters, sculptors, and woodcarvers from throughout the U.S., through December 21, Thackeray Art Gallery, 321 Robinson Avenue, Hillcrest, 293-0171.

"Janes in San Diego," a group exhibition from the Venice, California gallery, including works of Tom Delap, Guy Dill, Sam Richardson, and Peter Shire, will continue through December 22, University Gallery, SDSU, 265-5171 or 265-5151.

"Collaboration," an exhibition of drawings and ceramics by Stephanie Smolzer and Ina Sanga, will be on view through December 30, Deansbank Gallery, 1262 Kottler Boulevard, San Marcos, 736-0106.

New Work by Gerald Thoburn will be exhibited through December 30, Thomas Bavor Gallery, 7470 Grand Avenue, La Jolla, 454-0345.

Artworks from SDSU and UCSD will be exhibited through December 31, Alternative Space Gallery, 512 Sixth Avenue, downtown.

"Great Plains Revisited" series of watercolors by George Matton will be exhibited in part, through December 31, Alternative Space Gallery, 512 Sixth Avenue, downtown.

"Season's Favorites" from the

Pacific Collection, including prints by Andy Warhol, Claes Oldenburg, Sol LeWitt, Helen Frankenthaler, and Ron Davis, will be exhibited through December 31, Gallery Graphics, 1847 Fifth Avenue, Hillcrest, 295-3538.

Selected Images by Edward Weston, one of this century's most influential photographers, will be on exhibit through December 31, Gallery Graphics, 1847 Fifth Avenue, Hillcrest, 295-3538.

New Work by downtown muralist Ellen Irvine will be exhibited through January 3, Alternative Space Gallery, 512 Sixth Avenue, downtown, 295-3532.

Student Art Exhibit in multimedia will be on view through January 9, Southwestern College Gallery, 900 Lakes Road, Chula Vista, 421-6700.

Radio

(continued from page 11)

will be broadcast on Christmas Day, including a noon performance of George Frederick Handel's *The Messiah*, as rendered by the Michigan Arts Musica Baroque Orchestra.

Elsewhere, *Heartbeat Theater*, carried every Sunday at 8:30 a.m. at KOGO 600 AM, under the aegis of the Salvation Army, is planning something special for the Christmas season, although program director Bill Michaels is not yet sure just what that means. KECR-FM 93.3, a local religiously oriented radio station, will also carry Handel's *The Messiah* from 9:00 p.m. until midnight Christmas Day, as well as a series of music-themed

bearing titles such as *The Mystery of Christmas*, *The Mood of Christmas*, and suchlike — throughout Christmas Eve and Christmas Day.

Finally, while KFBM-FM 100 has decided to discontinue its satirical series *Bakerfield* ("The promotions department was giving us a hard time about the show," said a station representative, "but we look forward to doing something similar to it in the future, maybe calling it *Kearny Mesa*").

KFRM-FM 106.5 will continue with its *Sammy Sifter* series. Although the series, which can be heard at 7:10 and 11:30 a.m., will persist throughout the

Christmas season, producer Ted Tilton explained that nothing too special is planned. "We just want to get him through all his problems," Tilton said, "so that he's happy and dandy for the holidays." Which, upon consideration, is probably pretty special after all.

Confetti

(continued from page 11)

"means absolutely nothing. Though noisier than most, it is still just another night. The difference there, is that this particular night represents a new set of possibilities for people, another game board, if you will. These possibilities are available throughout the rest of the year, to be sure, yet are somehow unattainable without seven martinis and a confetti-sprinkled oath or two.

"What I do see," he continues, stroking his ink-black beard, "is to look at what choices have been afforded these influential men and women, and propel them forward into the most potentially productive one. It's what they would choose for themselves if they could only see beyond their own set of limitations," he suddenly shouts, with a decisive snap of his fingers. "Cut it out!"

Of his New Year's Eve assignments, Pittman claims that he dispatched owl author Truman Capote to the factory-workers' party in Hazelton, Pennsylvania in 1976. "The thing ended in a huge brawl," he says, "but Truman made a lot of friends, and even stuck around afterwards to help clean up. He loved it." In the past few years, Pittman has consulted on dozens of challenging situations for a wide variety of clients. With works like *Tom Jones* found himself in full lotus position last New Year's Eve at the feet of Zen master Ram Bodhidharma in Fengcheng, China. Anita Bryant, former orange-juice huckster and ardent anti-homosexual, was sent, predictably, to a gay bar on San Francisco's Castro Street for a bit of adult language. "That one was somewhat mundane," Pittman admits, "but I did send Jerry and Betsy Ford along just for the hell of it."

Pittman's system has more severe faults than an occasional lapse into predictability. Several of his missions have ended in failure, and one in near tragedy. "The Synanon thing with

Sammy Davis, Jr., was a dreadful mistake," he says, lowering his eyes. "I should have sent Chris Evert. Naturally I covered all of the hospital costs. But I do warn everybody who solicits my New Year's Eve service that one must explore *terra nova* at his or her own peril." However, he adds with a quick grin and the flash of an apotroptic index finger, "The sweet cherries are out on the thin limbs. If all you want is more of the same, have it with my blessing. I only know that for me, the exhilaration of a bold step into a fresh new circumstance is one that no artificial intoxicant can provide."

At the moment, Pittman is hard at work on this season's New Year's Eve appointments. He declines to reveal details, however, noting that not even clients may know the Pittman plan until the last possible moment. "I give them time to dress and get there," he says. "They can think about it all they want on the way back home." Pressed for the tiniest hint, Pittman puns his lips for an instant and divulges, "I'm advising everyone I know who knows Howard Gould to be at Sardi's in New York City at midnight with a sack of rotting produce. Mister Gould is in for a tumultuous New Year's Eve."

Pittman further relents, disclosing that "a very prominent personage will be standing at the epicenter of San Diego's Horton Plaza at the stroke of twelve on December 31. This person will be there specifically to befrend all comers. The rest," he concludes with a shrug, "is silence."

It will be anything but silent this New Year's Eve at Horton Plaza, says a representative of the Center for Psychological Revolution. A small group from the center will be on hand from 11:45 p.m. to 1:15 a.m. to help usher in the new years with songs, smiles, and friendship. They invite anyone interested — organized group or adventurous individual — to join them. Nonamplified musical instruments and sensible noisemakers are welcome. Call 273-4673 for further information.

Gardens

(continued from page 11)

expected only a few times in a year. And those way up at 7.2, only get WET on rare occasions. One of the exciting things about an extreme low tide is that

you can walk drenched (but look out for that wave!) from a drier environment to an almost totally marine environment, and meet a whole host of marine species on an almost-equal footing. Also, when the tide goes far out, little samples of the ocean are trapped in tidepools. Tidepools often give the appearance of well-tended underwater gardens, with lots of activity on the part of hermit crabs and little fishes (tidepool sculpins on the bottom, oysters swimming in midwater).

The San Diego area boasts many good sites for tidepool watching. One of the best is at Coast Boulevard Park in La Jolla, where you can walk a long way on an exposed rocky shelf, and find tidepools and deep channels just meeting with life. An entirely different sort of environment will be found in muddy places, such as Crown Point Shores in Mission Bay (right next to the Scripps Institution Marine Life Preserve). In this part of the bay, low tide arrives about an hour later than on the outer coast.

There's an outstanding low tide series this month. On Friday, December 12, the tide will be at -1.2 at 1:56 p.m. — the next day, Saturday, it will be at -1.6 at 2:43 p.m.; one of the lowest tides of the year will come at 3:25 p.m. on Sunday, December 21, reaching -1.8. Then it starts tapering off: -1.7 at 4:09 p.m. on Monday, -1.4 at 4:51 p.m. on Tuesday, and only -0.9 at 5:34 p.m. on Christmas Eve.

To get a idea of a very impressive tidal range, you might pay a visit to Coast Boulevard Park at 8:21 a.m. on December 21, when the high-tide water will creep at +7.5. Seven hours later, at 3:25 p.m., the water level will have gone down 9.3 feet, to the low of -1.8.

An important point: the intertidal zone is able to withstand pounding waves and shifting sands, but is very vulnerable to heavy-footed humans. Don't disturb anything there, look and enjoy, but don't pick up, don't turn over, and don't step on. California law now prohibits the taking of any marine invertebrates (except for lobster and abalone, which are covered by restrictive bag and season limits, and require a license). Enjoy the tidepools — but don't mess them up.

— Sam Hinton

Shopping days are running out...

FABULOUS GIFT IDEAS!

Don't wait 'til the very last minute. Right now, Pacific Stereo has a great Christmas selection — with buys on hundreds of fabulous gifts — plus the exclusive Pacific

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TransAudio component stereo system. Features one of our biggest sellers — the model 8400 AM/FM stereo receiver. It's linked up with a BSR 320B record changer, with belt-drive and precision magnetic cartridge. For accurate sound, we include TransAudio 80B speakers with Birch woofers. An economical gift for any music lover!

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Pioneer PL-255 direct-drive turntable. Convenient, fully automatic, tonearm, front-panel controls, and Pioneer's steady direct-drive system make this an exceptional bargain and an outstanding gift! Cartridge extra.

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BONUS — Free CBS Record/Tape Coupon! Save \$21 on CBS Record/Tape! Get 21 \$1.00 coupons, each good on a CBS record or tape, when you buy \$100 or more worth of stereo components. **FREE movie rentals!** Get coupons for 5 free Fotomat movie rentals when you buy any video recorder. **FREE headphones!** Quadraflex Q-12 stereo headphones (regular \$9.95 value) free with any home music system. © 1980 Pacific Stereo. A Unit of CBS Inc. Advertised prices good through Wednesday, December 24, 1980.

Charge it and pay monthly! Open your own Pacific Stereo Charge Account or use your Visa or MasterCard. We also welcome American Express!

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La Mesa 8323 Hercules across from the Akon, 461-8922. Service 461-8924. San Diego 4341 Camino, in Conway Village, 579-0612. Service 279-0615. San Diego 3751 Rosemead at Scripps Arena Blvd., 299-9420. Service 299-9423 and 28 other Southern California stores.



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\$69 \$49 Ray-O-Vac batteries, two pack AA, C, or D cells.

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See this exciting performer Tuesday thru Saturday from 9:00 p.m.

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December 19, 20, 21
Extended Hours Fri. & Sat. 10-10 Sunday 10-4
Folk Craft Festival
Enjoy Shopping from over 200 Quality Craftpersons
Great Live Entertainment Continuously on 2 Stages
Contemporary, Bluegrass, Swing and Classical Music
Admission Adults \$2.00 Children \$1.00
Scottish Rite Center
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OPEN CHRISTMAS EVE 10-6 CLOSED CHRISTMAS DAY

The Vipers: Roly Theatre, Sunday, December 28, 7 and 10 p.m., 4642 Cass Street, Pacific Beach, 488-0031.

Chwap Trick and the Tremblers: Sports Arena, Wednesday, December 31, 8 p.m., Sports Arena Boulevard, 224-4171.

The Penetrators, Jerry Roney and the Shames, Girl Talk, the Unknowns, and Land Pintha: Saint, Wednesday, December 31, 9 p.m., 1130 Buena Avenue, 276-3393.

The Busboys: Bacchanal, Monday, January 5, 7:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Specters: Bacchanal, Tuesday, January 13, 7:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

The Beach Boys: Sports Arena, Friday, January 16, 8 p.m., Sports Arena Boulevard, 224-4171.

X: Bacchanal: Wednesday, January 28, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Clubs

Abilene: Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Wild Rose and the Silver Bullet Band, country western, Tuesday through Saturday.

The Aloha: 3093 Clairemont Drive, Clairemont, 276-2240. Pony Express, country rock, Tuesday through Saturday.

Alibon: 1201 Camino del Mar, San Marcos, 726-6146. Jazz, Thursday through Saturday.

Albie's Beef Inn: 1201 Hotel Circle South, Mission Valley, 291-1103. John Howard's quartet, Tuesday through Saturday.

Anchorage Fish Company: 3878 Carlsbad Boulevard, Carlsbad, 721-9170. M8 and Mel, rock, Wednesday through Saturday. Karrie Doran, Fran Losada, and Scott Reese, contemporary, Sunday through Sunday.

Anchor Inn: 1260 Clairemont Mesa Boulevard, Kearny Mesa, 571-1532. Chuck Martin, modern contemporary vocalist, Friday.

Anthony's Harboride: 1335 North Harbor Drive, downtown, 233-6358. Gary Buckner with SRO, contemporary, Tuesday through Saturday.

Aspen Mine Co.: 1880 El Cajon Boulevard, East San Diego, 582-1813. Slim Bros., rock and roll, Wednesday through Saturday.

Atlanta: 2595 Ingram Street, Mission Bay, 224-2434. Roberto Linn, contemporary, Tuesday through Saturday.

Bahia: 198 West Mission Bay Drive, Mission Bay, 488-0057. Country, rock, and the Commodores, country western, Tuesday through Saturday.

Bar X Ranch House: 119 East Broadway, 1982, 724-0810. The Nashville Ensemble, country and country swing, Tuesday through Sunday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Montezuma's Revenge, country, Thursday through Saturday. Band of Renown, rhythm and blues, Sunday.

Berkley's: 5502 Grossmont Center Drive, La Mesa, 483-9825. 8PM, contemporary, Tuesday through Saturday.

Black Angus: 1247 Kearny Villa Road, Kearny Mesa, 276-3100. Special, contemporary, Tuesday through Saturday. Michael Dore, contemporary, Sunday.

Black Angus: 707 E Street, Chula Vista, 426-9020. Summer Wine, contemporary, Monday through Saturday.

Black Angus: 1037u Evans Road, Mission Valley, 563-5862. Summer Wine, contemporary, Monday through Saturday.

Black Angus: 1000 Graves Avenue, El Cajon, 443-5055. Good Grief, contemporary, Monday through Saturday. Gayle, contemporary, Sunday.

Black Frog Restaurant: 4672 Federal Boulevard, East San Diego, 264-0707. Anita Roberts and Co., jazz, Thursday. Sugarise featuring Marguerita Page, jazz, Friday through Sunday.

Blue Parrot: 1298 Prospect Street, La Jolla, 454-9131. New Tuesday Jazz Band, jazz, Thursday. Peter Saragusa Quartet, jazz, Friday and Saturday. Dwyer-Rieder Duo, classical, Sunday. Mr. Eddie Harris.

The Belly Up TAVERN

Thursday, Friday & Saturday, December 18, 19 & 20 9 PM
The hilarious antics of

MONTEZUMA'S REVENGE

You'll laugh, you'll dance and generally get crazy.



Sunday, December 21 & 28 9 PM

BAND OF RENOWN

with **Miss Katy Brown** and former "New Spoon" **Jammin' Jimmy Woodard**. Come and dance to the rockin' rhythm & blues of this exciting new band.



Friday & Saturday, December 26 & 27 9 PM
Post-holiday pick-me-up. L-I-V-E rock 'n roll

MOVING TARGETS



Wednesday, Thursday, Friday & Saturday, December 31, January 1, 2 & 3 9 PM
Dance to the ladies' choice

THE JERRY McCANN BAND

Wednesday, December 31 9 PM
7th Annual New Year's Eve Ball

THE JERRY McCANN BAND



Wednesday, January 7 9 PM
Rock & Billy with

ROSIE and the SCREAMERS



Coming Saturday Jan. 10 8:30 & 11 PM

JOHN LEE HOOKER

with special guest

The Hollywood Fats Band



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Sunday, January 11 **Charlie Musselwhite**

Friday & Saturday, January 16 & 17 **Jerry Riopelle**

Saturday, January 21 **Taj Mahal**

Friday & Saturday January 30 & 31 **Albert Collins**

We will be open New Year's Day for all the bowl games.

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SIERS BROS.
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THURSDAY, DEC. 18 TWO SHOWS 7:00 & 10:00
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with special guest **ROACH & THE WHITE BOYS**

DOORS OPEN AT 7 PM
ADVANCE TICKETS FOR ALL SHOWS AVAILABLE AT BACCHANAL (MON. SUN. 1-5 PM & AFTER 7:30 PM) NO SERVICE CHARGE. CALL 560-8022 AND AT STARS, WARD'S 2ND STREET NAVAL STATION & ALL TICKETRON OUTLETS. FOR TICKET INFORMATION CALL 565-9947. SEATING: YOU MUST BE 21 YEARS OLD. PICTURE I.D. REQUIRED.

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Cheap Trick Cheap Trick
Special Guest **The Tremblers**
indoor fireworks many surprises
SPORTS ARENA
WED-DEC 31-9:30PM thru the NEW YEAR
tickets reserved 12:50-14:50 at SPORTS ARENA BOX OFFICE. MAD JACKS
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Starting Monday Dec. 22, 1980, The New Wizard will begin to bring you San Diego's finest New Wave, Soul, Reggae, Ska, Punk, and R&B Bands, along with the latest and hottest sounds on records spun by San Diego's best DJs. So look out, San Diego. The New Wizard is here, and you don't even have to be 21 to enjoy it. (17 & up)

Mon. and Tues. Dec. 22 & 23 9:00pm \$3.00

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Non Stop Latin sounds with O.J. Sammy Diaz

Fri. Dec. 26 8:30pm \$3.50

THE PUPPIES DER BANGS

Sat. Dec. 27 8:30pm \$3.00

FOUR EYES MAGNETS

Mon. Tues. 28 8:00pm \$1.00

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Tues. Dec. 30 9:00pm \$4.00

DANCE AND PARTY NIGHT

Bulk one of San Diego's Best D.J.s

Thurs. Jan. 10th, 11th, 12th, 13th 7:00pm \$1.00

Southeast California's Hottest Dance Band and D.J.s

PAR-TAY

And one of San Diego's Top D.J.s
Cash prizes given to the winners every

Fri. Jan. 17 9:00pm \$1.00

TROUSERS

with a Special Guest

Sat. Jan. 18 9:00pm \$1.00

SALSA NIGHT

with D.J. Sammy Diaz

Wed. Jan. 22 8:00pm \$3.50

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Ladies 1st Prize (\$1.00) with the New Wizard D.J.

Thurs. Jan. 23 8:00pm \$3.00

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DANCE AND PARTY NIGHT

with the Chameleon Man
Records and Dance prizes to be given away

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Thursday, December 18 through Saturday, December 20
Tuesday, December 30 Kamikaze night-75c

Strangers
Friday, December 26, Saturday, December 27 & every Sunday

Tweed Sneakers
Saturday, December 27, in concert with Strangers

Christmas Parties
Strangers Moving Incognito
with Things Targets
Sunday, December 21 Monday, December 22 Tuesday, December 23
Public welcomed after 10:30

New Year's Eve Party
Strangers and Moving Targets
Reserved tickets on sale at door

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Escondido
The hottest young adult nite club

Holiday Festival of Rock
Thursday, December 18
and
This Kids

Friday & Saturday nights
Rockin' Stevie W.
Sunday, December 21 & 28 and January 4
Tweed Sneakers

Every Wednesday in December
Greater San Diego Talent Search
If you've got talent, call 741-9394
Wednesdays after 8:00 p.m.

December 23 **Bratz & Ruckus**
Closed December 24
Thursday, December 25 **Christmas Party**
Rock & Roll with RUCKUS
Coming Tuesday, December 30 **Penetrators**
Wed. Dec. 31 **New Year's Eve Party**
No reservations needed

Thursday, January 1. From Hollywood Plus
Candy Apple special guest stars
January 8 First San Diego County appearance from
Hollywood **THE TOASTERS** with special guest stars
INFORMATION HOTLINE MINIMUM AGE ALL
741-9393 17 YEARS TICKETS SOLD AT DOOR
Mission & Metcalf Streets 8 PM-1:30 AM

jazz, Tuesday, Bill Kille, jazz
Wednesday, Friday and Saturday
(12-26 and 12-27) Dwyer-Riedler
Duo, classical Sunday (12-28) M.
Eddie Harris, jazz, Tuesday (12-30)
New Tuxedo Jazz Band, jazz,
Wednesday (12-31) Bruce
Cameron Quintet, jazz, Friday and
Saturday (1-2 and 1-3)
Dwyer-Riedler Duo, classical
Sunday (1-4) Gary Music Co.,
jazz, Tuesday (1-6) Mike Wofford
trio, jazz, Wednesday (1-7)

Boathouse, 2040 Hobart Street
drive, Wednesday, 201-8200
Larry Page, contemporary
Wednesday through Saturday
Soft Shout, contemporary, Sunday
through Tuesday
Bobby G's, 445 First Street,
Encinitas 436-7397 Soft Shout,
contemporary, Friday and
Saturday, Pelican Alley,
contemporary, Sunday and
Monday

Bob LaBeau Music Center, 1660
Recreation Street, Loma Portal,
222-6686, live/boad Roy Clayton,
10k, Saturday
Bombay Bicycle Club, 2806
Shelter Island Drive, Shelter Island,
224-2483 Party Cloudy,
contemporary, Wednesday and
Thursday, Gary Music Co., jazz,
Friday and Saturday, Pull the Jazz
Continuum, jazz, Sunday through
Tuesday

Boon's, 2888 Pacific Highway,
downtown, 291-5555 Old Bridge,
rock and roll, Tuesday through
Saturday, Sonoma, country,
Sunday and Monday
Buttercup Lounge, 2040 East
Valley Parkway, Escondido,
743-6422 Harry Paul and Mel
Vernon, variety, Thursday through
Sunday

Cafe Del Rey More, 1549 El
Hado, Balboa Park, 234-8511
Brian Reley, contemporary guitar,
Friday and Saturday, Brian
Sedgell, piano bar, Friday and
Saturday

Cafe in the Valley, 291 Camino
del Rio South, Mission Valley,
296-6329 Perrygo Saye,
contemporary, Wednesday and
Thursday, Two Tones, country rock
and originals, Friday and
Saturday

Cash and Cleaver, 140 South
Sierra Avenue, Solana Beach,
481-8238 Free-Style,
contemporary, Wednesday
through Saturday

Castaways, 10757 Woodside
Avenue, San Jose, 449-6700. Mist,
rock, Tuesday through Saturday,
the Acme Spaghetti and Screen
Door Company, comedy, Sunday
and Monday

DANCE

with
SNAILS
UNION ST. & HI-BEAMS
December 19

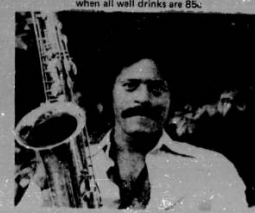
MICKEY RATT
AIRCRAFT
SABATOGE
December 26
Admission \$3.50 17 & over 8:30 p.m.-1 a.m.

JOURNEY
5375 Kearny Villa Road (Clairemont Mesa off ramp)
279-2040

Finally!! JAZZ in the VALLEY

Art'n Charlie's
presents
talented jazz saxophonist
CHARLES McPHERSON

entertaining for your Holiday pleasure in the Lounge Dec. 18, 19 and 20,
9:30 p.m. to 1:30 a.m. Join us early for Happy Hours 4-7 p.m. Mon. thru Fri.
when all well drinks are 85c.



Enjoy Art'n Charlie's dinners
with one of San Diego's best salad bars
and such specialties as barbecued pork ribs,
seafood delicacies, Teriyaki steak and chicken.
Dinner served daily from 5 p.m.

Easy to reach in the heart of Mission Valley,
Art'n Charlie's brings you an
unbeatable entertainment/dining combination.
No cover charge

Art'n Charlie's 5355 Mission Center Road
Ample free parking
For directions, call
297-1323

Crossroads, 345 Market Street
downtown, 233-7856, Marquette
Patti Quartet, jazz, Wednesday
and Thursday, (10-11) Ruff, jazz
and the Nieves Brothers, jazz, Friday
and Saturday

Curpeppers, 7305 Clairemont
Mesa Boulevard, Kearny Mesa,
571-7755, Firewater, country,
Wednesday through Saturday
Audobon Birds, contemporary jazz, Friday
and Saturday

Curpeppers, 7380 Golfcrest
Place, San Carlos, 460-5400, Al
Tones, piano, Wednesday
through Saturday

Cunningham's Restaurant and
Country Western Nightclub,
7204 Miramar Road, Mira Mesa,
578-1216, Red Eye, country
western, Tuesday through
Saturday

Dance Machine, 1862 Palm
Avenue, Imperial Beach, 429-1161
Weekly Dues, 100 40 rock,
Wednesday through Saturday, rock
and roll, Monday and Tuesday

Da Vinci's, 626 E Street, Chula
Vista, 427-8580, Rex Paris,
contemporary, Tuesday through
Saturday

Distillery East, 755 Metcalf Street,
Escondido, 741-9393, Bratz and
The Kids, rock, Thursday, Rockin'
Stevie W., rock, new wave, and
cream of the pop, Friday and
Saturday, Tweed Sneakers,
rock, new wave, Sunday

Distillery, Old No. 7, 140 South
Sierra Boulevard, Solana Beach,
755-6733, Moving Targets, new
wave, Thursday through Saturday,
Strangers, new wave, Sunday

Doc Masten, 2051 Shelter Island
Drive, Shelter Island, 223-6272,
Dolores Collins Band,
contemporary and country,
Tuesday through Saturday, T.O.
and the Mustang, contemporary,
Sunday and Wednesday

Duffwood, 5266 Baltimore Drive,
La Mesa, 462-0531, Steve Jensen
Trio, contemporary and jazz,
Wednesday through Saturday,
Sunday, lounge, country western,
Sunday through Tuesday

Elarfo's, 7555 La Jolla Village
Drive, La Jolla, 459-0841, Joe
Morris Quartet featuring Ron
Satterfield, jazz, Wednesday
through Sunday

ZEBRA CLUB
560 5th Avenue (at Market)
239-4222
Thursday, December 18
Trowers
XMAS PARTY
\$1 cover 75c Kamikazes

Friday, December 19
Fifth Column
with
Reactor

Saturday, December 20
Cokers
with special guests

Wednesday, December 31
New Year's Eve Blast
\$5 cover, party favors and
champagne flows free after
midnight

Products
Trowers
Unknowns
Friday, January 2
Audio Bop
with special guests

Saturday, January 3
Trowers
Must be 21. \$3 cover charge.
Booking information 445-9191

Fat City, 2137 Pacific Highway,
downtown, 233-0686, Melissa
MacCracken, contemporary,
Tuesday through Thursday,
Audobon Birds, contemporary jazz, Friday
and Saturday

Fish House West, 2633 South
Highway 101, Cardiff, 753-6438,
Put the Jazz Continuum, jazz,
Thursday through Saturday

Flynn Springs Inn, 15505 Old
Highway 80, El Cajon, 443-9568,
Andy and Donna, country western,
Wednesday through Saturday,
open jam session, Sunday

Fogcutter, 2858 Carlsbad
Boulevard, Carlsbad, 729-3149,
Cindy Chaffield and the Taste,
rock, Tuesday through Saturday

Incognito, new wave, Sunday and
Monday

Francina's, 932 North Hill Street,
Oceanside, 722-7123, Call club for
information

Gaslight Theatre Club, 2655
Midway Drive, Long Point,
223-8122, Call club for information

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley, 297-7131, Soft
Touch, contemporary, Tuesday
through Saturday

Haji Baba, 104 Mission Valley
Center West, Mission Valley,
298-2000, Live Arabic music and
belly dancers, nightly

Hollycon, 4258 West Point Loma
Boulevard, Loma Portal, 225-9559,
The Binks, rock and roll, Tuesday
through Saturday, Bratz, rock and
roll, Sunday and Monday

Hollywood, 4325 Ocean
Street, Old Town, 295-0584

SPECIAL CHRISTMAS PARTY
Sunday, December 21
Join
things
Strangers
at
Old No. 7
DISTILLERY
140 S. Sierra, Solana Beach

Second Avenue Theatre
863 2nd Ave., Downtown
Ft. Dec. 19
XTERMINATORS
EXECUTIVES
Sat. Dec. 20
UNKNOWN
CRAWDADDYS
Tickets are \$3.50. All shows are at
8:30 p.m. No age limit.
Call 264-1906 for information.

LIVE FROM THE
BACCHANAL
PHONE
560-8022
BETWEEN HWY. 163 & CONVOY ST.
8022 CLAIREMONT MESA BLVD.
SAN DIEGO'S HOTTEST ROCK SPOT

FRIDAY & SATURDAY, DECEMBER 19 & 20
BACK FROM HAWAII
Tweed Sneakers
WITH RICK ELIAS
RICK ELIAS 1 SET, TWEED SNEAKERS 3 SETS
SUNDAY & MONDAY, DECEMBER 21 & 22
Stallion
% PRICE NIGHTS-ALL DRINKS % PRICE ALL NIGHT
NO COVER

TUESDAY, DECEMBER 23
Eden
NO COVER, DRINK SPECIALS
WEDNESDAY, DECEMBER 24
Closed

THURSDAY, FRIDAY & SATURDAY, DECEMBER 25,
26 & 27
Closed
SUNDAY & MONDAY, DECEMBER 28 & 29
Cokers
RHYTHM & BLUES
% PRICE NIGHTS-ALL DRINKS % PRICE ALL NIGHT
NO COVER

TUESDAY, DECEMBER 30
Eden
DRINK SPECIALS, NO COVER
WEDNESDAY, DECEMBER 31
New Year's Eve Party
WITH THE SENSATIONAL
Tweed Sneakers
TICKETS ON SALE NOW
INCLUDES CHAMPAGNE & PARTY FAVORS
NEW YEAR'S DAY, JANUARY 1
Closed
FRIDAY & SATURDAY, JANUARY 2 & 3
Tweed Sneakers
SUNDAY, JANUARY 4 & TUESDAY, JANUARY 6
To Be Announced
MONDAY, JANUARY 5
FROM 1 A.M. Busboys WITH
Roach and the White Boys
ONLY \$5.00
WEDNESDAY-SATURDAY, JANUARY 7-10
Bratz
FOR COMING CONCERTS, SEE OUR OTHER AD IN
THIS ISSUE

Hollycon, 4258 West Point Loma
Boulevard, Loma Portal, 225-9559,
The Binks, rock and roll, Tuesday
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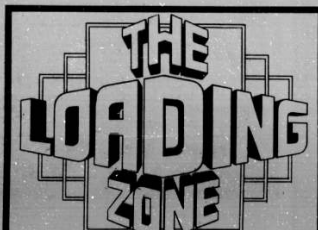
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Friday & Saturday, December 19 & 20
for your dancing and listening pleasure

December 18, 26 & 27
THE PUSH BAND
High energy rock & roll-unique stage show

December 24 & 30
DARK RYDER
Live Southern Rock & Roll-No Cover

December 23
INVASION
Live Rock-No Cover-Drink Specials

Friday & Saturday Jan. 2 & 3
The Loading Zone proudly announces the return of
RICK ELIAS BAND
FREE COKE!!!
For the first time ever in San Diego the Zone will turn you on
to free coke for the Christmas weekend- Dec. 26 & 27
9:00-12:00 only

The Loading Zone announces its first annual
NEW YEAR'S EVE BASH
featuring free champagne, incredible drink specials, great music by
Push, and great partying. Tickets available now at the Zone
4198 ConvoY St.
277-9869
Just south of Balboa-in the ConvoY Plaza
Party of free, lighted partying
EVERY THURSDAY-
KAMIKAZES 50¢
Happy holidays, everyone!



MUSIC EMPORIUM

**GREAT CHRISTMAS GIFTS
FOR EVERYONE ON YOUR CHRISTMAS LIST.**

★ ANYTHING ROCK & ROLL ★



Official concert T-shirts
Buttons, hats, visors, photos
Rolling Stones, Ted Nugent, Cheap Trick and more

SPECIAL SELECTED SHIRTS 3 for \$5⁹⁹

**NEW YEARS EVE
EXTRAVAGANZA**

WIN DINNER, LIMOUSINE SERVICE
& A PARTY FOR 4 PEOPLE TO
CHEAP TRICK NEW YEARS SHOW

Come in to any Trip West Store and listen to 91X and 690 AM
for more details

**RAINBOW WALLET
CLUTCH BAGS**

Great stocking & small gift treats
**\$5⁰⁰ WALLET
ONLY \$3⁹⁹ WITH AD**

**BOOK
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Great Xmas gifts.
Fiction - best sellers - non-fiction - magazines -
science fiction - more!

UNICORNS & RAINBOWS



COLLECTOR'S DREAM



FREE STOCKING STUFFERS

—With minimum purchase—

CHULA VISTA
542 South Broadway (by "H")
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CLAIREMONT
4279 Genesee (at Balboa)
next to Fed Mart
268-8444

EL CAJON
141 Fletcher Parkway
Parkway Plaza East
447-5025

VISA

All locations open 7 days 9 a.m.—midnight



**ENJOY YOUR HOLIDAY SHOPPING —
TRIP WEST WILL BE OPEN UNTIL MIDNIGHT
EVERY NIGHT 'TIL CHRISTMAS!**

268-3838

TRIP TICKETS

THE
TICKET AGENCY
CONCERT THEATRE SPORTS

THE BEST SEATS AT THE LOWEST PRICES

HOLIDAY
EXCELLENT
SEATS PRICED
FROM ONLY
\$1250

FRIDAY NIGHT — DEC. 19
CHEAP TRICK DEC. 31
The Beach Boys
DEC. 31 IN LOS ANGELES
SAN DIEGO, JAN. 16
GREAT SEATS
AVAILABLE!

WEST SIDE WALTZ DEC. 22, 26, 27
WITH KATHARINE HOPKINS — 1ST 5 ROWS
JAN. 2, 3

PAN AM 2-FOR-1 COUPONS
CHARGERS VS. PITTSBURGH DEC. 22
PLAYOFFS — BUY TICKETS
JAN. 18

ELVIS COSTELLO JAN. 18
REO SPEEDWAGON JAN. 18
OUTLAWS JAN. 26

A SMALL REUNDABLE DEPOSIT GUARANTEES THE BEST SEATS
TO: TOM PETTY — JAN. 10 • SPX — FEB. 10 • SUPERTRAMP — MAR. 1
LYO • WHISTLER — MAR. 1 • RUSH — MAR. 1 • BLONDIE •
• MANY MORE •

**ANYTHING
ROCK & ROLL**

• BUTTONS • POSTERS • CONCERT PHOTOS • MIRRORS •
BEST BUYS • HATS • VISORS • SHIRT CLASSES •
T-SHIRTS • OVER 6,000 USED L.P.'S & TAPES • TOP NEW
L.P.'S & TAPES

CLAIREMONT 268-3838 CHULA VISTA 426-6138 EL CAJON 447-5025

KAMA SUTRA



The Weekender
\$12.00 value
now \$9.88

Oil of Love, Pleasure
Balm, Honey Dust,
Mint Tree Soap,
Massage Cream,
Treasure of the Sea,
Clove Soap

**A GREAT GIFT FOR THE ONE YOU LOVE
OR THE ONE YOU WANT TO LOVE**

**TOBACCO
& PIPE
ACCESSORIES**

Still the biggest and best selection around.
20% OFF WITH AD

JEWELRY

Earrings, necklaces, pins, charms,
rainbows, feathers, prisms, silver
abalones, more!

20% OFF WITH AD

USED TAPES AND L.P.'s



All the great albums & tapes you always wanted to replace in your collection.
We buy used tapes & L.P.'s—for cash.

VIDEO CENTER

Rentals & sales—machines & video tapes
Opening soon

TAPES & L.P.'s

Top new selections
*7⁹⁹ list only
*5⁴⁴ with this ad

**100'S OF UNIQUE
BOXES**

Stash or
jewelry Great Gifts
Styles galore—Bring in this ad
SAVE 10% OFF

GAMES



Dungeons & Dragons—Backgammon & Dominoes—
Fantasy Games—Scam—Yahtzee & more

**CARDS & STATIONERY
MUSICIANS ACCESSORIES**

GIFTS & WALL DECOR

Imports from India, Africa. 100's of unique boxes,
wind chimes, posters, prisms, pottery & more.

10% OFF WITH AD

Devine Caltech guitar and
variety. Wednesday through
Friday. Melissa MacCadden, guitar
and variety. Saturday and Sunday.

Harpoon Henry's, 2728 Shelter
Island Drive, Shelter Island.
224-8242. Blues, show, dance
and contemporary. Thursday
through Saturday.

Hill House, 2730 Via de la Valle,
Del Mar. 755-0614. Colorado,
Cabo and country rock. Tuesday
through Saturday. Two tones
contemporary. Sunday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay.
276-8210. People Movement,
contemporary. Tuesday through
Saturday. Guiltline,
contemporary. Sunday and
Monday.

Houlthams, 1223 Mission Center
Road, Mission Valley. 267-6370.
T.O. and M. Mulford,
contemporary. Friday and
Saturday.

Humphrey's, 1401 Mission Inn,
Shelter Island Drive, Shelter Island.
224-8271. Contemporary. Tuesday
and Wednesday.

Hungry Hunter, 432 Fletcher
Parkway, 1100 N. 440, 107. Two
Tones, contemporary. Tuesday
through Saturday.

Hungry Hunter, 1221 Vista Way,
Oceanside. 433-2633. Barrie
Cunningham voice and guitar.
Tuesday through Saturday.

Huntman, 1511 #13 East Valley
Parkway, Escondido. 743-7105.
Hank Crawford. Sunday.

Islands Lounge, Harbor Hotel,
2270 Hotel Circle North, Mission
Valley. 267-1101. The Elements
Latin show and dance. Tuesday
through Saturday.

John Bull, 2200 Highland Avenue,
Kearney Ave. 474-2001. Glen
Sherwood, contemporary and
country. Tuesday and
Wednesday.

Jolly Roger, 501 West Harbor
Drive, Seaside Village. 213-4330.
United Fan, contemporary.
Wednesday through Sunday.

Jolly Roger, 1900 West Harbor
Drive, Oceanside. 722-1831. Sky
High, new rock and old wave.
Wednesday through Saturday.

Jose Murphy's, 4332 Mission
Boulevard, Pacific Beach.
270-5220. Blue Box, rock. Thursday
through Monday.

Kung Food, 2489 Elm Avenue,
Hillcrest. 248-7300. Farkler,
classical guitar. Thursday. K.O.
Ward, classical guitar. Friday.
Carlos X. Pena, blues. Saturday
and Sunday.

La Casa Blanca Restaurant,
2444 San Diego Avenue, Old
Town. 245-6380. Ricardo Barma
salsa listening in Spanish and
English. Friday through Sunday.

La Hacienda Cordina, 478 Hotel
Circle South, Mission Valley.
245-8281. Kary and Pe-Rod,
contemporary. Tuesday through
Saturday.

Lakeland Resort, Highway 76,
Carmichael. 755-0734. Three Fall,
country rock. Thursday through
Sunday.

Lakeside Hotel, 9443 River Street,
Lakeside. 443-2592. Lower
Change, country. Friday through
Sunday.

L'Chaim Vegetarian
Restaurant, 134 West Douglas
Avenue, El Cajon. 442-0331. Cass,
original folk guitar. Friday. Stuart,
original folk guitar. Saturday.
Caroline, unique originals.
Monday and Tuesday.

Le Chalet, 5045 Newport Avenue,
Ocean Beach. 222-5302. Enuf,
rock. Thursday.

Leh's Greenhouse, 2408 Camino
del Rio South, Mission Valley.

269-2828. Joint effort
contemporary and 70's music.
Wednesday through Saturday.

London Opera House, 5434
Babcock Avenue, Carlsbad.
275-2340. Bill Brockert, comedian.
Thursday through Sunday. Baker
and Orr, contemporary. Monday.
John Baker, contemporary.
Tuesday and Wednesday.

Longshot Saloon, 543 Grand
Avenue, San Marcos. 744-8574.
Tall Cliffs, country western.
Friday and Saturday.

Lorenzo's, 526 Broadway, El
Cajon. 442-4919. Justice,
contemporary rock. Tuesday
through Saturday. Pro Bingham
preservation band, rhythm and
blues. Sunday and Monday.

Macho's, 2406 Midway Drive,
Loma Portal. 224-2401. Larry
Pewar and Cannon Ridge,
country music. Wednesday
through Sunday.

O'HUNGRY'S

**Jim & Theresa
Hinton**

530-830
Drop by for a wee bit of Ireland

Terry Scheidt

830-midnight
Drop by for good food, good times,
& good music

Tuesday-Saturday

2547 San Diego Ave.

298-0133

THE VOYAGER

proudly presents

Kirk Bates



& The Bleach Brothers

Tuesday thru Saturday 9:00 p.m.—1:30 a.m.

**Just in time
for Christmas**

Men's golf shirts, women's t-shirts,
men's & women's jackets
with the new Voyager logo

Available for private parties — No cover

at **THE Voyager**



1901 Shelter Island Drive 222-0421

La Jolla's Finest Jazz The Joe Marillo Quintet



Crystal Room Lounge

Wed-Sun 9-11

High Atop Summer House Inn 7955 La Jolla Shores Dr. 459-0541

13K

announces

Falmer Silva
presents

The San Diego Premiere of

THE
VAPORS



SAN DIEGO IS
TURNING JAPANESE!



Sunday, December 28, 7:00 & 10:00 p.m.

ROXY THEATER

4642 Cass St. Pacific Beach, 488-0531

Tickets \$6.75 at Stiff Competition Records, Sears, Wards, 32nd St. Naval Base,
Aztec Center and all Ticketron outlets

Merry Christmas



No Cover — Hours: 6 a.m.—2 a.m.

Le Happy Hours

5-7 Monday-Saturday



The violin isn't the only thing electric
with this great band

Tonight Only — Thurs., Dec. 18

things

Not
only new wave
Friday & Saturday



O. B. Christmas Tree Party

Anyone wearing an O.B. Tree T-shirt can
enjoy happy hour till 9 p.m. Then we'll
have drink specials during entertainment.

Sunday, Dec. 21

We have O.B. Tree T-shirts for sale



MONDAY & TUESDAY

Wide Screen-Chargers vs. Pittsburgh

Monday Night Football 6 p.m.

Spaghetti Feast 6 p.m. till?

Spaghetti, Salad, Garlic Bread \$1.00

Michelob Draft & Wine 50¢ during game

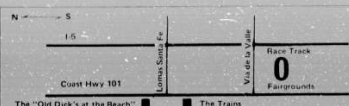
5016 Newport Ave., Ocean Beach 222-5300

THE TRAINS NITE CLUB CARS

Friday & Saturday



**Reunion
with Dick
at the Trains**



The TRAINS Dining Cars feature fine Mexican food daily. Open for lunch & dinner.

315 South Hwy 101 Solana Beach 755-2744
4 blocks south of "Dick's"

Pre New Year's Eve New Wave/Rock & Roll Festival

Write Before New Year's Eve
9:00 p.m. till 12:00
Dec. 30th

**Women's
Mud
Wrestling**



**The Snails,
This Kids
& Aircraft,**

**DEL MAR
FAIRGROUNDS**

The Trojan Horse Cocktail Lounge



Wednesday through Saturday



Kilroy

Sunday Monday Tuesday



Rumpelstilzkin

Trojan Horse New Year's Eve Party

Admission, Well Drink, Party Favors \$3

KRAZY GEORGE'S

Located next door to the Trojan Horse presents
Ron White & Midwest Express
Country Western as you like it

8-oz. Top Sirlin Dinner '3"

Krazy George's New Year's Eve Party

Admission, Well Drink, Favors & Buffet \$5

The Triton presents

The Ron Bolton Group

Tuesday through Saturday through January



Sundays and Mondays through December

The Triton Restaurant

2630 South Highway 101
Cardiff-by-the-Sea
436-8877

Magnolia Mulvaney's, 8601 Magnolia Avenue, San Jose, 448-8500. Stage Coach, country western, Wednesday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5570. Americana, country, Tuesday through Saturday.

Mark V. San Marcos Boulevard at Highway 78, San Marcos, 744-3520. Classified, contemporary, Tuesday through Saturday.

Mason's Club, 2231 El Camino Real, Encinitas, 757-7791. Lutesce, contemporary, Thursday through Saturday.

McFadden's, 5455 Grossmont Center Drive, La Mesa, 465-3466. Eddie Pisoni Unlimited, country and top 40, Tuesday through Saturday.

The Mission Inn, 502 East Mission Road, San Marcos, 744-2203. Western Hemisphere, country, Wednesday through Saturday.

Mississippi Room, 2223 El Cajon Boulevard, North Park, 298-8686. Bach-a-la-Ho featuring Eddie Bepko on horn, variety, Wednesday through Saturday. Dave Tostillo Duo, big band, Sunday through Tuesday.

Mom's Saloon, 943 Garnet Avenue, Pacific Beach, 488-9998. Shadow, rock and roll, Thursday through Sunday. Edges, rock and roll, Monday, Aargoy, rock and roll, Tuesday and Wednesday.

Monte's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Bogart, top 40, Wednesday through Monday. Weathermaker, top 40, Tuesday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-3400. The Beatles and Harmony, contemporary, Tuesday through Saturday. Don Livingston, contemporary, Sunday and Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Becky and the Bu Tones, rock, Tuesday through Saturday. Airborne, contemporary, Sunday and Monday.

Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022. Sandy Stewart and Co., contemporary, Thursday through Saturday. Jim Nixon Trio, country western, Sunday and Monday. Sandy Stewart and Co., contemporary, Tuesday and Wednesday.

Mulvaney's, 340 East Grand Street, Escondido, 741-0935. Rich Hunt and Dale Sweden, contemporary, Wednesday through Saturday.

Mustang Club, 1001 Sports Arena Boulevard, Loma Portal, 223-5596. Gary Baze and a Touch of Country, country western, Tuesday through Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332. Bizzy Bica, rock, Sunday and Monday.

Nashville West, 4240 West Point Loma Boulevard, Loma Portal, 224-6252. Brombe, country western, Wednesday through Saturday. Ritchie Gray and Sundown, country, Monday and Tuesday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Jimmy Nelson Down Home Country and Rock Band, Tuesday through Saturday. Nettie, country rock, Sunday and Monday.

The Normandy, 210 North Hill Street, Oceanside, 722-2626. Riff Raff, dance rock, Monday through Saturday.

Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue, Coronado, 436-6611. Wildflower, contemporary, Tuesday through Saturday.

O'Hungry's, 2547 San Diego Avenue, City Town, 298-0133. Jim and Phyllis Weston, hot funk, Tuesday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 476-3537. Joyce Ann Damon, contemporary and country, Friday and Saturday.

Old Time Cafe, 1464 North Highway 101, Ukiah, 438-4030. Stuart Kabac and Bob Dickson, folk singer, songwriter, and guitarist, Thursday. Rosie Smith and Roy Clayton, blues, Friday. Traditional British Christmas Show featuring Johnnie Walker, English folk singer, Saturday. Dance of the Unweave Orchestra featuring Peter Sprague, jazz, Sunday.

Our Favorite Place, 8446 Mission George Road, San Jose, 449-4620. Country Comfort, country rock, Friday and Saturday.

Padre Gold, 7245 Linda Vista Road, Linda Vista, 277-8681. The Bar Stars with Mita Turner, country western, top 40, disco, rock, and boogie, Friday and Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Rise featuring Don Beck on sax, top 40, swing, and disco, Tuesday through Saturday.

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Palomina Cocktail Lounge, 5821 Mission George Road, Mission Valley, 280-4691. Out Silver, country western, Friday and Saturday.

Palomina Star, 3008 Main Street, Chula Vista, 427-5889. Sundown, contemporary, Tuesday through Saturday.

Prophet Vegetarian Restaurant, 4401 University Avenue, East San Diego, 283-7448. On Bell and Pam Soper, mellow jazz, Live Bell and Carl Clark, classical flute duets, Thursday, Saturday, and every other Sunday. Melissa Manger, jazz, Tuesday, Orion, guitar duo, Wednesday, Friday, and every other Sunday. Melisa Manger, jazz, Friday afternoon.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611. California Sunshine featuring Steve Lisano, country, Wednesday through Saturday.

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John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island, 291-5630. Ted King, piano and guitar, Monday through Saturday.

Reubens Parkhouse, 7637 Balboa Avenue, Clairemont, 278-7373. Airborne, contemporary, Thursday through Saturday.

Rib Cage, 6550 Kearney Mesa Road, Kearney Mesa, 277-7937. W.C. Spencer Band, country, western, Friday and Saturday.

Royal Vista Inn, 332 E Street, Chula Vista, 426-2500. Mike Carlini, contemporary, Tuesday through Saturday.

Rudy Garcia's, 1433 Garnet Street, Pacific Beach, 270-8090. Douglas Gidley and the Duo Tones, light jazz, Saturday. David Cheney, flamenco, Sunday.

Sandpiper Lounge, Sheraton Inn Airport, 1550 Harbor Island Drive, Harbor Island, 291-6800. Portland

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with

David Bradley



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Christmas weekend 26, 27 only

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Monday 22: 2 bands-Things, East West Band KAMIKAZES 76c ALL NIGHT
Tuesday 23 & 30: Wet T-Shirt Contest
\$100 first place, \$50 second place

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270-3220

Advance ticket sales \$5.00 per person (\$6.50 at door). Includes bottle of champagne, hats, noise makers & more. Don't be left out-reserve your spot now!!

Melvin, contemporary rock, Thursday through Saturday.

Shepherd Cafe, 1125 South Highway 101, Encinitas 92024. Live music from classical to contemporary, daily. Jeff Gregory, folk guitar, Thursday and Friday morning. Peter Scarpone, jazz guitar, Sunday morning. Jeffery Kerton and Proctor, folk guitar, Tuesday and Wednesday morning. Call club for further information.

Shelton Harbor Island, 1380 Harbor Island Drive, Harbor Island 29125. Live music, Sunday through Saturday. Butterfield Stage Saloon, John Sandoval, contemporary

and originals, Tuesday through Thursday. John Sandoval, Kiko Connelo, and Paul Barba, contemporary and originals, Friday and Saturday.

Show Biz, 1421 University Avenue, Hillcrest 92104. Female impersonators, Wednesday through Sunday.

Spirit, 1130 Buena Vista Avenue, Bay Park 77633. Four Eyes and Strangers, new wave, Thursday. Blotter and Unknowns, new wave, Friday. DFC, Gears, and Claude Coma and the IV's, Saturday. Scoundrel and guests, Tuesday. Special guests, Friday 12-26. Girl Talk, Fingers, and Roosters, new wave, Saturday 12-27.

Scoundrel and guests, Tuesday 12-30. Penetration, Jerry Blaney and Shamen, Girl Talk, Unknowns, and Land Planted, new wave, Wednesday 12-31.

Springfield Wagon Works, 5265 Kearny Villa Road, Kearny Mesa 92118. Wild Hoot, contemporary, Thursday through Saturday.

Springfield Wagon Works, 590 North Second Street, El Cajon 92024. 440-6757. Amber Band, mellow rock and originals, Thursday through Saturday.

Strillion Oaks Resort Ranch, Boulder Creek Road, Descanso 92025. 445-4779. Call club for information.

Stratford Restaurant, 1660 Coast Boulevard, Del Mar 92022. Rick Lagan, contemporary, Friday and Saturday.

Taming of the Shrew, 441 University Avenue, Hillcrest 92104. Summerland, contemporary, Wednesday and Thursday. The Dwyer-Rosen Duo, contemporary, Friday and Saturday.

That Pizza Place, 2622-B El Camino Real, Carlsbad 92008. 434-3171. Dwelland jazz, Friday. John & Julie Moore with Dennis, bluegrass, Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Gorge 92034.

Laura Zamba, guitarist and jazz vocalist, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island 29124. Daily, contemporary. Wednesday, Daily and Meisad, contemporary, Wednesday through Saturday. Daily, contemporary, Sunday. Donna Cole, contemporary, Tuesday and Wednesday.

Top of the Arc, Travelodge Hotel, 1950 Harbor Island Drive, Harbor Island 29124. 6700. Siderwinder, country western, Friday and Saturday. The Hollis Gentry Quartet, jazz, Sunday and Monday.

Trains, 315 South Highway 101, Solana Beach 92088. Call club for information.

Triton, 2530 South Highway 101, Carlsbad 92008. 437-7777. Ron Bates Group, contemporary rock and roll, Tuesday through Saturday. Rose and the Screamin', rock, Sunday and Monday.

Triton, 6011 El Cajon Boulevard, East San Diego 92139. 440-8111. Kyle with Tony Lee, jazz, Friday and Saturday.

Trojan Horse, 6179 University Avenue, East San Diego 92120. 440-8111. Kyle with Tony Lee, jazz, Friday and Saturday. Live rock and roll, Sunday through Tuesday.

Tuba Man's, 2501 University Avenue, North Park 92109. 251-0225. Zull Brothers Ramblers, bluegrass, Saturday.

Turquoise Lounge, 5970 Severn Drive, La Mesa 92040. 445-1225. Call club for information.

Voyager, 1901 Shelter Island Drive, Shelter Island 22042. Kiki Bates, contemporary, Tuesday through Saturday.

Wayide Inn, 3050 Pico Pico Drive, Carlsbad 92008. 729-7131. Call club for information.

The Westerner, 22 West Seventh

Something's Rockin' in Del Mar! The Poseidon

Thunderbolt the Wondercolt

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Fri.
Sat.



and D.J.
Felix Taverna



Wed. night
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La Jolla's
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steak house

Offering choice beef, prime rib, fresh seafood and an exciting variety of California and imported wines. All diners include a generous Salad Bar and after dinner listen to San Diego's finest.

Live
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5 p.m. - 11:00 p.m.
Sunday



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San Diego's most popular band!
Contemporary and Country music
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X RATED COMEDY MONDAYS 9PM to 1AM



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Tom & Flo welcome you to
Thurs. Dec. 18
Stagecoach

Christmas Party
with Tall Cotton

Fri. & Sat.
Dec. 19 & 20
Spindriff

Fri. & Sat.
Dec. 26 & 27
Stagecoach
(New Year's Eve Extravaganza)

New Year's Eve
and Jan. 2 & 3

Banquet facilities available for Christmas parties & meetings.
Call 744-8576 for reservations.

Featuring homemade pizzas and fine Italian food
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943 Grand Ave. San Marcos 11 a.m. - 2 a.m., closed Sunday

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I Who, Clash, I
V Beatles, etc. V
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T-shirts • Books • Buttons • Posters

We specialize in the uncommon and
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Holiday Schedule

| | | |
|-----------------------|--------------------------------|---|
| Thursday 18 | Stuart Kabac / Bob Dickson | 7:30 to 11:30 |
| Friday 19 | Rosalie Sorrells | 7:30 to 9:30 |
| Saturday 20 | CHRISTMAS SHOW | 7:30 to 9:30 |
| Sunday 21 | DANCE of the UNIVERSE | 7:00 to 9:00 |
| Monday-Thursday 22-25 | CLOSED: HAPPY HOLIDAYS | |
| Friday 26 | THE JACKSTRAWS | 7:30 to 9:30 |
| Saturday 27 | THE ALL NITE FIDDLERS | 7:30 to 9:30 |
| Sunday 28 | CATHY FINK | 7:00 to 9:00 |
| Monday 29 | STONE'S THROW | 7:00 to 9:00 |
| Tuesday 30 | Old Time Hoot Nite | 7:30 to 11:30 |
| Wednesday 31 | BLUEGRASS | 7:30 to 9:30 p.m. |
| Thursday 1 | NEW YEAR'S EVE BASH | 10:30 to 12:30 - 1981 |
| Friday 2 | CURT BOUTERSE / THE SOMEWHAT | 7:30 to 9:30 |
| Saturday 3 | ED LANGE & ENRIQUE RIVEROS | 7:30 to 9:30 |
| Sunday 4 | MIKE KACHUBA | 7:30 to 10:00 |
| Monday 5 | LUNCH - SUPPER - SUNDAY BRUNCH | 11:30 a.m. to 2 p.m. and 5 p.m. to midnight |

Advance reservations recommended for Friday, Saturday & Sunday nights 436-4030

ROCK 'N' ROLL IS BACK 7 nights a week

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MY RICH UNCLE'S
287 7332
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BLITZ BROTHERS
SPECIAL CHRISTMAS PARTY
SUNDAY NIGHT
ALL WELL DRINKS 50¢ UNTIL 10 P.M.
DEC. 26, 27, 28, 29
SPREAD EAGLE
AN UNCLE'S MUST
EVERY FRIDAY & SATURDAY
Two bands for the price of one
in separate rooms
NEW YEAR'S EVE PARTY
BLITZ BROS.
TICKETS ON SALE AT MY RICH UNCLE'S
LIMITED NUMBER AVAILABLE

HALCYON

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THE BANK
Dec. 21, 22
Dec. 23-27
KNOCKER
We'll be closed Dec. 24
Lounge open Christmas Night

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Blitz
Free champagne and party favors
No cover for dinner guests - make reservations now

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Huge selection of cards and posters,
rock 'n' roll buttons, patches, iron-on T-Shirts,
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and much, much more.

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Jan. 17 New Year's Eve Sec. B floor

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A general marketplace for the contemporary lifestyle

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RESTAURANT & BAR**



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Cool-Aid**
Country Rock
Wednesday through Saturday 8:30-1:30

Reservations recommended for
lunch, dinner and Sunday
Champagne Brunch. Banquet
facilities available. 2730 Via de
la Valle - Del Mar - 765-6614
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December 19, 8 p.m.
North Park Lions Club
3927 Utah St.
17 and up. Tickets \$3.50 at the door. Info: 692-9486

Street, National City, 474-2919.
Unleashed, rock and roll
Monday and Tuesday.

Windjammer, 2951 South
Highway 101, Cardiff, 753-0188.
Cali club for information.

Wrangler's Roast, 6008 Mission
College Road, Mission Valley.
265-5263. E. Zone Wood and
Brazing Saddle, country.
Wednesday through Sunday.

Yae Japanese Restaurant, 11516
Iberia Place, Rancho Bernardo.
485-0390. Leslie Gold, vocalist
and pianist (Gershwin through
contemporary). Tuesday through
Saturday.

**Los Angeles
Clubs**
Backlot Theatre, 657 Robertson
at Santa Monica Boulevard
West Hollywood (213) 697-0412.
Side by Side by Southem
nightly.

Baked Potato, 3787 Cahuenga
West Hollywood (213) 980-1615.
Don Pineda and David, Thursday
through Saturday.

Concerts by The Sea, 100
Fisherman's Wharf, Redondo
Beach (213) 379-4998. Carmen
McRae, Thursday through Sunday.

Dante's, 4209 Lankershim
Boulevard, North Hollywood (213)
769-1566. Mort Sahl, Thursday.
Barney Kessel, Friday and
Saturday.

Flippers, La Cienega and Santa
Monica, West Hollywood (213)
652-4290. The Troops, Pearl Heart
and Comic Book Band, Thursday.
Mia Hollywood, Friday.

Golden Bear, 306 Coast
Highway, Huntington Beach (714)
536-9000. Stephanie Grappelli,
Thursday. Let's Eat, Friday.
Kanonika, Sunday, Tania K.,
Monday.

Lighthouse, 30 Pier Avenue,
Hermosa Beach (310) 372-6911.
Sunny Terry and Bowtie McGhee,
Thursday through Sunday.

Madame Wong's, 149 Sun Mui
Way, Chatsworth (213) 824-5346.
Naughty Sweeties and John G.
Public, Friday. Spirit and Falcons,
Saturday.

Madame Wong's West, 2900
Wilshire, Santa Monica (213)
826-7361. Rock and roll, Friday
and Saturday.

Palomino, 6907 Lankershim
Boulevard, North Hollywood (213)
764-4810. Burton Cummings,
Friday and Saturday. Baywood
Swing, Sunday, the Hot Band,
Tuesday.

Partisan Room, La Brea and
Washington (213) 936-8704.
Abbey Lincoln and Cedar Walton,
Thursday through Sunday.

Pasquella's, 22724 Pacific Coast
Highway, Malibu (213) 456-2207.
Jon Hendricks, Friday and
Saturday.

Roxy Theatre, 9005 Sunset
Boulevard (213) 878-2222. The
Inmates and Blue Angel, Thursday.
Lucy L. Dalton, Friday and
Saturday, the Mighty Diamonds,
Phonix Bill, and Joe Higgs, Sunday
and Monday.

Starwood, 8151 Santa Monica
Boulevard (213) 656-2200. Tony
and Mimi, Thursday, Kingpins
and Summer, Friday and Saturday.

Whisky a Go Go, Sunset Strip,
Hollywood (213) 642-4202. Rock
and roll, Friday and Saturday.

Concerts
Thin Lizzy and Code Blue: Santa
Monica Civic, Saturday,
December 20, 8 p.m. (213)
393-9961.

Melissa Manchester: Winthe
Theatre, Saturday, December 20,
10 p.m. 5640 Wilshire Boulevard
(213) 852-1900.

**Gala New Year's
Eve Party**
featuring
**Rosie
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Screamers**
Free: Snacks, party favors & prizes
For dinner reservations call 297-3017.
Regular menu at normal,
moderate prices.

**Mandolin Wind
Restaurant**
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Live entertainment nightly

TUBA-MANS
Grand Slam
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Saturday all day

**4th Anniversary
Christmas Party**
**Zuili Brothers
Bluegrass Band**
Saturday 8 p.m.
Free food, Santa Claus, pie throwing
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Country Western music
1st well drink 25c.

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Sun. December 21, Fri. December 26 & Sat. December 27
NEW TUXEDO JAZZ BAND
Swing & Bo-bop jazz

Every Tues., Wed. & Thurs. 9:00 on LADIES' NIGHTS
Also
Xmas
& New
Year's
Eve

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CLOUDY**
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Look out your windshield!
It's PARTLY CLOUDY!
Contemporary entertainment

Fri. & Sat. December 19 & 20
Gary Music Co. and their jazz extravaganza
featuring:
Tommy Aros — percussionist
Josquin Turenne Des Pres — bass
Chris Morante — guitars
Gary Stokes — flutes & misc. instruments
Guest vocalist

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Elegant dining in a unique atmosphere featuring
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DECEMBER 18, 1980 27

CURRENT MOVIES

Dickinson comes across a Department of Health certificate declaring him a V.C. carrier) is such a howlingly cruel awakening as to make the race-shader outside the elevator seem almost an anti-climax. The violence in the background keeps implying you to feel something, but the movie is less often involving than simply embarrassing. And as expected in a Brian De Palma movie, there is a virtual rash of cheating and stealing (principally, of course, from Hitchcock). With Michael Caine and Nancy Allen. 1980.

(Cannes, from 12:19)

Duck Soup — The finale, a crescendo to an almost euphoric, light-headedness, is a schizophrenic battle scene of abrupt time jumps and costume changes, and it disengages itself from logic far beyond the Marxes' usual lecher-and-forment repartee. This is as high of the ground as the Brothers ever get. Directed by Leo McCarey. 1933.

*** (Ken, 12:21)

The Elephant Man — Hellish vision of Victorian England, smoke and flame all over the place, with Hammer horror director Freddie Francis returning to the cinematographer's seat he used to occupy, and working masterfully in black-and-white as he did in *THE INNOCENTS*, *ROOM AT THE TOP*, *SONS AND LOVERS*, and as few people know how anyone. The tactile subject matter of the monstrously deformed John Merrick, and his promotion by Dr. Frederick Treves from sidewalk freak to medical sensation and high-society celebrity, becomes a surprisingly conventional and sentimental drama, particularly to have come from underground director David (ERASE) Lynch. The appalling things about it are the static elements — the charcoally made monster mask worn by an unrecognizable John Hurt — and not the grinding lessons in humanity. With Anthony Hopkins, John Gielgud, Anne Bancroft, Wendy Hiller. 1980.

*** (Century Twin 2, El Camino & Mira

Mesa Cinemas, Santee Drive In, Sports Arena 6, from 12:19)

The Empire Strikes Back — Where we learn a little something more about The Force and a big something more about Luke Skywalker's parentage, but the main idea seems to be to lay the groundwork for another STAR WARS sequel rather than make any real headway. The moviemakers



The Competition

prerogative will annihilate all narrative in a rumpled-room atmosphere of war games, Halloween costumes, model spacecrafts, and toy monsters — one of which, sort of an armor-plated mastodon, would be worth the price of admission all by itself. If the price were seventy-five cents, Mark Hamill, Harrison Ford, Carrie Fisher, and Billy Dee Williams, directed by Irvin Kershner. 1980.

(Cinema Plaza 5)

Escape from Alcatraz — Don Siegel, a sort of connect-the-dots director who is very good at chasing a terrain or tracing a course of action, takes such a dramatic interest in locale and procedure that he restores a certain credibility, if not freshness, to the prison movie clichés collected herein. The locale, really, is the whole plot — it's walls, its watchtowers, its

guards, and its icy mid-west moor serving as the strict equivalent of Houdini's handcuffs, straitjackets, and underwater caulkers. The narrative problem of how to get out of that awful place is laid out as teasingly as in a classical John Dickson Carr locked-room mystery, although it is approached from a different (i.e., criminal) point of view. Extremely grim, tense, tough. With Clint

in this sort of endeavor than in most others, and Dino De Laurentiis, who controlled the purse strings on both these movies, did it right this time. With Sam Jones, Melody Anderson, Max Von Sydow, Omelia Muk, Man-angelia Melato, and Toppi, written by Lorenzo Semple Jr., directed by Mike Hodges. 1980.

*** (El Camino & Loma, New Valley

Drive In, Vineyard Twin 2)

The Formula — Topical thriller with Martin Brando, George C. Scott, and Marthe Keller, written by Steve Shagan, directed by John G. Avildsen. (Center 3 Cinema 1, El Camino & La Jolla Village, Plaza Twin 1, South Bay Drive In, from 12:19)

From the Life of the Marlonettes — The latest ingratum Bergman film, with Robert Atzorn and Christine Buchegger. (Fine Arts, from 12:19)

Honeyuckle Rose — The INTER-MEZZO musical fringe relocated in country-western country, and making a grand sex object out of Willie Nelson that easy alliance between the

retneck and the hippie, whose physical attributes might have been thought to make him a closer cousin to David Hays than to Leslie Howard. The film's narrative is neatly dissolved by means of an impressionistic

filmmaking technique of quick, light strokes and nudging dabs. Occasional real shots are taken to inch the story forward, but never for very long or very far. Robby Murrie, the nimble photographer on several Wim Wenders outings, was a logical choice to shoot this concourse road movie, and the results are truly outstanding. With Ryan O'Neal, Amy Irving, and Sam Rockwell. Directed by Jerry Schatzberg. 1980.

*** (Carnegie Drive In, from 12:19)

The Hunter — Steve McQueen as a modern, urban version of John Rambo, the Old West bounty hunter he played on TV in the late Fifties. Some eccentric characterization, mostly by real-life skip-tracer Ralph "Papa" Thorsen, but the movie finally seems a

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Kagemusha — This would be a formidable contrast in any cinematic beauty contest. The rich, dark, earthy colors and heaven-sent lighting effects frequently bring to mind one or another of the Old Masters (Caravaggio or Zurbarán or some other), only unlike them Kurosawa can make you look at his images exactly as long as he wants you to, less any stolen glances at your wristwatch. The PRISONER OF ZENDO storyline, about a lowly peasant who is a dead

weight for a powerful lord and stands in for him after his death in an effort to avert war, is so burdened down by the stupefied pictorial effects that it takes seemingly forever to drag itself to an ending that seems hardly worth the bother, when war comes anyway

(off-screen) and with the humiliating casualty count of something like 800 to nothing. Slow and stubborn, laboriously logging his precious visuals over a merely anecdotal plotline, Kurosawa seems to be working more out of pride than inspiration, although there are plenty of moments when the later is evident too. He commands a certain respect, somewhat in the manner of an imperious school-

master, and in that same manner he induces a certain amount of squirms and mutters. With Tatsuya Nakadai. 1980.

*** (Quid, from 12:19)

Mary Poppins — Julia Andrews's albatross, with Dick Van Dyke, David Tomlinson, and Glynis Johns. Cuts, Geraldine Chaplin, and Angela Lansbury as Miss Marple, directed by Guy Hamilton. (Cinema Plaza 5, Fashion Valley, from 12:19)

The Mirror Crack'd — An Agatha Christie mystery with Rock Hudson, Elizabeth Taylor, Kim Novak, Tony Curtis, Geraldine Chaplin, and Angela Lansbury as Miss Marple, directed by Guy Hamilton. (Cinema Plaza 5, Fashion Valley, from 12:19)

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*** (University Town Centre, Village, from 12:19)

The Jazz Singer — A remake of the first movie musical ever, starring Neil Diamond, Loretta Devine, and Lucie Arnaz, directed by Richard Fleischer. (Cinema Plaza 5, Fashion Valley, from 12:19)

My Bodyguard — Low melodrama in high school, with a gang of greasy-haired toughs, whose leader is out of the Vic Monroe school of selling ex-

ertising bus fares and lunch money from the wrinkles and ruffs of the sophomore class, until a new prep-school transfer decides to fight back, posing the help of a ruling lady with a deep, dark secret and a shuddering reputation. Tony Bill's directorial debut has a rather sickening determination to ingratiate itself, and what he hopes will be as simple charm ought instead to be fumed as dishonesty. The hulk, a new screen

star named Adam Baldwin, is a little nice whenever he is obliged to open his mouth and stop looking meanly nutlike. With Chris Makepeace, Matt Dillon, Martin Mull, and Rufus Gordon. 1980.

Sports Fan Sunday Buffet Brunch — Served from 10 a.m. - 2 p.m. BREAKFAST ITEMS • FRESH FRUITS • SALADS • VEGETABLES • CARROT ROAST BEEF • CHICKEN BREAST • YERPOCH • DESSERTS

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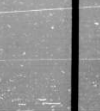
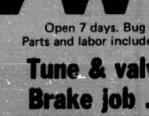
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2700, sacrifice, 219-2872.
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 by original author, 17, 19,
 instruments, call 434-9907

275, discophone, excellent
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276, FM/AM, 8 track tunable,
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280, excellent condition, actual
 use, 1987, 789-3718

284, 4 x 28" bass drum, 9 x
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285, 300 gallon or less, 1985
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286, equipment available for
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Sports

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SKI BOOTS: Ladies size 7-8. 535-483-0920.

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4-1/2" new graphite
for sale 276-1416

READER CLASSIFIED USERS: The Reader will take its annual two-week vacation. There will be no issue December 25 or January 1. All mailed classified ads received after December 11 will be published Thursday, January 8.

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Muching bag, round air filter perfectly, 11850

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
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Car top rack
Harnesses
Sail Mast Bags
Sails (any size)
Boats

Hurry! Sale ends December 20.

San Diego Sailing Center
747 Turquoise St. Pacific Beach 276-4403

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