

City Lights

Square Foot Requires Arm And A Leg

"It used to be that to get a space on Girard Street was almost impossible," the La Jolla realtor was saying. "But now, things are really kind of strange." Now, in fact, the major La Jolla thoroughfare currently contains at least a half dozen major vacancies. In order to move into some of them, however, merchants have to be prepared to pay this city's highest rents.

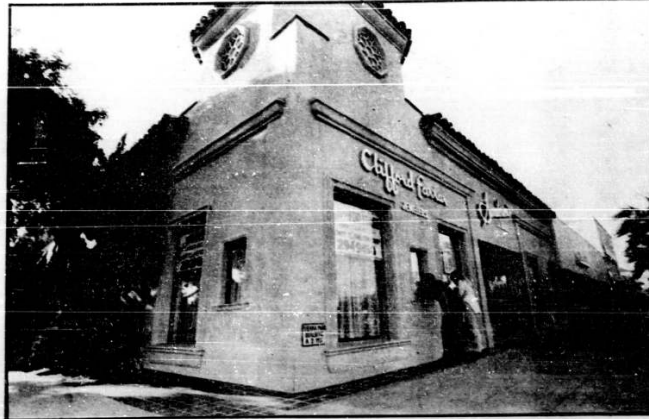
The vacancies began just a block and a half south of Prospect, where J. Jessop & Sons used to be the tenant. But when the jewelry store's lease expired and the rent on the space soared, Jessop's chose to relocate two blocks down the street. When Clifford's Jewelry vacated its space just across the street from where Jessop's is now, Clifford's moved out of central La Jolla to Bird Rock. And the Yogurt King, two doors down from Clifford's, simply went out of business.

Though clothing shops are eventually scheduled to move into the former sites of Clifford's and the yogurt shop, tenants are still being sought at a number of other Girard buildings, including those previously occupied by La Jolla Jewelers, Sanderson's (a women's clothing store), and the La Jolla branch of Merrill Lynch Pierce Fenner & Smith. The brokerage house moved into the building where Botzford's used to be on Prospect, and all three floors of its old space, next to the Civic Theater, are still vacant.

La Jolla realtors also report other signs of a change in the street. One, for instance, tells of working for months with a businessman from New York who seriously wanted to move his expensive home-furnishings business into the space now occupied by the Pottery Barn at 7611 Girard, in the block north of the intersection with Torrey Pines Road. "He looked at the space for about a year. But he really got scared. There have been horrible rumors all up and down the street that all the rental stores are leaving."

Another closure that helped fuel those rumors was the loss of Jorgensen's Fancy Pantry, a kitchenware shop which used to operate out of its own little storefront one block north of the Cove Theater, but which moved instead to the back of its parent grocery store about six months ago.

"I'll tell you what's happened," says Jim Schultz, who works in the Girard Street office of Beach & Bay Realtors. "A few years ago La Jolla was a small retirement community with good services, and most of the merchants owned their own shops." But Schultz says when real estate prices everywhere in San Diego — not just property in La Jolla — went wild, many merchants sold their property to the speculators and investors. "So now, in order to



Photograph by Jim Citi

justify the prices they have paid, the new property owners have boosted the rents far beyond what a merchant can reasonably afford."

Schultz says rents on Girard go up as high as \$2.50 a square foot, with larger spaces tending to cost somewhat less. In contrast, even rents in downtown San Diego's highrises don't generally exceed \$1.75 a square foot. (Space in Central Federal Tower, for example, currently rents for \$1.45 a square foot.) Schultz says retail space in La Jolla generally ranges from \$1.25 to \$1.45 a square foot — with Girard and Prospect as the notable exceptions.

Rents on the latter street recently reached a wholly new level of the stratosphere with the opening of the renovated office space just east of the Haagen Dazs ice cream shop. Owners of Deco Plaza, as the facility is called, are asking \$2.50 to \$2.75 per square foot for office space in the rear, overlooking the La Jolla Cove, and \$4.50 a foot for space on the street. You have to go all the way to Rodeo Drive in Beverly Hills to find a comparable rent," one realtor explains. "It's incredible. A client would have to do three-quarters of a million dollars in business just to make the rent." That same realtor conceded, "Everyone in the world wants 600 square feet on the sidewalk on Prospect. That's just where the tourist trade is." However, Deco Plaza, which was available for occupancy in November, still stands more than half empty.

Looking both at those vacancies and the others on Girard, realtor Joan Brown of Gregson Realty comments, "Everyone's getting real panicked that we're going to be nothing but savings and loans." (In fact, at least nine financial institutions currently line Girard.) Schultz echoes that fear and points to the example of the Buggy Bath on Pearl Street. "It's our only car wash and it's been here for something like twenty-two years," Schultz says. Citizens Western Savings and Loan Association has bought the land and the car wash can't find a suitably zoned space elsewhere in La Jolla. "So we're losing another good service."

Ironically, despite the recent glut of vacancies, La Jolla is about to gain a whole lot more office space. A large new shopping arcade is being built at the spot where Girard runs into Prospect Street, and construction also has begun on a complex at the intersection of Wall and Herschel streets. Furthermore, a 79,000-square-foot multilevel retail and office building has just been proposed for the corner of Fay and Silverado streets, the current site of La Jolla Chevrolet Motors.

— J.D.

The Three Greeks

Three men — brothers Petros and Athanasios Iordanos and their cousin, Alexandros Lathanas — arrived in San Diego from Greece some time ago and set up a car dealership at 4717 Thirtieth Street, just north of Adams Avenue. That unprepossessing address in fact was an office-cum-garage, separated by a side yard from a single-family home. The Iordanos brothers lived in the house, displayed their merchandise in the garage driveway, and christened their operation "City Car." They also committed a long string of offenses, such as selling cars with broken horns and unceremonious pollution control systems. But investigators for the Department of Motor Vehicles say those infractions were nothing compared to the rule for which City Car customers were taken this fall.

DMV senior special investigator Larry Seales says that despite their often shady practices, the City Car operators managed to establish good credit with the California Auto Dealers Exchange, the large used-car auction in Anaheim. So, in September the auction bought the City Car's fleet of mostly late-model imports from the auction using promissory notes. They moved

the automobiles down to San Diego, sold them for cash virtually overnight — and disappeared under cover of darkness, according to the neighboring cardboard owner. Later investigation also showed that by the time of their disappearance, the brothers had conveniently perjured the sale of the property.

Seales says the full implications of the scam came to the DMV's attention in January, when buyers of the automobiles began reporting that they hadn't yet received their titles on the cars. (The auction still holds the titles, because the auction hasn't been paid.) Seales says to date thirteen City Car customers have filed complaints; he expects the other eleven will do so once they realize they still don't have the paperwork proving their ownership of the vehicles.

He says both civil and criminal charges have been filed against the Greeks, and warrants have been issued for their arrest. However, at last report at least two of the three had returned to their homeland. Barring their return and/or capture, Seales expects the auction will have to absorb the loss and give the titles to the City Car customers, because the latter paid their money (to City Car) in good faith. Seales says the auction's imminent loss has given birth to a host of new rumors. "The word is that they're thinking about closing the auction to all San Diego County people," he says.

— J.D.

Bill And Trina And Polly And Malice

Bill Bruce and his wife, Trina Cluffo, are, between the two of them, a team of theater actors, producers, directors, set designers, costume designers, and theater managers who are considered within local theatrical circles to be very talented. Their one major drawback may be that they try to do too much, as some theater people contend, and that is one reason they had such a melodramatic departure from the Old Town Opera House two weeks ago. Bruce and Cluffo were the director and production designer, respectively, for the 202-seat theater, which has been limping along for the last nine months through a gamut of financial problems, personnel changes, and personality collisions. Now the two of them are considering filing a libel suit against the theater and its principal patron, Polly Puterbaugh, and just may leave the state after Bruce finishes the job of directing *Orpheus Descending* for the Old Globe.

And to make things worse for both Bruce and the theater, *Back in the World*, a play in which he'd had a starring role at the Old Town Opera House, was closed down last Monday after just four performances. "Back in the World" is very, very, very bad. Horrible," said Polly Puterbaugh, chairman of the board of directors of the theater. "As of today, we're never withdrawn from the cast [of *Sparks Fly Upward*] and we never resigned from the



Bill Bruce, Trina Cluffo

two of those people walked out." The previous show, *Sparks Fly Upward*, starring Bruce and Cluffo, was also closed down early. Ask Puterbaugh why that show was closed and she answers, "They [Bruce and Cluffo] quit the show." Which is exactly why Bruce and Cluffo feel they have a case for libel. "We've never withdrawn from the cast [of *Sparks Fly Upward*] and we never resigned from the

show," declares Bruce. "It's our goddamn reputation at stake here." Their reputation was unquestionably a good one before they arrived at the Old Town Opera House last June. The theater, built and administered by the state, was up for grabs again last spring after the first occupants gave up the lease. Puterbaugh had been a board member the last few years at the Coronado

Playhouse, where Bruce and Cluffo, working as managing director and production designer, gained their reputation as competent, creative theater people. Puterbaugh's relationship with Bruce and Cluffo had ended badly at Coronado, too, but she convinced them and business manager Cheryl Carroll that they could all work well together at the Old Town Opera House. Puterbaugh had the

money, Bruce and Cluffo had the creative talent, and Carroll had the business sense and theater management experience. Carroll drafted the proposal and the state granted them the theater.

They opened with *Inherit the Wind* three weeks after taking charge, and it was evident from the beginning there would be major problems. "Both Polly and Ragna Sherry [another

(continued on page 21)

For Whom The Bells Sold

No funeral services are planned for the Seven Seas clothing stores that catered to sailors and Marines on downtown's lower Broadway since 1950. The stores, previously located at the corner of First and Broadway and Columbia and Broadway, died after a ten-year illness brought on by the Navy's shifting uniform requirements. And in the end, the struggle for survival was made nearly impossible by the city's attempts to clean up lower Broadway as part of its redevelopment plans.

The store at First and Broadway, across from the Greyhound Bus depot, was vacated just last month and has been demolished to make way for the Wells Fargo highrise going up on that corner. On a good military payday, that store used to be crowded with sailors and Marines out to buy, alter, or clean and press their uniforms. The store at Columbia and Broadway, still awaiting demolition, never did quite as well.

The businesses were the biggest locker clubs in town for twenty years, with close to 10,000 locker members paying five dollars a month to store their civilian clothes off base or ship. Locker-club business



Broadway and First, 1968

off the ship. Then, on December 22, 1970, Admiral Elmo R. Zumwalt, chief of Naval operations at the time, signed the order allowing sailors and Marines to wear and store civilian clothing on base or ship. Locker-club business

downtown dried up; gross revenues at the First and Broadway store dropped from \$1200 on a good day to \$400 a day.

But the Seven Seas shops

compensated for the loss of locker business by concentrating on the sale and alteration of privately manufactured serge and gabardine uniforms. (These looked sharp, compared to the traditional wool uniforms.) These were popular with military men in the Seventies, until the middle part of the decade, when the Navy's old bell-bottom blues were phased

out. Private manufacturers couldn't retrofit and provide the new uniform styles, so Seven Seas got completely out of the business of selling uniforms. "To buy and take care of their uniforms was one of the main reasons servicemen came downtown," a company official says. "When the uniforms changed, it almost destroyed us."

The city's plans for the area finally did them in. After a long series of skirmishes with CCDC, the city's redevelopment agency, both stores shut down. The Seven Seas official says CCDC told them to move to Eleventh and Broadway (there aren't many servicemen in that area of Broadway), and that at one point in a heated exchange with CCDC's head, Gerald Trimble, the redevelopment czar declared, "I'd rather see wildflowers on an empty lot down there than Seven Seas."

The stores are survived by distant relatives of the same name, which sell only civilian attire, on the ground floor of the Hotel San Diego and in the Spreckels Building.

— N.M.



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Controlled circulation paid at San Diego, California

Subscription
Six Months—\$9.95
One Year—\$19.95

Payment must accompany subscription

Submissions
The Reader welcomes writing of all kinds. Send submissions to the Editor. Please include self-addressed stamped envelope.

The Reader (USPS 336-730) is published weekly every Thursday except the first and last issues of the year. The entire contents of the San Diego Reader are copyright 1981, James Holman. All rights reserved.

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Wished Leapfrog Plan Would Croak

Gordon Smith's lead article ("Appraising San Diego People" in your February 12 issue) provides an excellent historical perspective and review of the proposed North City West development.

For the record, however, I am not at all up the impression that the article that a unanimous city council approved the project plan in October, 1979. In fact, the vote to approve North City West was 7-1. I cast my vote in opposition to North City West and still number myself among North City West's opponents.

Because I am an advocate of good development in San Diego, I have been unwilling to approve any project that conflicts with good planning principles and San Diego's high quality of life. In my opinion, North City West as presented to the city council in October, 1979, was the epitome of poorly phased, overly dense, leapfrog development.

After being the only opposing vote then, it is a pleasure to have a new colleague, Mike Gotch, join me in fighting this vote for North City West.

Bill Mtn Hill
Deputy Mayor

Because You Can't, That's Why

I would like to ask Fred Schaubach how many recent high school or college graduates he knows who can afford to pay \$150,000 for a home right now, or say even ten years from now? Furthermore, it is estimated that there would be very few under that amount in North City West. Who are the city council, Mayor Pete, and Jim Baldo in trying to fool with their "leapfrog" for the citizens of San Diego? I agree that there is a great demand for housing, and yes, you cannot keep people from moving here—but by the same token, if I wanted to move to Carmel or Santa Barbara, or many other places for that matter, and could not find affordable housing then it would be my tough luck, and I would have to search somewhere else.

People can't have everything! And if the terrifying amount of growth in San Diego continues at such a rapid rate as it will with North City West, then ten years from now the air, freeway, topography, water, etc., will be so much like Los Angeles in now, that Fred and Dorothy from the Midwest will look around them and wonder what they ever saw in San Diego in the first place.

At the same time San Diego, I agree with Ron Strang and will probably, so it makes me, pack my things and move to a place already destroyed, so that I don't have to worry about becoming emotionally involved with a city again, just to have it crumble to ruins before my eyes.

Lucille Ball And Angie Dickinson

I would like to commend Mr. Gordon Smith on his beautifully written and informative expose, which explained many of the pros and cons relating to the controversial subject regarding the development of North City West. I myself see the inevitable future development of this area as a definite asset to the City of San Diego. With proper planning, North City West can and will be a model community. This, of course, means providing all the necessary facilities, such as proper sewage disposal, schools, fire departments, and adequate police protection.

The development of this area will not only ease the housing shortage and accommodate new residents, as the article states, but I also believe it will create many new jobs both during and after its completion, especially in the falling construction industry. The added housing will help to stabilize the skyrocketing home prices in San Diego, particularly in our beach areas—such as Del Mar.

However, it is unfortunate that there are a few self-centered, egotistical elites who have no concern for the future of San Diego. I am referring to the residents of the community of Del Mar, who keep drawing up excuses to halt the development of North City West. It is these people who can't see any further than the front doors of their \$400,000 houses. I have served in Del Mar for more than ten years and I have seen literally every square inch of it developed from Twenty-Sixth Street all the way south to Fourth Street, and finally the last section, a grove of eucalyptus trees before Torrey Pines Road, and they are still building more. I believe the Del Mar residents have no reason to complain about overdevelopment when it is going on right under their very noses in their own "quaint little town."

And who really cares if Desi Arnaz and Bart Bacharach live there? I am an environmentalist also (B.A. in biology), but there comes a time when one has to realize that sometimes sacrifices must be made. It seems that every time development issues arise, it is commonplace now to "use" some environmental issue as a scapegoat. Why, I am surprised that someone hasn't discovered an endangered species within the North City West development area!

The agricultural land in this area is negligible. Most of it is sagebrush and chaparral and produces no more in range of less than 1 percent of the acreage. America is very capable and does produce one of the highest agricultural yields per capita in the whole world. In fact, unless weather conditions hinder

production, we often produce much, much more than we could ever use, so we distribute this surplus to underdeveloped countries. Therefore, a few acres of agricultural land within a city is expendable.

Thus, the development of North City West is an inevitable necessity and needed badly by the City of San Diego. I cannot imagine packing everyone into Pacific Beach, Clairemont, and East San Diego as Councilman Mike Gotch suggests. The whole plan behind the development of San Diego is to have a spread-out, evenly distributed city—not one where everyone is densely packed into certain areas. With Councilman Gotch as a city planner, I'm sure San Diego would eventually resemble Detroit or Chicago.

The longer the development of North City West is postponed the higher construction and labor costs are going to be when everything finally gets set into action. This case reminds me of the dilemma of the proposed site of the Navy

Letters

Hospital which is to be built in Helix Canyon. As North City West, this, too, is a necessity, yet these issues are batted back and forth between the various bureaucracies just like in a ping-pong game. Meanwhile, costs of land, building construction, and labor are continually escalating with inflation! If it's plans had been set into action at the time they were proposed, the costs involved would have been no more than three times as much.

Finally, in the long run, it is always the taxpayers and commuters, and labor are continually escalating with inflation! If it's plans had been set into action at the time they were proposed, the costs involved would have been no more than three times as much.

Mayo Clinic

As the owner of Jake's in Del Mar, I was extremely disappointed in Eleanor Widmer's recent article ("As the Chop Sifts," February 12). In all honesty, her aggressive, biting sarcasm made me wonder if she had gotten too emotional because of S. Marcher's symposium was about. But enough on the topic of responsible journalism.

In spite of the definite (but temporary) damage her article will do to our building of a great reputation in San Diego County, I am truly sorry Widmer's experience was so unenjoyable for her. We are in the business of giving people an enjoyable evening; our people work hard at it, so we sincerely sorry when we fail to please.

So far Jake's has received a very positive response from our customers. Some of Widmer's complaints are not universal; cold French bread is served in the finest of restaurants; some consider a small portion of starch and vegetable sophisticated (believe that the chef of a few ounces of rice or pasta was not the overriding concern); many prefer mayonnaise with an artichoke and we've fed our herb mayonnaise made with the artichoke most interesting; our frozen Maui pie from Maui, Hawaii, is unbelievably popular in

our other three restaurants; many think our chicken terraglio is superb.

I have been in the restaurant business fifteen years and have several successful restaurants in California and Hawaii. I know Jake's is a very good restaurant. I hope your readers will give Jake's a try. I think if Widmer came in without S. Marcher, the cultivated aesthetes, she might relax and have a tremendous evening.

Sincerely,
Jake's
Del Mar

Looking For Mr. Cosmic

Since my move to San Diego and my simultaneous discovery of the Reader, I have sworn to write a letter about a section of your paper that I find important and currently disagreeable. Here is one issue.

Off and on over these many months, I have noticed the more the few complaints letters against Duncan Shepherd. You print them with a seemingly amused detachment, almost as if it be a circumstance beyond your control. Mr. Shepherd is what I would consider a "cosmic critic." There is no denying his intelligence, trivia knowledge, or his love for the cinema. However, his opinions are unrelatable for the average movie enthusiast such as myself. He seems to despise so many well-respected films. The movies that he praises are usually avant-garde, arty things that simply don't appeal to the general moviegoer. Some of us are often times out for a good feeling when we see a film that we love. There are those films for which Mr. Shepherd has written just about the only favorable review in existence (e.g. *Somewhere in Time*, one of the dumbest excuses ever made for those award-winning milestones (e.g. *Dr. Dr.*) that he rips to shreds.

All of my friends look forward to the Reader every week. There is none among us who fails to be stirred by Mr. Shepherd's pompous reviews. We always choose the films he dislikes the most. I don't understand why you continue to employ your movie critic. You have a vast circulation in San Diego, and your purpose is to provide information helpful to as many as possible. If anyone accepts Duncan Shepherd's reviews as accurate, it could only be his relatives. Please consider this and think of change instead of simply printing letters.

Nancy Vick
La Jolla

Couldn't Hack Chain Saw

After reading the latest edition of your paper I am beginning to wonder if you've been bought out by Helen Copley. I am referring to your lately rather negative articles and comments which take an anti-union stance. I would not mind if you would show both sides of the issue, but you seem to be very biased on the subject.

I was also offended by your placing the advertisement of *The Texas Chain Saw Massacre* in your paper. You are apparently changing your movie section, making the ads for the Ken and Strand almost unrecognizable and putting in large commercial ads for violent films.

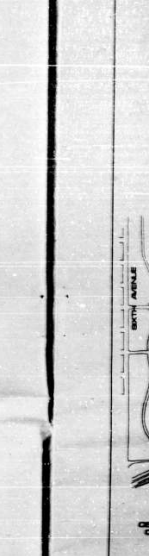
What next, I wonder? Sex-rated, violence against women, or kiddie porno ads only? Or maybe you'll go another route back to keeping the somewhat-barefaced, pregnant-and-shock-disco-in-the-mouth when they step out of line. You could also start up a *Canine Rotten* Regular Club or maybe a *Reader* PTL Club.

It's a good thing that your paper is free; that is about what it is worth.

Current Lucy
Golden Hill

A decision is about to be made in Washington, D.C. that could devastate the heart of Balboa Park. You can affect that decision.

Save Balboa Park—Now!

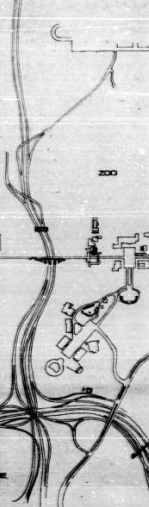


The former Secretary of the Navy decided in December that the world's largest military medical facility should be built in the middle of Balboa Park. Instead of the \$15 million now being built at Helix Heights.

The same study warned that construction in the Park would take up to a year longer than at Helix Heights.

The proposed site in Balboa Park lies across an earthquake fault.

THE GENERAL PLAN BALBOA PARK



Senator John Tower

Senate Office Building Washington, D.C. 20510

Dear Mr. Tower

I want the Naval hospital built at Helix Heights, not in Balboa Park.

(signature) _____

(address) _____

Congressman Duncan Hunter

House Office Building Washington, D.C. 20515

Dear Mr. Hunter

I want the Naval hospital built at Helix Heights, not in Balboa Park.

(signature) _____

(address) _____

Congressman Bill Lowery

House Office Building Washington, D.C. 20515

Dear Mr. Lowery

I want the Naval hospital built at Helix Heights, not in Balboa Park.

(signature) _____

(address) _____

Mr. Edwin Meese

The White House
1600 Pennsylvania Avenue Washington, D.C. 20500

Dear Mr. Meese

I want the Naval hospital built at Helix Heights, not in Balboa Park.

(signature) _____

(address) _____

Here are four things you can do today:

1. Send off the coupon above. These men can reverse the Navy's decision if they know how you feel. If you have the time, please write them a letter.

2. Make one telephone call: Phone Mayor Wilson's office (236-6330) and say to the receptionist, "My name is _____." Please thank the mayor and urge him to continue his strong support for Helix Heights. We need his help. Thank you."

3. Send a check to Balboa Park Defense Fund, 825 Fifth Avenue, San Diego 92101. We are continuing the legal battle to save Balboa Park and need funds for litigation costs. Volunteer your assistance by calling 232-7196.

4. Pass this message on to a friend.

This may be your last chance ever to prevent the needless destruction of Balboa Park. A few minutes of your time today will help insure that our park remains what it was intended to be: a beautiful sanctuary for all San Diegans to enjoy.



Bridge Lessons with Marlene

Have fun & meet new friends. Classes begin March 4 at the PACIFIC BRIDGE CLUB. 1510 Montana Blvd. Call Marlene Steak 455-7158 or 275-1510

EXPERT ANTIQUE APPRAISALS

insurance probate
Lee Finburgh
459-6819

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
Is there any way to demand and receive your money back for a particularly bad movie? The box office at the theaters won't give it back.
Dean Smith
East San Diego

The management of the theater is under no legal obligation to refund your money; its only obligation for the price of a ticket is to show the advertised film and provide a seat. Whether or not you enjoy the movie is solely your concern. "Otherwise you'd be giving money back to every person who asked for it, and you'd have to close the doors down," said a spokeswoman in San Francisco for the Theatre Association of California. She added, though, that the theater manager might easily be persuaded to refund your money or give you a pass for another movie if—and only if—you ask soon after the film has begun.

Dear Matthew Alice:
I need to know how the traffic lights at Friars Road and Via Las Cumbres operate. I believe that the left-turn light will not indicate for a turn onto Via Las Cumbres from Friars Road unless a car is in the left-turn lane. If I am correct, how do the lights operate?
Tad Yamaguchi
Point Loma

The lights at that intersection were installed in November of 1976 and typically the newer signals that act upon the volume of traffic passing through them. The left-turn signal on Friars Road will shut itself off if no cars pass into the left-turn lane; conversely, it turns itself on when a car is coming its way. If a steady volume of

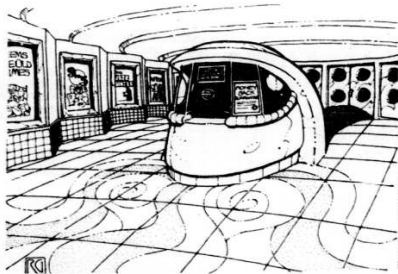


Illustration by Rick G. Gray

traffic turns into the lane, then the signal remains activated continuously from one round of signals to the next, and so it might happen that the left-turn arrow comes on when all of the cars have passed through the lane on a previous signal. This could make the signal appear to work solely on a time pattern connected with the other signals at the intersection, which is not the case.

You may remember years ago when the left-turn lanes were sometimes equipped with pressure plates—the thick black slabs of rubber imbedded in the asphalt and which extended across the lane. A car passing over a plate would activate the signal in the same way that a pedestrian makes the WALK light come to life (at last) by

pressing the button on the sidewalk's signal post. The plates were abandoned, however, because they didn't stand up to use. The left-turn lane on Friars Road uses a huge magnetic coil—called a loop—that senses a car passing over it. Look closely at the lane next time you're there; you'll see thin black lines cut into the pavement and sealed with bitumen. These lines form a rectangle about four feet wide and at least forty feet long, running the length of the turning lane. Copper wires are imbedded in these lines and are charged with a few milliamperes of current. When a large metal object passes over the wires, it causes a quick jump in the voltage, which activates the signal. Without a car to trip the signal's loop, it

shuts itself down and the traffic from the opposite direction is free to pass through the intersection. This keeps a busy, high-speed street like Friars Road open as much as possible while still giving entry to traffic that goes against the predominant flow.

Loops also control the signal from Via Las Cumbres onto Friars Road. This side street is imbedded with five loops altogether: four in the left-turn lane and one in the right-turn lane. Each loop is about four feet square. The signal can tell how many cars are stuck in the left-turn lane as each car trips a predictable number of loops before stopping at the red light. When the signal changes to green, the length and frequency of the signal changes in the intersection will depend on how much traffic has been waiting.

With no moving parts, the loop has proven to be a durable and satisfactory device for intersections as well as for parking lot gates and drive-up windows. Yet it has one minor drawback: Having been set to act when a large piece of metal moves over it, the loop does well with cars and trucks, but sometimes ignores motorcycles and is totally insensitive to bicycles and skateboards.

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.



4693 University Ave.
San Diego
282-4011 or
282-3001

Music Power has gone Super Discount

We guarantee the lowest prices anywhere in the U.S.A. We dare any dealer to compete with our low prices. If you love good deals, check this out.

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Sunn 302 Speaker Cab.	325	182
Sunn 402 Speaker Cab.	440	220
Sunn 402 Speaker Cab. (used)	440	150
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Color!

(Continued from page 1)

"Now, doesn't that tell you something?" the Mahnkes ask excitedly. Rudolf, the father, in particular grows heated when he talks about color. "What happened at Southwood wasn't just some fluke!" he cries. The effects of color on humans have been soundly established by scientific research, and people here could be applying those principles widely. The Mahnkes are German, and they say Western Europeans have been following such principles for at least two decades; the Russians know more about the nonvisual effects of color than anyone. If San Diego schools were colored properly, learning would boom. Factories were colored rationally, productivity would soar. The Mahnkes have been researching the use of color in San Diego for seven years, and they're ready to leave this city in disgust.

But for the moment, Frank Mahnke has returned to Southwood to conduct a little tour. He says that before he and his father produced the current color layout, the facility had been redecorated at least twice in eight years. When the Mahnkes first viewed it, the hallways were stark white with big bright stripes, all in primary colors, running down the walls. The rooms each had three white walls and one bright orange one. That gave the place a colorful appearance. Frank says, however, the color was missed on two counts.

First, bright, strong shades of any hue tend to excite people, whereas the psychiatric center really needed a calming atmosphere. Secondly, Frank says color research has shown that "if color is to be psychotherapeutic, it has to be an integral part of the environment, which means all surfaces have to be colored. If you take color and put it on a neutral background like white, then the only thing you're producing is a certain amount of visual stimulation. It doesn't act on the human

psyche."

In contrast, the redecorated facility glows with dozens of colors. Most are pastel peaches, yellows, oranges, and light greens, interspersed with rusts and tans.

The junior Mahnke points out that different shades are used in each of the center's wards. In the adolescent units, for example, yellows and oranges contrast with bright green trim around the doors and windows. In the adolescent units, the Mahnkes use cooler yellows, greens, and tans on the walls, set off by tangerine trim. Furthermore, in each ward, rooms are painted alternately in cooler and warmer tones so that staff members can try to assign extroverts and introverts to the rooms which best fit their personality type. (Extroverts need the warmer, brighter hues, but introverts placed in the same setting can become anxious, the colorists say.) Adding still more variety is the fact that three walls of each room are painted with one shade, while the fourth is a harmonious color of a slightly different shade. And Mahnke says no more than two rooms on any given ward are identical; still more subtle variations distinguish them.

The net effect looks cozy but at the same time sophisticated; the details reveal the thought that went into the planning. "Now, it's not really striking," Frank says upon leaving the psychiatric center. His point, however, is that a striking design would do an active disservice to Southwood's young inhabitants. "You have to make a distinction between interior design and environment creation," he maintains. "With interior design you care about visual impact. But when you're talking about having people in an environment who have no say about that environment, then I feel you have to go by guidelines."

Since Southwood's administrators followed those guidelines, Frank contends they should never have to redecorate. "It's a timeless environment. . . . And if you do an environment correctly, you'll never get bored with it. It gives you just the right amount of stimulation; just the right amount of atmosphere that you need for

performing a task, whatever that might be."

He adds that the existence of the guidelines also implies that the interior design of most mental health facilities should resemble Southwood, though only in a broad sense, he cautions. "For instance, say you take another hospital where the walls of the corridors, instead of being eight feet apart, are twelve feet apart. Well, the reflectance [of the color of one wall upon another] is not that large for the simple reason you're talking about greater space between the walls. Or if you have a facility that has no children, the look would be different, of course." Some rules are rigid, Frank says. "For example, if you're talking about an operating room in a hospital, it should be turquoise — a specific shade of medium blue-green." He says repeated tests have demonstrated that turquoise best reduces glare under intense light, aids in maintaining visual acuity, and helps the medical technicians to discriminate better the colors of blood and tissue by complementing their reddish tints. Frank cites another example of a rigid rule: designers should never use pale blue over large areas, because research has shown that pale blue is sharply refracted by the lens of the eye. "You can't really seem to focus on it," Frank explains. "It tends to make things adjacent to it look blurry."

Frank has returned to his own bright yellow Volkswagen bug and is heading north on Interstate 5. Just east of downtown, he glances up at the pink Navy Hospital, posed against Balboa Park. "It's all right," he says grudgingly. "At least it adds interest with the green." But a few more miles take him past the old General Dynamics plant on the west side of the freeway, just south of the Interstate 8 interchange. The roof is saw-tooth-shaped, the color is sickly white, and the structure seems to go on forever. "This is ugly," Frank declares flatly. "It's industrial and it is ugly. Here's a very good case where a variety of color could be used — maybe bright accents and a subtle use of body color." That moment he's distracted by the

vista which greets him just north of Interstate 8: to the left sprawls the Sports Arena area and to the right the bungalows of Linda Vista burrow into the hillside. "Look around you. Is there anything that's nice? Even though there is no color, it somehow looks busy. It's a conglomeration of white, of gray. You could beautify those buildings — not architecturally, because that costs — but with color. Then, most people say, 'Oh yeah, now he's going to paint all the houses like the Mexicans do. It's going to be bright orange and bright red and bright green.' But no, that has nothing to do with it. You can use color and use it elegantly. That's white," he says of a passing nondescript office building, "but there's nothing elegant about it."

One can't see the same thing about the tan, Spanish-style building on Tijuana Street in north Pacific Beach where Frank and his father maintain their Mahnke & Mahnke Gallery. Behind the door that bears their names, the walls are stark white and the threadbare shag carpet is cherry red, but the Mahnkes shrug and point out that their lease doesn't allow them to redecorate.

The two men don't look like father and son. Rudolf, the father, has gray, tousled hair reminiscent of Leonard Bernstein's, and a prominent, hawklike nose. And he is impassioned; he gets caught up and carried away by the drama of his words, which sound thickly Germanic, although the accent is softened, perhaps by the dozen years he lived in Paris. He says he feels more French than German, and his manners are not only courteous, but charming.

Rudolf also says that his autobiography would make a great adventure story. In abbreviated form, it began in Bremen, Germany, fifty-five years ago. Both his father and grandfather were car wholesalers, and they steered young Rudolf into a lengthy technical and engineering apprenticeship. He yearned to work on cars, however, and after three years of grinding away at technical work, he packed up and took his wife and six-year-old son to Munich. There Rudolf, who had some in-

dependent income, devoted five years to the study of photography, art history, sketching, and so on, followed by another three years of travel and work full-time as a postman in studying color and experimenting with it.

The Mahnkes say that by the early 1970s, scientific data about the sophisticated psychological effects of color was just beginning to flow from centers of color research located around the world, places such as the Scandinavian Color Institute in Stockholm and Fondation Vasarely in France. But they point out that color research dates back at least since the early part of this century. "And earlier," Rudolf interjects. "Goethe was interested in the perception of color." One milestone came about 1915, when an American color theorist named Albert Munsell developed one of the first systems for categorizing and harmonizing colors. The Mahnkes say another came in the 1950s, when Europeans, rebuilding after the war, began erecting mass housing projects — and seeing social problems develop within them. Concern over those problems led to more study about the use of color in high-density areas, which in turn led to the even more detailed psychological work.

So by the time Rudolf and Frank began full-time collaboration, they say a complex body of knowledge relating to color use had developed. Color researchers had determined, for example, that humans function best in rooms whose color patterns are neither too complex nor too monochromatic and sterile — and that either extreme can affect not just one's mood but one's body. In one notable experiment, Swedish researchers found both that their subjects' alpha brain waves were longer, and their heart rates were three to five beats per minute slower in rooms which were colorful and diversified (but not too busy) than they were in rooms painted just one color. Frank elaborates: "Yellow can be a perfect color which has no negative impressions, but if I surround you all day with yellow, that's not to your benefit."

Researchers had also discovered such

explains: "I had made pretty good money in Paris, you know," so he encouraged Frank to quit his job and work full-time as a postman in studying color and experimenting with it.

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Researchers had also discovered such

things as warm colors make people over-estimate time while cool surroundings have the reverse effect. They had yielded important data about how much light should be reflected off walls in work areas (and thus what colors to use on those walls) in order to avoid eyestrain, irritability, and in some cases, even eye damage. Repeated and extensive psychological tests of individual reactions to various colors had confirmed uniform human responses: bright reds and oranges appear exciting; softer reds and oranges stimulate; light oranges and yellows appear cheering; soft light greens and very soft blues have a relaxing effect; purple tends to be subduing; black depressing; and gray, white, and off-white are neutral.

Mention of the use of white sets the Mahnkes' teeth on edge. "In my personal opinion, white is the worst for working conditions, for living conditions — you name it," Frank seethes. He says first that white and all related shades (beiges, off-whites, and so on) reflect ninety-one percent of the light to which they are exposed. However, the physiological research has shown that human eyes function best when surrounded by whites that reflect between only thirty to seventy percent. "White creates a glare condition, it constricts the pupil of the eyes and it gives a foggy quality to vision," Frank says. Furthermore, emotionally, "white is nothing; it has absolutely no psychotherapeutic application whatsoever, unless negation is what you want."

So the Mahnkes deplore the fact that the majority of architectural and design offices in San Diego are white or off-white. "Frank Hop is one of the top architects in this city — and the office of one of his divisions is stark white. . . . I don't know if they [the architects] truly feel that in a white environment there will be no reflection — visual interference — upon the plans that they're doing, or if they're trying to convey a certain elegant image, or what," says Frank.

The son argues that the association of neutral colors with elegance and high

status is a purely cultural phenomenon. He contrasts today's attitude with the Baroque period in Europe. "A large amount of color was considered tasteful in those days," he adds, that when the Bauhaus architectural movement, with its insistence that everything be functional, grew powerful around 1920, "everything went out. Ornamentation was considered gaudy. Color was starting to be considered gaudy." Frank suggests that the lingering effect of Bauhaus may explain many architects' continuing passion for whites today, a taste for austerity which may often directly clash with the taste of clients.

He cites the work of an American architect named Oscar Newman, who had a particularly interesting experience with a public housing project. By the time Newman was asked to modify the grounds and facades of the Clason Point low-income housing project in New York, he had become convinced that low- and middle-income people usually associate raw concrete with burliness and prison, rather than with elegance. Heat loss through the grey cement block walls of the project had been great, so the city's housing authority decided to cover the block with three coats of cement. Newman seized the opportunity and convinced the commission to add colors and textures to the final coat, even though it would add twenty-five percent to the cost of the finish. Residents helped select the colors, and as the work progressed, the contractor found that heavy vandalism of his truck and construction equipment tapered off and ceased. Newman also reported that in the first year after the work was complete, people painted their doors and windows, and subsequently made extensive improvements to their gardens and house interiors.

Reporting on the experience, Newman wrote that his fellow architects strongly criticized the project, arguing that he had catered to the lowest level of taste among the residents. But in contrast, Newman asserted, "Our interviewing revealed how strongly the residents appreciated and re-

(Continued on page 16)



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Color!

(Continued from page 9)
sponded to the rich and varied color of their new environment."

As the Mahanes collected information like this after Rudolf's move to San Diego, they also began conducting their own experiments, mostly technical work on such things as the question of how the reflection from one color affects adjacent colors. They also constantly worked on their own paintings, primarily abstract pieces. Both men believe that any color consultant must first be a painter to develop the necessary sensitivity to the subtleties of color. In 1977 they opened the Turquoise Street gallery, not, however, because they were so interested in showing their art. "We needed a place to work," Rudolf explains. "We were pretty good painters. So we figured why not add two or three rooms and hang pictures?" And as they continued with their technical studies and painting, they also increasingly observed the use of color on San Diego walls.

The Mahanes say they began taking notes, photographing what they saw. They visited local banks and offices. "We would wait until after they closed and then peek into the schools to see what colors were being used." And they began visiting the sites of new buildings to assess the latest handwork of San Diego's environment shapers, projects like the Cecil and Ida Green Hospital at the Scripps Clinic.

Now Frank has returned to the hospital, to point out some of what so deeply frustrates him. The outside of the medical facility on North Torrey Pines Road is white as an iceberg, its purity broken only by bas-relief patterns in the stone. But Frank is charitable. He figures maybe the hospital builders wanted to impress visitors with an air of antiseptic precision. He also nods approvingly at the large, intricate skylight in the front lobby. "This is very nice. Give 'em credit," he says, although he adds, "I could be in a bank and it'd be the same environment."

But when he moves away from the lobby, he sees nurses working in corner stations that surround them with white. He quietly groans. In several areas, the carpet is forest green, but Frank says that the use

of brightly colored carpeting only directs attention downward. And why do you want to do that? "Chairs in one of the lobbies are bright orange, red, and green, but the colorist complains. 'Those are just color spots. They do not create an atmosphere. It's not dirty. It's not ugly. But there's no atmosphere like there could be, of dignity, combined with warmth and friendliness.'"

A peek into the patients' rooms reveals that most have three white walls and one gold. "But that really doesn't help the patient because he has his head against it," Frank comments. He says color research instead suggests that short-term patients should be totally surrounded by warmer colors, and more chronic patients by cooler shades. Leaving the hospital, the color consultant mutters, "This is a known medical institute. You would think they should have the latest environment."

Frank heads for another nearby medical institute, the Veteran's Administration Hospital in La Jolla. Here the colors on the first floor look like they were chosen by someone in an alcoholic nightmare. Under the fluorescent lighting, the pallid walls take on a nauseous cast, and on the first

floor broad stripes of colored tile — alternately rust red and khaki green — cross the hallways at right angles, as if someone had laid down a series of colored paints. On the second floor, the color of the stripes changes to lemon yellow and turquoise. But one section of the second floor houses psychiatric patients. Its administrator, Dr. Leighton Huey, heard about the Mahanes' work at Southwood and called them in to redo the colors. The effect of their contribution is startling.

Again, shades of peach and sherbet orange predominate, mixed in with some chartreuse and yellows. Bold turquoise and lime-green trim accent the pastels. Even with no carpeting to hide the garish floor stripes, and no artwork, the section seems about ten degrees warmer than the other parts of this floor. Since the work was completed just a few months ago, Huey says he doesn't yet have much data on how the color change affected the patients. But he praises the Mahanes' concern for patient welfare and their professionalism. And the doctor adds, "The staff has felt this has been a shot in the arm."

Once in the yellow VW again, Frank drives by the UCSD campus. Looking at

the hulking, dismal dormitories, he snorts. "The French foreign legion could do better than that." He says, "We talked to the assistant chancellor, Patrick Ledden. I said, 'Now tell me. This is a university. You should have access to the latest information in the world. Why do you have everything gray outside and everything white inside? That's not conducive to learning.' And he said, 'Well, we depend on our experts.' " When told that the expert was the university's architect, Frank talked to him. "And he said, 'Well, I went to Berkeley and I never really learned color.' Nice people," Frank says sincerely. "But they openly admit their ignorance. They openly admit it."

Down in the Village section of La Jolla, he makes a quick stop at 344 Prospect Street to show off a different approach to housing. It's a small, privately owned apartment building whose owner works at the VA Hospital and asked the Mahanes to choose an outside color scheme which would beautify the architecturally uninspired building. The Mahanes gave the owner a choice of four different combinations, and the owner selected the one that gave him exterior peach-colored walls

accented by a salmon-colored trim. Gray-blue awnings add further variety. "This is the color combination that you find in some of the French chateaus," Frank says with pride. "Now, imagine if you had tasteful colors all the way down the street. Imagine what a different atmosphere it would create! It'd be a happier street."

The junior Mahane says he's liked a few projects done by other people in San Diego. He mentions a striking new condominium complex at Nantasket Court and Mission Boulevard in Mission Beach. It includes a row of four different strong shades of blues, aquas, and greens. The result has a flare and character which contrasts sharply with the white and tan, cheaply built beach houses of the neighborhood.

The Mahanes are even more enthusiastic about fast-food chains' color sophistication. "Like Jack-in-the-Box and McDonald's. Look, you go inside and as far as furniture or plushness is concerned, there really isn't that much. There are benches, which are needed for quick, functional use. But they put in color. They put in the plants. They created a whole orange atmosphere; which increases ap-

petite in people — the orange and the yellow and some tan. It's well done!"

Frank continually stresses that the science of color is as much a matter of knowing what colors *not* to use, and he wants to show off a local hospital he feels errs by using the wrong colors, Children's Hospital. Certainly no one could visit the Clairemont facility and think of it as colorless. Large, round, geometrical shapes in shades of reds, oranges, and grays are cut into the red-orange carpeting, and the circular patterns and bright colors also climb up the walls. Frank looks down the hallway, filled not only with design, but with the jumble of nurses, doctors, carts, equipment, and visitors, and whispers, "Can't you see how busy it looks?" It is also predominantly red. "And what does red remind you of? Blood. Also, red is a stimulating color. It's not a color that calms. But children in hospital settings are full of anxiety. They don't know what's happening to them. Their first impression should have a calming effect."

Still, he prefers a misapplication of color to the scene that greets him a few steps away from Children's Hospital, at the brand-new Ronald McDonald House,

designed to accommodate the families of chronically ill children. A shiny blue tile roof tops it, but both the exterior and interior are an unrelieved snowy white. This building's absence of color particularly distresses the Mahanes. Rudolf says when plans for the facility were first announced, news stories mentioned that various people were donating their services to the construction of it, and Rudolf thereupon telephoned the San Diego architects, Bradshaw and Bundy, and offered to prepare a free color layout for the project. A representative of the firm took the Mahanes' name, but no one even called them back to find out who they were and what they were proposing. (Architect Ralph Bradshaw now says by the time the Mahanes called, his firm had already retained two interior designers.)

Now Frank concludes his informal tour with a visit to the Apartments on the Square, the apartment complex off Villa Majore in back of the La Jolla Village Square in La Jolla. "This is the ultimate in visual monotony that you can possibly find," he announces as he pulls up to the parking lot. Indeed, the stucco, unadorned (Continued on page 12)

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Emerging from the frontier of new therapies is an approach which counters many of our Western-oriented concepts of self. This approach is called Past Lives Therapy because its therapeutic scope includes delving into the psyche to explore images from what seem to be previous incarnations. Mounting evidence from this therapy indicates that traumatic events in the past, and our reactions to them, may be carried over from our "past lives" to affect our present behavior and experience. Past Lives Therapy deals with both the techniques for uncovering these images and for resolving the conflicts that they have created.

This weekend workshop, noted professionals from the forefront of the field will present and explore the challenging data that are now pushing beyond the limits of our most current and traditional psychotherapeutic modes. Distinguished guest speakers will include:

Frederick Lenz, Ph.D., author, *Lifetimes: True Accounts of Reincarnation*
Morris Netherton, Ph.D., co-author, *Past Lives Therapy*
Helen Stewart Wambach, Ph.D., author, *Reclaiming Past Lives and Life Before Life*
Hazel Denning, M.A., president, Association for Past-Life Research and Therapy
Ernest Pecci, M.D., author, *Meditative Insights and I Love You—I Hate You—A Treatise on Child/Parent Conflict Within*
Ronald W. Jue, Ph.D., workshop coordinator, staff member, American Association for Past-Life Research and Therapy

Registered Nurses: 12 hours of relicensure credit available.
Social Workers: approved for 12 hours of NASW credit
Psychologists: approved for 12 hours of CSPA Category A credit

When: Fri., Mar. 6, 7-10 p.m.; Sat., Mar. 7, 9 a.m.—4 p.m.;
Sun., Mar. 8, 9 a.m.—12 noon.
Where: Room 107, Third Lecture Halls Bldg., Third College Campus, UCSD
Fee: \$85
To Enroll: Phone 462-3433 for further information and application.

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Color!

(continued from page 11)

by anything but unframed aluminum windows, is pale beige. Here and there bone-white plastic piping clings to the exterior. A few scraggly trees provide the only hint of any color — that and the lampposts, which are painted the palest purple. Frank learned that the project was designed by an architect in L.A. — one who trusts the stark design and purple lampposts as his "trademarks."

"I haven't seen a complex yet that is worse," Frank says grimly. "I've interviewed people coming out of there and asked them how they like it, and they say, 'Well, hell. You know what the housing situation is like in San Diego, don't you?' At the thought, he grows angry. "All right, so there's a housing shortage and

you can rent the damn things. But why subject people to this? Is the architect or the designer so antihuman that he wants to suck it to the people? Or is he stupid because he doesn't know better? What's the reason behind it?"

The father and son say that as time passed they became increasingly obsessed with that question. For one thing, they heard it from other quarters. "You wouldn't believe how many people in Europe are interested to see what people are doing in San Diego," Rudolf says. He explains that that interest in part stems from a broader curiosity about Southern California. "Also, San Diego is a very new town." The Mahnkes say their research colleagues at a number of the European color centers are curious about the level of American knowledge of color, so the father and son mailed their photographs and descriptions back for the other scientists' inspection. And Rudolf says he received further queries from political

contacts in Germany who look at American sophistication about human environments as an insight into this nation's strength. Rudolf asserts, "There are right now in Germany two groups of people, administration-wise. One group is asking, 'Should we be doing things the completely democratic way, or are we going to do things a little more disciplined — more on the model of the socialist society?' " He says these people look at San Diego as an example of the former, and ask, "How much are the people who are creating the environment up to date? How much do they really know?"

So about three years ago, the Mahnkes decided to find out. To do so, they devised what they called a "color awareness program." They began by telephoning local architectural offices and introducing themselves as Europeans who were researching color in San Diego. They then asked to come out to the architect's office and give a thirty-minute presentation on color sci-

ence, free of charge. Says Frank, "My secret goal was to find out their knowledge level and at the same time make them aware about color."

The Mahnkes say they also aimed at thoroughly documenting their findings, and today they can certainly say they did that. They can haul out a recipe-type box full of index cards and show how they created a card for every single environment shaper with whom they met. Each card contains dates recorded in careful handwriting, showing when the firm or individual was called, who answered, what they said, and further detail. Frank now has taken that information and initially analyzed it, charted it, and recorded it in a bulging notebook further indexed with colored plastic tabs. When he turns to the page for overall results, he announces that he and Rudolf ultimately made 308 separate contacts — with 108 different architectural firms, five interior design firms, eight developers, three medical or-

ganizations, forty psychiatric facilities, thirty-five hospitals, thirty-six convalescent homes, eight facilities for the developmentally disabled, three San Diego County supervisors, seven school groups, and a variety of other miscellaneous organizations.

Of the 308, eighty-nine weren't interested in hearing the presentation, fifty-nine never gave the Mahnkes a definite reply, nine requested more information in writing, and five wanted to hear the presentation, but for various reasons could not. One hundred and fifty-three of the 308 contacts did result in presentations, which involved some 557 individual people. The Mahnkes calculate that they lectured for a total of 146 hours and five minutes. "That's pure lecture time," Frank stresses. "It doesn't include the time we spent driving and so on."

And what did they find? Only two people who, in the father and son's estimate, really knew anything about color science — basic psychophysiological data, names of the leading color research facilities and scientists. Frank says, "One of the two was an architect who had worked as a color consultant for Conair and General Motors back in the Fifties. Jim Hart of James Murry Hart & Associates. The other was also an architect" (he consults his voluminous notes) "named Robert Forsbie. He also knew some stuff." The Mahnkes say the vast majority who heard the presentations admitted they knew little about color and reacted to the

color consultants' assertions in a number of ways. Some were very interested, others merely polite, and still others declared that they thought color choice was a personal thing. Frank recalls one convalescent director who issued an effusive friendliness. "Then we finally realized that he thought we were prospective clients. He thought I wanted to admit him [Rudolf]. When the director learned otherwise, 'he really cooled. He finally told us color awareness is not important.'"

Something else disturbed the Mahnkes far more than the ignorance about color: "I'm not upset when people don't know," Rudolf cries. That's readily corrected, the Mahnkes assert. They say that even the San Diego Public Library has plenty of basic information about color research. Rudolf furthermore asserts that truly concerned architects could do as he has done. "They could drive a VW like me and take a certain amount of expense to educate themselves. They could go to the international symposium on color. They could travel and look and see what other people are doing. . . . I'm upset when people don't care," the father continues, and the father-son team believe they found excessive evidence of that. Frank flips open one of his charts and points to one entry for architect Paul Thorvik and Associates. Next to the firm name is the notation that the Mahnkes wrote once and telephoned seven times over an eight-month period. "They always kept putting us off. Always told us to call back. We never did get

through to Thorvik." Here's another: HCH Associates, a firm of environmental planners, architects, and engineers. Eight telephone calls and one letter failed to net the Mahnkes a simple yes or no.

They say San Diego County medical hospital administrators were even ruder. Frank recalls, "We'd say, 'We're not selling you anything. But don't you think you should have thirty minutes of your time to find out what is a correct environment and what some of the mistakes are so that the next time you redo your hospital you can ask the designer some intelligent questions?' And the administrator would tell us flat out, 'I don't give a damn.' And we'd say, 'You mean you don't care about the people in that environment?' And he'd still say, 'I don't care.'"

Sometimes bureaucracy stymied the Mahnkes, as was the case with the San Diego city school district. Frank first called the district administrative offices on July 27, 1979. On August 7 deputy superintendent Ralph Patrick said he would arrange a meeting with key school people. The Mahnkes called back September 8, and were told to write a letter to deputy superintendent Charles Glenn, which they mailed September 22. They got no response and called in November. February 13, with still no meeting set, they called school board member Yvonne Larsen. Larsen told them to send her something in writing, which they did a few days later. Finally, April 10, almost nine months after the first contact, the Mahnkes gave

their spiel to the district's coordinator of facilities planning and research and several other district architectural and maintenance employees, who listened, albeit somewhat impatiently. A month later, Frank called the office of one of those who had attended the presentation to give him some information about lighting. He left a message, got no answer, left another message, got no answer, and finally mailed the data.

The Mahnkes' experience with the designers of the inside of the new Vista jail was even more depressing. An inspector in the sheriff's department had greeted the color consultants' phone query early last year with great enthusiasm. "He was truly a concerned individual," Rudolf says, and that inspector arranged for the Mahnkes to meet with him and a representative of Deems Lewis and Partners, the architects. After the color presentation, the architect showed the Mahnkes the jail plans, which featured white cells with large accents of every hue on the color circle, done in bright, strong shades. "There was no calming effect, nor did one color predominate," Frank says. Alarmed, he and Rudolf made a case, citing the scientific literature, for why the firm should reconsider its color choice. But when they visited the jail opening on August 1 last year, the decor featured the highly stimulating hues. "Now," Frank declares, "a person who has psychological distress doesn't know what's causing it. The prisoners are

(continued on page 14)

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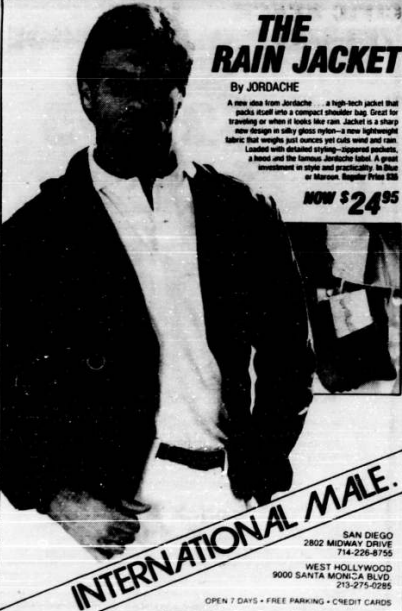
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HOLISTIC PRACTICE



Jo Ann Toren completed work toward her Ph.D. in both Neuro-psychology and Clinical Psychology at City University of New York and the New School for Social Research. With an M.A. in Clinical Psychology from Montclair State College of New Jersey, she is currently in private practice in San Diego, California, where she uses a variety of techniques including: Relaxation and Stress Reduction, plus Nutrition, Acupuncture and Counseling. There will be an Open House held at 2616 Front Street, San Diego, to announce her association with Dr. Clifford S. Marks, licensed psychologist and sports consultant, Saturday, February 21, from 1:00 to 5:00 p.m.
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Color!

(continued from page 13)

certainly not going to go to the warden and say, "This white is bothering me." But we don't know what's going to happen in the long run. This could have been done more scientifically."

Interestingly, William Lewis of the architectural firm did field some criticism from the public and press about the aggressive color choice. Lewis says he felt that color was very important in the jail, and he was aware that research has demonstrated that certain colors have a calming effect. But he says he felt that "when a person is confined to an area for a long time, they ought to be able to experience the normal color spectrum that you would experience if you could go outside." Lewis adds, "Over the years there have been studies done on color. But eventually it [color choice] becomes intuitive."

Enough is enough, the Mahikes have concluded, so they say they're going back to Europe. Frank plans to take those charts and files and turn them into a book, a study on the attitudes of environment shapers in a booming, new American city. He has no doubt he'll quickly find a publisher. He

says the first person he'll send a copy to is the mayor of "America's Finest City."

Ironically, the color specialists' departure comes at a time when they've begun to receive increasing numbers of calls from people wanting to hire them to produce color designs. They charge twenty-five to thirty dollars an hour for their consulting services. Since finishing the Southwood project twenty months ago, they've done eight other jobs of various levels of complexity for San Diego individuals and health facilities, and several others elsewhere in Southern California and Arizona. But both men insist that their primary objective in doing all the presentations was not to drum up business. "We're making a lot more enemies this way," Frank says. "If you want to make money with color, then you tell the soap companies what color packaging to use."

Instead, this work seems more a crusade for the Mahikes, with the goal being salvation — primarily of the hapless inmates of this city's large housing complexes, and hospitals, and schools, and offices, and jails. They say individual homeowners can profit by following basic color guidelines in their homes, but the Mahikes are not really preaching to them. "My God, in their own homes, I don't care if people paint the walls black!" Frank says impatiently. In such cases only a few people are being affected. "But with something like a

school — think about it. You have the right to expect that environment to be conducive to learning. Not conducive to what the administrator feels looks nice. "We have to get away from the fashion of color and think about how it actually helps us for proper emotional and mental balance. We cannot consider color any more just as being in the category of taste," he argues. But if color research would dictate either rules or guidelines for the use of color in most public settings, wouldn't that lead to a boring repetition of patterns? Frank laughs at the question, genuinely amused.

"I think on Southwood we used forty-seven different colors. At the VA I don't know how many hundreds of colors we used. Don't you feel there's probably more boredom in what you see now? In white walls and brown wood?"

Frank plans to pack up his family by this June and head for Switzerland. He says more than the inspiring attitudes of these in control of San Diego's manmade environment is driving him away; he's also repulsed by America's soaring crime rate and poor schools and inflation. Rudolf planned to stay a bit longer to supervise ongoing projects and, for a while, to continue monitoring the new projects being built. The father and son are particularly curious to see if their 146 hours of lecturing have any impact on the hues of San Diego's

future walls.

They're not optimistic. Rudolf rails, "We've found out that people here have absolutely no foresight, no planning ahead. This area cares about today, not about tomorrow, not about what could come out of an environment in the next fifty or one hundred years." He continues, "I have the feeling that the people here in San Diego County who are responsible for the environment are, with some exception, companies who care only about the profits. . . . And the ordinary people as a whole don't have the education to really see how a good environment would look."

Frank takes a softer tone. "Look, the majority of the architects we talked to were very friendly, very open. They asked questions and were enthusiastic, for about ninety percent of the architects we talked to did realize they were not using color correctly. But then I think like with a lot of people, it gradually dies down. If you are the type of person who's making enough money and you're not being criticized, you have to be a very special person to turn around and say, 'Now, let me see if I can do something else. Let me bring another perspective into my method.' Why bother? We are bringing up a subject which the rest of the people aren't criticizing them for. So why shouldn't they just slowly forget it? Maybe it will go away. Why should they change?"

As a child, I both loved and rejected my grandmother's professional cuisine. In those days, my grandmother made every single item on her menu from scratch, including pickled herring. Since I accompanied her on our daily shopping tours, we would slowly traverse the streets until we came to an open-air market — very European in flavor — where my grandmother would select plump fresh herrings, which were invariably wrapped in old newspapers and which she carried home in two black bags made from slick oilcloth. Once home, she would scale the herrings, gut them, soak them in several water baths, cut them into serving pieces, and then prepare the marinade of vinegar, pickling spices, and more, in which the herrings would "pickle" for weeks. My grandmother made her own pickles from tiny cucumbers, her own chokeberry wine, her own preserves. In the early summer our kitchen smelled of ripe fruit simmering in vast vats, and in the fall of food being pickled. Since we lived in an urban center, each batch of food was selected and carried home separately.

At the same time that our house and restaurant spilled over with European cuisine, I longed for advertised American products. Orders for my grandmother's bread and tortes came in from the city; I rejected them and lusted for Wonder bread and Hostess cupcakes. Though I stood at my grandmother's knee, rolling out the table-size circle of dough for the preparation of strudel, I begged for an abomination known as Mrs. Wagner's pickle pie, nine-tenths cornstarch and one-tenth dehydrated apples. My grandmother denied me nothing. Recognizing the mysteriousness of human develop-

ment, she bought me every variety of dreck, always averting her gaze, and saying out loud, "May God not punish me for these terrible thoughts." Many years later, I do the same when my children buy burritos at a fast-food chain — I look the other way, and say the exact prayer my grandmother taught me.

In my childhood, delicatessens were restaurants that primarily sold sandwiches — corned beef and pastrami, tongue, salami, bologna. As they evolved, they usurped the role of standard restaurants, and added soup, pot roast, potato pancakes. Any sophisticated New Yorker will tell you that the best place to have breakfast is at a good delicatessen, both for Continental breakfasts — sweet rolls and coffee — or for a variety of egg dishes and assorted breads. Delicatessens now produce items featured in my family's restaurant, many of which I rejected then but which, as an adult, I search for with Proustian obsession. To be sure, I will never find my grandmother's pickled fish in a sweet-and-sour sauce, her mayonnaise, her fresh tongue in raisin sauce. These are not universal dishes, but what dish is?

If, like myself, you may long for some delicatessen delight which is difficult to come by in San Diego, fret no more. D.Z. Akin's, located along Interstate 8 a mile and a half east of the College Avenue exit, at Seventeenth and Alvarado Road, offers a full and excellent complement of corned beef and pastrami sandwiches as well as inexpensive dinners of roasted chicken.

Restaurants

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The preference for food, like love, exists in the mind. That is to say, our choices are dictated by a complex web of past imperatives, past patterns of learning and appreciation, much of which becomes submerged or lost to memory. At the appropriate moment, however, an experience in the present will trigger a longing from the past, the gratification of which leads to ecstatic cries of happiness.

Only the foolhardy would argue that desire moves in a direct and straight line. As any lover of food and mankind will attest, the shortest distance to any point may prove to be a jagged, seismographic line, which is testimony to our great complexity.

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SANDWICH SHOWN ACTUAL SIZE

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good bowl of "Mama Ethel's" soup of the day, in this case, beef barley, full of fresh vegetables (\$1.35 a bowl).

Then there are the knishes. A knish consists of dough stuffed with a variety of fillings and then baked. The knishes at Akin's are almost the size of Frisbees (\$1.25) and their potato-and-onion filling constituted a true recollection from my grandmother's restaurant. I had to restrain myself to taste rather than finish, fortunately Akin's is approximately twenty-five miles from my house, otherwise I would commit the sin of knishes every day. It's the best restaurant knish I've had in years.

Akin's also serves fine smoked fish platters, and these are the highest priced items in the house, due to the astronomical cost of lox and whitefish. The deluxe combination plate of smoked fish offers smoked salmon, whitefish, and cod with mounds of cream cheese, bagels, and an entire garden of fresh vegetables. The platter is large, and while it costs \$7.45 per person, it's a great treat because of the freshness of the products. Be sure to ask for hand-cut lox whenever it's available, either at Akin's or at any other delicatessen, or else you will be given the prosaic Loxon brand, which is far too salty. The less opulent smoked potato dishes range in price from \$6.50 to \$6.95. Any of these plates may be shared with two or three people.

In case you're wondering how I didn't go into immediate cardiac arrest from the quantity of food and the high salt content, I simply brought home everything I had left over on my various plates. Some was immediately consumed by my son, including a piece of seven-layer cake (\$1.25), which was moist enough but too highly saturated with almond extract. The rest I disposed of in the following manner: Arriving home from a long day of teaching and with a parched throat from almost eight hours of talking, I had a pint of ice cream, followed by half a corned beef sandwich, followed by the potato-knish-as-big-as-a-Frisbee. No one is perfect, right?

The next day I attacked the last of the leftovers from my smoked fish platter, including the mounds of onions, which I sautéed in butter. To the onions I added the lox and the boned and skinned whitefish. The cream cheese was placed into two beaten unsalted eggs (there's plenty of salt in the fish) and poured over the contents in the pan. The omelet bubbled over a low flame. When it was done, I almost dissolved in gastronomic pleasure — no doubt a recollection of omelets past.

If you like this sort of food or would care to try it, you won't be disappointed in Akin's. It serves breakfast, lunch, dinner, and while it closes relatively early, the chopped liver, the knishes, the soup, and the smoked fish platters are among the best offered in San Diego.

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Going Ape



RENO WIN

If you remember *The Music Lovers*, *The Devils*, *Tombor*, or *Valentino*, any or all, or any parts therein, or even some of the lesser-known films directed by Ken Russell in the last dozen years, then you should have more than an inkling of what's in store for you in *Altered States*, his most recent in a long series of interpenetrations. Interviewed in the Los Angeles *Herald Examiner*, Russell recalls being paged by his agent at Chicago's O'Hare airport after director Arthur Penn left the project just as production was to begin, and how he changed his itinerary to stop in New York for a discussion of the screenplay with its author, Paddy Chayefsky. "I had always wanted to bring my work up to date a bit," he muses. "I had spent a lot of time in the Nineteenth Century and I wanted to push ahead into the Twentieth." Indeed, he has always played fast and loose with biography and history, obliterating credulity with increasingly heavier doses of fantastical fiddle-faddle, yet a change of period is not the only departure which distinguishes *Altered States* from his past works. Russell's initial response to Chayefsky's material was "liking the idea of combining elements of fantasy with elements of total reality," as if he had never before contemplated the potency of such a mixture, and *Altered States* is most enticing when it depicts a contemporary, concurred-upon reality rent by horror.

Essentially the Russell/Chayefsky collaboration has produced a science-fiction thriller updating the classic mad-scientist theme. This scientist, Dr. Eddie Jessup (William Hurt), is not so much wild-eyed as hyperintellectually smug. As usual, he's undeniably committed to, as Russell puts it, "rip open the book of knowledge." Rather than tinker with the rockery of outer space, Jessup explores the inner spaces, first in a sensory-deprivation tank (interesting how the film's opening scene shows Hurt bobbing in the buoyant solu-

tion wearing a helmet that reflects light much as Ken Dulka's did in the well-known still from 2001). In a brief, more stark than whirlwind courtship, Jessup is pursued by an anthropologist, Emily (Blair Brown), who is not at all the type of low-profile wife/bossexpert traditionally retrieving untouched dinner trays from outside the locked door of a mysterious lab. She's just as polysyllabic as he is. After a couple of children they separate, and he's off to Mexico to partake of psychotropic mushrooms. It's the never-before combination of ingesting this Indian brew, and returning to the isolation tank that taps into "trillions of dormant genes" and makes for Jessup's de-evolution (parodied last year by Alan Arkin ovine out of an identical tank in *Simion*).

In addition to all the water sloshing around in *Altered States*, there's a tonorial downpour of typical Chayefsky dialogue (*Hospital*, *Network*), which never resembles a conversation between two human beings so much as an explosion in a dictionary factory. After one week together on the set, Chayefsky (the Jewish intellectual) and Russell (the Catholic showman) had a tiff, Chayefsky departed, taking his name with him and leaving behind a non de plume (Sidney Aaron) and a script of unmistakable academic-peak. His characters, written to sound like Mensa members, and Russell's traditional lack of warmth for people merge into unintended parody when Jessup and Emily first see one another after their separation. Russell brings her up to date with his recent blood test revealing definite simian characteristics. What does a concerned wife say to her husband in such a critical situation? She says, "I'd like to see that data." (In a nifty coincidence, she's just returned from Africa where she's been caught up in her own studies on the non-verbal communication between apes.)

After "screwing around with the whole genetic structure" and coming out looking like the missing link, what does Jessup have to say for himself? He says, "If it's phenomenological, it's explicable!" In the early, brief scene of courtship, Emily proposes to him against the backdrop of a

laboratory experiment with schizophrenics, and this interposed equally with marital considerations — though with much more enthusiasm — are tantalizing theories of man as another state of consciousness, the repeated connection of religiosity to schizophrenia, and the evidence that schizophrenics may be trying to change their physical selves to adapt to their mental images of themselves. The hit-and-run effect of this is a veneer of pseudo-intellectualizing which suggests Chayefsky would sooner hide the true nature of this story, which is essentially some pretty silly stuff.

In fact, *Altered States* could be immensely enjoyable to those who don't take it as seriously as writer and director must have intended it to be. Russell has argued that movies are too dependent on words, saying "they changed more between *The Great Train Robbery* in 1903 and *Metropolis* in 1927 than between *Metropolis* and *Close Encounters of the Third Kind*, because film has been hampered by sound in the last fifty years." It's surprising that Chayefsky lasted as long as one week, and no wonder that Russell has the actors spouting off at such a breakneck clip; it adds up to a demonstration of the old saw, "a picture's worth a thousand words." Russell's solution to the predicament of where to put all this verbiage also results in absurd staging of some dialogue scenes. On the night of their first meeting, and while still post-coitally connected to Emily, Jessup reveals and annotates his entire religious history (she later cracks that sex with him is "like being harpooned by a raging moose in the act of receiving God"). This combining of expository business with cinematic pleasure brings to mind a scene in *Valentino* in which Rudy and Natasha discuss legal matters in a tent under similarly steamy conditions. Later, in Mexico, Jessup is shown struggling over large jagged rocks as he breathlessly pines his whole genetic structure, and information-getting queries about what he can expect from his imminent drug experience, which logically he should have done back in Boston before ever making the decision to take such a trip and making the arrangements it

required in his life, including purchasing the gringo hat he's wearing at the moment. Such frenetic movement is intersected with nifty people contending dab about, restlessly transmuting logic and sequence. The Russell/Chayefsky team seems to fear stillness and silence: besides all the talk, the sound effects and score are frighteningly aggressive (the atonal music composed by John Corigliano).

As language erupts from Paddy Chayefsky, so does montage from Ken Russell. Naturally, Jessup's hallucinations after sex, after drugs, and after de-evolution, are the big opportunities for this director, most kindly labelled "eccentric," to assault us with his trademark pretensions toward abstract symbolism (an obsession of the true Catholic sensibility). He has always exhibited a taste for thriller-seeking images, he's always juxtaposed them without restraint, and they've always run the gamut from the universally true to the enigmatic. Oh, the general gist is never in question (this is equal in subtlety to being mugged), but some of the elements are always cryptic. A light has been cast on this in the *Examiner* interview as he explicates his choice of iconography in the hallucination which overtakes Jessup about forty-five seconds after he sips a table-spoon of the mushroom soup cooked up for him by Indians in a Mexican cave:

"I spent some time researching primitive tribes and pagan gods and found that they all had recurring images that tied up with the Christian story of Adam and Eve. In fact, we found one particular cave drawing that we used in the film in which the tree of knowledge is depicted as a mushroom. I wanted to use that mushroom image, but I didn't want Jessup and his wife standing under it in their bare skin. One day, while I was sitting in the garden thinking about the problem, I realized the beach umbrella I was looking at was mushroom-shaped. And so I put Jessup and his wife at a lawn table under an umbrella eating mushroom-shaped ice creams. And then, of course, there's also the atomic mushroom cloud — that, too, connects with the idea of wrenching knowledge from the tree."

Demographically speaking, wouldn't it be interesting to find out how many audience members made what sort of sense out of this scene without the benefit of *Examiner* crib sheets or psychographics of their own? Perhaps perceiving that Jessup and Emily represent Adam and Eve in a snap because the male slithers around in the top of the umbrella, but why are Adam and Eve sitting in modern lawn furniture wearing turtlenecks of the century duds and eating ice cream instead of forbidden fruit? No time to dawdle over this as a bomb goes off and Emily metamorphoses into a lizard. Recalling how Jessup confessed the night he muttered an agreement to matrimony that he's "not comfortable with women," it does seem something of an understatement when, after his vision subsides, who he found outside the cave is a real, former lizard which he had reduced to a mush. Perhaps Russell had had more to say in the interview about this scene's emphasis (his remarks may have been snipped a bit), but it would also seem that once again he's using a blend of hackneyed, personal, and sensationalized images as an attempted statement. On that first night with Emily, as Jessup details how he gave up on God for good when his father suffered a protracted death from cancer, the accompanying montage/

vision, seemingly inspired by his glance toward a space heater, includes: a Bible plummeting through space, a cloth painted with Christ's suffering face falling over his father's face, his father crucified, blood dripping over an ornate Bible, and a seven-eyed man. The rain, from the book of Revelations, was in the screenplay, but as Russell "worked with the material" it became redundant, redundant, and yet mystifying, too, for in the background of the montage from time to time there are every sort of fish and eel. Why? His explanation, in toto, is that Magritte is one of his favorite painters. This random subjective-ness puns Russell's ersatz surrealism in the popular bargain basement a few notches below some of the better-designed record album covers. Not so surprisingly, he ends his interview speculating about the evolution of film: "Movies really haven't progressed as an art form. The medium is still at acute, doddering stage. We're still filming staged plays. Actually I think that rock music may show us the way."

We'll see about that. In the meantime he's further interested in pursuing fantasy intruded upon by reality, and fortunately it's here that *Altered States* shows some promise. When Jessup externalizes his simian regression, there's a believable/unbelievable quality as a couple of security guards with their walkie-talkies tackle the problem of what seems to be an escaped animal in north corridor "B" of the medical school laboratory, while they are really talking a mythic creature who moments before was a full professor at Harvard.

This is a standard monster-on-the-loose interlude, but filmed with a nicely sharp tongue. Jessup's hairy, primate self is played, or more aptly, danced, with agility (by Miguel Godreau), cunningly elusive, swinging and lunging, and then loping through wet streets, with wild dogs in pursuit. The moments of waiting to see where he'll pop out next and the guttural sounds he makes when he does, have the alarming, visceral scare of a nightmare. After the best clambers over a wall into the zoo (he strikes an absurd figure passing the "gift shop" sign), there's a graceful, anachronistic job when he encounters an electrified fence, and finally there's the feeling that if (yes, it's a big, juicy "if") he were actually in this zoo, this is how it really would be, with moonlight, movement, and the restlessness of the animals. Russell really sinks his teeth into the scene where the snarling, sllobbering creature devours a gazelle, a real probe for any Darwinian hangups. Another episode has a more beguiling metamorphosis: while Emily is still in L.A., Jessup's in bed one night with one of his students dozing beside him. He's awakened as his arm and torso begin to heave in transmutation, causing him to retreat to the bathroom for some privacy. As he showers, one moment his feet are wonderfully dark and asplashed against the wet porcelain, the next moment they look like his own once again. When he opens the bathroom door, a vision of him like a blast (his blast looks literally like hell, and also looks as if it was directly lifted from an old reel of the 1935

Dante's Inferno which he created its image from the original Dante engravings), but the girl wakes up only to observe Jessup's odd facial reaction. Since we know the score, his reassurance to her doesn't sound quite convincing and his non sequitur as he exits, saying he's just going to make some notes, has the chilling effect of authentic madness. In showing us how near the girl is to something overwhelming, but experiencing only the periphery and knowing nothing, Russell does what he set out to do: mingling realities. This works best when he controls his urge to visually speak. Nothing less than apocalyptic pyrotechnics are in order when Jessup goes into the tank for the last time, while Emily can't imagine how he talked her and his two colleagues (Bob Balaban, Charles Hall) into this again, and neither can we. There's a lot of havoc in the lab with physical laws as we know them, and special effects similar to those of *Close Encounters*, and more montage: a real visual salad of macro, laser, and time-lapse photography, with a generous dressing of light. Emily gamely wades into the vortex of water where the tank used to sit and reaches in to retrieve Jessup from disintegrating into a mass of particles. Carried back to his apartment, he revives enough to explain turns out he's been back out the miles of celluloid to run through his movieola, a personal vision (whether we like it or not), and since *Altered States* is at its best when he's monkeying around with reality, he may yet produce a film you're not sorry you can't forget.

ever, is a set of stained glass windows, so conspicuously shaped and specifically designed as to perplex. Too bad the Russell interview didn't touch upon the great significance with which the windows, which might add a luster to the drab homelike we're left with. Jessup tells Emily, "The only thing that kept it from devouring me was you." Moments later, he suffers a flashback in the hall and starts slipping again into smithereens; she uses the oldest lover's tactic, the if-you-love-me. In this case, it's if-you-love-me-you'll-reconstruct, which calls for pictorializing some sort of out of Russell's standard repertoire, forcing him to stage a wrestling match in what appears to be polarized low underwear. This seems heavy on the flash of special effects without the flash of emotional undercurrent. This couple has never exhibited the chemistry of lovers, and this movie, up to now, had never nodded its head toward love. (Emily's ear for ape-lingo never gets the romantic workout possible, because she never encounters her husband in his hairy regressions.)

Russell has at least the same opportunities as the thousand chimpanzees in the old canard about producing a novel given enough time and a thousand typewriters. He has a lot of years ahead of him, untold miles of celluloid to run through his movieola, a personal vision (whether we like it or not), and since *Altered States* is at its best when he's monkeying around with reality, he may yet produce a film you're not sorry you can't forget.

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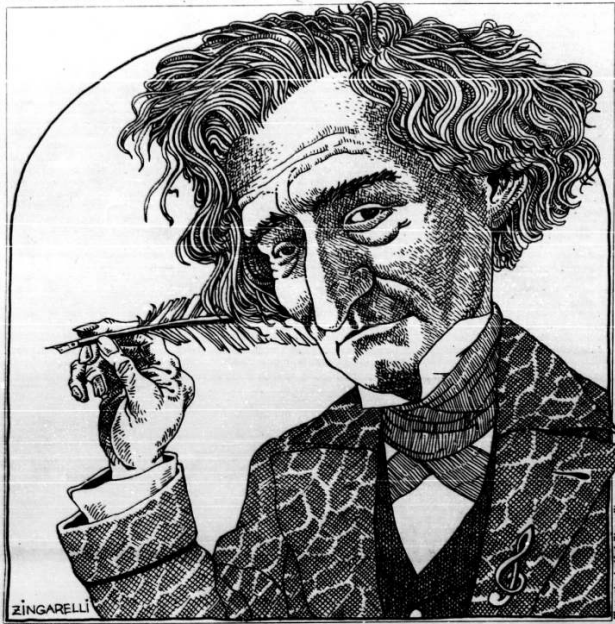
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Selections from Berlioz



Hector Berlioz

JONATHAN SAVILE

It has not been a terribly encouraging month for music in San Diego. With the exception of pianist Michael Cave's fine recital (which included an exciting sonata of his own), the concert has been neither distinguished nor abominable. And what is less interesting to read about than varying shades of gray?

I call to my aid a writer on music who apparently never experienced grayness and who therefore never had to avoid writing about it. His voice is still a lively one, and I gratefully step aside — for the moment — in order to let you hear it.

Hector Berlioz to Franz Liszt, 1849

Berlioz told me of all the troubles you have been having. I was very upset as you can well imagine. But I know how energetic and decisive you are in times of

crisis. Still your project for a tour of the United States seems violent to me — to cross the Atlantic to make music for Yankees who just now are only thinking of California gold! You are the best judge of the advisability of such a trip. . . .

Berlioz to Princess Sayn-Wittgenstein, 1850

Once I am back in Paris I am going to emancipate myself as much as I can from all other business and start on my musical task. It will be a hard task. May all Virgil's gods come to my aid, or I am lost. The great difficulty throughout is to find the musical form — that form without which music does not exist, or exists only as the abject slave of the word. There lies Wagner's crime: he wants to dethrone music and reduce it to expressive accents. . . . I am for that kind of music which you yourself call "free" — free, imperious, all-conquering. I want it to

seize everything, to assimilate everything, and for it to have no Alps or Pyrenees. But when it makes its conquests it must fight in person, not through its lieutenants. Let there be fine verses ranged in battle array, but let music fight like Napoleon, in the vanguard, and march at the head of its phalanx like Alexander. Music is so powerful that in certain instances it can triumph alone, and it has a thousand times earned the right to say like Molière: "Myself, which is enough." . . . To find the means of being expressive, and truthful, without ceasing to be a musician; rather, to endow music with new means of action — that is the problem. Another battle in my path is that the feelings to be expressed move me too much. That is bad. One must try to do coolly the things that are most fiery.

Berlioz to Humbert Ferrand, 1845

When I said that dramatic female singers were becoming as scarce as tenors, and

that nature was apparently unwilling to produce any more of them, I did not mean that powerful soprano voices of large compass were, like real tenors, priceless gems. No. Fine and even well-trained female voices are still to be found; but of what use are those organs if not directed by feeling, intelligence, and inspiration? It was of real dramatic talent that I was speaking. We find a fair number of female singers, popular from their brilliant singing of brilliant trills, and odious to the great masters because utterly incapable of properly interpreting their works. They have voices, a certain knowledge of music, and flexible throats; they are lacking in soul, brain, and heart. Such women are regular monsters, and all the more formidable to composers in that they are often charming monsters. This explains the weakness of certain masters in writing falsely sentimental parts, which attract the public by their brilliancy. It also explains the number of bastard works, the gradual degradation of style, the destruction of all sense of expression, the neglect of dramatic proprieties, the contempt for the true, the grand and the beautiful, and the cynicism and decrepitude of art in certain countries.

Berlioz to Count Lvov, 1852

The feeling for truth in art is as extinct as the feeling for richness in morals, and were it not for the energy of the President of the Republic we would now be in the position of seeing ourselves assassinated in our own houses. . . .

Berlioz to Mrs. G.A. Osborne, 1843

Paris! Paris! . . . It is there that our art now lies dormant, and then again bursts into a flame; there music is at once sublime and commonplace, lofty and mean, beggar and king, exalted and despised, adored and insulted. In Paris music finds faithful, enthusiastic, intelligent, and devoted disciples; and in Paris also it appeals too often to the deaf, to idiots, and barbarians. At one time it moves and soars in freedom; at another, its glorious limbs are so fettered by the bonds of the *Haut Rouge* as hardly to allow of even a slow and ungraceful walk. It is in Paris that music is crowned and defiled — always provided that no sacrifice of any value is required for its aims. It is in Paris too that her temples are surrounded with magnificent presents — on condition that the goddess shall become a mortal, not to say a mountebank. In Paris, too, Commerce, Art's scrupulous and bastard brother, clad in gaudy dyes, displays its vulgar insolence before all eyes; while Art itself, like the Pythian Apollo, in its divine nudity, scarcely deigns to interrupt its lofty meditations with a smile of contempt.

Berlioz to Humbert Ferrand, 1846

Many (indeed, the great majority) display quite a touching unanimity in laying down as a maxim that . . . musicians [are] unnecessary for teaching music, or directing conservatories or operatic theaters. In the eyes of the upholders of this principle, the best judges and directors of musical art, and those most likely to exercise a beneficent influence upon its present and future state, are the men who are strangers to all knowledge, all art, all feeling for the beautiful, all aspirations toward the ideal, all work, and all thought — men who have never done anything, who know nothing, believe in nothing,

love nothing, wish for nothing, can do nothing; and who combine with these indispensable conditions of ignorance, incompetence, and indifference, a certain insolence of mind akin to stupidity. It may be seen that the number of persons interested in supporting this beautiful thesis is so incalculable that one must not be astonished at the multitude of their proselytes. I am only surprised that their triumph should not be more complete, and their progress more rapid.

Berlioz's Memoirs, 1830

[My] cantata proceeds in due course. Sardanapalus hears of his defeat, resolves on death, sends for his women; the conflagration begins. Those who are present at the rehearsal whisper to their neighbors, "Now the crash is coming; it is wonderful, astounding!"

A hundred thousand curses on musicians who do not count their bars! In the score, the horn gives the cue to the kettlebells, the kettlebells to the cym-

hals, the cymbals to the big drum, and the first sound of the big drum brings in the final explosion. But the damned horn makes no sign, the kettlebells are afraid to enter, and of course the cymbals and the big drums also remain silent; nothing is heard! nothing!! And all the time the violins and basses carry on their impotent tremolo, and there is no explosion, a conflagration that goes out before it has begun; a fiasco instead of the talked-of end of all things. . . . No one who has not been through a similar experience can conceive what a fury I was in! With a cry of horror, I flung my score right across the middle of the orchestra, dashing down two of the music-desks. Madame Milbrun started back as though a shell had burst at her feet. There was a general uproar at which the orchestra, among the scandalized academicians, the mystified musicians, and the enraged friends of the composer. This was the most disastrous of all my musical catastrophes up to then; would that it had been also the last!

From Berlioz's *Evenings with the Orchestra*, published 1852

This or that opinion is heatedly maintained between the curtain which is no less warmly denounced in the orchestra pit. Take four listeners occupying the same box at the same performance: the first is bored, the second entertained, the third is indignant, and the fourth enthusiastic. . . . The question of what is beautiful would therefore seem to be a question of time and place. A sad conclusion, but true.

For unless absolute beauty is that which at all times, in all places, and by all men must be acknowledged as beautiful, I cannot imagine what it means or where it might reside. And that kind of beauty I am sure does not exist. I believe only that there exist artistic beauties of which the appreciation has become inherent in certain civilizations and which will last, thanks to a minority, as long as those civilizations themselves.

Berlioz to Humbert Ferrand, 1858

Last night I dreamt of music, this morning I recited it all and mentally performed the adagio of Beethoven's B-flat symphony just as we did it three years ago at Baden, so that little by little I fell into one of those unearthly ecstasies and wept my eyes out at the sound of that toud radiance which emanates from angels alone. Believe me, dear friend, the being who wrote such a marvel of inspiration was more than a man. Thus sings the archangel Michael, as he dreamily contemplates the spheres. . . . And not to have an orchestra now which would sing that seraphic poem for me! Down to earth now! Someone is coming in. Vulgar, commonplace, stupid life! No more orchestra. O that I had a hundred cannon to fire at it once!

Berlioz to Professor Marmontel, 1863

The art of music changes, and that too is a necessity.

City Lights

(continued from page 3)

board member] each called me four or five times a day about very petty things," explains Carroll, who, along with Bruce and Cluffo, says she was working eighteen-hour days.

"There was just not a professional attitude from the board's point of view," the advertising budget for the plays never exceeded a thousand dollars a month, and when a play had poor audiences, Bruce and Cluffo laid the blame on what they considered to be a lack of promotion. Local critics, however, along with Putebaugh, complained about the play selection more than once. Gradually, through the summer and fall, as audiences fluctuated, performances got mixed reviews, Bruce and Cluffo requested more money for costumes and sets (they received a thousand dollars a month apiece in salaries), and

Putebaugh shelved out between four and five thousand a month for the payroll, the pressure built up to the point where Cheryl Carroll was fired and Bruce and Cluffo resigned in November.

King Golden, a local attorney who was the other member of the three-person board of directors, tried to convince Bruce and Cluffo to stay on by suggesting that Bruce become a member of the board, along with another ally named Rich Porter. The board was being expanded to five members anyway, said Golden, and the three of them could vote to prohibit the other board members, primarily Putebaugh, from meddling so much in the day-to-day operation of the theater. "But the next day Polly and Ragna called," says Golden, "and they said I was trying to squeeze them off the board. Bruce had spilled the beans and decided he'd rather be on the board with Polly and Ragna. I

was voted off the board." And Bruce was voted on. Both he and Cluffo withdrew their resignations. Commenting on Bruce's current situation, Golden says, "I think Bruce got everything he deserved."

The by-laws stated that if board members couldn't accept salaries, so Bruce's thousand dollars a month was transferred into Cluffo's check. In January Bruce and Cluffo took the leading roles in the production of *Sparks Fly Upward*, the first play at the theater in which they themselves acted. The third week into the show, Cluffo, who was nine weeks pregnant, suffered a miscarriage and that weekend's performances were canceled. Bruce and Cluffo did the five shows the following week, and then on Tuesday, February 3, Cluffo was handed a letter saying she was "terminated." She doesn't know why, no reason was given, and when asked directly, Putebaugh wouldn't

answer the question. "To this day they've never talked to Trina personally about it," says Bruce.

This is where the facts get hairy. Since Cluffo couldn't get the business manager, Sheila Madden, to tell her why she was fired, Cluffo assumed she was axed as both production designer and star of the show. "I hope the hell you know the [script's] lines," Cluffo told Madden. To which Cluffo says Madden replied, "I do." Bruce and Cluffo point to this exchange as proof that Cluffo was fired from acting in the show. Putebaugh gives an identical account of the exchange and calls it proof that Cluffo quit the show. Since Cluffo was collecting the pay for both herself and Bruce, the couple says they suddenly had no income and Bruce had no choice but to resign as producing director of the theater. Newspaper accounts in the *Union* and the *Tribune* said the couple had resigned from

the theater. "Not true," says Bruce. "She was fired; I resigned."

Putebaugh says that by the time the next play, *Bus Stop*, opens on March 13, she'll have sunk \$50,000 of her own money into the theater. "I had no say on plays before," she says. "I do now. All I got before was total flak from the people I was paying money to. There won't be any more flak in the world, that's my thing. There'll be muscass, good things for San Diego, sure box office." Putebaugh won't say exactly what she has in mind, but she did indicate she has been meeting with people from Disneyland and that the upcoming shows will have a lot of music. Meanwhile, Bruce and Cluffo are talking about packing for a move to Chicago or New York.

— N.M.
— Jeannette DeWyer and Neal Mathews

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How Long You Been Back?



JEFF SMITH

Several years ago I was standing in a long line for a movie with a friend. Rick was a veteran of the Vietnam War. Though he had been "back in the world" — home from the war — for more than two years, he had yet to readjust completely. As we stood in line, a car backfired in the street. Rick dove to the cement, yelling at me to "get down fast, man!" When he realized the source of the noise was merely an automobile, he got up slowly, embarrassed. Amid stifled giggles around us, he confessed that his experiences still got to him, claiming he probably would have been better off if he had "come home in a body bag."

There have been several artistic attempts to document the plight of returning soldiers from Vietnam. Each tells of the struggle of the G.I. to readjust to life in America, especially to an America very different from the one he left. (This is known in behavioral science as "re-entry shock.") Films such as *Coming Home*, *The Deer Hunter*, and *Who'll Stop the Rain* (the last based on Robert Stone's novel *Dog Soldiers*), as well as James McLure's drama *Lone Star*, which played recently at the Cassius Carter Centre Stage, all demonstrate with varying success that the return from an apocalypse can be as horrifying as one's immersion in it. And Michael Herr, author of *Dispatches*, a collection of his journalistic correspondence from Vietnam, claims that all such artistic attempts to characterize the war and the return will be met with disfavor since they attempt to reawaken the slumbering conscience of the

nation. "Vietnam is awkward," Herr says, "everybody knows how awkward, and if people don't want to hear about it, you know they're not going to pay money to sit there in the dark and have it brought up. The film *The Green Berets* doesn't count — that wasn't really about Vietnam, it was about Santa Monica."

Back in the World, written by San Diego playwright Judith Fein, is an earnest, uneven, very didactic, and at times moving addition to the growing list of works about the war. It closed abruptly this week after a short run at the Old Town Opera House, a victim, perhaps in part, of the awkwardness noted by Herr. The drama focuses, though not initially, on Cam Backmann, who came "back in the world" (wha, Herr calls "the hallucination of home") ten years ago and who is still unable to clear his mind of the things he saw, and did, during his twelve-month tour of duty in Vietnam.

If the production is earnest, at times it is overly so. It is clear in every scene that the entire cast believes fervently in the importance of the play's theme. As a result, the performers tend to stretch their roles unnecessarily in an effort to persuade the audience — so much so that their dramatic credibility is jeopardized. They seem more like caricatures than characters. And once the play gets going, near the beginning of the second act, it tries to sustain a level of screaming intensity that may mirror the torments of returning veterans but that is often overdone for the purposes of the drama — there are few lapses for relief, contrast, or mid-drama reflection on the part of the audience. In this respect, the earnestness of the cast — verging on the melodramatic — functions to stifle the

message in the sincere desire to get it said.

The play is uneven. And long. The entire first could have benefited from judicious blue penciling, as could a few of the mini-scenes in act two. Act one concentrates on the death of Cam's father Walter, a veteran of the Second World War who cannot understand why his "bum" of a son is experiencing such a lingering trauma. The differences between the views of the two men are important, but they certainly could have been compressed. The first act is, in effect, an extended monologue, with Walter bemoaning his messed-up life much longer than necessary. And a large portion of the play is structured in this fashion. A single character performs an extended monologue and dominates a scene; there is less interchange among the characters than one could have wished for, and Cam is rarely given — with only two or three exceptions by the middle of act two — a chance to articulate his troubles in detail. Though some of the monologues work (in particular that of Blaise, a co-veteran), the technique in general gives the play an uneven focus and tends to subordinate Cam's dilemma in the process.

The play is very didactic. Playwright Fein, while capable of penning some powerful lines, metaphors, images, and descriptions — several of which strike home with authority — has packed the drama with an abundance of well-intentioned preaching, and with a number of off-beat attitudes about the war ("We never knew who the enemy was or why we were fighting 'em"). In smaller quantities, these statements might have been effective, but *Back in the World* is weighed down by their sheer number, and the result is a pedagogical overload: the same thing said many different ways.

Another form of didacticism in the play is equally distracting. When Cam moves out of his parents' home, after the death of his father, he rents a room owned by an elderly woman named Belinda. She is a savvy veteran of life, given to drinking orange wine and conversing with Columbus, a baby cockatiel. She is also something of a maven — a "madwoman" in Jean Giraudoux's sense of the term, whose obvious eccentricities (at times overlaid by actress Jeanne Daniels) are matched, we are led to believe, by a refined clarity of vision into the deeper meanings of things. In the third act, after Cam has slashed his wrists and is recovering in a hospital, Belinda gives him a pep talk about the beauties of existence, the power of curiosity as a life-sustaining habit, and a few other bromides.

Cam readily accepts her positive exhortations, more because of the force of her personality than because of the validity of what she is saying. He decides to begin the road to recovery. There is something too facile about this scene. It is hard to believe that Cam, who has been through so much torment and who has just tried to put an end to it all with a razor blade, would suddenly gain such renewed interest in going on. If in reality it were this easy, the war might not be so painful, bloody, and shipped to every city in this country. There are quite a few veterans who could

benefit immensely from her sage — and highly suspect — didactic counseling. The problem would go away in a jiff!

The drama is moving — sometimes. Randolph Moomaw's work as Cam Backmann, whose mind is added by contradictions and insistent questions, is convincing throughout, especially when the surface trappings designed to provide background for his character are removed and he is allowed to express his pain. A brief appearance by D'Ann Patton Peace, as Cam's ex-wife Comic, is also effective. Their electric and stinging exchange in act two vividly introduces an attendant problem encountered by returning veterans: the fracturing of once strong relationships. In this dreamlike mini-scene, in which neither is given full blame for the disruption, Moomaw and Peace create one of the more touching and revealing moments in the play.

G.M. Phelps III and Michael J. Turner are fine as Blaise and Framer, former members of Cam's outfit who come to him in a dream. But Teresa DeNunzio, M. Sue Hiatt, and Pamela King — as Cam's younger brother Porky, his mother Phyllis, and Porky's fiancée Mimosa — undergo a retrogressive metamorphosis between the first and third acts. In the first scene, they are rightfully concerned members of the family attending to the wishes of their ill father (played by William E. Bruce, who has an awful lot of spunk and swagger for a dying man in bed). In the third act, as the three stand around the bed of their brother Cam (who also has a lot of energy for someone who attempted suicide hours before — a bed seems a source of verbal strength in this play), Porky and Mimosa become unbelievably yummy, and Phyllis' position is difficult to pin down. Their characters appear to have been altered solely for the sake of the scene.

Judith Fein directed her own play. With the exception of Cam's hallucinatory scenes in act two, which are imaginatively staged, her direction is on the stiff side. So are the set designs by J. Paul Moretto — with one exception: the morque-like atmosphere of the black, bare stage enhanced by a black plastic backdrop bearing a striking resemblance to the material used for the "body bags" that brought the dead home from the war. A powerful touch.

My overall reaction to *Back in the World* was mixed. The production went overboard in presenting its message: the excesses were many and distracting. At the same time the drama sometimes succeeded in creating a sense of what the condition of returning veterans must be like. Moomaw's performance was worth seeing, though you had to wait patiently for the play to let him get going. The Old Town Opera House deserves commendation for the ill-fated attempt to mount a play that ventures beyond the confines of mere entertainment. And the message itself is certainly a real one. Just last week Vietnam veteran and activist David Christian announced in Philadelphia that more than 50,000 veterans have committed suicide since coming home from the war in Southeast Asia. □

Off the Cuff

If you could be invisible, what would you do?



Leticia Pacheco
Student
La Jolla

I would like to be invisible and follow the life of a transsexual immediately after surgery — a woman who has become a man. I'd wonder about the feelings they had about themselves just lying in bed awake right after the operation. It would be intriguing to know the first things that entered their mind of the conversations with the doctors. I'd like to see how they'd spend the first day at home after being discharged. I'd be curious to find out what they'd go through to make themselves more attractive — sexier. What sort of transformation there'd be after they'd become a man. What an immense transition to change sexes! Finally, I'd be curious whether she, having become a he, would actually have sexual affairs — if it would be more satisfying than before. If not, then what?



Nestor Quilich
City Worker
San Jose

It wouldn't do any good to be invisible in political circles if you didn't have the power to change things. It would be more to my advantage to be invisible at an executive oil company meeting. Find out where the new oil is. Maybe get ahead a little bit by making investments if I had that information. I'm getting tired of working for peanuts. I'm a peon for the City of La Mesa. You hear about the policemen and firemen trying to make more. People don't care as much about the public worker's salary. They never worry until there's a pothole in the street or some grass isn't green — then they raise hell. I'd also like to be invisible at a place where good-looking women hang out. Just watch them. See what they do, what they're really like.



Patricia Hughes
Claims Representative
South Mission Beach

I guess I'd want to be invisible and follow a man around. I've never had brothers so I've never experienced everyday sorts of things — what they do when they first got up, how they cook, clean up, ... all of those little things. Typical habits — talking on the phone, relating to women and other men, enjoying hobbies. Telephone habits would be very interesting only because they say men are bigger gossipers and I wonder if that's true. I wouldn't want to intrude on a man's privacy, but it would be extremely revealing to live the day through your lover's eyes ... to get a sense of understanding and to really know how he perceives things. You could be a better friend.



Marilyn Kren
Housewife
La Mesa

If I were invisible I'd follow Reagan around the White House. Get the inside view of how he thinks and operates. You don't really know the inside story. I'd be in on all of his conversations, his personal life. You'd certainly find out what his inner thoughts were without the media sticking their two cents in. As the mother of two teen-age kids, I'd love to be invisible a day at school. Sit on their shoulder, see exactly how they operate and act. You'd certainly find out how you stand bringing them up. My husband's an engineer. I'd love to be invisible in his office for a day to see how he operates. I'm sure a lot of women would like to see how the men they're with are different from the way they know them at home.



Eric Johnson
Park Maintenance
Hillcrest

I'd like to be invisible in places where you would see how they really are, not how they tend to be in your presence. Everybody has a front. "Hi, how are you? Good to see you." You might turn around and the same person says, "Damn, that bastard owes me a hundred bucks." In other words, just to be invisible in the presence of people, where I'd be visible to them, everything would be different. Like behind the scenes at a real estate office or a car dealership. The realtor might say, "A real steal, only \$9,000 and your payments will only be \$900 a month." T—en after the guy signs on the dotted line and leaves, the realtor says, "There goes another sucker. Wonder how he's ever going to come up with those payments." To be invisible behind the scenes. To get the real facts.

—Lin Jakory



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Section 2

Events, Theater, Music, Film

Aesthetic Instinct

The last time I saw koto player Yoko Gates, she came on stage in traditional Japanese dress and placed herself behind her instrument with the most exquisite sense of visual proportion. It was the inexpressible Japanese instinct for form and pattern, making every aspect of every act an aesthetic experience.

The emphasis on form in Japanese music has as one of its results a deliberate avoidance of extravagance of any sort, a willful limitation of the way the instruments are exploited, of the expressive range of the music, of the interpretive freedom of the performer, and even of the kinds and categories of musical composition. The master musician, for the Japanese, is not the one whose individual style and personality are manifest in his performances, but rather the one whose technical skill and musical understanding enable him to fuse totally with the fixed tradition of how each piece should be played. And,

similarly, the individuality of pieces within a given category — for example, koto music of the *amano* or variation style — is evidenced not by bold outward signs of difference but by the most refined nuances of form and expression within a rigid traditional framework.

The modern koto was installed as the national instrument of Japan in the Seventeenth Century. It is a six-foot-long boat-shaped ether with thirteen strings, with a curious combination in its appearance of the crude and the refined, the loglike base surmounted by a delicate network of strings and movable bridges. The player plucks with three ivory plectra, on the thumb and first and second fingers of his right hand; his left hand hovers over the strings, pressing them in order to raise them, a half or a whole tone, and adjusting the bridges. There are two basic forms of koto music. The *amano* (variations) are composed in a severe style, without a voice part, and are divided into sections of fifty-two bars each. The second class is the *kumi*, with a voice part that accompanies the music (rather than the other way round).

As to the performer at the forthcoming concert, Yoko Gates was born in Hamamatsu, Japan, and began her koto study at the age of five. In 1965 she entered the Tokyo University of Fine Arts, where she received a bachelor's degree with a major in Japanese music. While at the university she studied koto with Kiyoko Misugi, one of the foremost koto teachers in Japan, as well as shamisen (a three-stringed guitar) with Mikiko Kobashi and Japanese music history with Tsuyu Kikkawa. Since coming to the United States in 1969, she has been awarded the Seattle New Dimension in Music Award to a young artist for her performance of contemporary music. In the summer of 1973-75, she taught in the summer sessions of the American Society for Eastern Arts and the Center for World Music. In May, 1979, she returned to Japan, where she gave successful performances in Tokyo and Yokohama.

The Yoko Gates koto recital is part of the Friday Evening Concerts series at San Diego State University. It will take place tomorrow, Friday, February 20 at 8:00 p.m. in Smith Recital Hall. Tickets may be purchased at (457-7604).



Yoko Gates

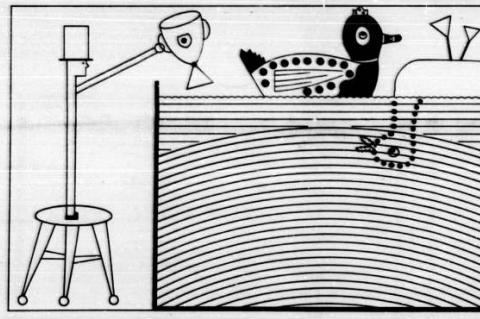
Ducks & Others

Hedda was wild about the new Redhead in the marsh but he didn't seem to know that she existed. "She ducked behind a large clump of sphagnum moss toogle him covertly. There was definitely something special about his large, round, absolutely cherub-red head. He was so well groomed, so poised. Never before had she seen a Redhead with such a proud, black breast. When she looked more closely she could see the black area under his tail, and her breath caught. She would make him notice her. Smoothing the soft brown feathers that she wore around her throat, she glided gracefully, nay seductively, over to him. He didn't bat an eye. She circled

him soundlessly, round and round. Oh heartless Redhead! Elaborately she preened herself, slowly, she reached down to touch the dark tip of his pale blue bill. Still he said nothing, did nothing, just stared woodenly ahead and ignored her. She could stand it no longer. "Are you a duck," she said, both piqued and poignant, "or a decoy?" There was, alas, no answer except for a distant cracking sound.

Poor Hedda. Duck that she was, she made a natural and fatal mistake. The Redhead was indeed a decoy, carved out of sugar pine by a hunter who was equally oblivious to Hedda's charms. It was to be the Redhead's only foray into the freshwater marshes, for he was too precious for such mundane activity; but that was no consolation to our heroine Hedda, answering the call of the

(continued on page 5, col. 2)



Images & Ideas

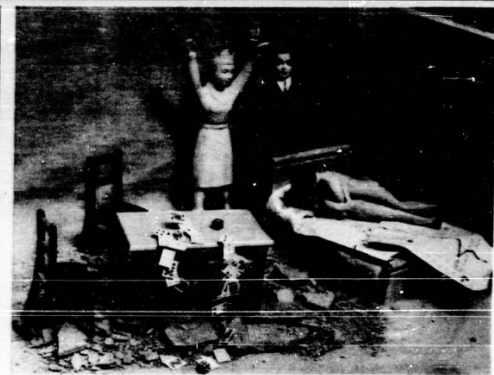
While San Diego is a larger city than San Francisco according to the Bureau of the Census, we lag far behind in photography-related activities. Right now, however, we have three overlapping shows worthy of note, a natural consequence of the steady increase in photographic exhibitions in San Diego over the last few years.

A large exhibition of recent color images at UCSD's Mandeville Art Gallery provides ample evidence that color has finally been accepted by photography's best talent instead of being denounced as an unnecessary distraction, as in the past. The show points to a resurgence in the use of large-format cameras (meaning that the negatives are four-by-five, or even eight-by-ten inches in size), and the direct and gratifying results. Joel Sternfeld, Mich

Epstein, Joel Meyerowitz, Len Jernisel, Joe Maloney, William Eggleston, David Haxton, Jan Groover, and John Pfahl all share an acute appreciation for the quality and the color of light. Their photographs are lush, technically perfect, and aesthetically pleasing. Ellen Brooks, in the same exhibit, shows bitterly funny tableaux of relationships shattered by the imperative for procreation. They are made with small dolls and doll-size furniture, and sprinkled with obviously symbolic objects such as basal temperature charts and dice. Undoubtedly this is the most provocative and controversial work in the show.

UCSD's Mandeville Art Gallery is open Sunday through Friday from 12:00 to 5:00 p.m., and Wednesday from 7:00 to 9:00 p.m. The show runs through March 15. For further information, call 457-7604.

At Galleries Graphics in Hillcrest, Susan Turner shows photographs of Guatemala and Mexico that are remarkable for their clear,



Unlimited/Ellen Brooks, 1079

(continued on page 5, col. 4)

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 8885, San Diego, CA 92188.

Dance

"Memories of the Nile," a harem dance festival, will feature belly dancing and an amateur dance contest. Friday, February 20, 7:30 p.m. to midnight, Swiss Park, Main Street and I-5, Chula Vista. 422-5363.

Film

"Making Dances," a film by Michael Blackwood that explores contemporary dance through the work of New York-based post-modern choreographers Trisha Brown, Lucinda Childs, David Gordon, Douglas Dunn, Kenneth King, Meredith Monk, and Sarah Raudner, will be shown Tuesday, February 19, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-3541.

"Felic Anio, Amor Mio," the story of a young woman's love for a famous violinist who came only about his music, will be shown in the original Spanish with music of Berlioz, Paganini, and Tchaikovsky. Friday, February 20, 3:30 p.m., National City Public Library, 220 East 12th Street, National City. 474-8211.

Political Film Series of the UCSD

Committee for World Democracy will present *Ambrosia*, a film directed by Robert Young of an undocumented migrant worker, and *Requiem 29*, a Chaco film documenting the East L.A. antiwar movement and the quest of the murdered journalist Rubén Salazar. Friday, February 20, 7 p.m., TLH 107, UCSD. Free. 452-1362.

Fab Four, a Beatles concert film festival will relive the Beatles' first appearance on the *Ed Sullivan Show*, concert in Washington, D.C., and Shea Stadium, and more. Saturday, February 21, 7 and 9:30 p.m., Montezuma Hall, SDSU. 265-6357.

Video Documentary on Death with spiritual leader Ram Dass and Stephen Levine will continue with part two, "On Pain and Perfection." Monday, February 23, 7:30 p.m., St. Andrews Episcopal Church, Balboa and Granddunes streets, Encinitas, and Tuesday, February 24, 7:30 p.m., Mid-City Community Church, Polk and 4th avenues, San Diego. 276-1156.

Fantasy Film Series will fold in item following a screening of *The Golden Voyage of Sinbad*, a 1974 film with special effects by Ray Harryhausen. *The Thief of Baghdad*, the 1940 version with Sabu, Conrad Veidt, and Technicolor special effects, and *Oscar Wilde's The Selfish Giant*. Tuesday, February 24, 7 p.m., TLH 107, UCSD. 452-4559.

"**Tur The Boy King**," a film about treasure found in the tomb of Tutankhamun in 1922, narrated by Orson Welles, will be shown Wednesday, February 25, 1 p.m., National City Public Library, 220 East 12th Street, National City. 474-8211.

Lectures

"**Impressions of China**," a series of not-so-scientific illustrated talks on the cultural and social aspects of life in the People's Republic of China will be presented by scientists at Scripps Institution of Oceanography, UCSD, beginning with Lanna Lewin Cheng's overview of the work, recreation, and home life of the Chinese. Thursday, February 19, noon, Summer Auditorium, 8602 La Jolla Shores Drive, La Jolla. Free. 452-3624.

Poet, Writer, Journalist Nikki Giovanni will speak and read her poetry. Thursday, February 19, 6:30 p.m., Cammie Hall, USD. 291-4482 x4296.

Antarctica will be the subject of a Sierra Club slide/lecture program presented by Pat Kraker, former member of a biological and ornithological research team at the Palmer Laboratory on the Antarctic Peninsula. Friday, February 20, 7:30 p.m., Natural History Museum, Balboa Park. Free. 455-1665.

"**Artists' Video: The Vacation of History**," a lecture about the problems of generating a history of this still-young medium, will be presented by David Row of the University Art Museum, Berkeley. Tuesday, February 22, 5 p.m., Natural History Museum, Balboa Park. Free. 455-1665.

"**Photography: Art or Mechanical Unreality**," a slide lecture about the distance, real or imaginary, between photography and art, will be presented by Robert Walker of Gallery Graphics. Friday, February 20, 7:30 p.m., San Diego Art Institute, 1449 El Prado, Balboa Park. Free. 234-5946.

room 101, Casa del Prado, Balboa Park. Free. 454-1947.

Fish Sense, or how fish and other marine animals see, hear, and probe their ocean environment, will be discussed in a program of lectures by ocean scientists. Saturday, February 21, 9 a.m. to 5 p.m., Summer Auditorium, Scripps Institution of Oceanography, 8602 La Jolla Shores Drive, La Jolla. 452-4578.

Whole Research, Peter Beamish, director of CETA Research, Ocean Contact of Trinity Bay, Newfoundland, will discuss the organization's work to free whales caught in fishing nets and to repair the nets, and show a film on the great whales of Newfoundland, at a meeting of the American Cetacean Society. Sunday, February 22, 5 p.m., Natural History Museum, Balboa Park. 566-3800 or 455-1665.

"**Artists' Video: The Vacation of History**," a lecture about the problems of generating a history of this still-young medium, will be presented by David Row of the University Art Museum, Berkeley. Tuesday, February 22, 5 p.m., Natural History Museum, Balboa Park. Free. 455-1665.

"**History of Violence Against Women**" will be discussed by Joyce Lane. Tuesday, February 24, noon, Center for Women's Studies and Services, 808 E Street, downtown. 233-8985.

Open Town Hall Lecture Series will feature a preview of the 1981-82 season by Joseph De Ruggiero, music administrator and associate conductor for San Diego Opera. Tuesday, February 24, 8:15 p.m., Town & Country Hotel.

Candace Glass and Steve Kowit reading from their works. Tuesday, February 24, 3 p.m., Scripps Cottage, SDSU. Free. 265-5443.

"**Total Health: It's a Lifetime Affair**," series of sixteen lectures co-sponsored by eight health-care agencies and Southwestern College, will present "Alcoholism—Disease in Disguise," an overview of the number-three health problem in the U.S. Tuesday, February 24, 7 p.m., Imperial Beach Community Center, 825 Coronado Avenue, Imperial Beach. Free. 421-1180.

Archaeological Discoveries at the La Brea Site in January will be revealed by SDSU anthropology professor Joseph Ball at a meeting of the San Diego Archaeological Society. Tuesday, February 24, 7:30 p.m., San Diego Federal Savings building, University Towne Center. Free.

"**Contemporary Health Topics**" series will continue with ophthalmologist Robert Penner discussing "Saving Sight." Tuesday, February 24, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 452-8020.

Storytelling, folktales, jokes, myths, legends, and stories will be told by Harline Giesler, Connie Cantor, and Kerstin Brashers. Tuesday, February 24, 8 p.m., apartment 89, 9525 Genesee Avenue, San Diego. Free. 453-5914.

Open Town Hall Lecture Series will feature a preview of the 1981-82 season by Joseph De Ruggiero, music administrator and associate conductor for San Diego Opera. Tuesday, February 24, 8:15 p.m., Town & Country Hotel.

Music Valley. Reservations: 232-7636.

"**Negotiating with the Russians: A Personal Experience**" will be the topic of an Adventure in Research lecture presented by Herbert York, director of the UCSD Science, Technology, and Public Affairs Program and chief negotiator of the Comprehensive Nuclear Test Ban Treaty. Wednesday, February 25, noon, room 111A, administrative complex, UCSD. Free. 452-3120.

"**Autism on the Sun**," a planetarium show, will be presented Wednesday, February 25, 7 p.m., Palomar College Planetarium, 1400 West Mission Road, San Marcos. Free. 744-1150 or 727-7529.

Optimal Health Lecture Series, emphasizing preventive medicine, will present Dr. James Ferguson speaking on "Eating Disorders." Wednesday, February 25, 7:30 p.m., Anne Center, Montezuma Hall, SDSU. Free. 265-5281.

"**Rural Development and Seasonal Migration in Mexico**" will be the topic of a lecture presented by Juan Vicente Palma, president of the anthropology at the Universidad Autónoma Metropolitana in Mexico City. Tuesday, February 24, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 452-8020.

Global Perspectives for the 1980s, this year's Institute on World Affairs theme, will be presented by Dr. Irvin Lurie, deputy executive director of Project Consonance International and UCLA professor of public health. Wednesday, February 25, 8 p.m., room 113, building, SDSU. Free. 265-5147.

To Local Events

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Hall 821, Southwestern College, 900 Oak Lakes Road, Chula Vista. 421-1180.

Contemporary Sounds and Music Theatre will include works of Tona Scherchen, Lou Harrison, Eduardo Lora, and Vinko Globokar, performed by Jean-Charles Francois and other UCSD music faculty members. Thursday, February 19, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

Symphony, the San Diego Symphony Orchestra, with conductor laureate Peter Eise at the podium and soloist Anne Laplante at the piano, will present *Frederic Elie's Overture to "Hunyady"*. Wednesday, February 21, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 442-2177, 239-9721.

Musical Performances during the Western Region ninth annual conference of the American Society of Composers will include "Electronic Music in Canada," a lecture-concert with guest composer David Keane. Friday, February 20, 8 p.m., Civic Theatre, downtown. (236-6510); and Saturday, February 21, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 442-2177, 239-9721.

Choral Masterworks by Tomas Luis de Victoria, Schubert, Haydn, Bach, Mendelssohn, and Brahms will be sung in concert by the La Jolla/University Chorus directed by Gerald Gabel. Sunday, February 21, 8 p.m., and Sunday, February 22, 3 p.m., Mandeville Auditorium, UCSD. Free. 452-3229.

"**Time of Your Life**" will be the aim of the San Diego Sweet Adelines in their annual show, a history from the turn of the century to the present, in song and dance. Saturday, February 21, 8 p.m., Civic Theatre, downtown. 223-1238 or 224-4210.

Piano Recital by Glen Montgomery will feature works of Bach, Chopin, Scarlatti, and Liszt. Saturday, February 21, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Flamenco Concert of music and dance will be presented by guitarist Rodrigo de San Diego and his Spanish Gypsy Troupe with dancer Juana de Alva. Sunday, February 21, 2 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 442-2277.

Sunday Concerts of the San Diego Museum of Art Chamber Ensemble, Susan Peter Rolle, cellist Mar-

will play the hammer dulcimer, Eddie Harris, and more. Friday, February 20, 7:30 and 9:30 p.m., in a children's concert, Saturday, February 21, noon, Old Time Cafe, 1464 North Highway 101, Encinitas. 436-4030.

"**To Catch a Comet**," a multimedia space opera by Richard Jennings, featuring soprano Janet Marraga and baritone Richard Jennings as astronauts working for a worldwide political movement struggling to repair the damage of the Old Wars, will be presented Friday, February 20 and Saturday, February 21, 8 p.m., Second Avenue Theatre, 863 Second Avenue, downtown. 233-9885.

Country-Western Legend Paty Montana, the first woman to sell more than a million records in the country music field, will headline a program featuring the La Mirada Chamber Strummers with Ron Jackson. Saturday, February 21, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Encinitas. 436-4030.

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BIKE-ATHON

40-mile single loop tour ride

along scenic east San Diego County route.
Start: Dehesa & Sloat Canyon Roads
End: Big Oak Ranch (admission included)
Saturday, 9 a.m., March 21st

* Entry value returned in discount coupons. * \$7.00 entry fee includes:
Admission to Big Oak Ranch Frontier Town
Live Western Band
Parking - Trophies - Awards
\$1,350 IN CASH AWARDS

Cash awards breakdown:

	Men	Women
1st Place	\$150	\$150
2nd Place	\$100	\$100
3rd Place	\$75	\$75
4th to 12th Place	\$50 each	\$50 each

 Plus: 5 random drawings at \$50 each

-Entry Form-

Application deadline—March 8th
* Include self-addressed, stamped envelope for receipt of riding number, route map, and commemorative patch which you can expect one week prior to ride. \$2.00 per entry. Number of entries. Amount enclosed.
Make check or money order payable to:
Great Western Promotions
6310 Crawford Street
San Diego, CA 92120

Liability Waiver:
Upon signing this release, applicant assumes full responsibility for any risk incurred in the course of this bicycle event.

Name _____ Signature _____
Address _____ Phone no. _____
City/State _____

GREAT WESTERN BIKE-ATHON
For information call Rob Delzio, 286-1658

CLARENCE DARROW:

A Great American Freedom-Fighter

Portrayed by
JOE NESNOW
in a Solo Dramatization

FRIDAY FEBRUARY 20th, 7:30 p.m.
at First Unitarian Church, 4190 Front Street (across from University Hospital) in Hillcrest. Information: 298-9978

Tickets \$9 in advance (at Church office) or \$10 at door. Students, seniors and military \$2. Free parking on Church lot. Free refreshments and information.

KOGO & KPRI Present the 16th Annual Pacific Indoor RODEO '81

FRIDAY, FEB. 27
SATURDAY, FEB. 28
SUNDAY, MAR. 1

Shows: Fri, 8 p.m.,
Sat, 2 & 8 p.m., Sun, 3 p.m.

TICKETS ON SALE NOW!
Tickets on Sale at: Mad Jack's Sound Centers, All Lee's Stereo Stores, All Frisco Family's Clothing Stores, All Arne's T-shirt Emporium and the Sports Arena Ticket Office

Ticket info: (714) 224-4176
SAN DIEGO
ALL SEATS RESERVED

Tickets: \$6, \$7, \$8
ALL SEATS RESERVED
Children 12 & under: \$6
Price: All Seats—All Shows
Group Discounts: Call 224-3613

SPORTS ARENA
A Winston Series Rodeo
RODEO HOTLINE: 565-9110

Music

Twentieth-Century Chamber and Solo Works, including music by Erickson, Fukushima, Hajdu, Jolivet, Krenel, Solberg, and Stravinsky, will be played by Ann Erwin and Gary Leiman, flutes, and Jannion Fuchs, clarinet. Thursday, February 19, noon, Mandeville Hall, UCSD. Free. 452-3229.

Classical Music Recital of the Dever-Rueden Duo, fluter Christopher Dever and guitarist Stephen Rueden, will feature works from the Renaissance to modern era. Thursday, February 19, 8 p.m., Recital Hall, UCSD. Free. 452-3229.

Friday Evening Concerts will present two piano recitals. The first, by Yoko Goto, will be at the Civic Box Office, 202 C Street. The second, by Yoko Goto, will be at the Civic Box Office, 202 C Street.

Merlin's Restaurant & Lounge
Sunday, March 22, 8 p.m.
Tickets: \$9.50, \$8.50, \$7.50, \$5.50
Information: 236-6510

The Inflation Fighter Package

Includes your choice of Shrimp, Beef Steak or Chicken Breast, a non-alcoholic beverage, soup or salad bar and all the trimmings PLUS admission to Merlin's Show 2 well drinks in showroom. All for \$10.00 per person.

Tax and gratuity not included. Offer good Tuesday through Thursday till February 28, 1981. You must be 21 or older.

Merlin's Restaurant & Lounge
Ramada Inn
2151 Hotel Circle
Mission Valley
291-6500

Broadway Merce putting on the ritz.

On Feb. 17 he's the grand opener at the most exciting new talent showcase in San Diego. Presenting his fabulous Las Vegas headline act of music, song, comedy. A setting a style for top-notch entertainment and dining. With no cover, no minimum. Serving from 6 P.M. Tues-Sat.

Topper's

READER'S GUIDE

4747 Black Mountain Road, Del Mar 92029

"Herboration," a bimonthly taxonomy event of the California Native Plant Society, will be led by Erik Jonsson, Saturday, February 21, 9 a.m., Poway Lake parking lot, Poway Lake Road, Poway. Free. 965-5348.

Art Tour of the current Artists' Quilt exhibition at the La Jolla Museum of Contemporary Art and of fabric and textile artist Joannina Lundgren's studio home, will be guided by Sue Osborne, Saturday, February 21, 10 a.m. to 3 p.m., from Southwestern College, 905 Otay Lakes Road, Chula Vista. 421-1182.

Doggy Delight, about 2500 dogs will be competing in the Silver Bay Kennel Club's eighth-annual All Breed Dog Show & Obedience Trial, Sunday, February 22, 8:30 a.m. to 5:30 p.m., Del Mar Fairgrounds. Free. 443-8264.

Duck Decoy and other hand-carved and painted artwork will be on display at the California Open Waterfowl Art Festival, Saturday, February 21 and Sunday, February 22, 10 a.m. to 4 p.m., Holiday Inn, Encinitas. 697-2065 or 232-3861.

"Tijuana Temples," a guided historical walk through the mission, plaza, and avenue of downtown Tijuana, will be led by Intimate Climpson Team, Saturday, February 21, 10 a.m. to 4 p.m., from the pedestrian turnstile on the U.S. side of the border. 222-2274.

Poetry Series will present poet Jerome Rothenberg and contrabassist Bert Tansky in an evening of collaborative performance, Tuesday, February 24, 8 p.m., Sherwood Auditorium, La Jolla.

Archaeology of San Diego & Southern California
Free Public Symposium
Saturday, Feb. 21, 9 a.m. to 5 p.m., Casa del Prado, 101 Balboa Park
- New Exciting Story of the Desert's Stone Age
- Archaeology: An Overview of 10,000 Years of Prehistory - Rock Art
- Archaeology: What the Spanish Really Discovered
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Comics Dungeons & Dragons
Fantasy & Comic Art
\$1.00 off
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until 3/1/81
the Comic gallery
New and collectible comics
Manga, DC, EC, Disney
Comics bought and sold
5011 East Street
Pacific Beach
483-4952

Museum of Contemporary Art, 202 Prospect Street, La Jolla. 434-3541.

Whale Watching of the annual California gray whale migration to Baja breeding grounds can be done from Cabrillo National Monument, Point Loma, and from excursion boats. Fishermen's Landing, 2838 Garrison Street (222-0791), H&M Landing, 2803 Emerson Street (222-1044), Islandia Sportfishing, 1551 West Mission Bay Drive (222-1044), Point Loma Sportfishing, 1403 Scott Street (222-1627), Seafair Sportfishing, 1217 Quivira Road (224-3383), the California sailing ship, Sheraton Harbor Island Hotel (224-1717), all daily through February.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 51/2 miles east of Lakeside (291-8271), and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x481). Free.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m., and Sunday, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. 233-5227.

Sports
College Tennis, the eighth annual San Diego Interscholastic Invitational Tennis Tournament sponsored by USC and the San Diego Union, will feature sixteen teams including the defending champions USC, Thursday, February 19 and Friday, February 20, USD and San Diego Tennis & Racquet Club, 4845 Teelwood Road, San Diego, and Saturday, February 21, Morley Field tennis center, Balboa Park. Free. 291-6482 x472.

Track and Field Meet, the fifteenth annual Jack in the Box Invitational, rated the world's premier indoor track meet by Track and Field News, will feature national and world champions and what promises to be a dazzling mile race among Ireland's Eamonn Coghlan, West Germany's Thomas Wessinghage, New Zealand's John Walker, Tanzania's Filbert Bayi, and Steve Scott and Steve Lacy of the U.S., Friday, February 20, 7:30 p.m., preceded by high school

events at 5:30 p.m., Sports Arena. 224-4171.
Clippers Basketball, the San Diego Clippers will play the Houston Rockets, Thursday, February 19, the Utah Jazz, Sunday, February 22, and the Philadelphia 76ers, Wednesday, February 25, all at 7:30 p.m., Sports Arena. 226-8456.
Astros Volleyball, the San Diego Astros, ranked sixth in the nation, will face fourth-ranked Pepperdine University, Friday, February 20, 7:30 p.m., Peterson Gym, SDSU. 283-5286.
Grand Bicycle Tour of Five Cities, a thirty-five mile ride from San Diego over the Coronado Bridge and through Coronado, Imperial Beach, Chula Vista, and National City, will be sponsored by American Youth Hostels, Sunday, February 22, 9 a.m., San Diego County Administration Center, 1600 Pacific Highway, downtown. 239-2644 or 234-3339.
Astros Basketball, following their upset of BYU, the SDSU Astros will meet the University of Hawaii following their upset of Utah, Tuesday, February 24, 7:30 p.m., Sports Arena. 224-4171 or 265-7296.

Radio/TV
"Steelhead Blues," a 1971 comedy starring Jane Fonda, Donald Sutherland, and Peter Boyle, will be screened Thursday, February 19, 8 p.m., Channel 6.
"With Ours and Ruby," a new, multicultural series of music, dance, drama, and comedy with Ours Davis and Ruby Dee, will premiere with a look at life, with Della Reese, Thursday, February 19, 10 p.m., repeating Wednesday, February 25, 2 p.m., Channel 15.
Jack in the Box Invitational Track Meet will be televised live from the Sports Arena, Friday, February 20, 7:30 p.m., Cable Channel 2.
"Bill Moyers' Journal" will feature bacteriologist René Dubos as scientist and philosopher, discussing preservation of the environment and how humans can anticipate

and change the future, Friday, February 20, 9 p.m., repeating Monday, February 23, 10 p.m., Channel 15.

Metropolitan Opera Broadcasts will present Rossini's *Il barbiere di Siviglia*, February 21, 11 a.m., KPBS-FM 94.1.

More Tennis, the semifinals and finals matches of the 3175,000 ATP Tennis Games will be televised live from Palm Springs, Saturday, February 21 and Sunday, February 22, noon, Channel 15.

Golf, the Glen Campbell Los Angeles Open will tee off from Pacific Palisades, Saturday, February 21, 4 p.m.; and Sunday, February 22, 1 p.m., Channel 8.

"Black Voices," a montage of poetry, dance, and song directed by USC drama professor Floyd Giffney and performed by the Southern California Black Repertory Theater, will be televised Saturday, February 21, 9 p.m., repeating Tuesday, February 24, 1 p.m., Channel 15.

Karate, the World Bantamweight Championship full-contact karate competition will be broadcast Sunday, February 21, 9:30 p.m., Cable Channel 2.

"Only the Bull Was White," a documentary about blacks in baseball before Jackie Robinson broke the major league color barrier in 1946, will be shown Sunday, February 21, 10 p.m., Channel 15.

"Culture As Nature," in this segment of *Shock of the New* Robert Hughes examines the effect of other media on art, Sunday, February 22, 8 p.m., repeating Friday, February 27, 10 a.m., Channel 15.

"Norma Rae," the 1979 film starring Sally Field in an Oscar-winning role as a Southern textile worker who goes over to the union side, will be broadcast Sunday, February 22, 9 p.m., Channel 10.

"New Music Composers," a five-part series of interviews with New-Music composers Donald Erb, Gareth Loy, David Felder, Bayani De Leon, and Richard Zornar and live-on-tape performances of their music, can be heard on Afternoon San Diego, Monday, February 23 through Friday, February 27, 3:30 p.m., KPBS-FM 89.

"The Merchant of Venice" will be the next installment of the Shakespeare plays on public television, with Gemma Jones as Portia and Warren Mitchell as Shylock, Monday, February 23, 8 p.m., repeating Sunday, March 1, 1 p.m., Channel 15.

Ski Reports, sixty seconds on conditions at resorts in California, Colorado, Utah, Wyoming, Idaho, and sometimes the Canadian Rockies, will be broadcast Mondays through Sundays, 6:45 and 8:45 a.m.; and every two hours from 11:45 to 8:45 p.m., Mondays through Friday, KSNB 1130.

Galleries
Drawings & Sculpture by Stan Snyder will be exhibited at a reception for the artist, Friday, February 20, 6 to 8 p.m.; and through March 31, Wenger Gallery, Fine Arts Center, 4045 La Jolla Village Drive, Pacific Beach. 434-4414.

"Eight Paintings," two each by Andrew Spear, Paul Polonsky, Julie Kuroki, and Michael McManus, will be exhibited through February 20, Installation, 467 Fifth Avenue, downtown. 232-9915.

"Verbatim: Light Dialogues," an exhibition of photographs by Jerry Buchfield, Barbara Kasten, Patrick Nagasaki, Susan Rankin, and Arden White, will be on view through February 20, Groussom College Gallery, 8800 Groussom College Drive, El Cajon. 465-1700.

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(continued from page 1)
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THE COMEDY STORE
916 Pearl Street, La Jolla
proudly presents
THE BEST OF THE COMEDY STORE EVERY WED-SAT.
Wednesday, Feb. 18-Saturday, Feb. 21
RICK & RUBY SHOW
KPRI FM106 & THE COMEDY STORE
proudly announce
POTLUCK NIGHT
every Sunday
- Continuous show beginning at 9 p.m.
- Try your comedy out on a REAL audience
- Sign-up at 8 p.m.
\$4.95
Sorry, you must be 21 or over, 2 drink minimum.
Entertainment line-up subject to change.

Get fitted today for Crystal T's
Roaring Twenties Masquerade Ball
Come join in all the festivities at Crystal T's Emporium during our Roaring Twenties Masquerade Ball. There'll be a Costume Judging Contest for cash and other prizes. First prize for Best Costume is \$100.00, plus dinner for two. The big party starts at 8:00 p.m., Thursday, February 19. Admission is \$2.00.
In front of the Town and Country Hotel Mission Valley 291-7131

Crystal T's Emporium

Tomorrow is a Woman's Issue...
Speakers, Workshops and Cultural Events

FUTURE TECHNOLOGY: A WOMAN
March 6-8, 1981
\$17 includes 2 meals and 2 special evening events
\$10 for students, seniors, low income
For further information or registration, contact:
Conference on Technology and Women
San Diego State University
San Diego, CA 92182 (714) 265-6339

SAN DIEGO STATE UNIVERSITY
This program has been made possible with a grant from the California Council for the Humanities and the National Endowment for the Humanities.

Pulitzer Prize-winning columnist
JACK ANDERSON
Thursday February 26th 8 p.m.
Aztec Center, S.D.S.U.
S.D.S.U. students \$2.50
Other students \$3.50
General Admission \$4.50
Aztec Center Box Office (265-6047)
and all Select-A-Seal outlets
Sponsored by the Associated Students/Cultural Arts Board
Thursday, March 5th "OMNIV" Magazine's multimedia show, "The Future is Now"

Crystal T's Emporium

TO LOCAL EVENTS

"Shamans and Spirits: Myth and Medical Symbolism in Eskimo Art," a collection of stonecuts, stencils, lithographs, and engravings from the Canadian Arctic, will be exhibited through February 28, Museum of Man, Balboa Park. 239-2001.

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For further information and banquet reservations, call Bob Berry at 697-2060 or the Holiday Inn, 232-3861.

—Amy Chu

Photography
(continued from page 1)
disciplined vision, their straightforward approach, and for the quality of relationship with her subjects. The gallery, located at 347 Fifth Avenue, is open Tuesday through Saturday from 10:00 a.m. to 6:00 p.m. The show closes on February 25. For further information, call 234-3586.

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PETER EROS, Conducting
ELEANOR BERGQUIST, Soprano
JOANN GRILLO, Mezzo-soprano
SETH MCCOY, Tenor
LENUS CARLSON, Baritone
SAN DIEGO MASTER CHORALE
Program:
MENDELSSOHN: Elijah
CIVIC THEATRE—February 27 & 28 at 8:00 p.m.
March 1 at 2:30 p.m. Single tickets: \$15, \$12, \$10, \$7.

Tickets on sale at Select-A-Seal Agencies, Center Box Office (236-6510), Charge by Phone (562-2885). 24-HOUR INFORMATION: 28-MUSIC, STUDENT, MILITARY, SENIOR CITIZENS. Hot Tix, \$4, one hour prior to all concerts
"MUSICALLY SPEAKING" one hour prior to all performances—Matthew Garbut, Guest Speaker
TICKETS ON SALE NOW FOR: Boston Symphony Orchestra/Seiji Ozawa, Conducting, March 13; Victor Borge in Recital April 28

Crystal T's Emporium

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Crystal T's Emporium

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Rankin's giant works are intriguing because they are full of color, yet were done with black and white photographic mural paper, and because they are beautiful and powerfully evocative of other images and ideas. Arden Alger and Patrick Nagasaki exhibit work that depends on hermetic personal symbols for interpretation. Jerry Buchfield shows color photographs taken at night, using the response of color film to artificial light to great advantage. The Groussom show closes tomorrow, Friday, February 20. For information about gallery hours call 465-1700.

Finally,

costumes are compiled by	comedy focus generally on the play's	Cathryn Marshall, costumes by	Corman; Belinda Saracino, Janet	Carlos X. Pena. Sets are by
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SPORTS & PROMOS
 Here's A HAND
 YELLOW
 THE MAGICAL
 J.R. & LETTIE BE
ILUM CONCERT
 ILMU CONCERT 1985 New
 part performed on
 persons in Shea
 Stadium.
INTERVIEW
 Interview with a
 for BBC television.
at. Feb. 21
 general
 Club.

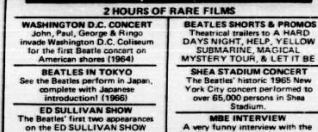
**AL UNIVERSITY
 AND VISUAL ARTS
 PRODUCTIONS
 PAUL ZIMMEL**

**DOON
 TTLE**

DOONING GLASS
 7:30 PM
 8:30 PM
 9:30 PM
 10:30 PM
 11:30 PM
 12:30 PM

THE OTHER SIDE OF THE TIE-CLIP

**REARDON
A LITTLE**
EXTRAORDINARY" BOSTON GLOBE
MAR. 27, 28, MARCH 6, 7 AT 6:30 PM
MARCH 1 & 8 AT 2:30 PM
ADULTS: \$7.50, \$5.00
PUPPET THEATRE IN BALDWIN PARK
TICKETS: 271-4300 X431 (DAYS M-F)
TICKETS ALSO AVAILABLE AT BOX OFFICE





UNITED STATES INTERNATIONAL UNIVERSITY

AND MISS REARDON DRINKS A LITTLE

RESERVATIONS: 271-4300 X431 (DAYS M-F)
TICKETS ALSO AVAILABLE AT BOX OFFICE

FEBRUARY 19, 1961 7

FEBRUARY 19, 1981

READER'S GUIDE TO THE MUSIC SCENE

Costaways, 10757 Woodside Avenue, San Jose, 409-6700. Multi rock, Tuesday through Saturday. The Acme Soapworks and Screen Door Company, comedy, Sunday and Monday.

Catamaran, 3000 Mission Boulevard, Mission Beach, 488-1081. Call club for information. Through Saturday.

Chateau, 3023 College Avenue, College Grove, 582-5650. Call club for information.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-6325. Maroonia, jazz, Monday through Thursday. Night Vision, jazz, Friday through Sunday.

Comedy Store, 146 Pearl Street, La Jolla, 454-9770. The Rick and Ruby Show, comedians, Thursday through Saturday.

Country Pumpkins, 1852 Palm Avenue, Imperial Beach, 429-1161. Country Catamaran, country western, Wednesday through Sunday.

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Cutpeppers, 7305 Clement Mead Boulevard, Mar Vista, 461-7755. Firewater, country western, Wednesday through Saturday.

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Cunningham's Restaurant and Country Western Nightclub, 7044 Miramar Road, Mira Mesa, 578-7700. Red Eye, dance music, Tuesday through Saturday.

Dance Machine, 1852 Palm Avenue, Imperial Beach, 429-1161. Call club for information.

De Vito's, 5251 Street, Chula Vista, 427-8880. Saw Park.

contemporary, Tuesday through Sunday.

Distillery East, 755 Melcott Street, Escondido, 741-0393. Penetrators and Flurts, new wave, Thursday; Rockin' Stevie W., rock, new wave, and cream of the pop, Friday and Saturday; Flurts, new wave, Sunday; auditions, Wednesday.

Distillery, Old No. 7, 140 South Sierra Boulevard, Santa Beach, 755-6733. Moving Targets, new wave, Thursday through Saturday; Tronies, reggae, rock, Sunday; Tweed Sneakers, rock, new wave, Wednesday.

Doc Masters, 2081 Shelter Island Drive, Shelter Island, 233-2572. Ron Bolton Group, contemporary, Tuesday through Saturday; Bill Braggard, 1100 comedy, Sunday and Monday.

Donohio's Steak House, 7353 El Capon Boulevard, La Mesa, 462-1540. Night Shade, rhythm and blues, Wednesday through Saturday.

Driftwood, 5285 Baltimore Drive, La Mesa, 462-0533. Steve Johnson Trio, contemporary and jazz, Wednesday through Saturday; Sage, country western, Sunday through Tuesday.

Eagle 1, 945 San Marcos Boulevard, San Marcos, 744-7100. Call club for information.

Florida's, 7956 La Jolla Shores Drive, La Jolla, 454-6641. Joe Martello quartet featuring Ron Satterfield, jazz, Wednesday through Sunday.

Imperial Room, 7059 El Capon Boulevard, La Mesa, 463-2263. California Country Band, country, Thursday through Saturday.

Isle City, 2137 Pacific Highway, downtown, 232-0680. Melissa McCracken, contemporary, Tuesday through Thursday; Audubon Birdie Carter Jazz Trio, jazz, Friday and Saturday.

Isle City Restaurant/Lone Star Lounge, 439 West Washington, Escondido, 745-1931. Rick Backus and Harmony, country western, Thursday through Saturday.

Isle House West, 2633 South Highway 101, Carlsbad, 753-6438. Purl the Jazz Continuum, jazz, Thursday through Saturday.

Rynn Springs Inn, 15525 Old Highway 80, El Capon, 463-9568. Andy and Donna, country western, Wednesday through Saturday; open jam session, Sunday.

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad, 759-3189. Edges, rock and roll, Wednesday through Saturday; Incognito, new wave, Sunday through Tuesday.

Francine's, 939 North Hill Street, Oceanside, 722-7123. Call club for information.

ZEBRA CLUB

560 5th Avenue (at Market) 239-4222

Thursday, February 19
Little Boy Detroit and the Hipshakers

Friday, February 20
Unknowns, Claude Come Review and Social Spill

Saturday, Feb. 21
Trowers (exclusives)

Thursday, Feb. 26
3 4-T

Must be 21. \$3 cover charge. Booking information 445-5151

LIVE! The People Movers

CARGO BAR

LIVE FROM THE BACCHANAL

PHONE 560-8022

BETWEEN MAYTESS CONVOY ST.
8022 CLAIREMONT MESA BLVD.
SAN DIEGO'S HOTTEST ROCK SPOT

THURSDAY, FEBRUARY 19
**IN CONCERT
JOSE FELICIANO**
2 SHOWS 7:30-10:30

FRIDAY, SATURDAY, FEBRUARY 20, 21
POWERHOUSE ROCK WITH



SUNDAY, FEBRUARY 22
FOUR EYES
NO COVER DRINK SPECIALS

MONDAY, FEBRUARY 23

Moving Targets

NO COVER DRINK SPECIALS

TUESDAY FEBRUARY 24
**IN CONCERT
VASSAR CLEMENTS**
2 SHOWS 7:30-10:30

WEDNESDAY, FEBRUARY 25
MOVING TARGETS

THURSDAY, FEBRUARY 26

Moving Targets
POISON IVY

TWO OF SAN DIEGO'S HOT ROCK ACTS.

FRIDAY, SATURDAY, FEBRUARY 27, 28
IN DANCE CONCERT

Tweed Sneakers **Poison Ivy**

FOR CONCERT INFORMATION, SEE OTHER AD IN THIS ISSUE

DISTILLERY EAST

Escondido
The hottest young adult nite club

THURSDAY, FEB. 28

Penetrators

BIRTH OF ROCK & ROLL

Flurts

Rockin' Stevie W.

Flurts

Greater San Diego Talent Search

Tweed Sneakers

RESERVATION...
727-5352
Mission & Metcalf Streets

Old No. 7 DISTILLERY

Moving Targets

Thursday, Feb. 19 through Sunday, Feb. 22

Flurts

Tuesday, Feb. 24
Kamikaze night 75c

Tweed Sneakers

Wednesday, Feb. 25

'BOOM BOOM'

MARC BERMAN **KPRI FM106** AVALON ATTRACTIONS
proudly announce

The Pat Travers Rainbow Band & Blackmore
featuring **Richie Blackmore**
PLUS SPECIAL 3RD GUEST TO BE ANNOUNCED

TICKETS ON SALE SATURDAY AT 9AM
MONDAY MARCH 23 7:30 PM
SPORTS ARENA

tickets \$9.75 and \$7.50 at SPORTS ARENA BOX OFFICE, MAD JACKS, LEOS STEREO and all ARENA TICKET OUTLETS call 224-4171 for information
SELECT TICKETS MAY NOT BE AVAILABLE FOR PUBLIC SALE

PRODUCED BY **Marc Berman** AND **Avalon** ATTRACTIONS

TONY KAMPMANN
presents

JOSE FELICIANO
JOHN BATDORI

VASSAR CLEMENTS
PACIFICALLY BLUEGRASS

THURSDAY, FEB. 19
7:30 & 10:30 PM

TUESDAY, FEB. 24
7:30 & 10:30 PM

Advance tickets for all shows available at Sears, Wards, 32nd St. Naval Station, Bill Gamble's stores, & all TICKETRON and SELECT-A-SEAT outlets, also at Bacchanal the day of the show starting at 6 p.m. For ticket information call 565-9647 or 565-2865. Sorry, you must be 21 years old. Patrons I.D. required.

LIVE AT THE
BACCHANAL
PHONE 160-8022

BETWEEN HWY. 163 & CONVOY ST.
8022 CLAREMONT MESA BLVD.

268-3838
TRIP TICKETS
THE
TICKET AGENCY

THE ROCKY HORROR SHW

RODEO
CLIPPERS VS. 76'ers

JIMMY CLIFF

STYX

TOOTS and the MAYTALLS

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All locations open 7 days, M-F 9-8 p.m., Sat. 10-6 p.m.

Gaillard Theatre Club 2856
Midway Drive, Loma Park
224-8921. Call club for information.

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle

North Mission Valley 291 7th St.
Touch contemporary, Tuesday
through Saturday.

Haji Baba, 104 Mission Valley
Center West, Mission Valley

208-2010 Live Acoustic music and
early jazz, nightly.

Holcom, 4258 West Point Loma
Boulevard, Loma Park, 225-9599.
Call club for information.

Holligan's, 4325 Ocean
Boulevard, Pacific Beach
274-5474. Rock, new
wave, Tuesday through Saturday.

Humburgues, 4016 Wallace
Street, Old Town, 295-0584. Donny
Roe, contemporary and country
Friday, Melissa McCracken, guitar
and variety, Saturday.

Karpoon Henry's, 2725 Shelter
Island Drive, Shelter Island.
224-8242. Call club for
information.

Hill House, 2730 Via de la Valle,
Del Mar, 755-6884. Colorado
Cool Aid, country rock, Tuesday
through Saturday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay.
276-4210. People Movement,
contemporary, Tuesday through
Saturday. Guitars
contemporary, Sunday and
Monday.

Holiday Inn, Marbentree, 1017
First Avenue, Escondido.
232-3661. Call club for information.

Houlthorn's, 5323 Mission Center
Road, Mission Valley, 297-6370.
Wayne Cole, contemporary,
Friday and Saturday.

Humphrey's, 1011 Moon Inn, 2241
Shelter Island Drive, Shelter Island.
224-3577. Fever, contemporary,
Tuesday through Saturday.

Hungry Hunter, 402 Fletcher
Parkway, El Cajon, 442-0657. Call
club for information.

Hungry Hunter, 1221 Vista Way,
Oceanside, 433-5533. The Blue
Kittens, Band, Southern soul
and country, Wednesday through
Saturday. Soft Shout,
contemporary, Sunday through
Tuesday.

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

International Blend, 4034 30th
Street, North Park, 287-6718.
McClay Lynne Quartet, jazz,
Thursday.

Islands Lounge, Harbor Hotel,
2270 Hotel Circle North, Mission
Valley, 297-1101. The Elements,
Latin show and dance, Tuesday
through Saturday.

John Bull, 2200 Highland Avenue,
National City, 474-2201. Gary
Sheppard, contemporary and
country, Tuesday and
Wednesday.

Jolly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300.
Sky High, dance rock, Wednesday
through Saturday.

Jolly Roger, 1900 West Harbor
Drive, Oceanside, 722-1831.
Pellison Alley, jazz, Wednesday
through Saturday.

Jose Murphy's, 4302 Mission
Boulevard, Pacific Beach,
270-3220. David Bradley, rock
and roll, Thursday through
Saturday. Cindy and the Tenors,
country rock, Sunday through
Wednesday.

Journey, 5375 Kearny Villa Road,
Kearny Mesa, 279-2040. Call club
for information.

The Juke Box, 330 West
Broadway, downtown, 234-0221.
Call club for information.

Kelly's Roadhouse, 596 North
Mission Avenue, El Cajon,
442-0353. Cool to Coast,
contemporary, Tuesday through
Saturday.

King's Grill, 1333 Hotel Circle
South, Mission Valley, 297-2231.
Call club for information.

Krazy George's, 0460 University
East San Diego
582-5700. Leather and Lace,
country western, Friday and
Saturday.

Kristina Mulvaney's, 1031 Orange
Avenue, Coronado, 435-4600.
Call club for information.

King Biscuit Blues

entertains you every Thursday, Friday & Saturday! This
outstanding group's new record "Caught in the Shuffle" is now
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Great rock 'n' roll—no cover

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Thursday, Friday & Saturday, February 19, 20 & 21 9 PM
High-energy rock & roll with

BRATZ



Wednesday, February 25, 9 PM
The new band in town to watch is

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27 & 28
8 & 11 PM, tickets available
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The legendary apostle of
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J.J. CALE

Last time J.J. Cale was here,
demand was so great that we
oversold 2 shows. This time we
are limiting each show to 250
seats to ensure good visibility.
We recommend getting tickets
well in advance.

Coming:
Fri. & Sat., March 27 & 28

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by
THE RASTAFARIANS

and the
Diamano Coura
West Afrikan
Dance Troupe
(formerly featured at the S.D. Wild Animal Park)

also an
Afrikan Martial
Arts Performance
by the
Scooby Brothers
(featured in this month's Black Belt Magazine)

African Arts & Crafts
Jamaican Records
and
Jamaican Refreshments

Friday February 27th
Doors open at 7:30 p.m.
Concert begins at 8:00 sharp
at the
Bear State Theatre
10th & E, downtown San Diego

\$8.00 in advance, \$5.50 at the door. Tickets available at Chameleon Records,
Strictly Reggae, Off the Record, Licorice Pizza (P.B.), Earth Song Book Store
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Rastafarians after-hours party at the International Blend,
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You're invited
to a cultural experience—a Roots
Festival—ending Black History month.
Presented by The Prophet International
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THE RASTAFARIANS

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Dance Troupe
(formerly featured at the S.D. Wild Animal Park)

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Afrikan Martial
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(North County), Flipside (Sports Arena), Sacabab and Prophet.
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Rastafarians after-hours party at the International Blend,
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Le Chalet
Entertainment by the sea
Never a cover
Happy Hour 5 to 7 Mon.—Sat.
Well doubles for the price of singles

things

Thursday only

ORION

Friday, Saturday

LOU and the RED HOT COALS

Sunday, Monday, Tuesday



ENUE

Wednesday, Thursday

Kick Back Sunday Afternoons

We have entertainment 4 to 7 p.m.
Live Margarita Special \$2.50

This week

WINDFALL

Le Chalet Cuisine Special

Sunday Beach Brunch

Cheddar cheese omelette,
golden hash browns,
homemade biscuits
with clover honey
including well cocktail
\$2.00

Monday Spaghetti Feast

Spaghetti with meat sauce,
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6 p.m. til? **\$1.50**

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Draft & wine 50¢ til 9 p.m.

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75¢ off any burger

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includes home style french fries

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Re-open its rock & roll season

Thursday, February 19 Lonestar Express

Direct from the Stern Hotel in Las Vegas

Friday, February 20 Tweed Sneakers

Saturday The Alpiners

German Polka Band

Wednesday, February 25



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If you heard 'em at the Altam, you know
BRAMBLE

is the best band in town for top-of-the-chart country music
Tues.-Sat. 8:30 p.m.

COUNTRY DANCE CLASSES FREE
Every Sunday & Monday 7 p.m.

FREE WESTERN HATS
Drawing every Friday & Saturday night

4240 West Point Loma Blvd.
Open daily 10 a.m. to 2 a.m. 224-3282

READER'S GUIDE TO THE MUSIC SCENE

Kung Food, 2025 Fifth Avenue, Hillcrest 208-7302: Pat Kerber, classical guitar, Thursday; Bob Ward, classical guitar, Friday; Carlos J. Pena, vibes, Saturday and Sunday.

La Casa Blanca Restaurant, 2444 San Diego Avenue, Old Town 295-0380: Ricardo Sierra, piano, listening in Spanish and English, Friday through Sunday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley 268-8281: Karyn and the band, contemporary, Tuesday through Saturday.

Lakeland Resort, Highway 70, Carlsbad 755-0730: Three Fall, country rock, Thursday through Sunday.

Lakeside Hotel, 9040 River Street, Lakeside 442-7079: Lorie Change, country, Friday through Sunday.

L'Chaine Vegetation Restaurant, 134 West Douglas Avenue, El Cajon 442-1331: Cass, original folk guitar, Friday; Stuart, original folk guitar, Saturday; Caroline, unique originals, Monday and Tuesday.

Le Chateau, 5046 Newport Avenue, Ocean Beach 722-0300: Call club for information.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley 299-2828: Joint effort, contemporary and 50s music, Wednesday through Saturday.

Leading Zone, 4108 Convey Street, Clairemont 277-9809: The Fly, rock, Thursday.

Little Bavaria, Carmel Valley Road, Del Mar 755-1383: Call club for information.

London Opera House, 5040 Balboa Avenue, Clairemont 270-2390: Yeah, Yeah, Yeah, Beatles music, Thursday through Saturday; Boies and Or, contemporary, Sunday; John Barker, contemporary, Monday through Wednesday.

Longshot Saloon, 843 Grand Avenue, San Marcos 744-8576: Night Riders, country, Thursday; Who's Driving, country swing, Friday and Saturday.

Lowertech, 596 Broadway, El Cajon 442-9696: Justice, contemporary rock, Tuesday through Saturday; Pro Brigham Preservation Band, rhythm and blues, Sunday and Monday.

Macchi's, 2066 Midway Drive, Loma Pointe 234-2401: Ridge Runner, country western, Tuesday through Sunday.

Magnolia Mulvaney's, 8501 Magnolia Avenue, San Jose 448-8550: 130 Proof, country western, Wednesday through Sunday.

Mama's Milk, 533 East Main Street, El Cajon 442-5573: Miffalok, country, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest 297-3017: King Rascal Blues Band, blues, Thursday through Saturday.

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

Mason's Club, 2231 El Camino Real, Coronado 757-1791: L'Esco, contemporary, Thursday through Saturday.

McFadden's, 5455 Greenmont Center Drive, La Mesa 443-3464: Eddie Phelan Unlimited, country and jazz, Tuesday through Saturday.

The Mexican Restaurant, 861 West Harbor Drive, Seaport Village 232-7581: Estacion, traditional Spanish and Mexican music, Wednesday and Thursday; Estacion and Kriana, traditional

SAN DIEGO TICKET EXCHANGE

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STYX FEB. 22, 23 L.A. 25, 28
ROCKY HORROR FOX THEATRE 1ST THREE ROWS MAR. 11
GEORGE THOROGOOD FEB. 20
& THE DESTROYERS ROXY
EDGAR WINTER L.A. MAR. 11
PAT TRAVERS FEB. 20
RAINBOW APR. 26
BAD CO. MAR. 26
DAVID BOWIE APR. S.D.
PAUL McCARTNEY & WINGS SPRING TOUR
WILLIE NELSON & RUSH IN MARCH
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to dance and romance on any night of the week
SUNDAY thru THURSDAY
the easy listening and dancing sounds
of vocalist

Larry Keys

with

Mist

Doug Ulrich, keyboard. Ron Romano, drums.

FRIDAY and SATURDAY

the sensuous vocal stylings

of

Peggy Minafee

with the exciting

Judy Arruzza Trio

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San Diego's finest view from

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Wednesday & Thursday 8:30 PM - 12:30 AM

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SIX PERFORMANCES ONLY!

THURSDAY FEB. 19 thru SUNDAY FEB. 22

THURSDAY FEB. 19 • 7:30PM FRIDAY FEB. 20 • 7:30PM & 10:45PM
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CONCERTS
Mark Berman AND **Adler**

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ATTRACTIONS

READER'S GUIDE TO THE MUSIC SCENE

Spanish and Mexican music, Friday and Saturday afternoon.

MASA, Latin jazz, Friday and Saturday evenings. Latin music, Sunday afternoon.

The Mission Room, 502 East Mission Road, San Marcos 744 2203. Western Hemisphere country, Wednesday through Sunday.

Mississippi Room, 2273 El Cajon Boulevard, North Park 248-8606. Bach to the Future featuring Eddie Brooks on piano, variety, Wednesday through Saturday.

Mom's Saloon, 343 Cornett Avenue, Pacific Beach 488-5958. Night flight, rock and roll, Thursday through Sunday.

Pacificurf, rock and roll, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley 563-0360. Ragan, top 40, Wednesday through Monday, Wednesday through Sunday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo 566-2633. Call club for information.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley 291-1638. Merle Haggard, variety, Tuesday through Saturday, Jim Hawley, contemporary, Sunday and Monday.

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If you need to see show call 578-SNOW
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Rocky Horror February
Pat Travers & Friends
Coming soon, AC/DC, Rod Stewart, Richie Blackmore, Rush and Bruce Springsteen.
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A general marketplace for the contemporary lifestyle.

Live Bluegrass
Blue Skies
Saturday 8 p.m.
TUBA-MANS
Grand Slam & Sports Nostalgia
Giant screen T.V. Cocktails, beer and fine food. Families welcome.
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2551 University 295-9426 (just east of Texas St.)

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COUNTRY JAM SESSION
Sun. Feb. 22 8-12:30
Six live bands
BRAMBLE
LADY LUCK
OAKS BAND
WHO'S DRIVING
plus 2 special guest bands
Free country dance lessons every Tues. & Thurs., 7-9 p.m.
Best Mexican food in San Diego
Midway & Rosecrans
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Now Open Sundays
Open 6 p.m. - Red Eye - 7:15-midnight
Live Music—Dancing
Tuesday through Saturday nights 8:45 p.m.-1:30 a.m.
Dance to Red Eye
Free lessons Wed. & Thurs. 7 p.m.
Cunningham's
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No admission—no cover—no minimum

THE UNTOUCHABLES
60s Rock n' Roll with
Butch Bettino, Dan Sibley, Joe Lunga, Dave Hancy
Thursday, Friday, Saturday
February 20, 21, 22 & February 26, 27, 28
Dance contest—Drink specials
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1921 Bacon Street, Ocean Beach 727-6922
"PARTY AT THE BEACH"

RESTAURANT BLUE PARROT
Live Jazz
Thurs. **Bill Coleman Trio** 9:00 on
Banzai Kamikaze night \$1.00
Fri. **Bruce Cameron** 9:00 on
with **Hollis Gentry**
Sun. Classical music with **The Orion Duo** 7:30 on
Latin jazz with **Gary Music Co.** 9:00 on
Wed. **Bill Kyle Vibe Quartet** 9:00 on
Coming in March—Bobby Shriver, Bud Shank
1280 Prospect, La Jolla Opposite the Cove, 434-9131
Open every day—lunch & dinner 11:30-2:00 a.m.

DANCE
This Friday
MAC MEDA STRAY CAT
3 WAY JOURNEY
5375 Kearny Villa Road (Clairemont Mesa off ramp) 279-2040

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4258 W. Pk. Lane 226-9599
Sunday & Monday Feb. 22 & 23
DANCE
Tuesday-Saturday Feb. 24-28 & Mar. 3-7
TAXI
Monday Dinner Special
Complimentary beer & wine while you dine
No cover charge when dining at the Halcyon

Hill House RESTAURANT & BAR
Colorado Cool-Aid
Country Rock
Tuesday through Saturday 8:30-1:30
Barry Cunningham
Light Country Rock
Sunday and Monday
Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2730 Via de la Valle - Del Mar - 785-6614 In the Flower Hill Mall

Aspen Mine Co.
presents
New East West Band
Wednesday-Saturday, February 18-21
"Windfall"
Tuesday, February 24
Air Bros.
Friday & Saturday, February 27 & 28
Yeah Yeah Yeah
March 5, 6, 7, 12, 13, 14
Three Six Tees
March 4 & 11
5880 El Cajon Blvd. 582-1813

Moonglow, 4015 Claremont Drive, Claremont 273-1022. Sandy Stewart and Co., contemporary, Thursday through Saturday, Jim Nason 116, country western, Sunday and Monday. Sandy Stewart and Co., contemporary, Tuesday and Wednesday.
Mulvaney's, 340 East Grand Street, Escondido 741-0935. Rich Hurt and Dale Brecken, contemporary, Wednesday through Saturday.
Musking Club, 3595 South Avenida Boulevard, Loma Portal 223-0595. Gerry Baze and a Touch of Country, country western, Tuesday through Saturday.
My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego 287-7332. Call club for information.
Nashville West, 4240 West Point Loma Boulevard, Loma Portal 224-8282. Brombie, country western, Tuesday through Saturday.
Navajo Inn, 8515 Navajo Road, San Carlos 465-1730. Jimmy Nason Down Home Country and Rock Band, Tuesday through Saturday, Hobbie, country rock, Sunday and Monday.

The Normandy, 210 North Hill Street, Oceanside 722-2828. Bill Ruff, dance rock, Monday through Saturday.
Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue, Coronado 435-6611. Wildflower, contemporary, Tuesday through Saturday.
O'Hungry's, 2547 San Diego Avenue, Old Town 248-0133. Jim and Theresa Horton, Irish folk, Tuesday through Saturday.
Old Bonita Store Restaurant, 4014 Bonita Road, Bonita 476-3537. Joyce Ann Bonham, contemporary and country, Friday and Saturday.
Old Time Cafe, 1464 North Highway 101, Leucadia 436-4030. Jennifer Hall, folk, Thursday, John McCutcheon, Appalachia, folk, Friday, Patsy Montana, country western, Saturday, Dance of the Universe Orchestra, jazz, Sunday, Old Time Hoof Nite, Tuesday, Woman Song, folk, Wednesday.
One Night Stand, 4970 Voltaire Street, Ocean Beach 222-2140. Call club for information.
Orange Tree, La Jolla Village Square, La Jolla 455-6564. Greg Long, contemporary guitar, Friday.
Our Favorite Place, 8046 Mission Gorge Road, San Luis 449-4620. Country Comfort, country rock, Friday and Saturday.
Padre Gold, 7245 Linda Vista Road, Linda Vista 277-5661. The Bar Shop with Hilda Turner, country western, top 40, oldies, rock and boogie, Friday and Saturday.
Pat Joey's, 5147 Waring Road, Allied Gardens 286-7875. Fro Bingham Preservation Band, oldies and swing, Friday and Saturday; Dick Liberatore, oldies-top 40, Sunday.

Palomino Cocktail Lounge, 3501 Mission Gorge Road, Mission Valley 280-4656. C.B. Martin and the Wheels, country rock, Tuesday through Saturday.
Palomino Star, 3008 Main Street, Chula Vista 427-5889. Sundown, contemporary, Tuesday through Saturday.
Pavilion Lounge, Town & Country Hotel, 520 Hotel Circle North, Mission Valley 291-7131. Merrill Moore, contemporary and swing, Tuesday through Saturday.
Pelican Pub, 7828 Broadway, Lemon Grove 464-0984. Call club for information.
Portofino Lounge, Holiday Inn, 1355 North Harbor Drive, Escondido 432-3841. Spring Fever, contemporary, Tuesday through Saturday.
Poseidon, 1670 Coast Boulevard.

JOSE MURPHY'S IRISH PUB
Thursday-Saturday
David Bradley . . .
Don't forget to call DIAL-A-BRAD 70-8018
Come early. Happy Hour Thursday & Friday 4-8:25 Drafts, 50¢ Well Drinks, 50¢ Bottled Beer
Sunday-Wednesday
Cindy and The Sinners
The Sinners are breaking up. Come and see their last week together.
4302 Mission Blvd., Pacific Beach 270-3220

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FOLK CLUB
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The Best of the Best
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Jennifer Hall 7:30 to 11:30 \$2.00
Friday 10 JOHN McCUTCHEON 7:30 to 9:30 \$3.50
Folk singer, guitarist, contemporary and country, Friday and Saturday.
Saturday 10 CHILDREN'S CONCERT 12 noon to 2:00 \$2.00
with John McCutcheon
Sunday 11 PATSY MONTANA 7:30 to 9:30 \$4.00
also The La Mirada Gutter Strutters with Ron Jackson
Tuesday 22 DANCE OF THE UNIVERSE ORCHESTRA Folk jazz 8:30 to 11:30 \$3.00
Thursday 24 OLD TIME HOOT NITE 7:30 to 11:30 \$2.00
Musicians call in 5:30
Friday 25 WOMANSONG 7:30 to 11:30 \$2.00
Julie North & Cass Crain
Cathy Hill & Jeannie Osuna
LUNCH SUPPER SUNDAY BRUNCH
Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Sunday - Tuesday - Saturday
Advance reservations recommended 436-4030

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THURS-SAT. NITES 9 PM to 1 AM!
Also **BILL BRACKETT!**
X-Rated Comedy!
Sun. & Mon. Nites 9 PM to 1 AM!
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Phone 223-2572

READER'S GUIDE TO THE MUSIC SCENE

Del Mar 755-6345; Call club for information.

Prophet Vegetarian Restaurant, 4401 University Avenue, East San Diego 283-7448. Lori Bell and Tom Sager, mellow jazz, Lori Bell and Carl Campbell, classical flute duet, Thursday, Saturday, and every other Sunday, Melissa Morgan, harp, Tuesday, Orion, 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 Ulliano, contemporary, Wednesday through Monday.

Red's Place, 303 El Camino Real, Encinitas 942-1576. Night Bites country western, Friday and Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island 291-1880. John Campbell and Company, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island 291-5033. Call club for information.

Reubens Plankhouse, 7637 Balboa Avenue, Claremont 278-7373. Alabama, contemporary, Thursday through Saturday.

Rita Caga, 5550 Kearny Mesa Road, Kearny Mesa 277-7937. W.C. Spencer Band, country western, Friday and Saturday.

Royal Villa Inn, 632 E Street, Ocho Vista 425-2500. Eric - Live, contemporary, Thursday through Saturday; Al Tones, contemporary, Sunday through Wednesday.

Rudy Garcera, 1433 Carmel Street, Pacific Beach 270-4000. Douglas Gates and the Duo Tones, light jazz, Saturday; David Chaney, Komoco, Sunday.

Sandpiper Lounge, Sheraton Inn



JOSE FELICIANO

Airport, 1590 Harbor Island Drive, Harbor Island 291-6400. Portland Makai, contemporary rock, Thursday through Saturday.

See Dog Lounge, Holiday Inn, 595 Hotel Circle South, Mission Valley 291-5720. Call club for information.

Shepherd City, 1130 Highway 101, Encinitas 753-1124. Live music, from classical to contemporary, daily; Jeff Gregory, folk guitar, Thursday and Friday morning; Peter Sprague, jazz guitar, Sunday morning; Jeffery Kerton Proctor, folk guitar, Tuesday and Wednesday morning; call club for further information.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island 291-2400. Butterfield Stage Saloon: Steve's Throw, variety, Tuesday through Saturday; Sundowner Lounge: Magic K, variety, Tuesday through Saturday.

Show Biz, 1421 University Avenue, Hillcrest 291-1551. Female impersonators, Wednesday through Saturday.

Split, 1130 Buena Avenue, Bay Park 276-3993. Four Eyes, Odd Boys, and Puppies, new wave, morning; Rose and the Screaminers and Becky and the Bu-Tones, new wave, Friday; the Surf Riders and S.D. vs. the Evolutions, new wave, Saturday; Aircraft plus guests, new wave, Sunday.

Station Oaks Resort Ranch, Boulder Creek Road, Descanso 445-4179. Call club for information.

Stratford Restaurant, 1600 Coast Boulevard, Del Mar 755-2002. Rick Fogan, contemporary, Friday and Saturday.

Swan Song, 4287 Mission Boulevard, Pacific Beach 272-7802. Call club for information.

Triton, 4011 El Cajon Boulevard, East San Diego 583-3340. Peter Sprague and Danice of the Universe Orchestra, jazz, Friday and Saturday.

Trojan Horse, 6179 University Avenue, East San Diego 582-1070. Station, rock and roll, Tuesday through Saturday; Killy, rock and roll, Sunday and Monday.

Tube-Matt, 2551 University Avenue, North Park 255-9425. Blue Skies Bluesgrass Band, bluesgrass, Saturday.

Turquoise Lounge, 5975 Seventh Drive, La Mesa 465-1555. Call club for information.

Voyager, 1901 Shelter Island

Taming of the Shrew, 441 University Avenue, Hillcrest 291-1880. Live classical and contemporary music, Wednesday through Saturday.

Thor Plaza Place, 2022 S El Camino Real, Carlsbad 434-3171. Dandelion jazz, Friday, John & Julie Moore with Dennis, bluesgrass, Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Gorge 280-0944. Laura Zomba, guitar and jazz vocal duet, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-9190. Duet, contemporary, Wednesday, Duet and Melissa, contemporary, Wednesday through Saturday, Duet, contemporary, Sunday, Donna Cole, contemporary, Tuesday and Wednesday.

Top of the Arc, Travelodge Hotel, 1920 Harbor Island Drive, Harbor Island 291-6703. Mel including Larry Keys, new listening, Sunday through Thursday; Judy Amato Trio featuring Peggy Mitchell, contemporary, Friday and Saturday.

Trains, 315 South Highway 101, Solana Beach 755-7302. Call club for information.

Triton, 2530 South Highway 101, Carlsbad 436-8877. Stringers, new wave, Thursday through Saturday; Jaga, jazz, Sunday and Monday.

Triton, 4011 El Cajon Boulevard, East San Diego 583-3340. Peter Sprague and Danice of the Universe Orchestra, jazz, Friday and Saturday.

Trojan Horse, 6179 University Avenue, East San Diego 582-1070. Station, rock and roll, Tuesday through Saturday; Killy, rock and roll, Sunday and Monday.

Tube-Matt, 2551 University Avenue, North Park 255-9425. Blue Skies Bluesgrass Band, bluesgrass, Saturday.

Turquoise Lounge, 5975 Seventh Drive, La Mesa 465-1555. Call club for information.

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

The Westlamer, 22 West Seventh Street, National City 474-2949. Duettr vocalists, rock and roll, Monday and Tuesday.

Wingsman, 2951 South Highway 101, Cardiff 753-0188. Barre Cunningham, contemporary, Friday and Saturday.

Wrangler's Roost, 6008 Mission George Road, Mission Valley 280-6203. E. Zone Wood and

Blazing Saddles, country, Wednesday through Sunday

Yoe Japanese Restaurant, 11016 Iwaka Place, Rancho Bernardo 485-0360. Leslie Gold, vocalist and pianist (Gershwin through contemporary), Tuesday through Saturday

Los Angeles Clubs

Island Palatka, 3787 Caluenga West, Hollywood (213) 980-1015. Don Rand and guest, Thursday through Sunday.

Concerts by the Sea, 100 Fisherman's Wharf, Redondo Beach (213) 371-4998. Norman Cannon and Jean Cain, Thursday through Sunday.

Country Club, 18415 Sherman Way, Reseda (213) 881-9800. The Ventures, Friday, Blue Steel.

Saturday, Jim Dandy and Savage Tuesday.

Dante's, 4269 Lankenshim Boulevard, North Hollywood (213) 769-1506. Al Vizzuti and Bunny Brunel, Thursday, Joe Farrell, Friday and Saturday.

Golden Bear, 305 Coast Highway, Huntington Beach (714) 536-9030. Julie and the Polar Bears, Thursday, Joe Farrell, Friday or Saturday.

Lighthouse, 30 Pier Avenue, Hermosa Beach (213) 372-6911. Abbey Lincoln, Thursday through Sunday.

Madame Wong's, 949 Sun May Way, Chino Hills (213) 824-5346. Stripes and Spears, Thursday; Summer and James Norman, Friday; Summer and Daniel Webster, Saturday.

Palomino, 6907 Lankenshim Boulevard, North Hollywood (213)

704-4010. Bill Medley, Friday and Saturday, Lighthouse, Sunday and Monday.

Parlison Room, La Brea and Washington (213) 936-8704. Arthur Prysock, Thursday through Sunday.

Posquelin's, 2724 Pacific Coast Highway, Malibu (213) 486-2007. Jack Sheldon and Pops Johnson, Friday and Saturday.

Roxy Theatre, 9009 Sunset Boulevard (213) 818-2222. Gato Barbieri, Thursday and Friday; the Blackbyrds, Tuesday and Wednesday.

Starwood, 8155 Santa Monica Boulevard (213) 666-2200. Rubber City Rebels and Great Buildings, Friday and Saturday; Jon and the Nightbirds and the Uncolored, Monday.

Whisky a Go Go, Sunset Ship, Hollywood (213) 652-4023. The Dean and the Bel, Thursday;

20, 20 and the Uncolored, Friday and Saturday.

Concerts

McCoy Tyner, Dorothy Chandler Pavilion, Friday, February 20, 8 p.m. (213) 972-7611.

Black Oak Arkansas: Valley West, Friday, February 27 and Saturday, February 28, 8 p.m., 10057 Ventura, Tarzana (213) 342-7466.

Harry Chapin: Dorothy Chandler Pavilion, Monday, March 2, 8 p.m., (213) 972-7611.

Toots and the Maytals: Ripper's, Monday, March 2, 8 p.m., La Cienega and Santa Monica Boulevards, (213) 652-4920.

The Filmstars: Patsy's Palace, Saturday, March 7, 8 p.m., 129 North Raymond, Pasadena (213) 769-7001.

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that sets apart the true "solid" boopers from the mere and "laggards." A simple in logistics (how to get from here), it offers no more or plot development—but, oh, no less drama and color and consciousness—than the ancient Gloves tournament. The dry feeling is established early by the magical opening of Coney Island's "Wonder" (minimal tracing of neon dashes against a black sky, sustained throughout by the bus fashion parade of proud gang costumes, vests, New York Yankee hats, Marcel Marceau flour

Porcupines. What this movie is, is a punk-rock comedy with a conscience. With Michael Remar, Doris Roberts, and John V. Alexander, 1979, Warner, from \$20.

Prep? — An undeniably appealing, funny New York about-a-low-priced-attempted-to-kill-the-plots-to-get-out-of-the-ident mother (Rum Gordon) and her lesser talent, pour breakfast cereal. The musical debut performances by all stars with Paul Devereaux, and Carl Reiner, and all sizes with an alarmingly consistency than in his other (2:20 and 21)

Phil — For a movie about a love with a same woman as the other two men, the one another at a screening of *IND JIM* seems a bit ill-advised. The picture of the two convives. This beginning, however, only a tiny taste of the comedy to come, and the unrelenting entertainment.

actor Paul Mazursky suggests the accident and the story to the point where not one laughable, or palatable moment. There may be a little (1) the plot traverses the entities — and as many facts and perceived as in the



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round of gags about computers, robots, utopias. Typically, it's sterile and stark white-black-and-flesh-colored movie. Woody Allen is negligent about establishing an audience or momentum that pine stands singly, fighting for a vicarious laugh. There is some pie stuff, but most of it, despite the

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at least. Allen, under rein, counts on your prior knowledge of him and his work, and even more on your prior friendship with Marie-Cristine Barkan, Charlotte Rampling, and Jessica Harper. 1993
(Grand, through 3/21)

Star Crazy — Two fugitives from the

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cure. A cult
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Shy Menace — You start a black screen with yellow feathers, faintly visible, of fingers, of teeth, of excised stages of decomposition: the deceptive pro-
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Trillium — Jack Lemmon as a good-time Charlie whose only ambition is life, before he must succumb to aneurysms, as to see his introspective son come out of himself and play. As his desperate attempts to please add his knack for having fun were repeated serfdom when the son treats him as

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
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