



# City Lights

## Telling It Like There's A Good Chance It Might Be, Unless, Of Course, It's Not That Way At All

Here's a simple question: How the heck did Mayor Pete Wilson happen to land a nationally televised interview with Howard Cosell on the night of December 22, 1980?

Now, I understand, Mayor Wilson, that it was your idea to name the stadium after Jack Murphy.

That's right, Howard. Jack Murphy was... began the mayor. Wilson and Cosell jabbered like old Army buddies about the mayor's support for renaming the stadium in honor of the San Diego Union's late sports editor, columnist, and then, just like that, it was over, and millions of folks across the land were left with the imprint of the mayor's boyish face in their memories. So how did the mayor garner those few precious seconds of national and more importantly, statewide exposure? Simple answers, it seems, don't always follow simple questions.

Square one: Otto Bos, the mayor's press aide, the man who normally arranges Wilson's local public appearances. "It was a combination of things," said Bos, who then paused. "I don't know precisely how it happened." Bos went on to explain what he thought he knew, which included that National Football League Commissioner Pete Rozelle had learned of the possible name change and mentioned it to people at ABC Television. "That's all I know," explained Bos.

Square two: Bob White, the mayor's chief of staff. "I honestly don't know," admitted White. "I thought ABC contacted us because of Murphy's relationship with Howard Cosell. But Pete Wilson would know for sure. He'll be back on Sunday."

Back to square one: "I gave Pete your request to talk to him and he was unimpressed with it," said Bos this past Monday. "But he put it on his call sheet anyway." Bos advised that it would be futile to ask why, as about the interview because "he had no direct hand in it whatsoever." I was the intermediary. "He said he'd be dealt with Rick Smith, the public relations man for the Chargers, concerning the interview."

Time to back up a little at this point. Immediately after the interview between Pete Wilson and Howard Cosell, right before the game, the mayor would want to know what he'd be willing to say. Rick Smith, however, said the first he heard of the interview was from Bob Goodrich, the producer of Monday Night Football, right before the game.



Pete Wilson

and Cosell, some members of the Stadium Authority Board, a group that advises the city council on stadium matters, were shocked at the mayor's statements. Three weeks before, the Stadium Authority had voted unanimously (nine-to-nothing) in favor of naming only the stadium's press level after Murphy, as well as commissioning a bust and a plaque to be placed on the premises. Before that vote, however, several Stadium Authority members, including George Mitroch, Dan Dierdorff, Al Anderson, and Florence Chadwick, received direct requests by phone from San Diego Union Editor Gerald J. Warren to support changing the name of the entire stadium to honor Murphy. Board Chairman Chadwick, in fact, received calls from both Warren and Copley. New paper's Editor-in-Chief Herbert Klein about the impending vote. "I said immediately, 'I'm on your side, Herb. No question,'" recalled Chadwick, who at first supported the full name change, as did other Stadium Authority members. But when they discovered that many

people were opposed to changing the name, the Stadium Authority members undertook an informal poll of the public mood and found it to be overwhelmingly against the name change. Their findings corroborated those of a formal poll conducted by KGTV, Channel 10. Chadwick says she swallowed her pride and called back Klein, explaining that she felt she had to vote according to the public's wishes, even though she had letters from Pete Rozelle, Ballard Smith, Eugene Klein (majority owner of the Chargers), Councilwoman Lucy Killea, Charles Feeney (president of baseball's National League), and William Shea (of Shea Stadium fame), all of whom favored changing the name. One Authority member later commented, "We wanted to do right by the people of San Diego, the holders of the public bonds, and not by a few heavies who wanted the name changed."

The Stadium Authority finally voted in early December to name just the press level for Murphy, but the next thing they knew, there was Pete Wilson on the television, saying he was all for changing the name of the entire stadium, and allowing Howard Cosell to suggest incorrectly that the idea originated with Wilson. "And we end up with egg on our faces," said Chadwick.

It wasn't long before there was grumbling among some of the Stadium Authority members that the San Diego Union had somehow helped arrange the Cosell interview for the mayor. Well, now did Pete Wilson get himself on national television?

Square three: Bob Goodrich,

producer of Monday Night Football. "I don't know. The request came from one of my bosses. They asked me if I'd mind doing it. I said no. I asked Howard if he'd mind doing it. He said no. So we did it."

Square four: Jim Spence, Goodrich's boss, senior vice president of ABC Sports. "It came to our attention that the stadium was about to be named for Murphy and that the mayor wanted to come on and announce it," Spence said he was unaware that the only action taken up to then was that of the Stadium Authority, that it wanted only the press level named after Murphy, and that the mayor had not yet made public his position on what was an open and controversial question. "Well," said Spence, "to be perfectly honest, the way we heard it was the name had already been changed, and we agreed to put the mayor on to announce that. We wouldn't have been interested in putting him on just to announce his backing for the change." Spence had been contacted by Val Pinchbeck, director of broadcasting for the National Football League.

Square five: Val Pinchbeck. "My recollection is that I got a call internally from one of our people that the mayor would welcome an opportunity to come on the air some way and make a pronouncement concerning Murphy and the stadium. I called ABC and indicated that we had learned the mayor would like to make a statement." Pinchbeck said he couldn't recall who had relayed the information to him.

Square six: Gerald L. Warren, editor of the San Diego Union. "The people who have control over who's interviewed [on television] and who's not generally talk to anybody they know. It's quite possible that somebody in the newspaper was contacted."

Quite possible? "Quite likely." But do you know of anyone on the paper who was, in fact, contacted? "Not really. But if it happened, someone would ask, 'You know the mayor. Would he come on [TV]? What are his feelings on it?' And if it did happen, there's nothing sinister about it."



Jack Murphy

Quite An Aperture  
Dear Roger,  
I'm writing as a constituent who wishes to thank you for your "highest recommendation" of a local color photographer, Jack. This month's Popular Photography magazine featured a full-page ad profiling you as an amateur celebrity photographer, and in the ad you said the lab manager helped improve a "sensational" picture you took of the Star of India. You're a community leader, Roger, so I took one of my own sensational

Photograph by Robert Harnett

Photograph by Chris Ford

- N. 22

# City Lights

photograph of Balboa Park to the lab you recommended, and you were right!

It's politicians like you, with the guts to stand up for what they believe, that are making this town what it is. My husband said you told a reporter that the lab owners were friends of yours and that they wanted to do an ad along the lines of the Dewar's Scotch profiles. You're so powerful and important and good looking. Roger, you're perfect for it! My husband told me the lab people offered to pay you for appearing in the ad but you turned it down because, as you so aptly put it, "In a narrow-minded town, you gotta be cleaner than clean."

Roger, that's integrity! But the lab bought you dinner for a anyway, and if that's okay with you, it's okay with me. But this town is so narrow-minded, and it makes me furious! I got mad at my husband when he pointed out that the ad lists your vocation as "Chairman, Board of Supervisors, San Diego County," when in fact you're not chairman anymore. That's so trivial! But what really peeved me was when he

steered and laughed at a typographical error in the ad that caused the word *advocation* to be spelled *advocatio*. He called it a Freudian slip and said it was the truest thing in the whole ad. Instead of "ADVOCATION," Photographs," my husband said it should have read: "ADVOCATION. Hums-it!" Then he soled you for appearing in the *avocative* *Borderline*, which I saw three times just so I could watch you. You're my idea of a politician for the tighties, Roger, and if you want to quote that in a campaign flyer, I'm behind you!

(One last thing: If it's not too much trouble, could you please send me an autographed picture of you sell like the one they used in the ad? Standing there in front of the *Star of India* with your Olympics up to your eye and your tie undone and your hair lightly tousled, you just look so... impressive!

Respectfully yours,

*Janet*

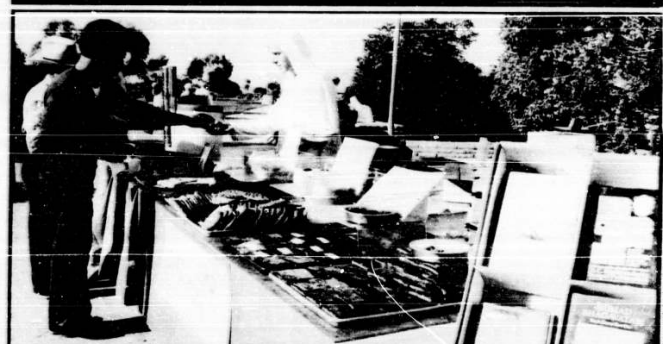


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## Gas, Food, Krishnas Next Right

For the past six months local Hare Krishna devotees have operated a virtual deli-casine at the rest stop off Interstate 5 just north of Oceanside. "We wanted to try and approach people in a different way," says temple president Budri Narayan. "So we started back in June just with little tiny halavah balls." Narayan says the hungry motorists plobbered up the walls (made of clay and scum) and so eagerly that the Krishnas gradually expanded their line, setting it up on portable tables. Last Saturday, those who had run out of their cars at the busy turn-off discovered two pale young men

trying to bathe in vegetarian burritos and replenishing supplies of carrot-chip cookies, "healthy brownies," honey-spice cake, and various drinks. Says Narayan, "We got one guy who said, 'I've seen you people for years at airports and bus stations, and I've never given you a cent.' But I'm so damn hungry that I can't stand it."

Narayan claims and the local Caltrans office confirms that the Krishna devotees don't need a permit to operate on the state premises because of the

group's religious nature. The Krishnas only ask a donation for the food (which most visitors seem to pay willingly); in contrast, a private entrepreneur who wanted to sell food at the rest stop would need official permission to do so.

That has caused some complaints, according to Caltrans. "We've heard that

they had about a half dozen," says Narayan. "But we estimate we've been meeting about 2000 people a day. That makes half a million people, and every one knows we're Hare Krishna. It's completely up-front." On Saturday, one of the two young men serving the food wore a white hooded windbreaker and jeans, a kirtan distinctive pigtail. But the table also contained a variety of books and pamphlets on Hindu religion.

Narayan, by the way, says the Krishnas are so pleased by this success that the freeway snack bar idea is spreading. "Since we started, other things like I have started in Santa Barbara, Klamath Falls, Las Vegas, and on the road to Palm Springs. We'd like to get into all the rest areas statewide."

- J. D.

## Mighty Like A Ruse

Developer Thomas Kiffmann had a novel plan for dealing with the frustration of city bureaucrats.

1. Ask the city to approve plans for a project to be built at the Torrey Pines Science Park just east of the Torrey Pines Golf Course.

2. When the plans are turned down (because the proposed parking lot would encroach on land dedicated to public open space), return with a second set of plans, ones that don't encroach on the open space and which will win the crucial city building permit.

3. Permit in hand, build the first set of plans anyway.

4. Hey, here he is, Kiffmann, a partner in the Facilities Development Company, put his plan into action about a year ago, but the city didn't find out what had happened until late last spring and still hasn't figured out what to do about it. But that's not a lack of right-on indignation. City bureaucrats are irritated at the clear-cut slap to their authority, and like Mayor Pete Wilson, city environmentalists are outraged at what they see as Kiffmann's violation of their trust.

The environmentalists explain that they never wanted to see big projects like Kiffmann's built in the prime land next to the Torrey Pines State Reserve. That very delectable property (part of the original Pacific land which belonged to the city) was originally planned to be used for scientific research. But when Mayor Pete Wilson and various council members pushed several years ago for an amendment to the zoning which would allow corporate headquarters and similar structures into the industrial park, the environmentalists fought hard and finally won a compromise: the city could rezone and sell the 118 acres of the bluff top, but 118 acres of the bluff itself were to be dedicated as open space (and eventually transferred to the state parks department). Kent Wilson, a Dr. Mar resident and UCSD chemistry professor who helped work out the open-space compromise, says, "Every piece of that line [defining the open-space boundary] was drawn in blood. The city did this for landowners a great favor by giving them the land below market value, and that's why it's so disturbing that the landowners would turn around and do this. It's just absolutely astonishing."

Wilson refers to "landowners" because not only did 10,000 square feet of Kiffmann's parking lot spill onto the open space land, but the city found that a neighboring project, The

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James Hoffman

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## Letters

Like any good citizen, I categorically hate drunk drivers or at least drunk driving. But Stephen Heffner's wonderful story "Behind the Charmless Door," January 18, about his own experience as a "respectable" drunk driver spending a night in San Diego's jails had me cheering him!

He was much more than hero and hero all the time. From his two-faced drinking to becoming a jailbird Mr. Heffner told us how he had been drinking like a fish all day and all night at a friend's wedding reception and then decided to drive home. (He even mentioned that old one about being "too drunk to walk so he had to drive.") But he got caught and off to the holding tank he went to take his proper punishment.

No matter what he did, though, he always seemed like the he can. And we all ended up feeling pretty

good about this awful yet somehow amusing situation. But then I got to thinking: What if Mr. Heffner had been a woman telling this same story? How often would we have to "I don't think it would have been a very pleasant taste in one's mouth. The old double standard in doubt. But more importantly, what if Mr. Heffner had had an accident, maybe even killing some innocent people while he was driving so loaded? It happens all the time. Funny. All of a sudden that unpleasant taste seems to be there. Even a good story can give over the ugliness of what drunk driving is really all about. *Carole Storm San Diego*

## Naval Bottles

From the way Stephen Heffner worded his article, it is plainly evident that to someone

everything he got! It is "respectable" drunk drivers like Heffner who cause most of the accidents on California highways. It has been medically proven that

## Letters

alcohol has a relaxing effect resulting in less voluntary control over all general body musculature. A study by the British Medical Research Council indicates that the score on a field-of-vision test dropped thirty percent for a blood-alcohol concentration of .05 percent. (By the way, what was yours?) Yes, alcohol reduces control over light entering the eyes, distorts eye focus, reduces visual acuity, affects the ability to judge distances, reduces

night vision, and can cause double vision.

Even though "we have been encouraged at every turn to purchase and drink booze... that doesn't mean we have to succumb to encouragement. It can be "supplied delicately and in small quantities." When was Heffner's will power?

I can see from his short comment about the Navy: "But it is not my intention to blame the Navy for what happened to me; indeed, at their salaries Navy people need to drink." That Heffner has a persecution complex. That is a derogatory remark if I ever heard one! What did the Navy have to do with the fact that Heffner was busted for drunkenness? (Oh, I see. He was at the Officers' Club.) And what does a person's salary have to do with the "need to drink"? You make it look like the Navy consists of a bunch of drunks.

Well, as Heffner's reader, which is obviously much higher than a sailor's (judging from the way he talks), he should have called the one efficient means of "public" transportation that I think he forgot about. It's called a cab.

Oh, and another question. About the "five million licensed drinking establishments in the metropolitan area." Was that number a little high? Yes! Perhaps Heffner was still a little high when he wrote this article. *Charles Chiles Linda Vista*

## Chorus Escapes With St. Cecilia

I want to tell you how much I enjoyed Jonathan Saville's January 8 review of the USD choir in the Reader article "Voices in the Chapel." I am a chorister in the La Jolla Symphony Chorus or La Jolla Civic-University Chorus, depending on which board member is speaking. It's lovely to read an informed, sensitive review of a choral performance. It is also good to get information on the different styles (the English and French schools), about which choristers, of all people, are not the first to be informed. It was simply of Saville's best reviews — the next best thing to having been there.

I am writing more specifically about two points in the article. The first point is about the "community" participation in college or university choirs. The second point is about "first-rate twentieth-century composers whose music is unfortunately almost never performed in San Diego."

Our chorus (and orchestra) endeavors to do just that. The La Jolla chorus has, in my five-year experience, performed works by Britten ("Spring Symphony," "Rejoice in the Lamb," "Hymn to St. Cecilia"), Holst ("Hymn to Jesus"), Mathias, Schoenberg, and Penckercik. The "early" end of the repertoire with Gounod, Byrd, and Monteverdi is also stressed. In March the monumental Berlioz "Te Deum" will be presented.

Our name, or confusion of names, indicates that we are that desirable group that meet Saville's criteria. I am wondering how, with our unique repertoire and our community-wide collaboration, we have escaped his notice. *Susan Anthony San Diego*

## Metaphor In Drag

Let me see if I understand the last line in Eleanor Widmer's review of Nine's and Annemiel's ("The Way They Were," January 8): "One is a very tired old woman while the other is a scrawling nymph." But both these restaurants are named for men? Why not? "One is a tired old man while the other is Adonis."

For shame! *Jim Berman Imperial Beach*

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*William Weston East San Diego*

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January 15, 1981

## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
I often hear of people smoking pot through an orange. My question is, how?

L.W.  
San Diego  
With an acepick or a similar utensil, spear a hole through the orange along its central axis. Spear a second hole from a point perpendicular to the axis. A scrap of tin foil in the second hole will help to keep the joint in place, but isn't necessary. Insert the joint in the second hole, and draw the smoke through the first. If no smoke is drawn, check to see that the channel cut from the skin to the axis intersects the channel cut through the axis. If still no smoke is drawn, check to see if you remembered to light the joint.

Dear Matthew Alice:  
I'm a shoe freak. I took an inventory of the shoes in my closet and came to the conclusion that my lifestyle is more accurately reflected in my variety of shoes than in any other possession or attitude. I have often wondered how shoes are made. Can you enlighten me?

Karen Hobbs  
El Cajon  
Every shoe is made on a last, a foot-shaped piece of metal or wood with a hinge near the middle that permits the last to be easily removed from the shoe when it's finished. Most of the shoe consists of the upper, which is made from material (usually leather) cut into patterns by stamping tools, or dies. Each piece of the upper has a corresponding lining, the uppers and linings are glued or sewn together, then the uppers are assembled around the toe box and counter, two stiff pieces of material at



the front and back of the shoe which keep the toe and heel from collapsing. The completely assembled upper is fitted on the last, then a soft insole is stitched or glued on the bottom, and a tough outsole is stitched and stapled on to that. Finally the heel is built with a thick piece of leather or wood, and finished with a plate of hard rubber called a lift.

Cobblers followed this procedure until the middle of the last century, when machinery took over shoe manufacturing in a particularly American way. The machines to roll, stamp, and stitch shoe materials were invented by Americans, then the marketing of these machines was principally done by one large company,

United Shoe Machinery, whose policy was to sell instead of sell its machines to factories. The rental system permitted the shoe-making business to grow rapidly, as it made new equipment easy to afford. The same strategy for marketing a new technology to the masses has been used by other American companies, notably IBM and Xerox.

Dear Matthew Alice:  
I have just moved to San Diego and am unsure how to obtain assistance for my particular need. I am a transvestite and don't know yet where to meet others of my kind. Could you possibly tell me if there are any service organizations, individ-

uals, et cetera, which could help me?

T.C.  
Hillcrest  
Try the Gay Center for Social Services, 1447 Thirtieth Street, Golden Hill (232-7258). My only advice is that you stay away from Horton Plaza and downtown bars, where the police are watchful of transvestism. Not a crime in itself, transvestism is often associated, in the view of the police anyway, with the pandering and soliciting of illegal sex.

Dear Matthew Alice:  
In answer to your question of December 18, if a canary were flying in a neutrally buoyant submarine, the force of the air pressure that his wings caused on the bottom of the submarine would equal his weight. Therefore, the submarine would not rise or sink in the water if the bird perched because the total weight is the same. However, if the bird ascends, the extra pressure would cause the submarine to sink, and if the bird descends, the water's buoyancy would cause the submarine to rise.

Joe Shea  
Ocean Beach  
Thank you. You may be right, but I don't buy it. I'm working on the answer myself.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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WY

(continued from page 1)

watermelons from buildings or staging bicycle races in the mud — activities better suited to elementary school children, in his view. National University, he declares, offers a "no-nonsense" education "for big people who have been around in the world. If you know any young kid who doesn't play around in the grass and smoke pot all day, National University is the place [for such a kid]. All our classrooms are executive classrooms. We have the best facilities of any university in the United States." He then introduces Calvin Franklin, a National University graduate and the first black general in the history of the state National Guard, so his audience can see "what a real live National University general looks like."

Later, Chigos makes an attempt at humor when he says, "Some people remain incurably dumb all their life [sic] I wish my mother-in-law were here, so I could introduce her to you." A few persons groan. Undeterred, the president then launches into a discussion of how students and prospective students can obtain financial aid from state and federal sources. Almost anybody can receive some form of aid, he says. He again mentions his daughter, who, along with her husband, received financial aid to attend law school.

"She doesn't have to sit home with her two babies while he gets a law degree. She'll have a law degree and still sit home with her two babies."

When he is finished promoting financial aid, Chigos begins pushing membership in the school's alumni association. After presenting an "alumnus of the month" award to a man who has contributed \$20,000 to National, Chigos implies the school will one day be of the same caliber as Stanford, Harvard, and other prestigious institutions

rich that pass. "We are one of the strongest schools in California and we have nationwide recognition and it's because of the alumni association," he says. "Virtually anybody who is anybody has been down here," he adds, mentioning Governor Jerry Brown (to decorate the National Guard general) and Congressman-elect Bill Lowery. Chigos closes his remarks by urging his audience to "have fun, make money, and donate it back to the university."

Money, in fact, is one of Chigos's favorite subjects. He uses every opportunity he can to suggest that a degree from National will assure one of a hefty income. He often uses these monthly branches to present National graduates who offer testimonials of their success since obtaining their degrees from the school. In December, Chigos gave the "alumnus of the month" award to Ray Hoobler, former chief of police in San Diego and currently vice president of corporate affairs for Atlas Hotels. Explained Chigos, "If he's been a police chief and vice president of a multimillion-dollar corporation, he must be a terrific person." Minutes later, he informs the audience that a former classmate of Hoobler, who is now a "mega-millionaire" in Africa, had telephoned to extend his congratulations to the former police chief. Then Chigos introduces a woman graduate from the school, who, after getting her degree, opened a dance studio and "made a profit the very first month and has made tons of money ever since."

He doesn't stop there. At the same banquet, he announces, "We have people [graduates] with every company in town." He also notes that National students have a high loan-pay-back rate, which he says indicates that "we have good people" and "they're making a bundle." Continues Chigos, "We like people to make money because a lot of them donate it back to the university and that allows us to keep the tuition down. Go out there and make money," he exhorts his listeners, "because in the last analysis, it's better to be

rich than poor." Despite Chigos's tawdry portrayal of National, the school is not as strong nor as well recognized as he would have one believe. Chigos, including some faculty and students, claim courses are too easy and that the school is little more than a "diploma mill." And currently the university's sole of the best efforts of school officials to convince the accrediting agency of the rightness of their program. The story of David Chigos and National University is a remarkable one, nevertheless.

In 1971 Chigos was a thirty-eight-year-old employee of General Dynamics who trained management personnel in executive skills, when he and some other executives at the company decided to start National University. It was their belief that traditional colleges and universities made it almost impossible for executives like themselves to earn a degree, so National was formed to "fill a need," as Chigos and his subordinates are often fond of saying.

The first class numbered only twenty-seven students and Chigos kept the university's records in the trunk of his car. Students in the early days sat in such places as the backyard of Chigos's Point Loma home, at General Dynamics, the Naval Training Center, and a building on Rosecrans Street near Midway Drive. Only one year later Chigos had seen a large enough increase in students at the private, nonprofit school that he was to proclaim to a reporter from the *Union*, "The list of graduates looks like a Who's Who" in the management personnel of the San Diego industrial plants and military commands.

Chigos, who has a bachelor's degree from West Virginia Wesleyan and master's and doctorate degrees in human behavior from United States International University in San Diego, stressed that his school was for "mature" students, and that the mostly business-related curriculum would not include "frill" courses. "Most of our people are successful, so they don't have time to waste on irrelevant," he stated. "Along with the courses,

we teach them to think like winners."

Today at National, students study only one subject at a time, for four consecutive weeks. A typical class meets two evenings a week (only a few courses are offered during the day) for about four hours a session, and one Saturday for eight hours. Chigos claims this permits better comprehension and allows students to take a vacation, or in the case of sailors, go out to sea, without interrupting work in several different classes. Most degree programs are composed of fifteen courses. Students wishing to enroll in an undergraduate degree program who are transferring credits from another school are supposed to have a 2.0 grade point average, although that can be waived by a committee on admissions and standards. Five or more years of work experience also is preferred of all students. An applicant for admission to a master's degree program is required to have a bachelor's degree from an accredited college or university, with a grade point average of 2.5 or better.

A sophisticated computer system allows students to register just once for all the classes required to obtain the degree they desire, rather than registering every semester, as students at other universities do. Computer terminals permeate every corner of the Mission Valley campus, from the library to the classrooms to the desks of counselors and administrators. They permit students to have access to a variety of information, including what courses they have completed and those they have scheduled for the future, what loans are available, job opportunities, and a list of company recruiters who will be coming to campus and on what date. Also available is personal data, such as the student's nickname, his birthdate, the name of his employer, and the license number of his car. If a student wishes to make a change in his program, he merely notifies his counselor, who then makes the necessary changes via the computer.

During his first few years of operation, Chigos received praise from some local media for his unconventional views on the role of a university president. Supposedly,

any student could approach the affable founder of the school at his desk in a corner of a large room with no partitions on the third floor of the National administration building and discuss a problem without making an appointment. Chigos even answered his own phone and said he didn't believe executives need secretaries. He even watched the films near his desk, reported one writer.

One of the most unusual features of National is its faculty. Very few of the more than 400 instructors at the school are employed on a full-time basis, and tenure is regarded as heresy. Instead, National hires a large number of individuals who, in most cases, have master's or doctorate degrees and experience working in "the real world." Chigos says a professor at National must have at least ten years work experience, and he advises students to think of themselves as clients and their instructors as consultants. Many instructors at traditional schools also have advanced degrees, Chigos concedes, "but they don't know what they're talking about. They shoot from the hip. You don't want to learn from a failure. We interview sometimes forty Ph.D.'s for a position." At National, he adds, instructors are "people with degrees who have proven themselves as winners." Chigos notes that utilizing an almost entirely part-time faculty enables National to attract top-notch instructors who cannot afford to leave lucrative positions in private industry. Certainly they wouldn't do so to teach at National. Faculty members interviewed say the starting pay is about \$1000 per one-month course. National's vice president and general counsel, Bob White, says a part-time faculty is preferable because "it ensures no longer does what it was intended to do, which was to protect one from outside political intervention." Now, he maintains, it protects "organizational status" much the same way civil service does.

"Tenure can be used to make a young person too thick-skinned... conform to some departmental conduct, when in fact they would like to speak out."

Another striking feature at National is the military influence that permeates the school. Apparently Chigos believes military personnel make for "mature" students — they constitute a substantial percentage of National's enrollment. Buckalew estimated thirty-five to forty percent of his students were off-duty military personnel, and another thirty-five to forty percent were recently discharged or military retirees. Another National instructor guesses that as many as sixty to seventy percent of his students have been enlisted in the Navy. National's Bob White puts the percentage of active duty military personnel at



David Chigos

Jim Buckalew has seen both sides of the issue. A tenured and respected professor of journalism at San Diego State, Buckalew taught a few communications courses at National. He views the almost nonexistent full-time faculty at National as a weakness, and instructs there is having no real input into school policies. "You don't have a core of people truly involved in the progress of the school," he says. "They teach their classes and then they're gone. I'd go up for my classes... and when I was done, that was it."

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about fourteen percent. There are branches of National University on military bases such as Camp Pendleton, Miramar and the Marine Corps Recruit Depot; advertisements call it "a serviceman's opportunity college."

Chigos retired from the Navy in 1967 with the rank of lieutenant commander, and he has remained active in the Navy League. His office wall is lined with plaques and certificates from organizations such as the Naval War College, the Naval Reserve Association, and most of all, from the Navy League. Outside the office is a painting of a warship, courtesy of the Navy League. Elsewhere on the third floor is a large color photograph in a wood frame of Chigos in Naval uniform; several model airplanes are placed here and there. Other items on display are equally curious, among which is a certificate from Chigos to his wife to commemorate her becoming a member of the President's Associates — a group that has donated or pledged large sums of money to the university. Near the certificate is a second certificate noting that National sponsored a Bobby Sox team. In a prominent place near the third-

floor elevator is an American flag encased behind wood and glass, which, according to an adjoining letter from retiring Congressman Bob Wilson, once flew over the nation's capital. And near that is a proclamation from Mayor Pete Wilson dated July 5, 1975 as "National University Day." The proclamation is not as prestigious as it might appear. Wilson spokesman One Bow says the city issues an average of three to four such proclamations a week, as many as 200 of them every year.

Despite his stated distaste for allowing young persons to attend his school, Chigos isn't adverse to bending the rules a bit if the youngster is in the military or is likely to become a good military officer. In 1977 National offered \$500 scholarships to all 105 enlisted men and women honored by the Chamber of Commerce, and the following year the school assigned \$5000 in scholarships to Leatherneck Charities, Inc., to be awarded to outstanding high school students who had completed Junior Reserve Officer Training programs. White adds that many of these young men and women are dispensed to military commanding officers, who then award them to deserving recruits. "We recognize good people whenever we can," says White.

White, too, is a former military man, having served in the Navy for more than twenty-one years before joining his friend Chigos at National in 1976. So, too, was a former vice president of the school, Alar Toiffer, who was a retired Army officer. Even the dean of the law school, Victor Bianchini, who resigned last month, was, in addition to his legal credentials, a lieutenant colonel in the Marine Corps reserve, a former commander of a parachute battalion, and winner of a bronze star award, in addition to his legal credentials. The Navy Credit Union occupies a prominent place in one of National's two Mission Valley buildings. Chigos's infatuation with the military even extends to the school's commencement speakers, who have included Adm. Elmo R. Zumwalt, Jr. (continued on page 10)

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(continued from page 10)  
former chief of naval operations. Rear Adm. James K. Ahern, deputy commander of the U.S. Navy, and Maj. Gen. Frank Schober, Jr., commanding general of the California National Guard, another notable speaker. A Marine Staff, chief of staff, in Richard Nixon's would-be 1972 re-election campaign, and committee secretary to the former President.

Since its first class of twenty-seven students, National has undergone amazing growth. Today there are about 6,000 students attending a National campus or "learning center," making it the third largest independent university in California, according to Chigos. In addition to owning two buildings on prime Mission Valley land valued at more than ten million dollars, National recently opened a \$4.5 million-dollar campus in Vista, and now operates out of some twenty-seven learning centers in shopping centers, military bases throughout San Diego and Orange counties. These learning centers are smaller, satellite facilities where students of outlying communities can attend classes instead of commuting to the Mission Valley or Vista campus. National counselor Bill Paxton proudly notes that all learning centers have the same carpeting, paneled walls, and computers as the Mission Valley campus. Chigos has said the learning centers and the Vista campus were established to reduce driving and to help out in the energy crisis. "We want to take education closer to the people," Chigos said in 1974. "Successful people seeking increased knowledge don't have time to waste commuting. They want to go near their work or their home."

With the increased land holdings and students came the acquisition of Cabrillo College of Law in 1979 — now



called National University School of Law — and the addition of nine enormous new dormitories to the county spreading the National message. When National was accredited for a three-year period in 1977, it seemed the fledgling school could only become more prosperous. But the school's future was clouded last July when the accrediting team from the Western Association of Schools and Colleges (WASC) placed National on a two-year academic probation. During that period, National would have to show why its accreditation should not be revoked. WASC cited National's scant full-time faculty, the speed with which it adds classes and learning centers, and substandard academic planning, quality control, and report filing as some of the reasons for the probation. Accreditation is generally considered the stamp of approval among universities in the nation and is granted or denied after a team of officials from other universities tours the campus for several days to deter-

mine if the faculty, facilities, and curriculum merit accreditation. A smoother transfer of credits from one institution to another also is ensured with accreditation. Chigos reacted angrily to the WASC-imposed probation, especially its criticism of National's lack of a full-time faculty. WASC generally prefers to see about fifty percent of a university's faculty employed on a full-time basis, with the remainder teaching part-time. National doesn't even come close. Chigos insisted National would not add more full-time faculty "unless I see some definite advantage for the quality of our education. Frankly, we have seen evidence that full-time faculty are the curse of the education system." The National president insisted his school would not change to meet WASC's standards, but instead would convince WASC of the wisdom of National's ways. "Most of the students at WASC-accredited campuses would not be accepted at National," Chigos declared,

even though his vice president, Bob White, estimates between ninety-four and ninety-seven percent of National's students have had prior college or university educational experience and master's degree candidates transferring to the school must have earned previous credits at an accredited school. Again Chigos used his daughter as an example of National's superiority. "I sent my daughter to a state campus because she saw the university as a place to find a husband. She found one, but she would not have done so at National." Chigos even went so far as to say it would have been a "personal disappointment" to him if WASC had extended National's accreditation because "it would have indicated that we met their outmoded criteria. It was like a bunch of managers from the Chrysler Corporation evaluating a Mercedes-Benz and asking where we were going to put the fins. We have bank and corporate vice presidents as our student body, and a Marine Corps general. We have proved ourselves in the marketplace. We have been accredited by the public, and that is what really counts." Despite those brave words, Chigos requested a review of the WASC action.

A second review team returned the campus, and Bill Paxton, the National counselor, said its members were "enthusiastic" at what the university had accomplished. White, the vice president, said he thought the evaluation team's report would be favorable and added that no school has ever lost its accreditation from WASC. Paxton and White must have been surprised then when WASC ruled last month that it will continue the school's probation, with the campus eligible to apply for reinstatement to full accreditation by the fall of 1982. Unlike its earlier ruling, WASC did not order the school to show cause why its accreditation should not be revoked in 1982. Nevertheless, White stated he would request a public hearing on the decision. He also blamed criticism of National by officials of other local universities for influencing the WASC decision.

The following day, U.S. Magistrate Victor Bianchi, Jr., who had been dean of National's law school since August of 1979, resigned, but denied the WASC action was the reason. A change in his duties at the U.S. District Court forced him to reduce his administrative workload, said Bianchi.

National's probation status almost certainly caused officials at other San Diego universities to smile smugly. Several presidents and administrators complained when the school was accredited in 1977. What factors accounted for that decision aren't really known because WASC's findings aren't public record, and the only information that can be obtained is what National officials choose to release. But one local university president says he and the presidents of other San Diego universities implicitly received in the mail a copy of the WASC report in 1977 that granted accreditation to National, and says the president, the report was highly critical of National, causing university officials to wonder why the accreditation was even given.

The criticism leveled by these university officials hasn't softened in the ensuing three years. In fact, San Diego State, Point Loma College, USD, and local community colleges will not accept the transfer of credits earned at National. Chigos says that's merely sour grapes on their part, that National is drawing students from those schools. Officials at the schools say their objections to National are more substantial than that. Robert O'Neill, dean of the school of business at the University of San Diego, was formerly a professor at the University of Connecticut when that institution received its accreditation from the American Assembly of Collegiate Schools of Business, an agency he described as having a blue-ribbon panel of academics. USD is currently developing a graduate-level program following the guidelines of that association, he said. O'Neill added that the group wouldn't even consider National for accreditation because of its inadequate ratio of full-time instructors. "A major drawback to part-time instructors is that they do not have time or the dedication to devote to their courses," he said. WASC states as one of its standards for receiving accreditation that "faculty are committed to instruction and to scholarly or creative activity." Critics such as O'Neill suspect that National, with its heavy roll of successful businessmen on its staff, may find it difficult to show how its faculty manages to engage in "scholarly or creative activity" with the demanding schedule of a bank vice president or a corporate accountant.

Educators generally agree that the hours spent before a class in preparation and after class in reviewing students' papers are the most essential in providing a meaningful course of instruction. The hours actually spent in the classroom are marginal compared to the time needed to develop curriculum materials and to evaluate student work, as well as staying well versed in the field of study. Says Alan Bailey, dean of San Diego State's school of business, "A



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(Continued from page 11)

league who also has failed students. "I have been told that I'm one of the few [to give failing grades]. I got the feeling from the students that I was atypical rather than typical." The instructor recalls at the conclusion of one course he taught, word got around that he had failed a class member and "the phone rang off the hook" with calls from alarmed students concerned they may have been the unfortunate one. This same instructor agrees with O'Neill and Bailey that four weeks is not enough time to teach or learn the subject matter of a course. He says he would often cover four topics in one evening and that time constraints would make it impossible to test students on each topic. Also, he's come to believe that students vary from a full day of working often expect to be entertained in the evening and want little outside reading. "It's tough on the students. It's tough on the instructors," he says. According to Bob White, however, "Every student here is working very hard."

That doesn't jibe with what a Navy lieutenant currently enrolled at National has to say. He became interested in the school when friends told him attending class was easier than going to work. "Not many people prepare for classes at National, based on the three I've taken," says the lieutenant. "Students go to class cold and don't prepare for anything and expect to learn everything at class. This is true for a good plurality of the students. I've heard rumors around the students that it's intentionally set up that way. They're not to make extra work or be difficult, because students have full-time jobs, et cetera."

The lieutenant's comments are echoed by two former National students who are both lieutenant commanders in the Navy. Loy Rickman completed six courses, four of them with honors (the equivalent of an A), in National's master's program in business administration before quitting because, "I couldn't feel honest about getting an M.B.A. degree without getting an M.B.A. education. I never had a challenge. This is absolutely the easiest way in the world to get a master's degree."

Paul Patterson obtained a master's degree from National, but says now, "If I



Photograph by Larry Kiefer

had to describe my M.B.A. in one word, it's *guilt*. It was a piece of cake. I got out of it exactly what I wanted. I wanted something that was easy, because I didn't have a lot of time to study. For all the courses I took, I had maybe two closed-book exams." Other tests, Patterson recalls, were open-book or take-home. Moreover, he was not required to write a thesis for his degree. Both Patterson and Rickman say they think National caters to persons already employed with a company, for whom a degree is necessary for advancement and pay increase. "Theoretically to say that's what Chigos plays on," Rickman says, "but an awful lot of people I know have gone through to get a promotion or a pay raise."

Patterson received a better salary from the

Navy once he got his degree, but he says, "I'm not proud of the degree and I wouldn't expect to get out of the Navy and sell it." A National instructor concurs that the holder of a degree from the university probably wouldn't fare as well in his first foray into the job market as a graduate from most other institutions, but "it's a nice neat way of getting a credential," he says. And if one "has a foot in the door and this will advance you, then do it."

Rickman and Patterson agree that many of the faculty members at National are excellent instructors, but they say most courses are understanding because both students and faculty, in most cases, have worked all day before class and because of what they believe to be lax admission

standards. "If you've got a college degree and \$200, I've got you," says Rickman of the M.B.A. program.

Rickman, Patterson, and other students have commented on the lengthy breaks given in some classes, and the early hour at which those classes adjourn. Rickman recalls a rare instructor, who did require his class to do some outside reading and kept them until 9:30 p.m., as called for. "People were bitching in class because they were overworked. They weren't used to it at National," he recalls. Patterson says students had become so accustomed to generous breaks (up to a half hour) and early departures from their classes that in one class, a retired Navy master chief would hold a sign up with a picture of a flag on it and words to the effect "It's time to quit," when he felt a break was needed or it was time to go home.

Yet despite their criticism, Rickman and Patterson believe National could be an excellent school. "I think the concept of National is fantastic," says Rickman. "I think the execution is lousy. I think it's a real shame it's being run as it is, because it could be a great benefit to so many people. I think the people at fault here are those who accredited it."

What National may lack in rigorous academics, it more than makes up for in advertising. The university has numerous motorcycles (estimated sale price: around \$20,000 apiece) spreading the word about National. At least eight full-page ads appeared last year in *Time* magazine's locally zoned editions at a cost of up to \$960 each, according to an advertising representative in *Time*'s Los Angeles office. Radio and television spots are aired on a regular basis, and ads frequently appear in the *San Diego Union*, *Evening Tribune*, and the *Reader*. The *Union* and *Tribune* have run the ads an average of once or twice a week for the past three years at a cost of more than \$500 a day. (A review of the nonprofit institution's federal tax returns shows that \$208,000 was spent on advertising in 1977; the next year that figure increased to \$410,000.)

National's promotion of itself isn't limited to just these traditional forms of advertising. Students and visitors to the Mission Valley campus are inundated with class catalogues in the lobby and regimens of favorable stories that have appeared in periodicals such as the *San Diego Union*, the *Daily Transcript*, and even the *New York Times* (written by a former *Union* staff writer). Reproductions of National

University advertisements, as well as a weekly school newsletter and another newsletter (the *North Islander*, aimed specifically at the military), are neatly arranged in the lobby. The university hopes not only to win new converts with its avalanche of literature, but also to sustain the interest of those students already enrolled. Attempts to accomplish the latter are often conspicuous. In recent months, posted on the door of every classroom, was a letter from a Marine Corps major to Chigos, thanking him for a seminar on career planning provided by National at Camp Pendleton. It was a routine sort of correspondence, but Chigos, or somebody at National, inscribed a "Well done!" at the top of the letter and added a star to or underlined other passages in the three-paragraph letter. More recently, the same treatment was accorded a letter to Chigos from a Mercy Hospital official who expressed his gratitude for National's cooperation in an emergency-medical-training seminar conducted at the school.

This has been common practice, according to at least one student. He says that for a period of two or three months literature was placed on students' desks the first night of class every week, and included such things as stories that were favorable about National or negative about San Diego State, with the most damning passages underlined. (A reprint of a December, 1980 story in the *San Diego Union* about state colleges linking more students to a computer system had written across the top of it, "We've had this since 1977.") The student said this practice has ceased recently, and National's vice president, Bob White, says the only material placed on students' desks each week is the Mission Valley Bulletin. White defends the school's self-promotion by noting that other institutions have football teams (UCSD does not) that get them free publicity. "We don't have a football team, other than the

Imperial Beach Raiders in the Pop Warner League," says White wryly. "We're proud of what our faculty and students have done. I think an institution should make known its accomplishments. I think it's perfectly appropriate. We spend our funds in a way that will best benefit the students. We're providing a superlative educational experience that that care to come."

Since last September, students have had the option of experiencing National University at a new five-million-dollar campus in Vista. The grand opening of the Vista campus was staged in typically flamboyant style—the flags of every state lined the driveway leading to the university, and American flags hung from the balcony of every classroom. A Marine Corps spork guard was on hand and a mariachi band roamed the premises. Guests were entertained by a hot-air balloon and a skydiving exhibition. Long lines of people waited patiently to parade

of a Mexican-food buffet and margaritas. In one such line, a man in his thirties, who wore a three-piece Yves Saint Laurent suit, told his woman companion that National is a "fabulous" school. The woman nodded her head in earnest agreement. "The big thing is the teachers," she said, mimicking a National advertisement. "They're not in an Ivy League tower."

Scarcely a word was said about scholarship by the speakers who stepped forward. John Berry, of the North County Navy League, praised Chigos for being "a strong supporter of our Naval Reserve program." Chigos spoke at great length about how the Vista site was chosen and the negotiating involved in obtaining the land. Perhaps the most salient words of the day were spoken by Vista Mayor Gloria McClintock when she told the audience, "This is only the beginning. Keep your eyes on National University and David Chigos as he realizes his dream, which can only happen in America."

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# May I Have This Dance?

By Faye Jacobs

Illustration by David Diaz

Tenth and C, the senior citizens community center downtown, is crowded as usual, when there's a dance on. Women usually outnumber men. Well aware of the overwhelming selection available, and their opportunity to choose any partner they wish, the men hide their time; they usually take a long time to make such a vital and critical decision as the selection of a lady to dance with. A woman is faster. If a man is not available or willing, she grabs another female, also deprived of a male partner.

Thus, if a man isn't fast enough, he may lose his chance. I've been grabbed by many a woman. I rarely say, "No, thank you," to either male or female, though usually I have a better time with the latter, chatting away happily all through the dance, while a man, feeling superior, rarely opens his trap, fearing might be something might fly into it. A lady is also lighter on her feet and therefore less likely to step on mine. It's true, it doesn't hurt so much.

In due season, the women gang up, hand together, and have a pretty good time. If there are literally females to talk to, who needs those concocted old gals? Well, it's nice to have them around, really, to feel their arms holding you, if only at a distance, to "enjoy" the familiar, manly whiff of whisky, stale tobacco, and here and there also a slight, offensive body odor, especially in hot weather if they don't take their coats off.

The hand starts to play. The dance floor gradually overflows with couples. A tall, attractive man in his sixties addresses me. "Young lady, do you dance?" A new-comer, I think delightedly. Nobody in this crowd addresses me with "young lady." I hope I can keep him off my feet, though. He's nice, although his dancing rusty. But nobody's perfect and we're all here to socialize anyway. Dancing is fun but secondary.

Two ladies, mother and daughter, do a wild jitterbug as the band plays fast. Mom is ninety-one, her young daughter is only twenty-two. A small crowd of seventies and eighties is gathered around them, clapping their hands enthusiastically in rhythm to the music. The musicians are professionals in their seventies and eighties; their instruments include a piano, cello, accordion, flute, drums, and an overturned washbasin with something that looks like a broom — and I think really is one — to produce fast, syncopated sounds.

After the loud steps, my tall, handsome



partner escorts me to my seat. In some instances, I'm dropped right in the middle of the floor. A few of these ladies and gentlemen, who are around to watch, feel dizzy, and I appreciate being led back to my chair. While dancing I observe one of my regular partners enter the center and it gladdens my heart. Regulars mean plenty of dances, better chance to have a good time.

He sways ever so slightly. Loaded as usual, I think. Well, boozed up or not, David is a gentleman. Above all he acts like one. As a matter of fact, I can tolerate him only in his slightly intoxicated condition. More sober, he's just a spitting, groggy, miserable old man.

David confesses to age seventy-two. He worked up to the age of seventy, had been a contented, quite wealthy chemical or electrical engineer. I can't remember which. It doesn't really matter. What matters, tragically, is his complete inability to adjust to a "life of leisure and the golden years." He needs to socialize, like we all do, and therefore goes to dances. To enjoy it, he also needs a few drinks. I need mine after the dance. It inspires him with enough courage to approach the lady of his choice and ask her for a dance. It also loosens his tongue sufficiently to whisper sweet nothings in her ear and to queer affectionately some forbidden parts of her

body. One of his girlfriends I know of: he wants to sleep with a sixteen-year-old. If he has other ambitions, he hasn't told me about them.

He's basically nice, and I feel sorry for him. I wish I could help, but I don't know how. I even tried to persuade David to take up creative writing or science writing, which is more in his line. "It keeps your mind occupied and is a challenge to your intelligence," I told him. If he sees my point, he isn't buying. "You've got plenty of money, why don't you travel, have a good time?" I asked. David lost a bundle in the stock market, but is still loaded, and only with Scotch but also the means to buy it. "What about Las Vegas? You like the shows, drinks, dinner, dancing. It's a lot of fun."

"Would you like to accompany me to Vegas for a long weekend?" he whispered into my ear.

"Well, why not?" I whispered into his shoulder. (I cannot reach his ear.)

"Naturally, we check into him bedroom — it's cheaper. There's no hanky-panky, of course, you know what I mean?" he said apologetically.

I knew exactly what he meant, and that I wouldn't have to stay awake all night fighting off his advances. Like the perfect gentleman he seems to be, I'm quite sure David would also act like one — if only by

force of his limited capabilities.

Maybe thirty years ago, give or take a few, I might have been tempted and more willing to accept David's invitation. However, under the circumstances, it doesn't happen to be my idea of having a good time to share any accommodation, sleeping or otherwise, with a miserable old groggy.

"What about going Dutch?" I pay for my own room, it would be even cheaper," I ventured. I feel pretty certain David isn't the type to ask me to pay for his also. I've learned to be careful to whom I propose picking up my own tabs. I'm usually asked to pay for theirs, too. Maybe I look prosperous, or desperate for male company and would go to any length, even to pay, for their favors. Many expect it.

I haven't yet gone to Vegas with David, will never do so voluntarily. First, I like privacy, sleeping in my own single quarters. David may even snore. Who knows? I've no particular desire to find out. Second, I don't enjoy his company in too sober a mood, and certainly I can't always keep him boozed up. However, I still have the highest regard for his dancing. He hasn't yet stepped on my feet.

David takes me swimming occasionally. He swims almost every day, but I doubt he enjoys that, either. Doctor's orders! Loose weights and exercise or you die! I would have to find my activities to just swimming and dancing. I doubt he has many others, besides those.

I've given David my phone number, even had some slight crush on him at one time or another. The louse never called me. This taught me one of the many lessons I've learned in life: Never give a man your phone number unless he asks for it. Even then it's a mistake, because they feel free to call or visit you at any hour of the day or night — in the latter case, usually after a few beers or something stronger, at a time far past midnight. After such an hour, I'm also expected to look my sweetest, prettiest self. As things have developed I doubt I would have given David's phone number now.

A charming young lady in her seventies, a special friend of mine, lives in a small, handsome man in his late sixties. He's completely blind. Some of the other ladies occasionally also ask him for a dance. It helps, since he cannot see them. So both have a marvelous time. There's nothing like illusion that kills the goose.

Tenth and C is located close to a bus stop. Burt's bus drivers in their forties and fifties, a heavyset lady driver among them, stand near the entrance. They had helped them selves to free coffee in paper cups. Consternation is clearly imprinted on their sweet, innocent, young faces. They page open-mouthed in horror. Good grief! Is

this a moushoo? They've never seen so many old folks in mass. This bunch of oldsters — where did they come from? Maybe ghosts from the past having a ball. These seniors seem to have a hilarious time, however, and behave wilder than their own youngsters at their favorite dance halls and discotheques. The bus drivers scratch their heads. "Well, well, well, we'll be damned!"

One of the ladies beside me, who looks a hundred but confesses only to eighty-nine, brags about the many different operations she's had. She keeps forgetting she's told me all about them several times, and I haven't forgotten one of them. I look around for rescue and it promptly arrives in the form of a tall, thin gent who motions in my direction, indicating he wishes to dance with me. I've always admired tall gentlemen. He whispers into my ear, "I just turned ninety. Yesterday was my birthday."

"Well, how nice! Congratulations, and many happy returns!" I say heartily. I cannot whisper it into his ear; I make it only to his shoulder. Not to let this interesting conversation die then and there, I say, "Well, I'm not exactly a chick any more myself."

"You're under sixty. You're still a kid!" he assures me gallantly.

I really feel like a chorus girl in his company, and as glamorous as one.

The lady on my right, an attractive, vivacious seventy, says to her dance partner, a tall, very handsome eighty-year-old, "I'm good. I really am. You'll see." The old gent laughs, greatly embarrassed. I wonder, did he accept her invitation? He's not

telling and she's not talking.

Rescue from "operations" comes again, or so I think. My would-be rescuer, a short, rotund gentleman of a young early sixties, opens his inspirational conversation with this: "There're three women to each man!"

"If there are three to one," I say sweetly, "this hapless creature doesn't stand a chance in the world. One of those three would have surely grabbed him a long time ago if she wanted him. It's only trash, garbage, and braggarts nobody wants who are still running loose."

With this not very wise remark, I surely lost a potential regular dance partner, which I greatly dislike. There are not too many of them. Sometimes I feel his baleful, poisonous glances following me. Am I glad that venomous glances can't kill?

During intermission I learn, to my great sorrow, of the demise of a dear friend of mine, a little Italian lady. I always feel more at ease with foreign-born folks. They don't stare at me in consternation if I open my mouth and they detect a foreign accent. Some horror even think I just arrived from the Old Country, muttering under their breath "greenhorn" in disgust.

A fatal heart attack claimed a cheerful, friendly soul. She was in her seventies, her boyfriend a few years younger. They both had appeared regularly at the dances. I missed them recently and had vaguely wondered why they hadn't been attending. The news of poor Olivia's passing came as a great shock to me, especially on top of David having told me only a few weeks before that Gladys had committed suicide. She was only in her middle fifties, the baby

of the crowd of senior citizens.

Gladys, too, was a special friend of mine. I knew she had mental problems, but did not realize how serious they were. Only a short time before she took her life she had told me of her plans to open a boarding house for older people. These dreams must have shattered, like so many others in her life. Now Gladys and Olivia are out of this rat race and may smile down benignly on us poor earthly worms.

After the intermission, Ralph bows in the European fashion. He belongs to my favorite race — the foreign born. Ralph is tall, handsome, in his late sixties. He's Egyptian, and legally blind — can see only very little. He has a companion with the same handicap. They assist each other. Ralph is the nicest man to talk to, but a lousy dancer. Acrobatics are required to keep him off my feet.

While I dance with David, Arthur whispers into my ear, "She just called me." He means Betty, his girlfriend. He's seventy-seven, she sixty-six, and only a short time ago she left the hospital after a dangerous operation on an even more dangerous kidney condition. Arthur used to be one of my regular dance partners before teaming up with Betty. My intuition tells me I may yet get him back. I don't look forward to fecklessness to the demise of his girlfriend. God forbid! But maybe being sick and all, she may not be too interested in dancing anymore. My only fervent hope is Arthur doesn't get it into his mind to anoint me "successor" to his presently incapacitated friend. I have the highest opinion of his dancing. No fear here of being stepped on as he likes to dance apart

jitterbug or discotheque fashion. However, I doubt that again, and think very hard, before becoming the lady friend of a possessive, inebriated, grouchy old man.

Michael asks me for the lost dance. He rarely does. "I cannot dance with everybody," he says apologetically as we walk to the center of the room. I see his point. He mostly favors luckless ladies who find partners only infrequently. I like dancing with him any time. I ask Michael, "How's your wife?" Not so long ago he had told me she's dying of cancer, and sometimes I wonder if he is really enjoying himself. What about his poor wife? She must be in great pain or knocked out by powerful drugs.

Before leaving the center I say hello to Frances. Somebody told me she's eighty-four. Fran is the most untypical little old lady I ever met. She's a slip of a woman, about four feet, ten inches tall and weighs hardly more than ninety pounds. She always has the time of her life at Tenth and C, although hardly anyone asks her for a dance. Fran goes around shaking the man, and, naturally, selects the cream of the crop. Whatever a man's shortcomings, he's above all a gentleman, or so he likes to think of himself. He's also usually too embarrassed to say, "No, thank you" if a little old lady like Fran asks him for a dance.

I know of at least thirty couples who have met at the Tenth and C dances and are now married. Happily, I suppose. There's no such thing as a happy marriage. You work at it day and night, with no time off for good behavior. For me, I try to get all the fun I can from two hours of dancing. □

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# The Chosen Few



Second Chance

DUNCAN SHEPHERD

The critical custom of putting together a Ten Best list toots this year as a formality to be run through in a hurry and with a minimum of fanfare. Quality isn't a question. The ten I have in mind, when stood on one another's shoulders, seem to me to stack up well enough against the tens of previous years, and not even near the end of the list do I think you will encounter any runs. I would not, on the other hand, wait to continue beyond ten without a parachute, and off on throughout the past year I did experience occasional twinges of the mass critical convulsion over the meagerness of this year's movie crop. One of the ramifications of that meagerness is that a larger fraction of my top ten this year have had to be culled from the lineup of the Third Annual San Diego International Film Festival than had to be from either the First or the Second. Fully half, in fact. If this state of affairs brings a bit of a blush to my cheeks, it isn't because of the fact of my membership on the board of the festival and the possible perception of me as thus putting myself on the back. It's rather that I know all too well that only a limited number of people can

have seen any of the festival films, and I have no particular desire to be or appear unsober. This consideration applies as well to one other film on the list, which showed at the Ken for the same one-day duration as all the festival films. And only two of the remaining four that had regular commercial runs had them for very long. But to get into counting heads at a movie is to stray rather far from artistic concerns. And come to that, I have no way of gauging how many heads will pause over this page longer than to take in the pictures, the ads, and the abominable byline. I would like to think, even at the risk of appearing unsober, that those who will be better bet to have actually seen the movies I liked, in or out of the festival, than those who won't. In any event, the alternatives, as I see them, are pretty grim. I could declare the festival offerings to be out of bounds, strangely different, somehow unfair, and a threat to the livelihood of unfair, decent, hard-working movies, but this, in the first place, would be both patronizing and against everything the festival attempts to stand for. And in the second place it would oblige me, I'm afraid, to cut off the list far short of ten, which would be apt to seem all the more promptly unsober. Another alternative



Coal Miner's Daughter

would be for me to take the charm-school approach to sociability by lying through my teeth, pretending to have been bowled over by such juggernauts as *Ordinary People*, *The Elephant Man*, *The Tin Drum*, *Bad Timing*, and *Raging Bull*. It's a bit late, though, to opt for this second alternative: I can't now be playing cards that I was seen earlier in the year to have checked onto the discard pile. There is, of course, a third alternative of not doing a list at all, but I have never felt I had to take that way out before, and when I do so feel, I expect it will be time to go all the way out into a new line of business. All I really need say to anyone who feels left out of these proceedings, and I can say it with some heaviness of emphasis, is it's not my fault.

Enough of hemming and hawing, then, and here goes, in order of personal preference, or as near to that as I can determine: Claude Lelouch's *Second Chance*, Jeanne Szwarc's *Somewhere in Time*, Andrzej Zulawski's *The Importance of Being Earnest*, *Delany's Woman Between Dog and Wolf*, Michael Apted's *Coal Miner's Daughter*, and Walter Hill's *The Long Riders*. A word or two, or several, about each of these, not so much by way of explanation as simply reaffirmation: yes, no mistake, you heard me right. The top three selections are all outlandish enough, each in its own way, to provide a severe test of one's romanticism. The first is, I'm sure, a lost cause with the large number of people who can't differentiate between one Lelouch movie and another, or who don't think it's worth the bother. For myself, there is much about him, in fact whole movies of his, that I would prefer to spit out or push to the side of the plate and leave untouched. Lelouch (like, perhaps, the Godard of the Sixties or—in literature—George Simenon) is one of those artists who tend to turn out work too often and too fast for their own good, so that each individual effort seems a little slight and unsatisfying and a bit of a mixed bag, and so that the hope is fostered that somewhere along the line will come that consummate achievement in which the artist seems fully to understand what he is good at and what he does at, and on which the case for his defense can confidently be based and his reputation can comfortably rest. *Second Chance* is all of that, or nearly all. (So, for that matter, was *Love Is a Funny Thing*,

into that type from any one artist is not bad.) The feminist element in it did not strike me as quite as momentous this time around as it did when I first saw it in the same year, and in direct comparison to such female-buddy movies as *Julia*, *The Turning Point*, and *One Sister After Another*, at which time I was sure it was going to go on to become an enormous popular success. Three years later I am still waiting for that, and still wondering why not. On top of everything else, the color work is extraordinary, and all the more so for seeming to be not sweated over, but dashed off like watercolor sketches. As for the other two shameless romanticism, *Somewhere in Time* presented a case of *I am sure for powerful enough not merely to conquer time itself, but also to conquer my lifelong aversion to time-travel stories*. And *The Importance of Being Earnest* it put some viewers off with its sexual aberrations, its brutal beatings, and its suicide in the put it in the mode of these things to overcome the Herculean challenge of restoring meaning to, or giving new meaning to, that vague and cavalier statement, "I love you."

*Deep Red* redeems the entire and much vilified genre of the murder-spy movie. The redemption is achieved more on the artistic level than on the social one: the swimmers are always going on about. And yet I tend to be not completely convinced of the social value of shoddy work, even when it is for all the "right" things, nor so convinced of the contribution to society of good work, even when at first place what it seems to be most concerned with are things like the effects of someone's face being pushed into scalding bath water or someone's head being crunched under a car tire. But these things are hard to substantiate. *Real Life*, which managed to line up in its satirical sights both Hollywood and PBS, seemed to me a very clever and illuminating effort seems a little slight and unsatisfying and a bit of a mixed bag, and so that the hope is fostered that somewhere along the line will come that consummate achievement in which the artist seems fully to understand what he is good at and what he does at, and on which the case for his defense can confidently be based and his reputation can comfortably rest. *Second Chance* is all of that, or nearly all. (So, for that matter, was *Love Is a Funny Thing*,

into their qualifications not just as movie critics, but as rational adults. Although the focus of attention was shifted to the feminine gender, a *Simple Story* enabled Sautet to do again what he knows full well he already knows how to do, and indeed he does it well again, and Perry Schindler is again excellent (as she was in *The Important Thing*), and I found a surprising new heart-throb in the gray-haired and middle-aged Arlette Bonnard. *Indian Summer* was chopped to pieces in its English-subtitled version, but the extant pieces gave evidence of a movie that once must have been a masterpiece, or should have been, and the disco scene alone would be enough to elevate this movie to among the year's best. *Woman Between Dog and Wolf* is one of the better things to have come from the post-Sorrows and the Pity boom in Nazi-occupation movies. Great feeling for place and period; wonderful and wonderfully photographed dresses, hats, anklets, aprons, tablecloths, curtains, etc.

*Coal Miner's Daughter* has fine acting (Sissy Spacek, Tommy Lee Jones, Beverly D'Angelo), fine music (Joan Baez, Lyn and Patsy Cline, sung by Spacek and D'Angelo), and fine production, and, although the ending goes a little flat, it displays an uncommon aptitude in the New Hollywood for constructing narrative events that are interesting in themselves, that connect meaningfully to what comes before and after, and that actually add up to something—which in this case happens also to be something pretty inspiring. *The Long Riders*, like the aforementioned *Indian Summer*, has one beautifully staged dance scene that by itself would qualify the movie for this select company. And, overall, I found this new look at the storied James-Younger gang to be more interesting for the brothers' social lives than for their criminal ones. Beyond these, not a lot to talk about. I don't know what to do about Joan Micklin Silver's *Head Over Heels*, except make a clean breast of it. This ought to have been on my list last year when it showed at the Second Annual film festival, but for vari-

ous reasons related to opening-night frenzy, I was able to catch only snatches of it at that time and slightly underrated it. Having got a better look at it during its first local commercial run this past fall at the Fine Arts, I would say it deserves to be as high as maybe sixth place on this year's list. If it qualified, Joseph Losey's *Dog* *Giovanni* is presently in a similar boat. I saw even less of this one during its run last summer at the Guild than I saw the previous year of *Head Over Heels*, but what little I did see looked pretty impressive. Some day—perhaps next Wednesday at the Ken, now that I think of it—I'll see the rest. Of the movies affected with this year's fashionable Hollywood disease of gigantism, I most enjoyed Mike Hodges's *Flash Gordon*, which actually seemed to need to be that big, and John Landis's *The Blues Brothers*, which didn't, quite. On a more modest scale of production, but not of enjoyment, I would put Jerry Schatzberg's *Honeyuckle Rose*, Lewis John Carlino's *The Great Santini* (also *The Ace*), and John G. Avildsen's *The Formula*—especially that last, up until the almost total collapse at the denouement. No matter how bad the homegrown movie crop sometimes seemed to be, the foreign imports, or what we were permitted to see of them, were worse. In addition to the few exceptions already cited, I would mention Costa-Gavras's *Clair de Femme* (Romy Schneider again) and Rainer Werner Fassbinder's *The Marriage of Maria Braun*. Former Fassbinder cohort Ulli Lommel has set up shop in this country, and did very well by himself, and by his minuscule budget, with *The Boogey Man*. I also liked a memento from his German days, *Adolf and Marlene*, which brings me back again to the festival, as seems impossible for me to avoid, and to a final few mentionables: Vernon Zimmerman's *Deadhead Miles*, Paul Morrissey's *The House of the Baskervilles*, Otto Preminger's *The Human Factor*, Francois Truffaut's *The Green Room*, and Akira Kurosawa's *Kagemusha*.

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# Slow to Spark



Sparks Fly Upward

JEFF SMITH

Eva Duarte de Perón (1919-1952) rose from poverty to the theatrical stage (these two may be synonymous, come to think of it) and eventually to a position of tremendous political power in Argentina, when she married Juan Perón in 1945. During her husband's six years as president of the country, "Evita" literally co-ruled Argentina, running the ministries of health and labor and furthering such causes as women's rights, labor, and the poor. A charismatic figure, she formed the Eva Perón Social Aid Foundation, gave generously to the poor, and, after she died of cancer at age thirty-three, many of her ardent followers argued for her canonization. The Perón regime died with her. Rumor has it that her husband—who may not have had both ears in the water, so to speak—ordered her remains to be stuffed by a taxidermist, and Perón would include the body of his deceased wife at the dinner table, often in the presence of his second wife.

*Sparks Fly Upward*, currently being performed at the Old Town Opera House, is based—loosely, in both form and content—on the events in the life of Eva Perón, though the names have been changed and the specific country is not mentioned. Written by Arizona Lawrence and Robert L. Lee and originally called *Black Diamond*, this drama depicts—the

basis for *Evita*, the musical classic by Tim Rice and Andrew Lloyd Webber. The Lawrence and Lee version and the production by the Old Town Opera House, however, produce few sparks. Those that do fly upward neither shine very brightly nor illuminate the haunting, enigmatic figure of their subject.

The lure of the subject, even though the play denies any references to actual historical beings, is certainly appealing. An impoverished woman—and illegitimate as well—rises steadily to power and wealth in a decidedly male-dominated culture. She is an extremely complex person whose alleged motives range from genuine (some have said "duality") concern for the poor to a self-serving lust for mere personal gain. The drama created by these contradictory motives raises several intriguing questions: Are her achievements for the poor a sham or has she actually touched something in the people? Is her charisma merely the product of an expert actress? And what, finally, has impelled her to climb to such dizzying heights? The dilemma also suggests that a fascinating drama may ensue.

But rather than opt for a bare, dialectical expression of the extremes in an Eva Perón-like character, or even for a muddled middle character that presents the facts as they are known without weighing them, Lawrence and Lee actually explain and edit what they feel is the proper significance of their character—out loud, and often. She is called Felicia Janus. The name is a dead

word, roughly translated, it means "twice: happy." And the authors rarely provide her with the opportunity to be ambiguous. Instead Felicia is like a walkie-talkie, whose statement is an emblem of dissatisfaction, and the play is composed of a rigid, though melodramatic, set of propositions that lead inevitably to the conclusion implied by her name. Lines such as "I never see anything I want"—which she exclaims while wearing a lovely gown, in a house with eleven bathrooms, not after arriving home from Europe—and "I'm better than the pope," recur throughout, in case anyone missed the point the first time.

The play is filled with facile explanations and pat formulas. Like Felicia's name, the explanations reduce some pretty difficult concepts to an elemental and simplistic level of understanding. Hell is defined, for example, as "loving what you hate and hating what you love." Revolutions are best appreciated for their sexual overtones. And governments are formed by combining any two of the following groups: workers, owners, and the military. Perhaps the most honest offender, though they all would qualify if there were a Super Bowl for naivete, is the explanation given for Felicia's psychological motivation. The source of her unhappiness, according to Senator Maximiliano Orton, one of Felicia's former lovers, is that she is seeking, in pseudo-Freudian terminology, a knocked father figure for a long she never had. Such a revelation, though whopingly reductive, may indeed be true. But rather than allow the audience, by means of dramatic artistry, to make this discovery on its own—and I don't think the authors trust their audience enough to allow this—Lawrence and Lee are content to spoon-feed the viewer with their own interpretations and bromides whenever the occasion permits.

It is difficult to imagine that even a first-rate production of *Sparks Fly Upward* could give this play a badly needed lift. The effort of the Old Town Opera House, under the direction of William R. Bruce, however, does not succeed at all in salvaging an evening of drama from the shabby script. The direction is loosely conceived, the play only rarely rises above melodrama, and the production in general cannot seem to retain the many colorful cues in the script, often at the expense of its few deeper impulses. Overall, there is a quality of disconnectedness about the enterprise, and this is evident especially in its abrupt conclusion. It simply ends—in the middle of the runway—without any little fanfare.

Trina Cluff's work as Felicia is little without its moving moments, but for the most part there is very little growth in her character. She never appears to evolve beyond the spoiled, driven, infantile being who appears in act one, scene one. Instead, these qualities are intensified—usually in the declamatory mode—as the play progresses. Her dissatisfactions increase and she is overcome by a growing sense of confusion. Although these qualities are certainly in keeping with the authors' conception of their character—a self-serving, immoral grabber whose behavior is governed by the deterministic

doctrines of Father Freud—they are clearly a hindrance to an actress with Cluff's obvious talents.

Richard Cameroun is Jorge Salvador Braso, a colored man who becomes president of the unnamed Latin American country and whom Felicia marries. Braso, who means "arm," *Sparks Fly Upward* names several characters according to their functions or personality traits: is the Perón figure. But where Juan Perón had a fiercely totalitarian form of government, in which newspapers and school curricula were censored and his opponents were systematically shot, Cameroun's work as the fictive Braso suggests none of the power tactics—none of the *Peronismo*—of the prototype. His character is an upright, dimwitted nice guy, an amiable dictator as there is, and his own contributions to the government of the country, in the play, are minimal.

William R. Bruce gives a solid performance as Maximiliano Orton, the senator who becomes lost in the reshufflings of the government. His efforts to obtain medical treatment for a dying Felicia, at the end of the play, are genuinely touching. And Minerva Marquis makes a graceful and compelling—though all too brief—appearance as Dona Elena Ramirez, an aristocrat who longs for the gentility of the past. Her elegant portrayal makes it hard to believe that this is the same actress who knocked everybody for a loop as the funky, uninhibited neighbor of the Geminis in the Marquis Public Theater's wonderful production of *Gemini* last fall.

The rest of the cast does little to distinguish itself, with the exception of Bill Bartram, who plays a streetwise cab driver turned revolutionary—though his high-calling in this regard extends no farther than his wallet. Slurring his words as if they were made of blubber, Bartram manages to give an ethereal, gratuitous role, and the play as well, some much-needed life.

The costumes by Trina Cluff, with special fashion design for her character by Lawrence Evans, are in keeping with the milieu of the play. And the set designs, by director/actor William R. Bruce, are functional: a two-level stage with a revolving staircase in the center. This latter device allows for a rapid change of scenes and locales. One would only wish that the scenic themselves would have moved as briskly.

Even though it denies any direct reference to its origin, *Sparks Fly Upward* relies heavily on the legend of Eva Perón to carry much of its own weight. It almost seems to assume, in fact, that the audience is well acquainted with the complex and enigmatic woman who came from nowhere and ruled a nation. By play's end, however, the fictional Felicia and her acknowledged historical counterpart remain mystic, even though playwrights Lawrence and Lee work feverishly to explain them both away. In essence, all *Sparks Fly Upward* does is add a new mystery to the pile. How, in short, did this simplistic piece of melodrama ever make it off the drawing board in the first place?

# Whydoit?



Katherine Faulconer, Jeffrey Combs

JONATHAN SAVILLE

After an uninterrupted series of first-rate productions—the three Shakespeare plays of last summer and the two opening plays of the winter season—the Old Globe was entitled to a *duo*. *Night Must Fall*, which opened last week at the California Theatre, is that duo. It beheads back to the bad old days of poor casting, amateurish acting, and lackluster direction. Aside from one notable performance and a beautiful set, there is little good to be said about it.

The play itself constitutes a fundamental problem, one that accounts for (though it does not mitigate) many of the defects in this production. Emlyn Williams's forty-five-year-old portrayer of a charming psychopathic killer in an English village is a shallow piece of stage flummery, who no longer has even the virtue of newness. Since the Nineteenth Century, there has been an obsessive preoccupation among novelists and playwrights (not to speak of journalists) with crazy murderers, and this preoccupation has fitted nicely into the conventions of Victorian melodrama, where one of the favorite plot traumas is the assault by cruel males upon a helpless female. So we have that endless series of books, plays, and movies about Jack the Ripper, Count Dracula, the paralyzed

woman who overhears a plot on her life, the sinister Frenchman trying to drive his isolated wife mad by turning down the gaslight, the proprietor of the hotel who kills his guests in the shower, or the insane husband chasing his terrified spouse through an empty hotel with a carving knife. The theme is so persistent and popular that it must respond to some deep need or fear in the audience's gruesome psyche. But the theme itself is not sufficient to make a successful thriller. What is needed is an artful handling of character, atmosphere, and plot that results in a maximum of terrifying tension and a minimum of skepticism about the reality of the whole melodramatic affair.

Compare, for other examples of this genre, *Night Must Fall* is distinctly tepid in its art. None of the characters is truly sympathetic, and in particular the threatened victim—the tyrannical old lady invalid, Mrs. Branson—is so unappealing that it is difficult to care very much whether she gets throttled or not. The killer himself—Dan, the engaging bellboy who carries a woman's severed head around with him in a head-shaped suitcase—is loaded down with psychological explanations of his antisocial behavior, but the sum of his clues, recruitment, sexual dysfunction, woman hatred, religious mania, and quasi-epileptic seizures is not a complex human being but a stock character deco-

rated with fashionable theories. In any case, the thriller, like all popular literary forms (the Western, the detective story, science fiction, the "Gothic" romance), does not need and cannot assimilate complexity of characterization, even if the characters are portrayed far more insightfully than in *Night Must Fall*.

As to atmosphere and tension, they are in short supply in this script. The atmosphere is rather one of social comedy: there is very little menace, subliminal or otherwise, in the setting, the dialogue, or the majority of the episodes. The only scene that might get an audience scared is the traditional one in which the victim is left alone in the house and then—*coup de théâtre!*—the murderer suddenly appears; but there are scores of other thrillers in which this obligatory scene is carried off with a great deal more terrifi-

city. If *Night Must Fall* has endured, in spite of its weaknesses, that is because it offers a number of character roles for accomplished actors to sink their teeth into, with a good cast—which is to say a cast that fills each of the stock characters with energy, style, distinctiveness—the play can work quite well in the theater, to the point where you almost forget how feeble a vehicle it is in itself. Of the cast in the Old Globe production, only Helen Courtney Lewis, in the minor role of the comically outspoken housekeeper-cook, gives the impression of being truly at home in the world of the play; what may seem like hamminess on her part is really nothing more than the contrast of her decisive sense of style with the much more diffuse performances of most of the other actors. Katherine Faulconer, as the old lady, and Doug Hinkston, as a wicker of her niece, have energy enough, and they do workmanlike jobs for an amateur production, but they no more belong in "Forest Corner, Mrs. Branson's bungalow in Essex, England" than they would in the Imperial Palace, Peking. China. This is a perpetual problem in Old Globe stagings of British plays, and it would be preferable to solve it by changing the venue to Kansas than by forcing actors, with no sense of the English manner to deliver poor imitations of Nigel Bruce.

The heroine of *Night Must Fall* is the niece, Olivia Graye, a dour, repressed, neurotic creature who finds herself irresistibly drawn toward the suspect bellhop. In one sense, Laura Gann's pale, dull, awkward, wooden performance might be considered as an accurate piece of characterization; but Miss Gann's comatose delivery, as though reading the telephone directory to deaf mutes, is scarcely altered when she attempts to convey Olivia's moments of twisted passion. She speaks in a hollow monotone, chanting the same two or three notes over and over again in a dying fall like the call of the mourning dove. To make things worse, she has great difficulties pronouncing the consonants "r" and "s," and she doesn't do too well with "t" either, with the expected result that her words are often unintelligible; her enunciation of the word *extraordinary* is a true illustration of that adjective. In any criticism of this moribund actress I do not wish to play the villain in a Victorian melodrama, but I must say that it is no service to her (or to the audience) to cast her in a major role on our premier local stage at a moment in her fledgling career when she should be encouraged to take dictation and acting lessons.

The chief reason for the existence of *Night Must Fall* is the role of Dan, the killer. The young Emlyn Williams wrote the part for himself, and wrote the play for the sake of the part. Jeffrey Combs, who plays Dan in this production, is in no need of dictation or acting lessons; he is an accomplished professional, radiant with talent, whose age, looks, and abilities would make him seem a natural for the role. Something, however, appears to have gone badly wrong, either with Mr. Combs's conception of the character or with the actions provided him by director Craig Noel. As the high-spirited servant in the Shakespeare Festival's *Comedy of Errors* two summers ago, Mr. Combs was sensational; the living embodiment of all the role's comic possibilities, but as a charming psychopathic killer he is rarely interesting and only intermittently believable. Droning, distinctiveness—the play can work quite well in the theater, to the point where you almost forget how feeble a vehicle it is in itself.

Director Noel does his usual polished work in moving people around the stage, but he makes relatively little effort to darken the rather bland atmosphere of the script or to drive the action forward with a mounting sense of urgency. Things pad along without a hitch but also without much momentum. Kent Dorsey's richly detailed set promises a lot more in the way of menace than Mr. Noel's direction delivers. It is just the kind of old-fashioned, multi-colored, darkly comfortable interior in which creeping terror and heart-stopping shocks can be most telling—and for all the use made of it as an occasion for thrills it might just as well have served as the set for *On Golden Pond*.

In all honesty, I should inform you that the opening-night audience is surprisingly large number of them proudly attend in the skins of slaughtered wild animals) seemed in the intervals between chatting, to enjoy both play and production immensely.

The evening before *Night Must Fall* opened, Emlyn Williams himself was in town to give one of his famous Dickens readings. That marvelous theatrical event requires an article of its own—which will have to wait until next week.

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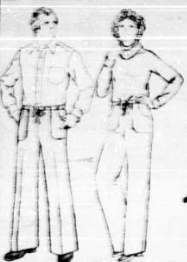
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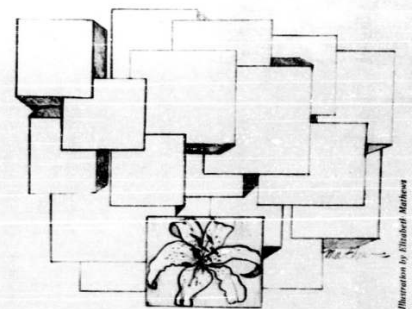
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The rise of instant suburbs often presents complex social problems that are not easily solved. Before today's formidable interest rates put an end to speculative buying, individual houses and condominiums arose on outlying straggly areas in endless geometric progression. One moment the human eye encountered nothing but stony mesas or flat, uninteresting land, the next, row upon row of identical concrete boxes dotted the landscape. One wondered whether a blinding headache or a state of incubation might prevent the inhabitant from finding one's dwelling amidst that dreadful sameness.

Building streets, sewer systems, even schools proved less of a problem than that of defining the center or focal point of a new complex. In former times, we had the "village," with its shops and churches and movie houses, and the "town hall," where people could gather to discuss general interests or to dispute varied points of view. But these villages undergo definitive changes to accommodate the influx of population. The village at Rancho Santa Fe remains intact, small, modest, with the absence of street numbers on shops. On the other hand, while I am one of the old-timers who still refers to the center of La Jolla as "the village," it has become a sleek shopping avenue.

The phenomenon of shopping for clothes to wear in order to go shopping has always fascinated me (La Jolla locals shop in jogging shoes; nonresidents can be distinguished by their dress-up clothes). In new suburban centers, clothing stores are among the first shops planned; it would be regarded as positively gauche not to have the right clothes to enter certain stores. To be sure, merchandisers who have tried to second-guess consumers in suburban areas have run into difficulty. For example, when some stores decided to stock only their best-selling items, they came a cropper. People wanted the delight of choosing and the thrill of buying the most outlandish items at sales. In shops that were stocked only with best sellers, there were no sales and shoppers could not experience the sense of superiority gained by rejecting sleazy stuff. One of the cruelest aspects of suburban business is that residents demand recognizable department stores in their own vicinities and then reject them be-



cause they are not as large or as grand as those in midtown.

This is also true of restaurants. In any new community, fast-food chains are immediately conspicuous: Bob's Big Boy, Del Taco, and the ever-loving Kentucky Fried Chicken hang out their signs, even before the concrete is dry. Residents then demand "neighborhood restaurants," or family restaurants that are not part of big chains. Their reasons are fairly evident, and especially with the high cost of gas, they claim that they want to eat close to home. Yet the success of these local restaurants is chancy. They are patronized with a rush when new, and then interest usually dwindles. The same Americans who pushed the frontiers farther and farther west moved to brand new suburbs. Then in a mood of eternal restlessness, they either move backward or forward, but rarely remain in the same spot. Any restaurant in a new community that counts on local trade must always take this into account.

An excellent example of this would appear to be the Fish Merchant, a seafood restaurant close to the State College area, whose address is, in fact, San Carlos. The Fish Merchant serves truly fine fresh fish and fresh vegetables. Like the suburban restaurants I have described generically, it occupies the physical plant of what was once a taco emporium. However, extensive renovations have been made on this free-standing building. I mention this because the Fish Merchant is close to Walker Scott but is not part of the complex. A lovely patio area adjoins the main dining room, complete with umbrellas to shield off the sun and heating units to dispel the cold. On the night my friend and I visited, the fog was so bone chilling that patio

dining proved out of the question. The central dining room is done in a nautical motif and made soothing by the large aquarium that acts as a room divider and is filled with fish in brilliant colors. We were seated at a table that fronted Navajo Road. While we passed occasionally, I also had a view of the blue hills in the background. The handsome tables are inlaid with blue tiles. My one objection to the table setting lay in the paper napkins. Eating fish or seafood can sometimes be messy, and I had to lean over to the next table for an extra napkin. The cost of washing cloth napkins can be extensive, but their presence is truly appreciated by the diner.

Fresh items of the evening are presented on small, individual chalkboards—on the night I visited, these entrees included red snapper, petrale sole, halibut, yellowtail, and giant shrimp. Since diners included soup or salad, the prices were modest in deed: a complete red snapper dinner was \$5.95 and our entrees of petrale sole and rainbow trout were \$6.95.

To dispense with the minor items first, the clam chowder could bear improvement because it is too thick with starch. Generally, Boston clam chowder (the white kind) is poorly prepared out here in the West, as witnessed by the fact that the soup spoon can virtually stand on end in the filter. The clams were copious enough but the chowder needed to be more silky. After a few spoonfuls, I abandoned the soup. The salad my friend had was adequate. The portion was large, and grated carrots added some interest to chunks of iceberg lettuce. The hot soup-dough bread rated excellent marks, as did the soft butter.

Because I wanted to sample at least

three entrees, we also ordered the fried shrimp, though without the accompanying vegetables. We had the fried shrimp as appetizers and received five massive shrimp for \$4.95. Deep-fried items are prepared in a noncholesterol oil and the nightly offerings are sole, oysters, clams, calamari (squid), and a combination platter. The shrimp we had were of fine quality, but I used my second napkin to dry out some remnants of oil. My advice would be to stick with the fresh fish that is prepared over lava coils.

Our entrees were truly well prepared, from the fish itself to the superior vegetables. The petrale sole was light and delicate; the portion would satisfy the heartiest eater. With it my friend ordered French-fried potatoes, and these were the best fries I've had in ages. They are prepared on the premises from fresh potatoes (many restaurants use frozen French fries) and they were perfectly done, with the ends covered with skins. Both my friend and I were watching our diets after the holiday and we feigned abstinence by eating one fried potato, then covertly eating another and saying, "Well, just one more can't hurt." Actually, potatoes are a fine source of potassium and should not be omitted in favor of rice too consistently. In any event, my friend and I shared the fried potatoes but left more than a handful. Later that night I lay in bed dreaming of them and was sorry I hadn't taken them home.

Mention should also be made of the very nicely cooked zucchini. As a restaurant reviewer I've had more than my share of zucchini, which is always in plentiful supply in San Diego. But this preparation was delicate enough for me to eat most of my portion. I also thought my trout preparation quite skillful—not overly dry and with added interest provided by the almonds. I finished the entire fish. The baked potato was not one of those gray, rubbery affairs, but a fluffy fresh one. I actually took mine home and used it the next day by sauteeing it and then folding the potatoes into an omelet.

Last, the Fish Merchant has some tempting light desserts. I had a wonderful chocolate-chip bundt cake for a dollar that tasted homemade. Of course I had to force myself, in the interest of this column, but not too hard. In truth, I restrained myself from ordering the carrot cake as well. While price is only one factor in the success or failure of a restaurant, I would have to say that the Fish Merchant offers excellent value. You have to weigh the trip and the gas over the modest prices—most entrees are \$5.95 and \$6.95, both of which have a lovely ring to them. The bread, the fresh fish, the vegetables are of high quality. The service is efficient and the management eager to please. I wish the Fish Merchant well. It deserves not only local San Carlos success but a wider appreciation and clientele also. Please note early closing hours.

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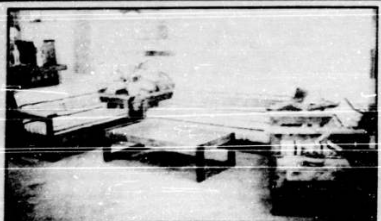
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<b>ALPHA</b> \$146	<b>ALPHA</b> \$197	<b>ALPHA</b> \$199
<b>ALPHA</b> \$159	<b>ALPHA</b> \$208	<b>ALPHA</b> \$139
<b>ALPHA</b> \$187	<b>ALPHA</b> \$211	<b>ALPHA</b> \$147
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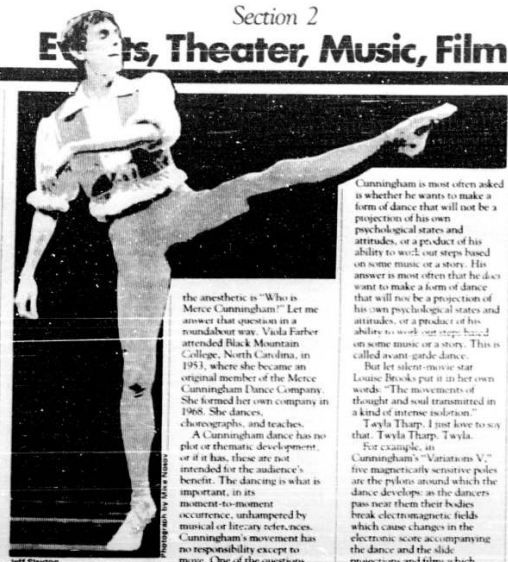
## Section 2 Dance, Theater, Music, Film

### Movement Of Thought

One of the questions people ask me most often is "What is modern dance?" I don't know who they ask me, since I am by profession a dentist. But Californians are funny. More of this in a moment.

What brings these puzzles to mind is the upcoming performance by Three's Company, San Diego's chief modern dance organization. ("Upcoming" is an elegant way of saying "Sardonic.") This time their forthcoming revival will mark the conclusion of Three's Company's Christmas workshop, and it will include dancers who were students in the workshop. The regular dancer choreographers will be represented by some of their own compositions, and Jeff Slayton, who was one of the "Shades" teachers, will perform his original solo work "Shades" to music by Chopin and Ruby Ahearn. He has also choreographed "First Run II" which will be performed by the students. Slayton has danced with Viola Farber and Merce Cunningham.

Another question my patients frequently bring up while under



Jeff Slayton

the anesthetic is "Who is Merce Cunningham?" Let me answer that question in a roundabout way. Viola Farber attended Black Mountain College, North Carolina, in 1951, where she became an original member of the Merce Cunningham Dance Company. She formed her own company in 1968. She dances.

A Cunningham dance has no plot or thematic development. It is a series of movements intended for the audience's benefit. The dancing is what is important, in its movement-to-movement occurrence, unhampered by musical or literary references. Cunningham's movement has no responsibility except to move. One of the questions

Cunningham is most often asked is whether he wants to make a form of dance that will not be a projection of his own psychological states and attitudes, or a product of his ability to work out steps based on some music or a story. His answer is most often that he does want to make a form of dance that will not be a projection of his own psychological states and attitudes, or a product of his ability to work out steps based on some music or a story. This is called avant garde dance.

But silent-movie star Louise Brooks put it in her own words: "The movements of thought and soul transmitted in a kind of intense isolation."

Twyla Tharp. I just love to say that. Twyla Tharp. Twyla.

For example, in Cunningham's "Variation V," five magnificently sensitive poles are the poles around which the dance develops as the dancers pass near them their bodies break electromagnetic fields which cause changes in the electronic score accompanying the dance and the slide projections and films which

provide its background. See-through plastic, contorting Goddess lights. Silver pillows filled with helium. Black smudges applied beneath their eyes. A strange little machine with winking lights begins to make slow progress across the stage. The chap in leggings ties a string of tin cans to her, suggesting a honeymoon trip. The dancers become in the darkness. In his autobiography Cunningham wrote, "One of the special characteristics of this dance was due to Viola Farber. Her body often had the look of one part being in balance and the rest extremely off. Elastic bands." A doctor on wheels follows him across the stage, the opens it and there is his girl in a mummy's museum. (Remember Viola Farber?) By tossing coins or dice.

Many people have asked me what this has to do with the upcoming Three's Company program. It's not quite so, but it's not quite off either. I'll be there myself, to cheer them—wearing elastic bands.

Modern dance is, Three's Company is, the upcoming concert is, now write this down—fun! A MAMMOTH MUSEUM.

The upcoming Three's Company workshop performance will come up

(continued on page 4, col. 3)



Family 1957

### Chinese Classic Films

While I was in Peking I saw a classic Chinese film, *Wu Tai Jie Mei* ("Sitting on the Stage"). Made in 1947, it is the story of a young girl who overcomes poverty and loneliness to become a successful and talented stage performer. The landscape of Hangchow is beautiful, the acting and story line more than passable, and my low-than-total comprehension was amplified by whispered explanations (also in Chinese) from my cousin. When the last image of lovely silk costumes had faded and the lights came on to reveal the audience dressed in blue and grey cottons, I involuntarily wondered what connection the film had to my

cousin's life and those of her comrades. But then, I asked myself, what did my life have to do with *Gene with the Wind* or *Annie Hall*?

Foreigners can learn a lot about the U.S. by going to the movies and watching TV, more than we who are less sensitive to the cultural contrasts do ourselves. Some of what they learn may be misleading—not all Americans are cowboys, cops, or to-be-hen, for example—but the cultural values and habits revealed in films do reflect a truth about America. Conversely, Americans can distinguish something of the minds and manners in their films. An unusual opportunity to view the Chinese through their films will be offered in a two-part Chinese Classic Film festival, beginning this week and concluding in April.

Motion pictures were

### Mexican Folk Art: Images Of Change

As the folk art of Mexico gains more and more international success it is undergoing a deep and inevitable transformation, shedding some of its rural naïveté and taking on some of the characteristics of art as practiced in modern, affluent societies. The folk art of Mexico comes from a tradition reaching far back into pre-Columbian times, an outgrowth of religion and community life. It was essentially anonymous; individual authorship was rarely assigned. It was not only decorative, but also functional in everyday life and in religious ceremonies and dances. Much of the pottery was used in cooking and in transporting and storing water. Wooden masks, brightly painted in a glossy finish, were used in a variety of ceremonial dances. The masks represented deities, Christians, saints, devils, bulls, monkeys, and other figures drawn from old traditions and popular mythology.

These crafts were intended for consumption by the community. They were objects of commerce



Photography by Anthony La...

## READER'S GUIDE

Contributors to READER EVENTS must be central by mail to: Reader Events, P.O. Box 100, San Diego, CA 92112. Please do not send photos. The Editor reserves the right to edit materials. Send complete information and photos to: READER EVENTS, EDITOR, P.O. Box 80833, San Diego, CA 92181.

### Dance

**Christmas Workshop Performance** will feature choreography of Three's Company dancers, Jeff Stanton, Bill de Young, and reporters class students. Saturday, January 17, 8 p.m., La Jolla Dance Center, 2855 Fay Avenue, La Jolla. 236-9523.

### Film

**Children's Films** will be shown Thursday, January 15, and Monday, January 19, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

**"War Without Winners,"** a documentary about the arms race and the prospects for nuclear war, including interviews with military experts and comments from citizens, directed by Haskell Wexler and produced by the Center for Defense Information, will be shown at a meeting of the San Diego Committee Against Registration and the Draft, Thursday, January 15, 7 p.m., Church of the Brethren, 3850 Westgate Place, San Diego. 283-0878 or 753-7518.

**"Las Aventuras de Chico,"** the story of a young native of the Central Mexican Plateau and his pet bird, will be screened in its original Spanish version. Friday, January 16, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

**"Nanos of the North,"** Robert Flaherty's pioneer (1922) documentary about the Eskimos that will teach you, among other things, how to make an igloo, will be shown in conjunction with the exhibition *Shamanism and Spirituality* and *Myth and Medical Symbolism* in Esplanade Art, Saturday, January 18, 2, 4, and 5 p.m., Museum of Man, Balboa Park. 239-2001.

**Whales, Tuna, and Porpoise** will be featured in two films. *After the Whale and Tuna and Porpoise: A Scientific Approach*, Saturday, January 17 and Sunday, January 18, 2 and 3:30 p.m., Natural History Museum, Balboa Park. 232-3821.

**Chinese Film Classics** will be shown in Chinese, Saturday, January 17 and Sunday, January 18, 1, 3, 6:30, and 8:30 p.m., and Monday, January 19, 6:30 p.m., with a discussion of "Chinese Film of the Pre-Cultural Revolution Period" at 8:30 p.m., Mandarin Theater, 4000 La Jolla Village Drive, San Diego. 452-4551.

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**Fantasy Film Series** will present *Lame, Sadler Man, King of Hearts*, and *Requiem for a Dream*, Thursday, January 20, 7 p.m., 9 p.m., 107, TLH, USCS. 452-3102.

**"Mental Health and the Movies"** series will present a screening of *The Caine Mutiny*, starring Humphrey Bogart as Captain Queeg, with a discussion of Queeg's emotional deterioration by Dr. Gilbert Green, Tuesday, January 20, 7 p.m., Chula Vista Public Library, 363 F Street, Chula Vista. Free. 426-6310.

**"Cinema 55"** will present *Copland Portrait*, a CINE LEONARD Eagle Award-winning film on composer Aaron Copland, and *Art in America: The Renaissance*, a panorama of America's artistic roots. Wednesday, January 21, 1 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

### Music

**"Brass Band at Torrey Pines"** will conclude with the 4th Georgia Regional Band from Cal State, Long Beach, Thursday, January 15, 7:30 p.m., a brass clinic with the Southwest Brass Quintet from Arizona State University, Tempe, 3:30 p.m. (free) and concert at 8 p.m., all Torrey Pines High School theatre, 4140 Black Mountain Road, Del Mar. 753-0125.

**Commemorative Concert** for Martin Luther King Jr., will feature traditional and contemporary gospel music presented by the USCS Gospel Choir, and a keynote address by USCS Third College professor Joseph Watson, Thursday, January 15, 8 p.m., Mandeville Auditorium, USCS. Free. 452-3229.

**Symphonic**, the San Diego Symphony Orchestra conducted by Peter Eitner will perform Mozart's *Piano Concerto No. 4* in D Major with violinists Irene Tardiff and Liat's "A Four Symphonic" with tenor Michael Beer and the Men's Voices of the San Diego Master Chorus, preceded by a lecture by Occidental College professor emeritus Laura Jones, Thursday, January 15 and Friday, January 16, 12 p.m., Civic Theatre, downtown (236-5103) and Saturday, January 17, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon (444-2277). 236-9721.

**Colorestra Soprano Anna Spontoni-Carson**, first place winner in the 1979 Western Regional Metropolitan Opera Auditions and national semifinalist, will present a program of songs by Bach, Debussy, Richard Strauss, and Schubert, Friday, January 16, 7:30 p.m., La Jolla Women's Club, 715 Silverado Street, La Jolla. 454-6428.

**Friday Evening Concert Series** will present a program of traditional blues, Tom Courtney's *Autumn Blues*, Fred Smith on slide

guitar, and Lu Lewis's *Mississippi Delta Blues*, Friday, January 15, 8 p.m., South Reach Hall, 23581, 263-4243.

**Chamber Music Festival** sponsored by Music Teachers Association of California and USCS will include junior ensembles, senior ensembles, and auditions in voice and orchestral instruments. Saturday, January 16, 12 p.m., Camm Hall, USCS. 271-0205.

**"Week of Women in Music"** will continue through Saturday, January 17, with final performances by singers/engineers Ruthie Gorton and Womansong at 7:30 and 9:30 p.m., Old Time Cafe, 1444 North Highway 101, Encinitas. 436-4030.

**Philharmonic**, with conductor Leonard Slatkin and pianist Peter Seifert, will perform Schumann's *"Afternoon of a Faun"*, Darius's *Piano Concerto No. 1*, and Mendelssohn's *Symphony No. 5* ("Reformation"), Saturday, January 15, 8 p.m., Civic Theatre, downtown. 236-2004.

**Tenor Donnie Fennell** will sing *Enrico Caruso's "Marty"*, Herman Hagedorn's "A Time to Come By," and other ballads, Sunday, January 18, 2 p.m., D.G. Villa Books, 7527 La Jolla Village Road, La Jolla. Free. 456-1800.

**Organ Recital** by John Weaver of New York's Madison Avenue Presbyterian Church and Philadelphia's Curtis Institute of Music will include works of Bach, Lint, and works for flute and organ by John Weaver, with flutist Marianne Weaver, Sunday, January 18, 4 p.m., Sacred Heart Church, Seventh and C streets, Coronado. 453-4858.

**Flute Concert**, featuring works of Quercy, Tomasi, Smith, and Kuhlau, will be presented by the San Diego Kuhlau Trio, Jill Grady, Ann Eren, and Gary Leeman, Monday, January 19, noon, Atrium Music and Arts Library, 1000 West Street, La Jolla. Free. 454-5872.

**New Chamber Music and Electronics** by students and faculty will be offered by Anamusic, Wednesday, January 21, 8 p.m., Mandeville Auditorium, USCS. Free. 452-3229.

### Lectures

**"Four Poets and the Search for Meaning"**, a series of lectures on religion in literature presented by the Rev. Ronald Knapp, will begin with William Blake, Thursday, January 15, 7:30 p.m., Unitarian Universalist Fellowship of San Diego, 4016 Sela Drive, San Diego Beach. Free. 755-9225.

**Living Foods** will be discussed in two health lectures by Viktoria Kurbakova, "Healing and Longevity," Friday, January 16, 7:30 p.m., La Jolla Women's Club, 715 Silverado Street, La Jolla. 454-6428.

**Friday Evening Concert Series** will present a program of traditional blues, Tom Courtney's *Autumn Blues*, Fred Smith on slide

guitar, and Lu Lewis's *Mississippi Delta Blues*, Friday, January 15, 8 p.m., South Reach Hall, 23581, 263-4243.

**"Chinatown Taints Health and Exercise Arts"** will be the topic of a lecture and film presented by Shari K. Lee of the Lee-Kim Kung T'ai Chi Monastery in China, Friday, January 16, 7:30 p.m., University for Humanistic Studies, 420 Ash Street, downtown. Free. 232-3171.

**"Alcohol Awareness Hour,"** a monthly series of programs sponsored by the San Diego Coalition on Alcohol Problems, will begin with Betty Ford speaking about her experience with alcohol and drug dependence, Dr. Joseph Chao of the Eschschol Medical Center at Palm Springs speaking about the over-use of alcohol problems with the screening of a film about an alcoholic physician and his family, Saturday, January 17, 10 a.m., Mandeville Auditorium, USCS. Free. 291-5372.

**"A New Wave of Museum in Focus"** will be the subject of a lecture presented in French by New York art historian and critic Michele Cohen, sponsored by the Alliance Francaise, Saturday, January 17, 2 p.m., Founders Hall, USCS. 578-1609.

**"The Advantage of a Finest Program and the Value of a Strong Team"** will be the topic of a lecture presented by SDSU's Fred Kaach, Sunday, January 18, 10:30 a.m., Jewish Community Center, 4079 54th Street, San Diego. Free. 583-3300.

**Former U.S. Senator Eugene McCarthy** will be the guest speaker of the City Club, Sunday, January 18, 8 p.m., La Jolla Women's Club, 715 Silverado Street, La Jolla. Reservations: 235-4001.

**Anti-Innocent Poetry Reading** by Steve Krass will include selections from his own poetry and from his translations of the revolutionary poetry of Pablo Neruda and Ezequiel Cardenal, Monday, January 19, 7:30 p.m., P.O. Villa Books, 7527 La Jolla Village Road, La Jolla. 456-1800.

**"Whales and Other Sea Creatures"** will be the subject of a luncheon lecture by Scripps Aquarium marine biologist Heidi Hahn, Tuesday, January 20, 11:30 a.m., Natural History Museum, Balboa Park. Reservations: 236-0574.

**"You Are Your Best - Self-Defense"** will be the theme of a presentation by San Diego Police Department detective Jody Gal-lins, Tuesday, January 20, 1 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211 or 231-3131.

**"The Emergence of the World Teacher and the Reconnection**

of the World" will be the theme of an address by co-author and author Benjamin Creme, Tuesday, January 20, 7:30 p.m., USF 2722, USCS. 459-7180 or 454-8486.

**"No 'N' in Aping Intelligence"** will be the topic of a lecture by Edward Mason of the University of Texas Health Science Center department of physiology, where he is investigating the phenomenon that food restriction prolongs the life of laboratory rats, Tuesday, January 20, 8 p.m., Gates Auditorium, USCS School of Medicine. Free. 452-3774.

**"Originals: American Women Artists"** will be the topic of a lecture by Eleanor Munro, author of a book with the same title based on interviews with more than forty leading visual artists, Wednesday, January 21, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 300 Prospect Street, La Jolla. Reservations: 454-3541.

**"A Salute to Australian Television"** and celebration of Australian Day will feature food from down under, and films and tapes of Australian TV, Saturday, January 17, 7 p.m., Pacific Ballroom, Holiday Inn, 1355 North Harbor Drive, downtown. 292-1388.

### Special Events

**Chief Rights March** in commemoration of Martin Luther King Jr., will take place with songs and songs, Thursday, January 15, 10 a.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 300 Prospect Street, La Jolla. Reservations: 454-3541.

**Imagination Day Rally** to affirm women's rights will be sponsored by San Diego National Organization for Women, Tuesday, January 20, noon, Federal Building, 880 Front Street, downtown. "We're not white, and we're not," 295-3699.

**Performance Artist Martha Wilson** and *Disband* will appear Thursday, January 15, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 300 Prospect Street, La Jolla. 454-3541.

**"Maple Leaf Days"** to honor Canadian visitors to San Diego will begin Friday, January 16 with a parade of pipes and drums, 9:30 a.m., Marine Corps Recruit Depot, and a concert at noon, Convention and Performing Arts Center, downtown, with welcoming ceremonies featuring entertainment by the U.S. Navy Band, Cameron Highlanders Pipe Band, and Pipes & Drums of the Canadian Scottish Regiment from Victoria, British Columbia, Sunday, January 18, 1 p.m., Organ Pavilion, Balboa Park. Reservations: 236-0574.

**"Meet the Authors"** reception for San Diego authors whose recent books are currently on display in the library will take place Friday, January 16, 2 to 4 p.m., San Diego Public Library, 820 E Street, downtown. Free. 276-1788.

**"34-Skinner,"** a 34-mile walk over hills, dunes, trails, and beaches from Point Loma to La Jolla and back, will parallel the bus route for the first of two, Saturday, January 17, 7:30 a.m. to 7 p.m., from

Point Loma to La Jolla and back, will parallel the bus route for the first of two, Saturday, January 17, 7:30 a.m. to 7 p.m., from

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Point Loma to La Jolla and back, will parallel the bus route for the first of two, Saturday, January 17, 7:30 a.m. to 7 p.m., from

## TO LOCAL EVENTS

Canon and Evergreen streets, Point Loma. Free. 221-2243.

**"Herboration,"** a bi-monthly nature event, will be led by Erik Johnson, Saturday, January 17, 9 a.m., Del Mar Heights Road exit of I-5, Del Mar. Free. 565-0548.

**Architectural Bus Tour of the American Institute of Architects' fifth annual "Leonardo" award-winning designs** will visit a restored ranch house in "Orchid Grove," a converted Victorian house, a corporate headquarters, and an industrial structure in Mexican colonial style, Saturday, January 17, 10 a.m. to 5 p.m., from La Jolla Museum of Contemporary Art, 300 Prospect Street, La Jolla. Reservations: 454-3541.

**While Watching** of the annual California gray whale migration to Baja breeding grounds can be done from Caballero National Monument, Point Loma, and from excellent vantage points: Fisherman's Landing, 2838 Garrison Street (222-0391), Hils Landing, 2803 Emerson Street (222-1441), Point Loma Sportsfishing, 1551 Via Mission Bay Drive (222-1164), Island Sportsfishing, 1401 Scott Street (222-1427), Sealorth Sportsfishing, 1717 Quivira Road (224-3388), the California sailing ship, Sherman Harbor Island Hotel dock (298-6691), Coast Marine Services, Sherman Harbor Island Hotel dock (234-1717), all daily through February; the Natural History Museum, Seaford Landing (234-8211), Saturdays and Sundays through January 25; and American Fisheries Society's Vol. 100, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 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# READER'S GUIDE TO LOCAL EVENTS

"Coronation of Popes": Monarchs (lawyers) and the Baroque period (the 17th century) are the historical characters instead of mythological characters, will feature Rachel Baker as Pope Sixtus V. and Tridolose S. Smith as Octavia. Monday, January 19, 8 p.m. (repeated in stereo with KPRC-FM 94.1, starting Sunday, January 25, noon, Channel 15).

Presidential Inauguration will be covered Tuesday, January 20, 7 a.m. to 1 p.m., Channel 30, 7 a.m. to 11 p.m., Channel 10, and 10 to 10:30 a.m. with highlights. Reagan's inaugural address, and comparison with previous inaugural addresses at 10:30 p.m., Channel 15.

## Galleries

Photographs by Ellen Ernst will be on display through January 16, Jewish Community Center, San Diego, 4079 54th Street, San Diego 92130.

"Continuous Exposures": an exhibition of recent works in mixed media by William Chubb, abstract paintings on unattached canvases by Gillian Theobald, will be on display at an opening reception, Friday, January 16, 7 to 10 p.m.; and continuing through February 13, Five Fifty Two Gallery, 552 Fifth Avenue, downtown, 233-7888.

"Eight Paintings," two each by Andrew Speer, Paul Folson, Julie Karkis, and Michael McMahon, will be exhibited at an opening reception, Friday, January 16, 7 p.m. to midnight, and continuing through February 25, Installation, 447 Fifth Avenue, downtown, 232-9915.

"Landscape Images": an exhibition of recent photographs by Linda Connor, Jack Fink, and Ruth Thorne-Thomsen, and Ron Cooper Photographs, works of art of classic, modern, and computer-enhanced images and New Acquisitions: including works by Robert Rauschenberg, Jim Dine, James Rosenquist, Roy Lichtenstein, Piero Manzoni, and Christo, will be on view through January 18, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla 92037.

"Skilled Hands, Practiced Eyes: The Development of Quilting in America": a four-part show of American quilts from the Nineteenth Century to the present, will feature contemporary quilts and quilted objects in its final part, through January 19, Villa Montezuma, 1925 K Street, San Diego 92101.

Portraits and Bronzes by Arts Lane will be on view through January 19, Cally Bunker's Design Gallery, 7714 Fay Avenue, La Jolla 92037, 459-4209.

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Watercolor: Prints by Mark Costa at Miramir Art Rice will be exhibited through January 24, James Crenshaw Gallery, Miramir College, 1 Burnard Drive, Oceanside 92051.

Watercolor: Paintings by Mark Costa at Miramir Art Rice will be exhibited through January 24, James Crenshaw Gallery, Miramir College, 1 Burnard Drive, Oceanside 92051.

"Impressions Expressions: Black Artwork by Black American artists consisting of sixty three prints dating from the Eighteenth Century to the present, and illustrated by the Smithsonian Institution Traveling Exhibition Service, will be exhibited through January 28, Mandeville Art Gallery, USDO 452-3120.

"Breat Pictures": an exhibition of photographs by Jeff Gots, will be on display through January 28, Fifth Avenue, Hillcrest, 295-3538.

"Form and Color": an exhibition of welded art sculpture by Louis Nodet, will be displayed through January 31, Spectrum Gallery, 4011 Goldfield Street, Mission Hills 91604, 295-2725.

Senior Professional Artists Exhibit: works by San Diego artists over fifty-five years of age, will be exhibited at an opening reception, Friday, January 31, Community Arts Gallery, 820 Third Avenue, downtown, 239-8238.

"Days of the Whale: Expressions of Children's Art": a multimedia exhibition of works by the theme of children based on the theme of whales and their environment, will be on view through February 1, Natural History Museum, Balboa Park, 232-3821.

"Laureate": an exhibition of graphic work by Tom Dooley, Laureate from the Baldwin M. Baldwin Foundation Collection currently on extended loan to the museum, including the artist's thirty-one posters and his "Eli's" series of lithographs, will be on view through February 1, San Diego Museum of Art, Balboa Park, 232-7931.

"Marbles, Bubbles, and Butterflies": an exhibition of colored pencil drawings, ink, and works in mixed media by Gita Landsberg, will be on view through February 1, San Diego Art Institute, Balboa Park, 234-5446.

"30 New Paintings" by Barbara Weldon will be exhibited through February 4, Thomas Babler Gallery, 7420 Grand Avenue, La Jolla 92037, 454-0345.

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New Paintings by Elizabeth Sheil will be on display through February 15, Wagner Gallery, 1000 Broadway, 465-4414, on Street, San Diego 92101.

"Shamans and Spirits: Myths and Medical Symbolism in Eskimo Art": a collection of artworks, including lithographs, and paintings from the Canadian Arctic, will be exhibited from March 1 through February 28, Museum of Man, Balboa Park, 239-2001.

**Dance**  
(continued from page 1)

Saturday, January 17, at 8:00 p.m., at the La Jolla Civic Center, 7855 Fay Avenue, La Jolla. (Please note: Merce Cunningham will not be there. Jeff Newton will be there.) For coherent information, phone 206-9523.

—Barney Bolvan, D.D.S.

**Films**  
(continued from page 1)

Chinese film history: the late Forties and the early Sixties. Some of the best films ever made in China were made between 1946 and 1949, and the year 1961 to 1964 marked the high point in artistic freedom and creativity.

The USCSO program in Chinese studies will present a selection of fourteen films made between 1947 and 1979, most of which have never been shown in this country. On Saturday, January 17, Small Screen Society (1964), a dance drama set in the mid-Nineteenth Century, will be shown at 3:00 p.m., Family (1957), the story of generational conflict during the 1916-1920 last gasp of feudalism, based on the famous novel by Lu Xun, will be shown at 6:30 p.m., and The New Year's Sacrifice (1956), a depiction of the plight of women in traditional society, based on a short story by the great modern writer Lu Hsiang, who was the medical student when he decided to become a "spiritual physician" founding writing, will be shown at 8:30 p.m. On Sunday, January 18, Adventures of San Mao (1974), an innovative film with its street urban characters made up to look like the animated characters of a popular Chinese comic strip, will be shown at 3:00 p.m., The Spring Reflecting the Moon (1979), a film about a legendary Chinese dynasty musician, will be shown at 6:30 p.m., and Song of Youth (1959), a musical set in 1931 of an upper-class girl who leaves her family to join the revolution, will be shown at 8:30 p.m. On Monday, January 19, Five Golden Flowers (1959), a comic love story among the minority Dai

people at the time of the Great Leap Forward, will be shown at 6:30 p.m., followed at 8:30 p.m. by a panel discussion among L.A. Sinologists including professor Richard Mahsen, Tucson professor Paul Dickson, and literature professor William Lay, who will review all the preceding films. Among the films to be shown April 12 to 14 are The 3000 War (1959), in which history is changed to show the Chinese defeating the British, the atom-bombed States of the Stage: Third Sister Lu (1962), a folk tale about a singing peasant in scenic Kowloon, and The River Flows East (1947), a love story set in World War II and the most famous of all the films in the series.

All the films have a moral and communicate a social message, for there has been no place and no time in Chinese film for art-for-art's sake. While only one of the films, Song of Youth, will be shown with English subtitles, several of the films will be nearly comprehensible to a Chinese speaker, and the synopsis of the film plots will be distributed prior to each screening. The film themselves will offer something for everyone: nostalgia for the native Chinese, tantalizing hints for the non-Chinese speaker, and an unprecedented panorama of Chinese movie history for all.

—Amy Chu

**Mexican Art**  
(continued from page 1)

In the small local family, and the artist's whole family, including young children participated in their making because the family's livelihood depended on the sale of their craft. This is largely still true, but the buyers are no longer restricted to the local community. They have been joined by tourists, collectors, and even the Mexican government (which in recent years has sought to encourage craftsman). This success has insured the economic lifeline for the preservation of these crafts, and it has also opened the door to outside influences. Ironically, it is attractive exhibits such as the present one at the Mingei Museum in La Jolla that, while giving recognition and legitimacy to Mexican folk art, are also a powerful agent of change for the art itself. The principle of indeterminacy in science,

# READER'S GUIDE TO THE THEATER

Threatenings are compiled by Jeff Smith, contributing to the Los Angeles and San Diego Theaters. Information is accurate as of January 15, 1981. All times are in Pacific time unless otherwise noted. For a complete listing of all theaters, see the Theater Guide in the back of this issue.

**BOY MEETS BOY**  
A new musical, written by Bill Sloy and Donald Ward and set in the 1930s, with a twist, the characters who make up the low-income are men. Last Dance directs the San Diego premiere of the musical at 3:00 p.m. and 8:00 p.m. at the P. P. Hubert and Gay Rose, whose production is a contemporary sequel to a public domain classic, played by Jack Prescott, Tim Simmons, play Joseph La Rose, Gus's outrageous aunt — the proprietress of Les Folies de Paris — and Jack Carlson in Cathy's role. Andrew Robert Green has designed the set. Ray Talbot the costumes. Blue State the lighting. Voice-Over is by Maria Zelen, and the choreography is by Muffie Shuler (San).

Second Avenue Theatre, through January 23, Wednesday through Sunday at 8:00 p.m. For information call 233-3965.

**THE COTTON PATCH GOSPEL OF MATTHEW**  
Actor Tom Ray returns to the Larrin's Players Theatre with the one-man dramatization of the Gospel of Matthew. The musical is a new production, originally at Larrin's last November, in an effort to "bring the gospel to the people" — especially the interracial farming community he established near Americus, Georgia — Jordan relocated Jesus of Nazareth in the deep South, Born in Gamelle, Georgia, the Messiah spoke "with a Southern accent, was lynched outside Atlanta for his teachings, and upon his resurrection, greeted his disciples with 'Howdy.' Who, who toured the country with his one-man show 'C.S. Lewis' Drama,' self-performed his version of Cotton Patch on the New York stage in 1980, under the direction of Drama Desk Award winner Ruston Pate and producer Phil Carter (San).

Larrin's Players Theatre, through January 17, Thursday through Saturday at 8:00 p.m.

**DANCES AT SEA**  
Written as a spoof of the musical Dances at Sea by the Theatre by George Harshorn and Robin Miller, with music by Bill Wice, Dances At Sea is a musical production of the period, in particular the music is a collection of popular music movements created by Busby Berkeley. At the same time, it retains the inherent charm of the genre: an indomitable spirit in the face of adversity and an insatiable, imperishable

urge to break into song and dance routines at even the slightest of cues. As the Larrin Dancer Theatre's production is a fairly paced, consistently entertaining show, a light-hearted musical loaded with impressive talent. Exhaling the indomitable spirit of the play, a mere 30 performers must do the work Busby Berkeley allotted to upward of 500 dancers. Under the expert guidance of director/choreographer Don and Bonnie Ward, the small group performs a lovely, fluid, versatile, and always lively piece of musical theater. The first cast is headed by Pat White, who sparkles as Mrs. Larrin, the pseudo-cultured star of the show. While many theatrical skills are ever present, Michael Wadman's equal prize for his performance in the dual roles of Harshorn, the frenetic producer of the show, and the captain of a ship. His work with White in "The Begone, one of the highlights of the evening, is a memorably delicate act of — though ultimately very precise — handling. Among the younger

members of the cast, each of whom is talented, Billy Ward's performance stands out. His age-dance rendition of "Broadway Baby" is first rate, as is his show in general. Aged and young (San).

Larrin Dancer Theatre (Radio Park) through January 25, Friday at 7:30 p.m., Saturday and Sunday at 2:00 p.m. For information call 335-8555.

**INTRIGUE AT 40 PM**  
The San Diego Repertory Theatre hosts four performances by the touring Delfino Theatre Company of Blue Lake, California, who are noted for their mastery of physical comedy, energetic style, and political bite. Intrigue is a comic musical mystery developed by the company. While in vacation in the Napa/San Francisco area, a wealthy San Francisco man is seen in a car accident, a homicide suspect for an education? The production, staged entirely with young people between eight and eighteen years of age, includes such popular songs as "Weirdo Day" and "The New Things in Life Are Free." Don and Bonnie Ward both direct and choreograph the musical, and

principal members of the cast are: Dean Wadman, Andy Fisher, Jesse S. Shanderson, Bill Simmons, and Laura Lemos (San).

San Diego Repertory Theatre through January 25, Friday at 7:30 p.m., Saturday and Sunday at 2:00 p.m. For information call 335-8555.

**GOOD NEWS**  
The San Diego Jewish Theatre celebrates its third season with this musical comedy depicting college life in 1937. Good News is the burning question of that age: "What with football, sports, and pretty girls, is there time enough in four years of college for an education?" The production, staged entirely with young people between eight and eighteen years of age, includes such popular songs as "Weirdo Day" and "The New Things in Life Are Free." Don and Bonnie Ward both direct and choreograph the musical, and

principal members of the cast are: Dean Wadman, Andy Fisher, Jesse S. Shanderson, Bill Simmons, and Laura Lemos (San).

San Diego Jewish Theatre through January 25, Friday at 7:30 p.m., Saturday and Sunday at 2:00 p.m. For information call 335-8555.

**INTRIGUE AT 40 PM**  
The San Diego Repertory Theatre hosts four performances by the touring Delfino Theatre Company of Blue Lake, California, who are noted for their mastery of physical comedy, energetic style, and political bite. Intrigue is a comic musical mystery developed by the company. While in vacation in the Napa/San Francisco area, a wealthy San Francisco man is seen in a car accident, a homicide suspect for an education? The production, staged entirely with young people between eight and eighteen years of age, includes such popular songs as "Weirdo Day" and "The New Things in Life Are Free." Don and Bonnie Ward both direct and choreograph the musical, and

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## READER'S GUIDE TO THE THEATER

Performer Auditions, 750 Teahua Street, La Jolla, Friday, January 16 through February 1, Friday and Saturday at 8:00 p.m.; Saturday, January 18, Saturday, January 24, and Sunday, February 1, at 2:30 p.m.

**LAST OF THE RED HOT LOVERS**  
At age forty-seven, Barney Cassham finds that his life is moving along with undue haste. Usually a mild-mannered man, Barney yearns for a chance to let the animal out of the cage, so to speak—to have an experience so rewarding and fulfilling that it would last him the rest of his life. In this comedy by Neil Simon, Barney has three chances to wind off the middle class and prove his masculinity. He fails. But Simon Trepanier directs Howard A. Hughes, Barbara Silva, Jean Crapper, and Sandra Fager in the production by the Imperial Beach Players. (Sm.)  
Imperial Beach Players, 360 Impact Blvd., Imperial Beach, through January 17, Friday and Saturday at 8:00 p.m. For information, call 421-9668.

**THE LOUD RED NECK**  
A comedy by John Doolittle about Patrick Flanagan, an Irish widower and pragmatic thinker, who has four daughters to become independent personalities and not merely "come out as bread." Since he attempts this project in Cleveland, he is 1952 Flanagan is clearly a forerunner of equal rights, but his philosophy changed abruptly when the women decide to defy him and choose marriage instead of the



Longfellow in color

broader highlights and careers he has planned for them. Charles Knox directs. (Sm.)  
The Loud Red Neck, 360 Impact Blvd., Imperial Beach, through January 17, Friday and Saturday at 8:00 p.m. For information, call 421-9668.

**NEEDLE RUSSELL IN CONCERT**  
As part of the Musical Special Events Theater schedule at the Coronado Theatre, actress Pamela Russell performs her one-woman show of

selected by the California Arts Council tour program to perform throughout the state during the month of March. (Sm.)  
Cassia Carter Center Stage (Bellevue Park), Tuesday, January 20 through February 22, Tuesday through Sunday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.

**TIGHT MUST FALL**  
Reviewed this issue.  
California Theatre through February 1, Tuesday through Sunday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.

**PAINT YOUR WAGON**  
The Fine Hills Players Workshop presents the Lerner and Loewe musical comedy that is, in effect, the biography of a mining camp as it endures the Gold Rush of California. Rumors, named after its founder Ben Rumson, goes from mining camp to boom town and then to ghost town—and then is resurrected by irrigation. Memorable songs include Ben Rumson's ballad "Paint Your Wagon" and "Cattle Call." (Sm.)  
Paint Your Wagon, through January 17, Friday and Saturday at 8:00 p.m.; Sunday at 2:00 p.m.

**THE PRINCE OF MISS JEAN BOREAL**  
The San Diego Little Theatre presents the play by Jean Borel, which is a comedy about a young man who is a composer, and they are both with new challenges for their lives. Will Boyce is James Tynan, Jr., and Laura Lee Landis is Jessie. Other cast members are Gregory Lane, Mike Al Smith, and Sandy McCallum, who also directs. A production of the Old Globe Theatre. (Sm.)  
The Prince of Miss Jean Boreal, through January 18, Saturday at 8:00 p.m.

THE *Lyric* DINNER THEATRE  
Dec. 31-Jan. 25  
**NAMES AT SEA**  
Directed by Don & Bonnie Ward

Lyric Dinner Theatre  
7576 El Cajon Blvd., La Mesa, CA 92041  
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MasterCard & VISA Accepted

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"Working" (New York Times)  
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1122 Fourth Avenue, downtown  
239-2293
- CALIFORNIA-PACIFIC THEATRE**  
234-7038
- CARTER CENTRE STAGE**  
Bellevue Park  
279-2293
- CINEMA THEATRE**  
202 C Street, downtown  
238-4510
- CORONADO PLAYHOUSE**  
135 Strand Way, Coronado  
435-4038
- C.R.A. THEATRE**  
9115 Carmichael Place, San Diego  
277-6921/111
- EAST COUNTY PERFORMING ARTS CENTER**  
2111 E. Main Street, El Cajon  
440-2277
- EDUCATIONAL CULTURAL COMPLEX THEATRE**  
4043 Ocean View Boulevard, San Diego  
263-7243/3
- FRESH DINNER THEATRE**  
9665 Camino Road, Torrey Pines  
691-8977
- FOX THEATRE**  
220 B Street, downtown  
234-6933
- GASLAMP QUARTER THEATRE**  
547 Fourth Avenue, downtown  
234-6933
- GROSSMONT COMMUNITY COLLEGE**  
Theatre  
8880 Grossmont College Drive, El Cajon  
440-1700/410
- HARBOR COMMUNITY CENTER**  
Punk and Center Theater  
4079 Pk. Point, San Diego  
563-3300/38
- LA JOLLA STAGE COMPANY**  
Parker Auditorium, La Jolla High School  
750 Teahua Street, La Jolla  
450-3810
- LANE'S PLAYERS THEATRE**  
500 E. Plaza Boulevard, National City  
474-4542
- LAMP LIGHTERS COMMUNITY THEATRE**  
San Diego Free Arts Center  
5723 Quinceville Avenue, La Mesa  
444-4548
- LUXEUM THEATRE**  
314 F Street, downtown  
235-4662
- LYRIC DINNER THEATRE**  
7576 El Cajon Boulevard, La Mesa  
464-1196
- MARQUE PUBLIC THEATRE**  
MARQUE GALLERY THEATRE  
3717 India Street, San Diego  
298-811
- MIRACOSTA COLLEGE**  
Lila Theater  
One Miracosta Lane, Oceanside  
757-2121/226
- NORTH COUNTY COMMUNITY THEATRE**  
VISA  
724-3421
- OLD GLOBE THEATRE**  
Festival Stage, Bellevue Park  
239-2293
- OLD TOWN OPERA HOUSE**  
4043 Teahua Street, Old Town  
260-0600
- PALOMAR COLLEGE**  
Palomar College Theatre, San Marcos  
454-8860
- PATCO PLAYHOUSE**  
Palomar College Theatre, San Marcos  
454-8860
- PINE HILLS LODGE**  
2400 La Presa Way, Julian  
761-1181
- POINT LOMA COLLEGE**  
Theatre  
2400 Loma Vista Drive, Point Loma  
222-4414/410
- SAN DIEGO CITY COLLEGE THEATRE**  
Theatre and C. streets, downtown  
239-7854
- SAN DIEGO JUNIOR THEATRE**  
Calle de Paredes Theater, Bellevue Park  
239-2293
- SAN DIEGO MESA COLLEGE**  
Theatre  
7250 Mesa College Drive, San Diego  
279-2300/329
- SAN DIEGO REPERTORY THEATRE**  
1621 Sixth Avenue, downtown  
231-3585
- SAN DIEGO STATE UNIVERSITY**  
New Stage and Experimental Theater  
265-6884  
Opera and Amphitheater  
265-6847
- SAN DIEGO STATE UNIVERSITY**  
Theatre  
De La Paz, San Diego, Calif.  
755-7140
- SECOND AVENUE THEATRE**  
863 Second Avenue, downtown  
235-3463
- SOUTHWESTERN COLLEGE**  
Hanna Theater, Main Hall  
800 Oak Valley Road, Chula Vista  
421-1180
- SPEECHES THEATRE**  
121 Broadway, downtown  
231-3585
- THEATRE**  
121 Broadway, downtown  
231-3585
- UNITED STATES INTERNATIONAL UNIVERSITY**  
Theatre  
14975 Farnsworth Road, Scripps Ranch  
435-4300
- UNIVERSITY OF CALIFORNIA SAN DIEGO**  
UCSD Theatre, John Muir Theater, San Diego  
435-4300
- MANDELITA AUDITORIUM, Mandelita Road**  
452-2386
- UNIVERSITY OF CALIFORNIA SAN DIEGO**  
Carnegie Theater, San Diego  
524-1486

## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

On well. Now that the fever for these blue-and-gold unimpeachable has broken, we can get on to the business of analyzing musicians and attending concerts. As usual for the beginning of the year, activity is at a minimum. There are potentially interesting shows, but nothing stands out as great. The most publicized concert, of course, is the return of the Beach Boys to the Sports Arena on Friday night. Since early in the last decade, my ambivalence for the band's music has hardened into indifference. They are too good and possibly too world-weary to perform the old suffer songs with genuine enthusiasm (the last time I saw them they seemed bored and removed). The slides still remain as much fun as ever, but their heavy concert of copying their own music to the Beach Boys can no longer convince me of their magical need to bring them to life. "Surfer USA," "I Get Around," "Fun, Fun, Fun" just sound dated now, the work of aged hippies. The newer material is of better quality, but their old songs, "Weezer in the Summer," "Alone," "The Worst in a Long Time" of doubtful records. The songs are forgettable, the arrangements are ho-hum, and the boys appear nearly comatose. The summer is gone, the winter is here, and the Beach Boys should trade their surfboards for a warm furnace and a hot cup of cocoa. They are no longer a band to reckon with, and nostalgia cannot disguise this.

Congratulations are in order for the proprietors of the International Blend. At the moment they are filling a gap in the music scene by presenting jazz, reggae, and Latin music on a regular basis. The



THE BEACH BOYS

servings will not always be to everyone's taste. But as Graham Parker (and other Wild) said about blues and rock, "You can't choose the right flavor." On Friday and Saturday, the band appears at the Sports Arena. Also is a splendid entertainer and percussionist. But he is at his best when he occupies an accompanying role—his work with Miles Davis, for instance, was often dazzling. On his own or with wife Flora Purim, his music fills the room, not the mind. On Wednesday, Col. Taylor performs. He is perhaps the most celebrated Latin jazz vibraphonist and a local favorite. A quip in my personality, however, makes it difficult for me to listen to the instrument for more than a couple of days at a time. The only vibist I truly like—Bobby Hutcherson, Gary Burton, Jay Hoggard—must devote his

sense of dynamics. Taylor is pleasant and placid. He does not excite, he pacifies. Eric James, an erratic but often strong blues singer, continues the Belly Up Tavern's blues series on Sunday night. Also of the belly up will be Jerry Kapelle and Thumper. Rounding out this week will be the usual Spill shows: the Sens Brothers and the Burger Revue on Thursday, Beaches and the Beachnuts on Friday and Saturday, and Jerry Kapelle and Thumper on Saturday. Also a surprise—offer a full, there appears to be a resurgence of punk/new-wave activity. On Friday the Crowd, the Beachnuts, and the Subhumans (playing the infamous Lou Buntz) will be of the Live Club; and on Saturday, the Subhumans, the Unknowns, and the Big will be of the Zebra club. Steve Esmeralda

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 692-3368. Concert information and photos to READER MUSIC SCENE, P.O. Box 8000, San Diego, CA 92108, or call 235-4206. Friday before 5 p.m.

### San Diego Concerts

**The Sens Brothers and the Burger Revue**  
Spill, Friday, January 23, 9 p.m., 1130 Buena Vista, 224-4171.

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

**Alto**  
Saturday, January 17, 8 p.m., 4034 30th Street, 267-6718.

**The Crowd, the Executives, and the Subhumans**  
Col. Friday, January 16, 8 p.m., 3927 Utah Street.

**Beachnuts and the Beachnuts**  
Spill, Friday, January 16, 9 p.m., 1130 Buena Vista, 224-4171.

**Jerry Kapelle and the Shanes**  
and **Beachnuts**  
Spill, Saturday, January 17, 9 p.m., 1130 Buena Vista, 224-4171.

**The Subhumans, the Unknowns, and the Big**  
Spill, Saturday, January 17, 9 p.m., 500 Fifth Avenue, downtown, 235-4222.

**Jerry Kapelle and Thumper**  
Spill, Saturday, January 17, 9 p.m., 143 South Cedros, Solana Beach, 481-0222.

**Ella James**  
Spill, Saturday, January 17, 9 p.m., 143 South Cedros, Solana Beach, 481-0222.

**Col. Taylor**  
Wednesday, January 21, 8 p.m., 3927 Utah Street.

4034 30th Street, 267-6718 or 267-1731.

**Moody's Sens**  
International Blend, Friday, January 23, 9 p.m., 4034 30th Street, 267-6718 or 267-1731.

**Taj Mahal**  
Spill, Saturday, January 17, 9 p.m., 143 South Cedros, Solana Beach, 481-0222.

**The Outlaws and 34 Special**  
Spill, Saturday, January 17, 9 p.m., Sports Arena Boulevard, 224-4171.

**Clubs**  
**Alto**  
Town and Country Hotel, 500 Hotel Center North, Mission Valley, 291-7371. Wild Bass and the Silver Bullet Band, country western, Tuesday through Saturday.

**The Aloha**  
3003 Cielo, north Drive, Claremont, 276-2240. Pony Express, country rock, Tuesday through Sunday.

**Alto**  
1000 Camino del Mar, Del Mar, 756-6744. Peter Sprague and the Dance of the Universe Orchestra, jazz, Tuesday through Saturday.

**Alto's Beef Inn**  
1201 Hotel Circle South, Mission Valley, 291-1033. John Howard Jones, Tuesday through Saturday.

**Anchorage Fish Company**  
2675 Coronado Boulevard, Coronado, 726-9770. M.B. and the Subhumans, Wednesday through Saturday.

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Climax Productions & Gallery Attractions present  
**LA's Hottest New Wave Bands**  
along with the  
**NEUTRONS & EXECUTIVES**  
Two shows 7:30 & 10:30  
**'Friday, Jan. 30th ROXY'**  
Advanced tickets \$6.00, available at Ticketron outlets 488-0531.  
Off the Record 265-0507, and at Buff Competition 272-8200.  
Roxy Box office day of show only.  
For more information call 459-1161.  
\*Thursday tickets will be honored.

The 1st Rock 'n' Roll Festival of the year!  
**SURF JAM '81**  
Featuring the King of the Surf Guitar  
**DICK DALE and The Del Tones**  
Surfing Movies  
KPRT Host Laura Wilkinson  
**The T-BIRDS, INCOGNITO and THIS KIDS**  
Full Beer Bar for people with proper I.D. Win door prizes. Mad Jack Car Stereo, a Big Bear Ski Vacation for 4 from Adventure Tours.  
**SATURDAY, JAN. 31st.**  
8 p.m.-12  
**DEL MAR FAIRGROUNDS**  
ADVANCE TICKETS \$4.50  
Available at LICORICE PIZZA, Pacific Beach, Chula Vista, Carlsbad, Escondido, Off the Record, new State College, CLAREMONT SURF SHOP, TRIP TIGERS, Claremont, Chula Vista, El Cajon, LOU'S RECORDS, Cardiff. Tickets at the door \$6.75 on sale at 7:00 p.m.  
Huddleston and Gallery Attractions. For more information call 459-1161.



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**THE OUTLAWS**

SPECIAL GUEST STARS  
**.38 SPECIAL**  
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**SAN DIEGO**  
**SPORTS ARENA**  
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Tickets available at the Sports Arena Box Office,  
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**WELCOME LIVE!**  
**THE 20TH ANNIVERSARY**  
**CELEBRATION OF AMERICA'S**  
**GREATEST ROCK 'N' ROLL BAND**

**The Beach Boys**

Special guest:  
**American Spring**  
**January 16, 8pm San Diego Sports Arena**

**Tickets \$10.75-\$9.75**  
Tickets at all  
Mad Jack's Sound Centers  
all Leo's Stereo Stores  
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\$1.00 discount available at  
special services  
Special concert for  
the benefit of the M.S.I.A.

**The Belly Up**  
**TAVERN**  
proudly presents  
**in concert**

Friday & Saturday, Jan. 16 & 17  
9 p.m. till closing  
Two high-energy shows for one cover  
The King of Arizona returns

**Mr. Jerry Rlopelle**

with special guests  
**Thumper**

plus Arizona's No. 1 rock band  
**The Air Bros. Band**

143 So. Cedros Ave. Solana Beach (1blk. east of Coast Hwy., off Lomas Santa Fe) 481-9022

Sunday, Jan. 18  
9 p.m. till closing—Two shows for one cover  
The living link between the rhythm & blues  
that spawned rock n' roll and contemporary music:



**Miss Etta James**

with special guests  
**The Big City Blues Band**

**Art's Charlies**, 7353 Mission  
Center Road, Mission Valley  
297-1823 Night Vision, jazz  
Thursday through Saturday, 1st  
Live/Drive, jazz guitar, Friday  
and Wednesday

**Aspen Mini Co.**, 5880 El Cajon  
Boulevard, East San Diego  
582-1813, Sem Bros. rock and roll  
Wednesday through Saturday

**Atlanta**, 2545 Ingraham Street  
Mission Bay, 224-5434 Roberta  
Linn, contemporary, Tuesday  
through Saturday

**Bacchanal**, 8022 Claremont  
Mesa Boulevard, Claremont  
560-8022, Beat, rock, Thursday  
through Saturday

**Bahia**, 908 West Mission Bay Drive,  
Mission Bay, 488-0551, Country  
Jazz and the Cowpunks, country  
western, Tuesday through  
Saturday

**Bar N' Branch House**, 119 East  
Broadway, Vista, 724-0011, The  
Nashville Ensemble, country and  
country swing, Tuesday through  
Saturday

**Billy Up Tavern**, 143 South  
Cedros Avenue, Solana Beach,  
481-9022, Thumper, rock and roll,  
Thursday, Jerry Rlopelle, Thumper  
and the Goats, rock and roll,  
Friday and Saturday, Tito Jarama  
and the Big City Blues Band, blues,  
Sunday, Rose and the Screamin',  
rock & roll, Wednesday

**Berkley's**, 5508 Grossmont Center  
Drive, La Mesa, 463-9525, RRM,  
contemporary, Tuesday through  
Saturday

**Black Frog Restaurant**, 4672  
Federal Boulevard, East San  
Diego, 364-5797, Anita Robbins  
and Co., jazz, Thursday, Suzanne  
featuring Marguerite Pige, jazz,  
Friday through Sunday

**Blarney Stone Pub**, 5617 Bolboa  
Avenue, Chula Vista, 279-2533,  
Lato Connolly, folk, jazz,  
Wednesday through Sunday

**Blue Parrot**, 1208 Prospect Street,  
La Jolla, 454-9131, New Tuxedo

**Bob's Band**, jazz, Thursday, Bud  
Shore, jazz, jazz, Friday and  
Saturday, Owen Peden Duo,  
classical, Sunday, Gary Music Co.,  
jazz, Tuesday, Mike Wolford Trio,  
jazz, Wednesday

**Boothouse**, 2045 Harbor Island  
Drive, Harbor Island, 297-8711,  
John Schofield, contemporary,  
Sunday through Tuesday

**Bobby G's**, 485 First Street  
Encinitas, 436-7297, Rick Backus  
and Harmony, contemporary  
country, Thursday through  
Saturday, Nelson Alley, jazz,  
Sunday and Monday

**Buttercup Lounge**, 2045 East  
Valley Parkway, Escondido,  
743-5422, Holly Hall and Mel  
Vernon, variety, Thursday through  
Sunday

**Cafe Del Rey More**, 1549 El  
Plado, Balboa Park, 234-8811,  
Brian Bailey, contemporary guitar,  
Friday and Saturday, Sharon  
Bodger, piano bar, Friday and  
Saturday

**Cafe in the Valley**, 91 Camino  
del Rio South, Mission Valley,  
298-4320, Peggy Spive,  
contemporary, Wednesday and  
Thursday, Two Tones, country rock  
and originals, Friday and  
Saturday

**Cash and Cleaver**, 140 South  
Serra Avenue, Solana Beach,  
481-8234, Pelican Alley, jazz,  
Wednesday through Saturday

**Cashways**, 10757 Woodside  
Avenue, San Jose, 449-6700, Mitt,  
rock, Tuesday through Saturday,  
the Acme Spagetti and Screen  
Door Company, comedy, Sunday  
and Monday

**Chicago Mining Co.**, North, 308  
El Camino Real, Encinitas,  
942-1676, Red Grommer Band,  
soft rock and dance music,  
Thursday through Saturday, Texas  
Rottens, country swing, Sunday  
through Tuesday

**Chick's Beach House**, 1250  
Prospect Street, La Jolla, 454-5325,  
Monarchia, jazz, Monday through  
Wednesday

Thursday, Aubrey Faye Quartet,  
jazz, Friday through Sunday

**Comedy Store**, 545 Pearl Street  
La Jolla, 454-9776, Call club for  
information

**Country Runnins**, 1862 Palm  
Avenue, Imperial Beach, 420-1161,  
Country Cousins, country  
western, Wednesday through  
Saturday

**Crowroads**, 345 Market Street,  
downtown, 253-7856, Marguerite  
Pige Quartet, jazz, Wednesday  
and Thursday, Ella Ruth Pige and  
the Newies Brothers, jazz, Friday  
and Saturday

**Culpeppers**, 7305 Claremont  
Mesa Boulevard, Kearny Mesa,  
571-7255, Firewater, country,  
Wednesday through Saturday

**Culpeppers**, 7380 Golfcrest  
Place, San Carlos, 480-5400, Al  
Tomes, piano, Wednesday  
through Saturday

**Cunningham's Restaurant and  
Country Western Nightclub**,  
7094 Miramar Road, Mira Mesa,  
578-1216, Red Eye, country  
western, Tuesday through  
Saturday

**Dance Machine**, 1862 Palm  
Avenue, Imperial Beach, 420-1161,  
Weekly Dues, tap, 40 rock,  
Wednesday through Sunday, rock  
and roll, Monday and Tuesday

**Da Vines**, 626 E Street, Chula  
Vista, 427-8880, Ben Pans,  
contemporary, Tuesday through  
Sunday

**Delaney East**, 755 Metcal Street,  
Escondido, 741-6793, The Kids  
and Tule, rock, Thursday, Rockin'  
Stevie W., rock, new wave, and  
cream of the pop, Friday and  
Saturday, Tule, rock, Sunday,  
auditions, Wednesday

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Saturday, Tule, rock, Sunday,  
auditions, Wednesday

**WINTER JAZZ SERIES**

A LATIN JAZZ WEEK WITH

**AIRTO**  
Brazilian percussionist with Kai Agui-  
Keyboard, Keith Jones—Bass,  
Larry Neal—Guitar, Tony Muro-  
Percussion, Jeff Elliott—Horns

**CAL TJADER**  
with Pancho Sanchez, Mark Levine-  
Keyboard, Rob Fisher—Bass, Vince  
Lemus—Drums, Roger Glen—Fute

Friday, Jan. 23 **MOACIR SANTOS** Brazilian jazz  
Sunday, Jan. 25 **JOE FARRELL** with **GEORGE CABLES**  
Friday, Jan. 26 & Saturday, Jan. 27 **SAN DIEGO JAZZ ALL-STARS**  
Wednesday, Feb. 4 **STEVE KUHNS** & **SHEILA JORDAN BAND**  
Sunday, Feb. 8 **TITO PUENTE** Latin jazz sextet  
Saturday, Feb. 14 (Valentine's Day) **WILLIE BOBO** Salsa  
Wednesday, Feb. 18 **MCCOY TYNER**

**International Blend**  
SALOON & COFFEE HOUSE  
4024 20th Street, North Park (near Lincoln)  
Doors open at 7:30. Advance tickets for all shows available at Select A Seat  
locations, Licorice Pizza (P.B., Chula Vista, North County), Chameleon Records,  
Prospect, Flipside Records (Sports Arena). No age limit. Series discount  
287-6718 or 298-1731

**ONGOING CALENDAR**  
Friday & Saturday after hours (1:00 a.m.) with **RARE ENERGY**  
Sunday (5:30 p.m.) & Monday (7:30 p.m.) jazz with  
**JAIME VALLE AND FRIENDS**  
featuring Carl Evans, Charlie Chadwick, Ron Stewart & guest

Joint promotion by SMILEY'S BAR & GRILL & Hanson Music

**Del Mar's**  
**POSEIDON**

Thursday Friday Saturday  
**Thunderbolt**  
**the Wondercolt**

and  
**D. J. Felix Taverna**

**1670 Coast Blvd.**  
**755-9345**

**268-3838**

**TRIP TICKETS**  
THE  
TICKET AGENCY  
FOR THE TRAVELER

**SUPERBOWL** BUY & SELL

**The Beach Boys**

**PAN AM 2 FOR 1 COUPONS**

**THE OUTLAWS**

**.38 SPECIAL**

**STYX**

A small refundable deposit guarantees the BEST seats to:  
RUSH \* UFO \* MOLLY HATCHETT \* TOM PETTY \*  
ROCKY HORROR SHOW \* SPRINGSTEN \* KNACK \*  
STEVE MILLER \* PRETENDERS \* BLONDIE \* MANY MORE  
ROCK & ROLL MERCHANDISE—PICTURES \* BUTTONS \*  
MORE!

**Claremont** 4279 Genesee (at Ballant) 268-3838  
**Chula Vista** 9425 Broadway (at 7th) 420-6747  
**Cajon** 151 Fletcher Parkway 442-5555

All locations open 7 days M.-F. 11-8 p.m. Sat.-Sun. 10-6 p.m.

Single look, action, comedy  
 1980s, 1990s, 2000s  
 Wednesday

Doc Marten 2001 (Shane and  
 Dave) (Shane and Dave)  
 Comedy, contemporary  
 Thursday, Friday, Saturday, Sun.  
 1980s, 1990s, 2000s, 21st  
 century, comedy, dance, funk,  
 and more

Donato's Steak House 1980s  
 1990s, 2000s, 21st century  
 1980s, 1990s, 2000s, 21st  
 century, comedy, dance, funk,  
 and more

Driftwood 1980s, 1990s, 2000s  
 1980s, 1990s, 2000s, 21st  
 century, comedy, dance, funk,  
 and more

1980s, 1990s, 2000s, 21st  
 century, comedy, dance, funk,  
 and more

1980s, 1990s, 2000s, 21st  
 century, comedy, dance, funk,  
 and more

1980s, 1990s, 2000s, 21st  
 century, comedy, dance, funk,  
 and more

1980s, 1990s, 2000s, 21st  
 century, comedy, dance, funk,  
 and more

1980s, 1990s, 2000s, 21st  
 century, comedy, dance, funk,  
 and more

1980s, 1990s, 2000s, 21st  
 century, comedy, dance, funk,  
 and more

## Bruce Cameron Hollis Gentry

Fri. & Sat., Jan. 16 & 17  
 and 23 & 24 9-11

The Triton

1921 Bacon, Ocean Beach 222-6822

## The Beach Club

present



UNTUCHARABLES

THIS THURSDAY, FRIDAY, SATURDAY

1921 Bacon, Ocean Beach 222-6822

"PARTY AT THE BEACH"

## JEFF & MAGUIE'S COUNTRY SWING DANCE CLASS

6 Sessions only \$15.00

Classes start 6:30 thru 8:30

New classes begin  
 Thurs., Jan. 22 and  
 Fri., Jan. 30 at the  
 Mustang Club

3595 Sports Arena Blvd., San Diego

Hot Dog! The original dancing duo is  
 together again. Jeff's back and raring to go!  
 Yahoo!!

## Live Bluegrass Zuill Bros. Bluegrass Ramblers

Saturday 8 p.m.



Grand Slam  
 & Sports Nostalgia

Giant screen T.V.  
 Cocktails, beer and fine food.  
 Families welcome.

FOOD TO GO—  
 2551 University 295-9426  
 (just east of Texas St.)

**RESTAURANT  
BLUE PARROT**  
 Live Jazz  
 New Tuxedo Jazz Band  
 Bud Shank  
 Quartet  
 Dwyer Rieden Duo  
 Gary Music Co.  
 Mike Wofford Trio

**Albatross**  
 Live Jazz  
 Peter Sprague  
 and the  
 Dance of the  
 Universe Orchestra

## THE LOADING ZONE

Friday & Saturday, January 16 & 17

The Rick Elias Band

ROCKS THE ZONE

Wednesday & Thursday, January 21 & 22

The New East West Band

Thursday, January 15

The Air Brothers

Tuesday, January 20

Dark Ryder

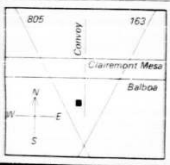
Monday, January 19

Warlock

Loading Zone—Happy Hours:  
 Mon.—Fri. 3-8 p.m.  
 Wed.—doubles—\$1.50  
 Mini-Jamcans:  
 Buy 5—get 5 any time  
 Thursday night:  
 Kamikaze—50¢

4198 Convey St.  
 277-9869

Just south of Balboa—in Convey Plaza  
 Plenty of free, limited parking



**Macho's Ranch**  
 Crazy—Fun—Music—Comedy  
 MONTEZUMA'S  
 REVENGE  
 Tuesday—Saturday 9:00-1:30  
 Free country dance lessons every Tuesday night 7-9 p.m.  
 Also ask about Thursday night dance lessons.  
 Back by popular demand  
 Best damned Mexican food  
 in San Diego  
 Midway & Rosecrans  
 224-2401

**Le Chalet**  
 Entertainment by the sea  
 No Cover—Music 9 p.m. nightly

**THE MARK**  
 Thursday

**things**  
 A Rock Sensation  
 Friday, Saturday

**Get Texas**  
 Jus' Country Sunday, Monday

**SUGARIZE**  
 Jazz returns to the beach Tuesdays

**UNTUCHARABLES**  
 The 60's  
 sound returns  
 Wednesday, Thursday

**Le Chalet Cuisine**

**Sunday**  
 Beach Brunch  
 Cheddar cheese omelette,  
 spaghetti with meat sauce,  
 golden hash browns,  
 homemade biscuits  
 and clover honey  
 \$1.75  
 With well cocktail

**Monday**  
 Spaghetti Feast  
 Spaghetti with meat sauce,  
 salad & garlic bread  
 6 pm til?  
 \$1.50  
 Wide Screen  
 Cable Sports  
 draft & wine 50¢ til 9 pm

**WEDNESDAY BURGER DEAL**  
 75¢ off any burger  
 1/2 lb. burger only \$1.50  
 1/4 lb. burger only \$1.00  
 includes home style french fries

**Le Chalet**  
 Thursday (Tonight)  
**The Siers Bros.**  
 Final dance party here before they go back to where all you can do is watch.

**Friday & Saturday**  
**Beachie and the Beachnuts**  
 I drag bringing them back—a club owner's nightmare—but because hundreds of you  
 have paid to see them and are requesting them again, I have no choice. For those that  
 don't know what the L.A. Times wrote about them:  
 NEW MUSIC: "TODAY" is a new wave band that the members are living flat on  
 their backs playing a James Brown dance number while the singer mimes drinking at the bar  
 or they're crooning "Twisting the Night Away" on a stage full of go-go girls. These guys  
 are nuts, all right—Beachie and the Beachnuts to be exact. L.A.'s most talked about new  
 "soul-wave" band, which plays old rhythm & blues with a beached blond surfer beat.  
 Although the group is loaded with crack musicians, mostly from now-forgotten local  
 new-wave bands, the spotlight is on Beachie—a.k.a. Billy Bang, a former record engineer  
 whose obvious stage patter and bizarre antics make him the Albert Brooks of soul music.  
 When he's not picking fights with patrons, "The Beach" regularly insults prominent record  
 company presidents he imagines are at his shows, compliments club owners on what a nice  
 "dumpy" they have and attempts to embrace impressionable young female fans.  
 During a recent rendition of Tom Jones' "It's Not Unusual," the Beach crooned in  
 mock elegance from a nearby table, only to topple over backwards onto the floor at  
 the end of each verse. "And that was one of our low-key performances," he conceded.  
 One local rock scribe put it this way: "These guys are what the Blues Brothers L.A. Times  
 supposed to be."  
 —R. Goldstein L.A. Times  
 7/16/80

**Trowers**  
**Sure Audio Bop**  
 Special guests  
 with Beachie on Saturday's  
**Jerry Raney & the Shames**  
**Sueme**

**Tuesday, Jan. 20**  
**Stray Cat Aircraft**  
 A "Hard Rocker's Never Die" tribute party. If you can't come please send cash  
 contributions.

**Wednesday, Jan. 21**  
**Chuck and the Tigers**  
 The Roosters  
 Because these groups are really good and deserve more popularity, I want you to hear  
 them free of charge. This Wednesday only no cover. Take advantage—may never be  
 another chance.

**COMING: January 23 from L.A. THE FILMSOULS and the CHADWADDS.**  
 January 24 from L.A. THE SUBURBAN LAWNS and the UNKNOCKS.

**W**ell, we not only lost the weather Sun-  
 day, but you mustn't have prayed hard  
 enough because I lost my one dollar as  
 well. But hey, I've been losing all my money  
 should I change now? Speaking of change,  
 the United called me from New York last week  
 and said they of the sign were in the hospital  
 and couldn't make it Tuesday but if you ask  
 me the whole group sounds like they belong  
 in the hospital. And so an SOG was sent out  
 to take their place, arriving wrapped in banana  
 peels, covered with synthetic straw from  
 Tawana and labeled "Don't handle with care."  
 From the Virgin Islands, out popped the  
 Trowers doing their best rendition of  
 "Beauty at the Beach." Singing to the music  
 You ever needed a whole bunch of holes in the  
 wall looking for a 2nd chance to get a deal  
 hanging something heavy on it? That's what the  
 50th Column is here for. And hey, I love  
 them there, but I just couldn't find them. It  
 looks like the 50th Column is here for  
 someone else right nothing much happens  
 and I can rest it's gone. Claude Come and the  
 TV's sounded so good last time they played  
 that they O.D. and are now gone. So Wed-  
 nesday, Viper came in and sounded like a  
 weekendstand water going back and forth with  
 out the rubber. I'm a Boy was next and had a  
 hard time of it, the stage was tired of music  
 abuse and so they got kicked off. The Big  
 ended the evening, they played Thursday  
 night the long awaited return of the Siers  
 Brothers. I could hardly wait for their mag-  
 nificent performance but I saw some of  
 their antics and turned out early. I guess  
 they were too drunk. Claude Come and the  
 TV's were next and they sounded like  
 my friends and those pretty faces aren't  
 any more. And just think they all learned how  
 to dance here. Oh well, I guess they're so  
 new. Oh boy, Kiki Ann's featured  
 spotlight artist of the month is here. The Big  
 opened and is getting better, while their  
 following is getting worse. I could have sworn  
 the perk that they the glass and all the drums  
 from the bar on the plugged up animal was  
 there. DICK was next and they sounded like  
 their sign-up-down. When Mad and I have  
 said, I want them to grow up to be talented  
 like Chuck and the Tigers. The next kids  
 on the block, Saturday the show that will  
 supposed to start at 9:00 didn't as Audio Bop  
 left the people hadn't wasted long enough  
 but as they concluded their set, I turned out  
 that was the best part. Then came from L.A.  
 an Ozarkian record, Holly Fairfield. Now  
 only did she look great, but sounded it too. I  
 think, Ron Sabat got mixed up and brought in  
 a class act. How does it feel to be a winner?  
 Ron! Headling at the end of the night. Finally  
 the most talented band doing in a matter of  
 their old songs and looking like a commercial  
 act. Now to our VIP nobodies, Bruce  
 Brown from Central Records came by with  
 Jim McInnis Saturday night and must have  
 been the drinks. Eugene became a  
 real show stopper. Friday, when he said he  
 was in the electrical plant in the back of the  
 club the entire P.A. light system and the  
 band's music. And hey, I love them there,  
 right? Rich, Flores and Ramon came by  
 and they wanted me to hear it, so I went  
 and got my P.A. and gave cassette recorder.  
 While they were sitting at the bar, and I was  
 behind it, standing in front of the bar sink, I  
 pushed the reject on my tape recorder, and at  
 the conclusion of the song up goes their  
 cassette right into the bar water sink. \$500  
 worth of recording time down the drain. It  
 could only happen here. Bob Lawrence from  
 the San Diego Union came by Wednesday  
 and interviewed us. From the eyes of him, and I can  
 hardly wait to see what he has to say about real  
 show to become so big and prestigious.  
 I'm not kidding, I'm telling you, I'm telling you  
 that I am told he is in negotiations with par-  
 ticular A&B and just think they all learned how  
 to dance here. Oh well, I guess they're so  
 new. Oh boy, Kiki Ann's featured  
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 on the block, Saturday the show that will



**Fogcutter**, 2858 Carlsbad Boulevard, Carlsbad 729-318-1111. Edges, rock and roll. Wednesday through Saturday, Incognito, new wave, Monday and Tuesday.

**Hajji Baba**, 104 Mission Valley Center West, Mission Valley  
298-2010. Live Arabic music and belly dancers, nightly.

**Halcyon**, 4258 West Point Loma  
Boulevard, Loma Portal, 225-9559.

**bomb****bigu**

club

224-8242; Stone's Throw, oldies and contemporary, Thursday through Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar. 755-6614. Connor and Dalton, country rock, Wednesday.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 299-2828: Summer Breeze.

**London Opera House, 5404**

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

contemporary. Sunday and Monday.

**Mulvaney's**, 340 East Grand

Street, Escondido, 741-0935; Rich Hunt and Dale Breeden.

**My Rich Uncle's**, 6205 El Cajon  
Boulevard, East San Diego

287-7332. Blitz Bros., rock, Sunday and Monday.

**O'Hungry's**, 2547 San Diego Avenue, Chetopa, 908-2433, lunch, contemporary, Tuesday through Saturday.

and Theresa Hinton, Irish folk,  
Tuesday through Saturday.

**bombay**  
**bicycle club**  
Restaurant • Indian Cuisine

PROUDLY PRESENTS LIVE ENTERTAINMENT

**Live Jazz**  
Friday 9:00 on  
Saturday 9:00 on



**NEW TUXEDO  
JAZZ BAND**

**&  
PARTLY CLOUDY**

Tues., Wed. & Thurs. 9:00 on  
LADIES NIGHTS

Look out world!  
Look out San Diego!  
Look out your window!  
It's PARTLY CLOUDY!  
Contemporary entertainment



2806 Shelter Island Dr. 224-2833

through Saturday, Texas Tuxedo, country rock, Sunday through Saturday.

**Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010:** People Movers, contemporary, Tuesday through Saturday. Guileline, contemporary, Sunday and Monday.

**Houlthorn's, 5303 Mission Center Road, Mission Valley, 267-6370:** Wayne Goss, contemporary, Friday and Saturday.

**Humpler's, 1401 Main St., 2241 Shelter Island Drive, Shelter Island, 224-3577:** Jan Sandoval and Bond, contemporary, Tuesday through Saturday.

**Hungry Hunter, 2211 Vista Way, Oceanview, 433-2633:** Set about mellicox and originals, Sunday through Tuesday.

**Huntsman, 1511 #13 East Valley Parkway, Escondido, 743-7105:** Call club for information.

**International Bldg, 4334 San Marcos Parkway, 267-1181:** Alex and his friends, jazz, Friday and Saturday.

**Islands Lounge, Hanciel Hotel, 2110 Harte Circle North, Mission Valley, 743-1811:** The Elements, Latin show and dance, Tuesday through Saturday.

**John Bull, 2200 Highland Avenue, Northridge, 747-2201:** Gary Sherwood, contemporary and country, Tuesday and Saturday.

**Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300:** Linda Park, contemporary, Wednesday through Sunday.

**Jojo Bar, 1900 West Harbor Drive, Oceanview, 722-1831:** Say high, new rock and old woe, Wednesday through Saturday.

**Joe Murphy's, 4302 Mission Boulevard, 224-3520:** David Bradley, rock, Sunday through Saturday. Becky and the Bl-Notes, rock and roll, Monday, Tuesday and Wednesday, country rock, Tuesday; Thundershit the

Barbosa Avenue, Claiterton 276-2390, Yeah, Yeah, Yeah, Beatles music, Thursday through Saturday.

**Longshot Saloon, 843 Grand Avenue, San Marcos, 744-5757:** Rick Backus and company, country, Thursday; Who's Driving? country swing, Friday; Chuck Wagon and the Wheel, country, Saturday.

**Lorenzo's, 596 Broadway, El Cajon, 442-9696:** Justice, contemporary rock, Sunday through Saturday; Rio Brighton Preservation Band, rhythm and blues, Sunday and Saturday.

**Macdon's, 2706 Mulberry Drive, Loma Portal, 224-2401:** Montezuma's Revenge, country rock, Sunday through Saturday.

**Magnolia Wineery's, 8801 Magnolia Avenue, 743-8550:** Pat Coltrane, country western, Wednesday through Sunday.

**Mama's Mink, 533 East Main Street, El Cajon, 442-5673:** Ambitious, country, Tuesday through Saturday.

**Mark V, San Marcos Boulevard of Friendship 78, San Marcos, 744-3520:** Classified, contemporary, Tuesday through Saturday.

**Mardon's Club, 2231 El Camino East, Oceanview, 727-1791:** Lisselle, contemporary, Thursday through Saturday.

**McFadden's, 5455 Greasmont Center Drive, La Mesa, 465-3464:** Eddie Preston Unlimited, country and pop, 420 through Saturday.

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

**Mississippi Room, 2223 El Camino Boulevard, North, 224-8085:** Bochs-a-la-fra featuring Eddie Deacy on horn, variety, Wednesday through Saturday. Dave Torrella Duo, big band, Sunday through Tuesday.

**Mom's Saloon, 943 Carmel Avenue, Carlsbad, 743-4506:**

SUNDAY, JAN. 17

**BLITZ BROS.**

JANUARY 20  
KGB-FM CARD SPECIAL  
JIM MCINNES & MY RICH UNCLE'S  
PRESENT

**PUPPIES, AUDIO BOP,  
I'M A BOY**

SUNDAY & MONDAY

**UNION STREET**

THURSDAY

**SELECTIONCUTION  
SPECIALS**

MONDAY - SHOTS OF TEQUILA 25c  
FROM 9:00 - 9:30 & 12:00 - 12:30  
TUESDAY - 3 BANDS FOR THE PRICE  
OF 1 (JIM MCINNES SHOW)  
WEDNESDAY - KAMIKAZES AND  
MARGARITAS \$1.05  
THURSDAY - SELECTIONCUTION  
287/7332

**LIVE  
FROM THE**

**BACCHANAL**

PHONE  
**560-8022**

BETWEEN HWY. 163 & CONVOY ST.  
**8022 CLAIREMONT MESA BLVD.**  
SAN DIEGO'S HOTTEST ROCK SPOT

**THURSDAY-SATURDAY, JANUARY 15-17**

**BLATZ**

**Old No. 7**  
**DISTILLERY**  
 140 S. Sierra Solana Beach  
 minimum age 21 726-6733

*Tweed Sneakers*  
 Saturday, January 17 & every Wednesday

The new  
**East West Band**  
 Friday, January 18

**Four Eyes**  
 Thursday, January 19

**Strangers**  
 Every Sunday

*things*  
 Every Tuesday  
 Kamikaze night 75c

**DISTILLERY**  
**EAST**  
**Escondido**  
 The hottest young adult nite club

Thursday, January 15, 8 p.m.  
 Two great San Diego rock & roll bands

**This Kids and Fuze**  
 Friday and Saturday nights

**Rockin' Stevie W.**  
 Sunday, January 18

**Rock with Fuze**  
 Every Wednesday

**Greater San Diego Talent Search**  
 If you've got talent, call 741-9394  
 This Wednesday: Strangers, The Unknowns,  
 Seraphim and The Targets  
 Cover \$3.50

Coming attractions:  
**PENETRATORS and BRATZ**

INFORMATION HOTLINE 741-9393	MINIMUM AGE 17 YEARS	ALL TICKETS SOLD AT DOOR
------------------------------------	-------------------------	--------------------------------

**Mission & Metcalf Streets 8 PM-1:30 AM**

**the Old Time CAFE**  
LATE NITE COFFEE HOUSE  
FOLK CLUB  
FOLK • BLUES • BLUEGRASS  
Where Music is the First of Life  
1464 N. Hwy. 101 • Leucadia, CA 92024 • (714) 436-4030

Thursday **DEBORAH LIV JOHNSON** 7:30 to 11:30  
NICOLETTE BIRKETT 12:00 to 2:00  
Blues singer Mountain music

Friday **WOMEN IN MUSIC SHOWCASE** 7:30 to 9:30  
RUTHIE GORTON 9:30 to 11:30  
Songs of struggle & liberation also appearing WOMANSONG

Saturday **DANCE OF THE UNIVERSE ORCHESTRA** 7:00 to 9:00  
Old Time Hoot Nite featuring Peter Simpson

Sunday **NORTH COUNTY HOSPICE LUNCH • SUPPER • SUNDAY BRUNCH** 11:30 a.m. to 2 p.m. and 5 p.m. to 8 p.m. on Wednesday-Saturday  
Open 10:00 a.m. to midnight Sunday-Closed Monday  
Advance reservations recommended for Fri., Sat. & Sun. nights. 436-4030

**Aspen Mine Co.**  
presents  
**Strangers**  
Wed.-Sat. nights, 9-1  
Next week: The Siens Bros.  
5880 El Cajon Blvd. 582-1813

**NOW APPEARING!**  
**DALLAS COLLINS BAND!**  
San Diego's most popular band!  
Contemporary and Country Music!  
Tuesday thru Saturday Nights 9PM to 1AM!  
**BILL BRACKETT! X-Rated Comedy!**  
Sunday & Monday Nights 9 PM to 1 AM!

**DOC MASTERS**  
at the Shelter Island Marina Inn.  
Phone 223-2572

Nite, Tuesday, North County Hospice benefit, Wednesday  
One Night Stand, 4970 Village Street, La Jolla Beach, 222-2146. Call club for information.  
Orange Tree, La Jolla Village Square, La Jolla 435-6044. Gail Linnell, guitarist, Friday.  
Our Favorite Place, 8040 Mission Gorge Road, Scripps, 441-4502. Country Comfort, country rock, Friday and Saturday.  
Patrie Gold, 7245 Linda Vista Road, Linda Vista, 277-8881. The Bar Stars with Mitz Turner, country western, top 40, oldies, rock, and boogie, Friday and Saturday.  
Pat Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Rite, featuring Don Beck on new, top 40 swing, and oldies, Tuesday through Saturday.  
Palomino Cocktail Lounge, 5801 Mission Gorge Road, Mission Valley, 280-4698. C.B. Martin and the Wheels, country rock, Tuesday through Saturday.  
Palomino Star, 3028 Main Street, Chula Vista, 427-5889. Sundown, contemporary, Tuesday through Saturday.  
Pavilion Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Miami Moods, contemporary and swing, Tuesday through Saturday.  
Pelican Pub, 7828 Broadway, Lemon Grove, 404-7284. Call club for information.  
Porthole Lounge, Holiday Inn, 1330 North Harbor Drive, Escondido, u. 232-3861. Spring Fever, contemporary, Tuesday through Saturday.  
Providence, 1670 Coast Boulevard, Del Mar, 755-9345. Call club for information.  
Prophet Vegetarian Restaurant, 4441 University Avenue, East San Diego, 283-7448. Lori Bell and Pam Saper, mellow jazz, Lori Bell and Carl Cornfield, classical flute duets, Thursday, Saturday, and every other Sunday, Melissa Morgan, harp, Tuesday, Olson, guitar duo, Wednesday, Friday, and every other Sunday, Melissa Morgan, harp, Friday afternoon.  
Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo, 487-1611. California Sunshine featuring Steve Wilson, contemporary, Wednesday through Monday.  
Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880. John Cornfield and Conspiracy, contemporary, Tuesday through Saturday.  
Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island, 291-5030. Tedding piano and guitar, Monday through Saturday.  
Reubens Plankhouse, 7637 Balboa Avenue, Clairemont, 278-7373. Airborne, contemporary, Thursday through Saturday.  
Rite Cages, 5550 Kearny Mesa Road, Kearny Mesa, 277-7707. W.C. Spencer Band, country western, Friday and Saturday.  
Royal Vista Inn, 632 E Street, Chula Vista, 426-2920. Mike Sanders, contemporary, Tuesday through Saturday.  
Rudy Garcia's, 1433 Gamet Street, Pacific Beach, 270-8090. Douglas Gates and the Duo Tones, light jazz, Saturday, David Cheney, Romeno, Sunday.  
Sandpiper Lounge, Sheraton Inn Airport, 10500 Harbor Island Drive, Harbor Island, 291-6400. Portland Moxie, contemporary rock, Thursday through Saturday.  
Sea Dog Lounge, Holiday Inn, 595 Hotel Circle South, Mission Valley, 291-6720. Call club for information.  
Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124. Live music from classical to contemporary, daily, Jeff Gregory, folk guitar, Thursday and Friday morning, Peter Sengul, jazz guitar, Sunday morning, Jeff.

**HALCYON**  
4258 W. 1st Avenue 225-9658  
Thursday, Friday & Saturday Jan. 15-17  
**KNOCKER**  
Tuesday-Saturday Jan. 20-24  
*Moving Targets*  
Monday Dinner Special  
Complimentary beer & wine while you dine  
No cover charge when dining at the Halcyon

**The Magic If.**  
Up to their old tricks again.  
At the Sundowner Lounge starting Jan. 20, Tuesday through Saturday, 9 p.m. to 1:00 a.m.  
Three shows nightly. Come see The Magic If. before they disappear.  
**THE SUNDOWNER**  
At the Sheraton Harbor Island Hotel.  
Phone 291-2900

**JOSE TRUJILLO'S IRISH PUB**  
Thursday-Saturday  
**David Bradley**  
No cover Every Monday in January  
**Betsy and the Blu-Tones**  
Katy Brown & the Renowns  
2 bands, the best of R&B  
No cover Every Tuesday in January  
**Rosie and the Screamers**  
Every Wednesday in January  
**Thunderbolt the Wondercolt**  
Air Brothers Hot Rock 'N' Roll every Sunday  
4302 Mission Blvd., Pacific Beach 270-3220

**Chuck's Steak House**  
La Jolla's first & finest steak house  
Offering choice beef, prime rib, fresh seafood and an exciting variety of California and imported wines. All dinners include a generous Salad Bar—and after dinner listen to San Diego's finest  
**Live Jazz**  
Manzanita Mon.-Thurs. nights  
Aubrey Faye Quartet Fri.-Sun. nights  
dinner served 5 p.m.-11:30 p.m.  
Monday-Saturday 5 p.m.-11:00 p.m.  
Sunday  
**Chuck's Steak House**  
La Jolla  
1250 Prospect  
McKellar Plaza 454-5325

**Hill House RESTAURANT & BAR**  
**Texas Tuxedo**  
Country Rock  
Sunday through Tuesday 8:30 to 1:30  
**Connor & Dalton**  
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, 755-6614.  
In the Flower Hill Mall.

**THE NEW VOYAGER**  
proudly presents  
**SRO**  
Live entertainment — Dancing — Cocktails  
Tuesday thru Saturday 9:00 p.m. — 1:30 a.m.  
Complimentary hors d'oeuvres  
Friday & Saturday  
8:00 p.m. — 9:30 p.m.  
Available for private parties — No cover  
at  
**THE Voyager**  
1901 Shelter Island Drive 222-0421

**JOIN... THE BILLION DOLLAR MUSIC INDUSTRY**  
This is an opportunity to get an education with a Record Label in a record industry business course. Learn to deal with the Stars. Business Executives, Publishing Moguls, Record Producers. Promotion People and Record Company echelon at all levels.  
Students will receive a comprehensive education and working experience in Record Production, Video/Record Production, Marketing, Sales and Advertising for National and International Markets.  
Presented in conjunction with the Institute of Sound Recording  
**Call now for free Open House reservations February 1st, 2-4 p.m.**  
**USA RECORDS & VIDEO WORKS**  
Participate in a 24 track mixdown session and video production demonstration.  
San Diego (714) 280-9076 Hollywood (213) 467-5361  
3430 Camino Del Rio North, Suite 300, San Diego, CA 92108



Clinton and Packer 100 guitar Tuesday and Wednesday morning club for further information.

**Shelton Harbor Island**, 1841 Harbor Island Drive, Harbor Island 29124. Sunday lounge. Magic 8 wheel, Tuesday through Saturday. Sunday through Saturday. John Schmitt, Kiki Connel, and Paul Barakat. Contemporary and original. Friday and Saturday.

**Show Biz**, 1421 University Avenue, Hialeah 33151. Female impersonators. Wednesday through Sunday.

**Spirit**, 1331 Buena Avenue, Torrance 90501. The Jive Box 100. Thursday, Beach and the Best. Friday, 4:30-5:30. New wave. Friday, Beach and the Best. Saturday, 4:30-5:30. New wave. Saturday, 4:30-5:30. New wave. Saturday, 4:30-5:30. New wave.

**Springfield Wagon Works**, 1015 North 10th Street, Miami 33136. 5:00-7:00. Wednesday through Saturday.

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**Storford Restaurant**, 1001 10th Avenue, San Jose 95128. Rick Fagan, contemporary. Friday and Saturday.

**Swan Song**, 4241 Mission Avenue, San Jose 95128. Rick Fagan, contemporary. Friday and Saturday.

**That Pizza Place**, 3022 E. El Camino Real, Carlsbad 92008. 4:30-7:00.

**Triad**, 2530 South Highway 101, Carlsbad 92008. Rick Fagan, contemporary. Friday and Saturday.

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**DEAD OR ALIVE**  
presents  
Friday, January 16  
**THE CROWD EXECUTIVES**  
THE HATED  
Friday, January 23  
**BLACKFLAG**  
CHIEFS  
MINUTEMEN  
Friday, January 30  
**STRAP-ON DICKS**  
MENTORS  
NUTRONZ  
FORMS  
**LIVE AT THE LIONS CLUB**  
3927 UTAH ST.  
All shows start 8 p.m.  
Tickets \$2 at the door.  
NO AGE LIMIT

**lehr's cabaret**  
  
**SUMMER BREEZE**  
Thursday through Saturday  
  
**lehr's greenhouse**  
restaurant and florist  
2828 Camino del Rio South, Mission Valley 299-2828

Tom & Flo welcome you to  
**THE LONGSHOT SALOON**  
Thursday  
Country swing dance lessons  
7 to 9  
Friday, Jan. 15  
**Rick Backus & Harmony**  
Country  
Friday  
**Who's Driving?**  
Country  
Saturday  
from Tuesday-one night only  
**Chuck Wagon and The Wheels**  
Coming Super Bowl Sunday  
All day buffet and music by Spindrift following the game.  
Featuring homemade pizzas and fine Italian food  
Call 744-8578  
843 Grand Ave. San Marcos 11 a.m.-2 a.m., closed Sunday

There's a new kid in town!  
**Bobby G's**  
  
**Rick Backus and Harmony**  
A 5-piece contemporary country group  
Wed., Thurs., Fri. & Sat.  
**Poliken Alley**  
Sun. & Mon.  
Kamikaze \$1.00 7 days a week  
The "FIN" spot in beautiful downtown Encinitas  
485 First St. 436-7397

**COLOVUS-WAKEFIELD BAND**  
STARRING SAN DIEGO'S FAVORITE, GEORGE COLOVUS AND LINDA WAKEFIELD, ONE OF SAN DIEGO'S MOST VERSATILE GROUPS. NOW INTERLUING FROM 9:00 PM TUESDAY THROUGH SATURDAY AT THE SUNSET LOUNGE.  
  
**Anthony's Harborside**  
A subsidiary of Anthony's Fish Grille  
Directly across from Anthony's Fish Grille, on Harbor Drive • For reservations phone: 232-6356  
Lunch 11:30-4:00, Dinner 4:30-10:30

**La Jolla's Finest Jazz**  
**The Joe Marillo Quintet**  
  
Crystal Room Lounge  
Wed-Sun 9-1  
High Atop Summer House Inn 7955 La Jolla Shores Dr. 459-0541

**LONDON SONGS PRESENTS**  
**Yeah Yeah Yeah**  
performing the music of the Beatles  
  
Thurs., Fri., Sat. 9 p.m.-1 a.m.  
5404 Balboa Ave. (at Genesee) 279-2390  
"Close your eyes and they'll fool you."

**Wally**, rock and roll. Wednesday through Saturday. Live rock and roll. Sunday through Tuesday.

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**SPIRIT 1130 BUENOS AVENUE**  
**SURE**  
presents  
**SURE**  
plus  
**BEECHIE & THE BEECHNUTS**  
So Cal's Finest R&B and Soul Band  
Audio BOB and TOWERS  
FORMERLY DNA  
JAN 16 11:30-9 PM

**Wally**, rock and roll. Wednesday through Saturday. Live rock and roll. Sunday through Tuesday.

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**Los Angeles Clubs**  
**Island Potato**, 3787 Cahuenga West, Hollywood 91605. 100-1015. Don Rickles and Guest. Thursday through Saturday.  
**Concerts by the Sea**, 100 Fireman's Wharf, Redondo Beach 91063. 374-4996. Jimmy Smith. Thursday through Saturday.  
**Country Club**, 18415 Sherman Way, Reseda 91334. 881-9800. Spencer Davis. Thursday, War and Country Sweeties. Friday, Chuck Berry. Saturday.  
**Dante's**, 4269 Lankershim Boulevard, North Hollywood 91613. 761-1566. Joe Farnell. Friday and Saturday.  
**Golden Bear**, 306 Coast Highway, Huntington Beach 91414. 536-9800. John Hart and Summer. Thursday, the Foreign Theatre. Friday and Saturday.  
**Lighthouse**, 30 Pier Avenue, Hermosa Beach 91913. 372-6911. Christie Muesel. Thursday through Saturday. Joe Farnell. Sunday.  
**Madame Wong's**, 145 Sun May Way, Chino Hills 91709. 804-0360. Smithers, Kingstreet Dukes, and Kid Courage. Thursday, Pinnacles and Falcons. Friday, Pinnacles and the Movers. Saturday.  
**New Ice House**, 24 North Mentor Avenue, Pasadena 91103. 441-4053. Association. Thursday through Sunday.  
**Parson's Room**, La Brea and Washington 91303. 536-5704. Supercat. Thursday through Sunday.  
**Pasquale's**, 2274 Pacific Coast Highway, Torrance 91349. 409-4007. Dave Pike. Thursday, Bobby Shep. Friday and Saturday. Bays. Sunday.

**TONY KAMPMANN presents**  
  
**DAVE MASON**  
THURSDAY FEB 12 7:30-10:30 PM  
  
**GATO BARBIERI**  
WEDNESDAY FEB 10 7:30-10:30 PM  
  
**JOSE FELICIANO**  
THURSDAY FEB 19 7:30-10:30 PM  
Advance tickets for all shows available at Sears, Ward's, 32nd Street Nave Station & all Ticketron outlets, also at Bachchanal day of show starting at 6 p.m. For ticket information call 560-9987. Sorry you must be 21 years old. \*Picture I.D. required.  
LIVE AT THE  
**BACCHANAL**  
PHONE 560-8022  
BETWEEN HWY. 163 & CONVOY ST. 8022 CLAIRMONT MESA BLVD.

**Wally**, rock and roll. Wednesday through Saturday. Live rock and roll. Sunday through Tuesday.

**Wally**, rock and roll. Wednesday through Saturday. Live rock and roll. Sunday through Tuesday.

**THE BALLOON MAN PRESENTS HELIUM BALLOONS**  
  
492-1234  
BIG BALLOON MESSAGES  
CREATIVE BALLOON-ART  
KIDZETS

**Wally**, rock and roll. Wednesday through Saturday. Live rock and roll. Sunday through Tuesday.

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JAN 1974 15 1481 2

Case	Age	Sex	Site	Pathologic	Survival	Ref.
1	67	M	Rectum	Adenocarcinoma	10 mo	[1]
2	68	M	Rectum	Adenocarcinoma	10 mo	[2]
3	69	M	Rectum	Adenocarcinoma	10 mo	[3]
4	70	M	Rectum	Adenocarcinoma	10 mo	[4]
5	71	M	Rectum	Adenocarcinoma	10 mo	[5]
6	72	M	Rectum	Adenocarcinoma	10 mo	[6]
7	73	M	Rectum	Adenocarcinoma	10 mo	[7]
8	74	M	Rectum	Adenocarcinoma	10 mo	[8]
9	75	M	Rectum	Adenocarcinoma	10 mo	[9]
10	76	M	Rectum	Adenocarcinoma	10 mo	[10]
11	77	M	Rectum	Adenocarcinoma	10 mo	[11]
12	78	M	Rectum	Adenocarcinoma	10 mo	[12]
13	79	M	Rectum	Adenocarcinoma	10 mo	[13]
14	80	M	Rectum	Adenocarcinoma	10 mo	[14]
15	81	M	Rectum	Adenocarcinoma	10 mo	[15]
16	82	M	Rectum	Adenocarcinoma	10 mo	[16]
17	83	M	Rectum	Adenocarcinoma	10 mo	[17]
18	84	M	Rectum	Adenocarcinoma	10 mo	[18]
19	85	M	Rectum	Adenocarcinoma	10 mo	[19]
20	86	M	Rectum	Adenocarcinoma	10 mo	[20]
21	87	M	Rectum	Adenocarcinoma	10 mo	[21]
22	88	M	Rectum	Adenocarcinoma	10 mo	[22]
23	89	M	Rectum	Adenocarcinoma	10 mo	[23]
24	90	M	Rectum	Adenocarcinoma	10 mo	[24]
25	91	M	Rectum	Adenocarcinoma	10 mo	[25]
26	92	M	Rectum	Adenocarcinoma	10 mo	[26]
27	93	M	Rectum	Adenocarcinoma	10 mo	[27]
28	94	M	Rectum	Adenocarcinoma	10 mo	[28]
29	95	M	Rectum	Adenocarcinoma	10 mo	[29]
30	96	M	Rectum	Adenocarcinoma	10 mo	[30]
31	97	M	Rectum	Adenocarcinoma	10 mo	[31]
32	98	M	Rectum	Adenocarcinoma	10 mo	[32]
33	99	M	Rectum	Adenocarcinoma	10 mo	[33]
34	100	M	Rectum	Adenocarcinoma	10 mo	[34]
35	101	M	Rectum	Adenocarcinoma	10 mo	[35]
36	102	M	Rectum	Adenocarcinoma	10 mo	[36]
37	103	M	Rectum	Adenocarcinoma	10 mo	[37]
38	104	M	Rectum	Adenocarcinoma	10 mo	[38]
39	105	M	Rectum	Adenocarcinoma	10 mo	[39]
40	106	M	Rectum	Adenocarcinoma	10 mo	[40]
41	107	M	Rectum	Adenocarcinoma	10 mo	[41]
42	108	M	Rectum	Adenocarcinoma	10 mo	[42]
43	109	M	Rectum	Adenocarcinoma	10 mo	[43]
44	110	M	Rectum	Adenocarcinoma	10 mo	[44]
45	111	M	Rectum	Adenocarcinoma	10 mo	[45]
46	112	M	Rectum	Adenocarcinoma	10 mo	[46]
47	113	M	Rectum	Adenocarcinoma	10 mo	[47]
48	114	M	Rectum	Adenocarcinoma	10 mo	[48]
49	115	M	Rectum	Adenocarcinoma	10 mo	[49]
50	116	M	Rectum	Adenocarcinoma	10 mo	[50]
51	117	M	Rectum	Adenocarcinoma	10 mo	[51]
52	118	M	Rectum	Adenocarcinoma	10 mo	[52]
53	119	M	Rectum	Adenocarcinoma	10 mo	[53]
54	120	M	Rectum	Adenocarcinoma	10 mo	[54]
55	121	M	Rectum	Adenocarcinoma	10 mo	[55]
56	122	M	Rectum	Adenocarcinoma	10 mo	[56]
57	123	M	Rectum	Adenocarcinoma	10 mo	[57]
58	124	M	Rectum	Adenocarcinoma	10 mo	[58]
59	125	M	Rectum	Adenocarcinoma	10 mo	[59]
60	126	M	Rectum	Adenocarcinoma	10 mo	[60]
61	127	M	Rectum	Adenocarcinoma	10 mo	

**Nosferatu the Vampyre** — An early and very successful silent horror film. It's a little less than 100 years old, but it's still a masterpiece. It's a story about a vampire who comes from a castle in Transylvania and comes to a small town in Prussia. The vampire is played by Max Schreck, and the town is played by the Nosferatu Players. The film is a masterpiece of silent horror, and it's still a masterpiece today. It's a story about a vampire who comes from a castle in Transylvania and comes to a small town in Prussia. The vampire is played by Max Schreck, and the town is played by the Nosferatu Players. The film is a masterpiece of silent horror, and it's still a masterpiece today.

**Popeye** — He's a star he was, but he isn't while he lived alone. Suddenly, he's surrounded by that certain thing: love. Better in one medium than in another, that movie is not a cartoon.

ing (to speak) commitment to resist a past exemplified by Roger DeBor's much publicized, sixty-pound weight gain to burn the cedar of Alaska. But equally rare and unimaginative is the refusal to impose any moral or intellectual attitude, or even

and in a scene of agonizing length, the hero is hanged on a new-fangled gallows with a trapdoor activated by water weight. The filmmakers skip over Horn's career as a Rough Rider, cavalry scout, and capturer of Geronimo, to concentrate on his final phase as a "stock detective." But

ggest ditch, the camera taking you so close up, and so often via telephoto lens, that you can't make out what the hell's happening. Trevor Howard, Nick Ramus, and James Remar, directed by Keith Munn. 1980.

(Casino, Century Twin 1, Cinema Plaza 5, Flower Hill Cinema 3, Parkway 2, Plaza Twin 1, Vogue from 11/81)

# N



NG OF  
EARTS

A film strip with two frames. The left frame shows a clock face with the hands pointing to approximately 10:10. The right frame shows the text "TIME AFTER TIME" in a stylized font.



The original  
**EL CAJON**



**MOTOR**  
**+ CHANGE**

**VW Motors**  
**\$325** free tow

Includes machine work & rebuilt parts  
General repair - Transaxle  
Also can call on Saturday & Sunday  
**447-3881**  
Serving San Diego 6 years





**STEAK HOUSE**  
**LA HACIENDA**  
**RESTAURANTE**

*The following are but a few of the appetizers, entrees and desserts we have hand-picked at our Steak House Restaurant.*

**CLUBK**  
*fresh marinated seafood*

**BARI OSTER, LA HACIENDA**  
*eggplant & tofu baked with shell*

**TOURMADON INTERNATIONAL**  
*fresh veal, pork*

**PACIFIC RED SNAPPER SANTIAGO**  
*summer of a fresh sauce*

**SI-MOUD BROCHETTI AL AJIO**  
*tomato-shrimp & scallops*

**CHOCICACINTI CON MUI**  
*chicken baked in banana*

*complete dinners including quesadilla, fiesta salad, fresh vegetables, potato or rice, salad, & drink from \$5.75 to \$9.95*

\*Dinner: 11:30 p.m. to 1:00 a.m. in front of the Mission Valley Inn, 10101 La Jolla Village Square, Mission Valley, Tel. (619) 594-0800, 240 R211

**SUNDAY BUFFET  
BRUNCH**

Served from 10 a.m.-2 p.m.

BREAKFAST ITEMS • FRESH FRUIT •  
SALAD • STEAK DRAPE • CROISSANT  
ROAST BEEF • CHICKEN BREAST  
VEGETABLES • DESSERT

**\$5.95**  
Children under  
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• **MAGICIAN**  
performing feats of magic  
at your table • **Balloons**  
• **Fun for all!** •



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Restaurant • Lounge



**BARBARA FRI • Mission Valley**  
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**Dinner for Half.**  
Buy two dinners, get the  
less expensive one for half price.  
**Offer good with this ad only. Expires 1-31-81.**  
Dinner served until 10 p.m.



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JANUARY 15, 1981

10



**In 40 hours you can learn to use your mind to do anything you wish.**

It has been said that Einstein used only 10% of his mind, and the general public uses only about 3% or 4%. And that's what **Small Mind Control** is all about. You can use your mind more effectively than Einstein. You can go there as there is nothing to what you do, because there is no limit to the power of your mind.

Students report concepts which like relieve nervousness, improve memory, overcome inactivity, enhance intelligence, improve creativity and understand the true cause of success and good health—the more sophisticated than these two. **Small Mind Control** is a new way of using your information and solve problems.

Over the past 25 years, **Small Mind Control** has been taught in 40 countries have taken **Small Mind Control** and so can you. To find out how, we invite you to a free seminar. But a word of warning: **Small Mind Control** is a powerful tool.

<b>FREE INTRODUCTORY SEMINARS:</b>	<b>NEXT CLASSES BEGIN:</b>
<b>THURSDAY, JAN. 15, 8:00 P.M.</b>	<b>TUESDAY, JAN. 20, 8:30 P.M.</b>
<b>MONDAY, JAN. 19, 8:00 P.M.</b>	

Free Introductory Seminars held at  
**SILVA MIND CONTROL OFFICES**  
1400 BAYVIEW BLVD., SUITE 100  
FARMINGTON, CT 06030  
**FOR FURTHER INFORMATION CALL 287-0788**

**In 40 hours you can learn to use your mind to do anything you wish.**

It has been said that Einstein used only 10% of his mind, and the general public uses only about 3% or 4%. And that's what **Small Mind Control** is all about. You can use your mind more effectively than Einstein. You can go there as there is nothing to what you do, because there is no limit to the power of your mind.

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1991 JAN 15 10:01









For men & women of all ages

**2 for 1 SPECIAL!**  
2 people for 1 year or 2 years for the price of 1 year.

Make your New Year's resolution to get in shape and feel your best. Call today.

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- Remove chain and clean
- Remove rear derailleur and clean
- Adjust brakes
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- Oil where needed
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- Wash and wax as a final preventative
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- Remove rust
- TIGHTEN SPOCKES & TRUE WHEELS

\*15\*  
Free safety check, free estimates, one day service. Minimum repairs while you wait. (Previous prices as for \$10 Bikes Day Special no longer honored.)

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704 Ventura Place, Mission Beach (across from Belmont Park) Open 7 days

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Buy 1 black-well tire - Get matching blackwall tire for 15 price! (with this ad)

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Price so low, we would keep everything if we could afford it. FREE kneepads with skate purchase this weekend

NOTE: Retail prices are not our regular prices. We usually slightly over wholesale never less.

\$ 20 Roller Skates—Wholesale	\$ 12
80 Roller Skates—Wholesale	35
80 Roller Skates—Now Only	49
130 Roller Skates—Now Only	79
150 Roller Skates—Now Only	89
170 Best Skates Money Can Buy	99
80 Skateboards—Now Only	85
130 Ultra Deluxe Skateboard	85
14 T-Shirts—Wholesale at	7
14 Cable Skate Brakes—Wholesale	7
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You name it, we'll give you a great deal on it! As always, we guarantee the lowest prices and will beat any price from any store, anywhere. You'll pay more elsewhere. We guarantee it.

We're still giving away FREE roller skates to anyone who brings in a price on quality skates that we can't beat.

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Swiss trained craftsman

Prompt service

Genuine factory parts

Free estimates

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50% off cut & style to first 25 patrons calling today for appointment  
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HAIR STUDIO FOR MEN & WOMEN  
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AMANDA: I regret...  
...for hire...

JOANNA: I regret...  
...for hire...

DAN KELLY: If you could...  
...for hire...

ATTRACTIVE MALE: 25...  
...for hire...

CHE: BUNNY: do you really...  
...for hire...

ANNE: CANNON: single man...  
...for hire...

LEE FROM FLIGHT: No...  
...for hire...

LONESOME AT 18: I'm...  
...for hire...

ATTRACTIVE INTELLIGENT...  
...for hire...

WEAR BLACK: January 20...  
...for hire...

BOB AND TOM: of your...  
...for hire...

WOMAN WANTED: Catholic...  
...for hire...

CELE: I love you...  
...for hire...

MALE: CHILD of 30...  
...for hire...

MAGICKAN: for clubs...  
...for hire...

WOULD LIKE to meet...  
...for hire...

SAD BUT TRUE: John...  
...for hire...

LADIES: I love you...  
...for hire...

GLORIA: I love you...  
...for hire...

BLOOD IN BLACK: I'm...  
...for hire...

WONDERING: Tan...  
...for hire...

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Handcrafted hairpieces fitted to any head or area of bald. Hair individually blended to match your hair color so that your place is undetectable. Totally confidential—totally real.

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On your car or truck

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