

City Lights

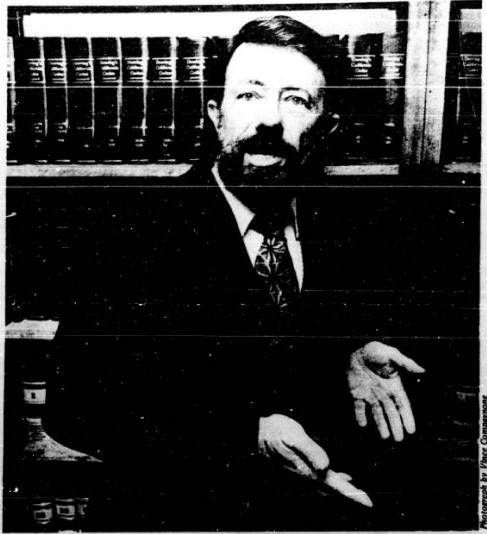
Attitudes Mirrored, But Convictions Sink In Restroom Busts

Prostitute, peep-show operators, and homosexual offenders frequently seek out attorney George Haverstick when they have trouble with the law. Haverstick's Union Street law office has lately been busy processing the cases of gay men cited for "soliciting or engaging in lewd or dissolute conduct in a public place" — usually the public restrooms at one of several local parks. Haverstick and his associate, Tom Homann, have handled about twelve cases each month for the past six months, much more than any similar period in the past two or three years.

The local Gay Center for Social Services has also noticed the increase in arrests for lewd conduct. "We used to go a whole month with just one or two calls for legal help," says Fred Scholl, the center's legal affairs director, who last month helped about fifteen men find lawyers. "Before this latest rash," jokes Scholl, "the arrest rate was so low that the attorneys were bitching that they'd have to talk with the cops about drumming up business."

Many of the arrests take place in the "Queen's Circle" area of Balboa Park northeast of the lawn bowling greens near the Laurel Street bridge. (There has also been an increase in assaults and robberies in that area, which has led several gays and straights to start an informal night patrol.) Other lewd-conduct arrests have occurred in the Palm Canyon section of Presidio Park, off Taylor Street directly south of Interstate 8. But Haverstick has lately been called on to defend homosexuals nabbed at lesser-known locales: there have been six arrests at La Mesa's Jackson Park, and the attorney says one zealous private security guard has broken up in the last few months eight encounters in the restroom of the Montgomery Ward in Grossmont Center. Haverstick isn't sure why the arrests have increased, though he says it has nothing to do with complaints from the public, the reason police give for making such arrests. "Two years ago there were arrests in Balboa Park that may have been of some merit, since there was a lot of cruising at the urinals," Haverstick says. "But these current arrests are happening where there's absolutely no action."

Haverstick and Scholl of the Gay Center say police seem to react to the general mood of the country. "We've got more evangelists, more moralists, and Reagan in the White House," says Haverstick.



George Haverstick

"To a great extent, it's married men out for recreational sex," who end up being cited by police, according to Haverstick. Other, more sociable and sophisticated guys, who nonetheless frequent the parks, learn what places to stay away from by gathering information in gay bars and by reading gay-oriented newspapers such as *San Diego Update*. In most cases, those nabbed for lewd conduct plead guilty to "disturbing the peace," which allows their criminal record to remain unblemished by a sex-related conviction.

But Haverstick and other attorneys who handle such cases are puzzled and angered by what they say is an increase in citations under another code section, in this instance, charging guys with "loitering" near a public restroom "for the purpose of engaging or soliciting any lewd or lascivious act." Recently, Haverstick's office has handled six or eight of these cases a month. Attorney Tom Nagle has also defended clients on this charge and says the city attorney in "ninety-nine percent of the cases won't take it to trial because he can't get a conviction." Nagle has defended two men cited by the

same policeman (Peter Maguire) in the parking lot near the Palm Canyon/Presidio Park restrooms. "Both of these guys were in their cars, fifty feet from the restroom," says Nagle. "They never even got out of the car and they were cited." Nagle, a former deputy city attorney who once prosecuted the peep-show owners and homosexuals that Haverstick defended, last month filed a claim against the city on behalf of one of his clients charged with "loitering for the purpose..." Other attorneys have filed similar claims and one has written Police Chief Bill Kolesder about the increase in citations. Chief Deputy City Attorney Ted Bromfield concedes that few cases are pushed through the courts and notes, "No prosecutor pursues something he can't get a conviction on."

Bromfield says he's asked his police department liaison to tell patrolmen how difficult it is to make such arrests stick.

— P.K.

Anyway, A Really Good Bonus Jack Is Born, Not Made

The food-making days of San Diego's Foodmaker Inc. are ending. Dave Boynton, the company's vice president in charge of manufacturing, says that by early next year none of the variety of products sold in its Jack-in-the-Box outlets will be made here. The change comes as a natural outgrowth of broader trends within the fast-food industry, Boynton asserts.

Boynton says that not long after San Diego businessman Robert O. Peterson began his Oscar's drive-in food chain thirty years ago, Peterson found he had to assemble all his own food products to insure a consistently high-quality supply of hamburgers and other items. One of Peterson's first food processing plants was situated in back of the Oscar's on Midway Drive and Rosecrans Street in Loma Portal (where Macho's restaurant is now located).

Before long, Peterson moved his food-making activities to a plant on Kurtz Street, and by the early Sixties, he had also started up the Jack-in-the-Box chain. By 1966 he opened the large, odoriferous commissary plant which still stands on Balboa Avenue in Kearny Mesa. Soon the new plant was humming with the labor of workers who processed not only the hamburger and taco staples for the drive-thru, but also 150 different specialty foods — everything from apple pie to coquille St. Jacques — sold in the company's Family Tree and Hamburger House coffee shops.

Boynton says those specialty items were the first to disappear from the Kearny Mesa production lines when the company chose instead to purchase them from subcontractors. By the end of the Sixties, Foodmaker also decided to relinquish the troublesome processing of French fries, which required the use of very expensive peeling, slicing, and freezing equipment. "They typically required tremendous investment. You can't produce a few of them efficiently, and they're also best done at the source of the potato, which is Idaho."

But San Diego production of the other Jack-in-the-Box show continued to climb, peaking about two years ago. Boynton says by then the chain had grown to include about 1000 outlets, and the 400 workers in the San Diego commissary were making about seventy-five percent of the items on the menu: onion rings, turnovers, hamburgers, tacos, and all the syrups and sauces. However, Boynton says

We Have Ways Of Making You Not Talk

Sportscaster Jerry Gross is at it again. Two weeks ago he used his KOGO radio sports talk show to broadcast the first reports of San Diego Clippers owner Don Sterling's interest in buying the Padres baseball team. As usual, Gross, who stayed on top of the fact-breaking news surrounding Charger John Jefferson's contract dispute, got no credit from the local dailies for his scoop. But he did get Padres president Ballard Smith steaming mad. Smith issued instant denials about whatever informal chatter he may have engaged in with Sterling, and before the matter died down, he was on the phone to KOGO program director Reid Reiter, berating trouble for the station if Gross didn't start behaving himself. Gross, who in the past has tangled with the big ones (notably Buzzy Bavasi), refuses to comment on the subject, but station sources admit that Smith has some bargaining power with KOGO. The radio station is pushing hard for a contract to air the Padres' regular-season games and Smith, as president, has final say.

— P.K.

City Lights

something else had also occurred by then. "The fast-food and food-service industry had become so large over the last ten to fifteen years that an entire infrastructure — including food processors and distributors — had sprung up to support it," he explains. "They stay current with the state of the art in food preservation and freezing techniques, and they can pass that cost savings on to us."

Furthermore, another trend had affected the fast-food chains — namely, the development of more and more complex menus. "We may be making hamburgers today but selling ham tomorrow."

Consequently, the Foodmaker management last spring decided to begin switching over completely to the use of such subcontractors. Boynton says last April the commissary workers stopped preparing the onion rings and turnovers. (Now two Los Angeles firms are supplying the former, while Foodmaker is buying its turnovers from an East Coast supplier.) Production of all the sauces and syrups was transferred at the beginning of this month to subcontractors in San Francisco, Los Angeles, and Fort Worth. Boynton says currently the eighty-five or so remaining commissary workers are making only four items: the regular and super tacos, and the large and small hamburger patties used in the cheeseburgers, Bonus Jacks, and other items on the burger

menu. That production should draw to an end by the beginning of next April.

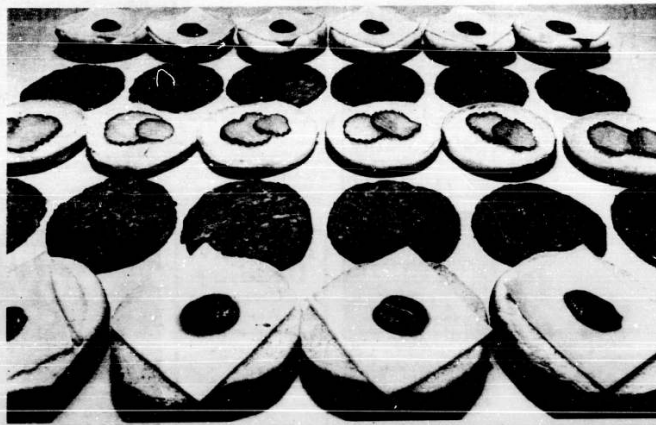
Boynton says that when the decision was made to close the plant last spring, the commissary employed about 300 people, more than half of whom had worked for Foodmaker for ten or more years. "We had families of people working here," he says.

Although rumors have abounded that Foodmaker plans to re-open the commissary in the future with new employees, Boynton steadfastly denies that that will happen. He also claims that Foodmaker has been trying to compensate for the layoffs by giving the former employees both financial and job-hunting aid.

Although the switch to subcontractors means that in some cases Jack-in-the-Box, McDonald's, Burger King, and other of the fast-food competitors will be obtaining their hamburgers, for example, from the very same supplier, Boynton says that doesn't mean those products will be indistinguishable. "Each company has its own

specifications for each item," he says. For instance, the size, shape, and fat content of hamburgers varies. Boynton says such variety is important as a factor in convincing customers to patronize one fast-food chain rather than some other. He says, "That's the game."

— J.D.



Photograph by Peter Compton

I Think I Can Get You Debby Boone

When San Diego State University's Open-Air Amphitheatre opens its sixth annual summer concert season next May, it will be without Marc Berman as its exclusive booker. Every year since 1977, Berman has been granted an exclusive booking agreement by the school that prevented any other promoter from bringing pop acts into the 4250-seat amphitheatre between the last weekend in May and the third week in October, the only time each year the facility may host concerts. In return, Berman agreed to give the school an annual guarantee (most recently, \$40,000 against ten percent of the gross box office receipts; he was also required to hire SDSU students as ushers, security personnel, and stagehands).

The number of shows he's produced here has grown from seven the first year to twenty-six in 1980; the 1980 season, in fact, was so successful that the Open-Air Amphitheatre was ranked number nine on *Billboard* magazine's annual compilation of top-grossing facilities, seating less than 6000 people.

As a result, a number of other promoters, including Wolf and Rasmussen Concerts in Los Angeles and Pax Productions in San Diego, have been trying to gain access to the theater over the last few years. Next year, they'll have their chance. In contrast to last season's financial boom, however, the number of pop shows at the Open-Air Amphitheatre this year dropped to fourteen, and the gross receipts likewise went down to \$400,000 (as opposed to \$700,000 in 1980).



Marc Berman

Consequently, the Aztec Center and Cultural Arts boards, which jointly oversee operations at the amphitheatre, voted last week no longer to grant an exclusive to any one promoter, thus hoping to increase the number of available acts. "I think San Diego simply saw a trend that the rest of the country has seen for the last two years: a major summer concert slump," says Jim Carruthers, director of Aztec Center and the person directly

responsible for managing the Open-Air Amphitheatre. "Fewer acts toured this year than before. On top of that, the San Diego Symphony began holding concerts twice a week instead of once a week; they did in previous years, and after a crowd problem at the June Judas Priest concert, we decided to restrict the type of acts that could play the facility, resulting in the cancellation of several shows. What it all boils down to is fewer available dates and fewer available acts, and the only way we can compensate is by opening the theater to other promoters who might be able to get acts Marc [Berman] can't."

A source close to both boards, however, claims there was widespread dissatisfaction on the part of board members with Berman's performance. "If he would have put one-tenth the energy he spent promoting the Rolling Stones concert into amphitheatre shows, we would have had a much better season," the source said. "The turnout this year were lower than ever; there wasn't enough advertising, and that's

Berman's responsibility." Berman says he views the change with mixed emotions. "I can't say I wouldn't want an exclusive, but this year it's been a lot more difficult to produce shows there," he says. "We couldn't do a lot of concerts we wanted to because of the restrictions they imposed: the Kinks and the Pretenders, for example, couldn't play because it was feared they would attract rowdy crowds, and both acts would have played top-grossing shows. I think the school is making a mistake; they'll probably end up with fewer shows. I imagine we'll still do the majority of our summer shows there, but we'll be a lot more selective in choosing acts. I think what they're doing is trying an experiment, and that's what it will turn out to be, an experiment."

— T.K.A.

— Irwin DeWeyer, Paul Krueger, and Thomas K. Arnold



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She Stood Up

Regarding "And Forgive Us Our Trespasses" (November 12), I cannot understand why Tom Bourne, in trying to write such a thorough article, failed to contact me, maximum as I represented Sally, Borne in her litigation with the Larkins and the Necks. Your article is consistent with other press reports that did not fairly or accurately present Mrs. Barnes' side of the story.

Mrs. Barnes never said that everyone else had detected a deadly never-wanted the Wineskins property. In the worst way, never wanted to put anything over on anybody, and never over-

anything more than what she was entitled to under the law. The court overruled her property. She believed that others were trying to deny her that and consequently had to depose her in the courtroom.

Letters

rights. She had the courage to stand up to them. She was a law-abiding citizen who had an encyclopedic knowledge of the area and its history. The Bourne one is unfortunately portrayed here as an unreasonable, grasping eccentric, which she was not. *Bruce A. Carlin, attorney, Escondido.*

The Degree

Having taken calculus, gotten a degree in electrical engineering, and worked at several places in computer programming, I feel a strong affinity for Jim Kulka's plight. "And Forgive Us Our Trespasses," I can attest that all of the above topics can easily be a source of frustration at times, without additional hassles from a contentious neighbor.

I have also owned a BB gun (long since lost), and couldn't help wondering how the tragic ending of this well-written drama could

have been just another childish accident if Kulka had shot Mrs. Barnes with an air rifle. It is harmless BB gun. Most real guns with real bullets are real dangerous!" *Donna, Escondido, Brio Park.*

Steve Gets Silly

In regard to Stephen Hettner's column of November 12, I agree with Hettner—in part. I have been trying to get press credentials for my publication, the *Vagabond County Express*, and have been dismayed by essentially the same response from the Chargers, Rick Smith. I was used as a rubber stamp. I feel Mr. Smith does not have a fair appraisal of the so-called "weeklies." We have a small publication, a very hard working, very low paid staff. We can't afford to be "silly."

But I do take exception to the use of this column for what is obviously an expression of our grapes directed at a person and not at a policy. It is not only unprofessional (not just plain silly), it doesn't help the *Reader* or the rest of the smaller newsletters. I hope in the future we can convince Mr. Smith to support local publications.

Ricky Yamada-Lapides, business manager, North County Express

Author Neglects Choppers

Cordon Smith forgot to mention the helicopters in his article on Imperial Beach ("Where the River Meets the Sea," November 5). His scene description of the newly designated Tia Juana River sanctuary, of the cry of seagulls above the crashing surf, is incomplete.

Please add the sound of staccato backing, as helicopters cruise the marsh, flying low, flying loud. Sporadically throughout the day, Monday to Friday, sometimes as early as 7:00 a.m., sometimes until 11:00 p.m. (except for Friday nights), the noise from the air dominates. And along the flight path, across some of that ocean-front property, only on very low runs do walls shake and windows rattle.

Because these are training flights, accidents can happen. This past summer a helicopter landed unexpectedly in our river sanctuary. But the mud was soft, no one was hurt, and it only took half a day to dig it out.

A. Owen, Imperial Beach



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Straight from the Hip

Dear Matthew Alice:
New York is the Big Apple. Chicago is the
Windy City, even Portland is the City of
Roses. What is San Diego? I don't want to
hear about America's Finest City. I am
seeking an older name, if one exists.
Dave Gilkison
Chattanooga

Navy Iowa is the only name that has
stayed with San Diego long enough to
make a reputation elsewhere. San Diego
itself was named after a flagship, the *Saint
Didacus* of Sebastian Vizcaino, who
explored the harbor in 1602. Before the
exploration of San Francisco Bay in 1773,
the harbors of San Diego and Monterey
were the only ones in Alta California
where a ship could moor in safety from the
southeastern storms of the rainy season. A
ship caught anywhere else along the coast
could only sail a few miles out to sea, drop
anchor, and wait for the storm to blow
over. This is why the founders of the
California missions established their first
settlements in San Diego and Monterey.
The latter had more rain for fresh water and
became the headquarters of the military
and religious governments of Alta Califor-
nia, and later the first capital of the new
Union state. Thus the perennially clear
skies of San Diego diminished, for a time,
the importance of its harbor. Trade ships
stopped often to load the hides and tallow
produced on the Spanish rancheros; the
Gold Rush brought a new population to the
rest of the state, but to San Diego there
came only a few more settlers who had
made money elsewhere. They noticed, of
course, the advantages of the climate, and
with the coming of rail transportation it
was easy to see new value in the town's
location. All over the southern third of the
state, new money came for digging wells,
planting orchards, and creating tracks of



to do so).
In return the Navy (and the wars)
brought jobs and prosperity to San Diego.
And it brought an equally important re-
source. Needing water for its own opera-
tions, the Navy built an aqueduct through
the mountains to tap the Colorado River,
and then, needing still more water, it built
another. The Navy supplied the only in-
gredient that San Diego lacked in the first
place to become a city of the same caliber
as its harbor and its weather.

Dear Matthew Alice:
There is a series of orange spheres approx-
imately twelve inches in diameter on the
high-voltage lines that parallel Interstate
805 east of the Balboa Avenue inter-
change, and further south where I-805 and
Highway 163 converge. The spheres are
only on one of the lines, and this is the only
place I've ever seen them. A friend says
that they are "surge knockdown compen-
sators" but I think she's just guessing.
What are they?
Sam Pick
Allied Gardens

the First World War and the military took a
serious interest in the city's natural re-
sources for docks and artificial.
At last the harbor and the weather had a
use for which they were mutually suited.
The Navy bought North Island, on the
Coronado Peninsula, for six million dol-
lars, and established a training field for the
Naval Air Corps. Bases around the har-
bor were built for supplying and repairing
naval ships. Then the Naval Training Cen-
ter was moved from San Francisco to a site
at the foot of Point Loma. The Navy was
pleased to use this land, as it had been
donated by the city and by businessmen
who had privately raised \$250,000. Fi-
nally the Navy built a hospital on eighteen
acres in Balboa Park, again a municipal
gift (though currently there is debate as to
whether the city technically had the author-

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Roger Hedgecock

THE INSIDE STORY

BY PAUL KRUEGER

IT'S TEMPTING TO SEE COUNTY SUPERVISOR Roger Hedgecock as the loser in this month's city council elections. Encouraged by polls showing Democrat Phil Connor running strongly in the Fifth District race, Hedgecock endorsed Connor over a fellow Republican, Ed Struiksma, who won the council seat. Instead of following the lead of Councilwoman Lucy Killea, who was discreetly quiet in her backing of the unsuccessful ballot measure for district elections, Hedgecock led the pro-district-election forces into

battle and suffered from attacks that he was siding a Tom Hayden-Jane Fonda power grab. And election day Hedgecock made newspaper headlines by using the phrase "Nazi tactics" to describe the removal of two members from the Republican Central Committee. Talk to some mainstream Republicans and you might write off both Hedgecock's standing as a Republican regular and his aspirations to succeed Pete Wilson as this city's next mayor. Dave Lewis, who ran Ed Struiksma's successful Fifth District

campaign, says Hedgecock "toss himself out of the water" by endorsing the Democrat Connor. "Roger had been adequately building up support as a Republican, but he crossed us badly on that," fumed Lewis, a long-time friend of Hedgecock's who moves in the same liberal-Republican circles. "I'll remember what he did to Struiksma," warned Lewis. Even cooler-tempered Republicans were puzzled by Hedgecock's endorsement of a Democrat, saying sagely that he should have stayed out of the tiff. And local Republicans have excellent memories. Just ask Pete Wilson, who served three years to regain the blessing of the Reagan wing of the party, which he offended by campaigning in 1975 for Jerry Ford. And if voter apathy and low (thirty-five percent) turnout continue, the weight

of a well-organized Republican opposition will be considerable. Low turnouts mean more conservative voters and more influence for the San Diego Union and the Tribune, which picked and pushed winners in all four city council campaigns and in the two most important propositions on the November 3 ballot.

Hedgecock hasn't written off the possibility of support from the Union and the Tribune, but he knows the prospects are dim. Tribune editor and columnist Neil Morgan took a swipe at Hedgecock over the district election issue, branding him "an election loser" without running.

Hedgecock even predicts that the "financial interests" of banks, savings and loans, and builders will probably lead the Copley Press to ordain Police Chief Bill Kolender as Wilson's successor. (Morgan seems already to have made up his mind. He blessed the chief with column puffery three times in the week following the election, lauding Kolender for "staying cool and backing winners" and congratulating him on plans to rearm next spring.)

So Hedgecock depends on a high voter turnout — perhaps matching the fifty-two percent figure recorded in the 1975 mayoral race — and a breakdown in party loyalties to carry him through. He predicts that the Hayden-Fonda scare, which helped beat district elections, will "backfire" or

burn out by next year. And even Hedgecock's foes admit that should he face Kolender in a mayoral run-off, party politics won't be the deciding factor. "Roger's got an intellect, and he's very informed on the issues," says one unbiased Democrat. "I don't think the same could be said for Kolender."

Hedgecock has also banked on several favors that should give even disenchanted Republicans second thoughts about deserting him. He was an early, strong, and loyal supporter last spring of the downtown convention center measure, a stance which endeared him to the Wilson forces. He also campaigned hard for Councilwoman Susan Golding, who will play a role in the mayoral race. And Hedgecock counts on a long friendship with Councilman Dick Murphy, and lost nothing by backing incumbent Councilman Bill Mitchell. As for his outburst about the Republican Central Committee's "Nazi tactics," Hedgecock now says, "I regret calling them that." While Hedgecock denies that his work with the GOP establishment has been "politically motivated," one Hedgecock watcher says scornfully that "there is no more calculating political figure in this town than Roger Hedgecock." And as Hedgecock aide Tom Shepard says, "Roger's got a way of turning every defeat into an opportunity."

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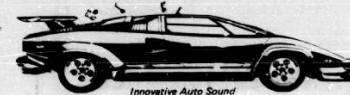


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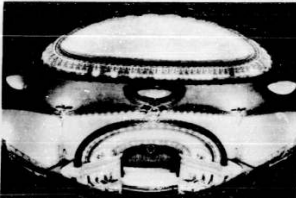
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Spreckels Building



Spreckels Theatre



LITTLEFIELD

(continued from page 1)
secret," she purrs, her voice all butter-scotch, her eyebrows arching dramatically. So for the sake of the movie, let's just say Littlefield was five years old when her father, in his Columbia Pictures office in Manhattan, slammed that phone down for the second time in a few seconds, even though Littlefield's memories of early childhood make it impossible for her to have been that young in this opening scene.

Littlefield's pretty mouth puckers in a pout as she listens to the dial tone. It's probably the sixth or seventh move in her young life. She has attended Public School 6 in Manhattan only briefly, made one good friend, and now has to say

good-bye to that friend — just as she did the year before in Kensington Gardens, England, where the phones worked differently and the other children laughed at her American accent. She rings her new friend's home. Nobody answers.

"It's very difficult to be thrown into new situations," Littlefield says today. "Just about the time you're comfortable, you're yanked away. You're always the outsider. And you go to school in London in those days and say *can't* or *both* and they made fun of you. When you said *can't* over there it meant *knock-kneed*, and they'd laugh. So pretty soon you're saying *havin' and cavin'*, as they do. Then you come home and friends of the family say, 'Darling, speak English for us.' And so then very quickly you go back to *can't* and *both*. Some people probably could adjust to that and think of it as just an adventure, but I think it takes its toll."

leans near, "don't let that old pirate Captain Oakley knock that building down. I almost bought it. Jacques. It was almost ours. These people in San Diego, they don't know what it's worth. Hang on to those leases, but especially the Spreckels lease. Kiddo. One day, you'll buy it, kiddo. I know it."

So much for the movie, and the dim, undocumented past. The fact is, Louis B. Metzger did take his family west to California in 1931 and did, with his brother, corner the market on the movie theater business in San Diego. Very briefly, the family lived in Mission Beach, young Jacques attending Mission Beach Elementary School, before they picked up to live in Beverly Hills, where the family could be closer to the studios and the source of its livelihood. Jacques' transient upbringing continued with schools in Beverly Hills, and then in the Bay Area at Notre Dame, a Catholic girls' school in Belmont, just south of San Mateo, where, she says, she was first exposed to a continuing passion, art. She was also exposed to another of her father's — Jacques' — kid in a Catholic school. She enrolled early at UC Berkeley and took art classes, at the age of fifteen, she says, because "back then they didn't have the rules they do now about when you start high school and college." Always precocious, she was married when she was seventeen, the year her mother died. (It would be the first of four marriages.) When she wasn't in school, she counted box office receipts in her father's Beverly Hills office, or worked behind a sales counter at the Saks Fifth Avenue in Los Angeles. Her father commuted back and forth between L.A. and San Diego, and she remembers he used to say he lived and died according to when the fleet was in, his box office receipts rising and falling in the same pattern.

By the mid-Thirties he was making enough money to build a theater at India and Broadway, the Tower, which has since fallen to make way for some unspecified redevelopment project. Across the street on Broadway, he also built the Tower Bowl, a small set of bowling alleys done, like the theater, in art deco style. When in 1944 his chance came to buy the Spreckels Building, whose theater he'd been leasing, and thereby add income from office leases to those of the films he'd been showing, Metzger offered a bid more than \$200,000. He was outbid by "Captain" Oakley Hall, the owner of the Star and Crescent ferryboat service that linked San Diego to Coronado. The building was sold to Hall and one of his partners for about \$250,000, according to Littlefield, and her father died the same day.

"I didn't inherit a lot of money, you know. I had three theater leases outright, less than \$400,000 appraised assets tied up in all the leaseholds (some of which she shared with her uncle, whom she later bought out) and I think \$150,000 worth of

stock. I didn't know the theater business. I only worked in the office in Beverly Hills, and besides, I'd been an art major. I didn't like [popular] exhibitions."

Metzger had been a principal designer in the 1920s of the "block booking" formula of the major studios for first Universal Pictures and then Columbia (the company that had sent him to London for a year to open its foreign office). Block booking was another word for monopoly, whereby the studios either owned or controlled theaters and could ensure that their less successful films would be shown along with their big box office attractions. By the time Littlefield assumed the family business, the federal government was looking into antitrust statutes as a way of breaking up the ownerships. In 1946 it found a way and Littlefield, along with the rest of the industry, entered a period of uncertainty. "During the transition to independent ownership there was a \$250 million loss in the movie business," she recalls. "We almost went bankrupt. It wasn't easy, you know." By now motherless, fatherless, temporarily husbandless, and with a young child herself, she was in a suddenly competitive business that she didn't feel competent to manage. "I thought I was having a nervous breakdown." So she began psychoanalysis.

She stretched out on the couch of a woman named Mae Romm, one of the analysts early to set up practice in Beverly Hills, at a time in the late Forties when the Freudian adventure was not so commonplace among the wealthy and the newly wealthy. "I went for about a year and got that false cure that everyone thinks they have at the end of a year, and I started to cope. A few years later (the mid-Fifties) I decided to go back and really dig into it. You had to start with the premise that you didn't have any security, and anything you gained from there was up. Therapy is like being in a very dark pit and climbing out and seeing a little light, and then it's darker. It's a series of ups and downs until finally one day you crawl out and it's light."

With some individuals, it's tempting to

ask whether life's ups and downs are a cause or a result of their personalities, whether they are the products of their lives or the products of them. Such speculation is tough enough in the abstract, when nothing but conversation is the goal, but Jacques Littlefield doesn't talk just for talk's sake; she seeks personal vindication. She believes she's a woman wronged, if not by life generally, then by San Diego particularly, and by some very well-known San Diegans specifically. There's no telling what her life might have been like if she hadn't succeeded in buying the Spreckels Building and the downtown block it occupies, but there's no question that her ownership of it is the secret to this story, whether you give it status as one of her life's ups or its downs, as a cause or a result.

"Captain" Oakley Hall is one San Diegan she speaks well of. Hall, she says, was a tough, landlord, driving hard, but gains on the leases she negotiated with him from the time of her father's death to the early Sixties, "but he was a sweet old character and he liked me. We got along well," she says. "I wooed him for years trying to buy the building. I'd call him and we'd get together. He'd take me to the Cuyamaca Club and he just wouldn't sell." But one day in 1962 she was back in New York, buying films to show, when Hall rang up. "For whatever reason, maybe it was taxes, he'd decided to sell. I got on the line and he said, 'Hiya, how stuff, what are you doing in New York?' And I said, 'What's it to you?' He said, 'I'm going to sell you the building. You have a month.' So I told him I'd be out on the first plane."

"He was asking \$2.2 million. I wanted to know if I could buy the building and lease the land but he didn't want that. He wanted to sell it all." Her San Diego bank, First National (now California First Bank), said they'd finance \$1.25 million, which meant, of course, that Littlefield and the family trust she'd set up would have to come up with just under one million dollars cash to meet the Captain's price. "I

(continued on page 12)

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LITTLEFIELD

(continued from page 11)
figured the most cash we could come up with was \$400,000, and I told my bank that and the next thing I knew, they [the Captain's negotiators] called back and were offering it to us for \$1,650,000, and it was clear that they'd dropped the price to the \$400,000 down payment we could make, so somebody talked to somebody."
Through the Fifties and just after the purchase, she had continued to show first-run movies, but the drive-ins and suburban theaters began eating into attendance in the Sixties. She leased out the tower operation and it began running pornography. At the Spreckels there began a change to action and adventure films of the kung-fu variety. By the time downtown San Diego was changing character — tilting toward the sleazy in the mid- and late-Sixties — the tendency to play to the tastes of whomever remained along the sidewalks of Broadway was irresistible. Littlefield's story turns sour here.

At one time or another, starting in 1967 or so, it seems anyone who was ever involved in downtown property made a pass at buying the Spreckels. Redevelopment was in the air at city hall, but it was "Arnold Smith who was on the move. He had already bought the block between Second and Third streets and Broadway and C, tearing down the old Elks Building and locker clubs there to erect his bank building and the Westgate Hotel. He also bought the next block west, where he built the skyscraper that now houses the Wickes headquarters as well as the Executive Hotel. But he wasn't stopping there. "We were very serious about the Spreckels," Smith recalls. "We wanted to renovate it and bring it back to its former glory. He was going to restore the high-ceilinged, *fin de siècle* auditorium to its original purpose — live theater — and modernize the ground floor for shop leases while refurbishing the upper five floors to attract more



well-heeled tenants.

While he talked to Littlefield, Smith was also talking to the Greyhound Bus Corporation about buying their block between Front and First and Broadway and C. And he was talking to the owner of the U.S. Grant Hotel to buy that building as well. "We were trying to buy everything," says Bob Harmon, Smith's brother-in-law, who actually did the negotiating with Littlefield.

"It was going to be a mini-redevelopment," Smith says. "The Grant would have provided more rooms for convention use. We were interested in [taking over] the Greyhound block because it was noisy and congested and right across from the [Executive] hotel, where we could have used more office space, and time has certainly proved that need if you'll just check the skyline of downtown. But we were particularly interested in the Spreckels."

Smith says he doesn't recall what he offered for Littlefield's block and building other than "some cash, around one million dollars, and some securities [stock in his U.S. National Bank]. We met quite a few times. [Littlefield] says the meetings were with Harmon. She seemed interested at first, then it seemed like she didn't want to sell." Littlefield says that Smith offered her two million dollars in negotiable and one million dollars in nonnegotiable U.S. National Bank shares. But she turned the offer down, she says, because her most recent husband (from whom she was separated), Los Angeles stockbroker Bob Littlefield, thought the stock was dangerous. He remembers that it was a stock deal for something between three million and five million dollars but that at the time he did not regard the stock as suspect. Bob Littlefield says he advised her against the deal because she needed cash, not more stock, at the time. At any rate, something must have gone wrong during the negotiations because they did not end well. Littlefield says that when she rejected Harmon's final offer, he shrugged his shoulders and told her, "We'll get it in condemnation anyway."

"He was wielding the power of his brother-in-law," she recalls, "and I told him, 'Fine, I'll remember you said that if [condemnation] should eventuate.'" That began a series of efforts by big names to purchase or lease the building, a curious tango in which Littlefield appeared willing to discuss a sale, but not willing to sell.

Col. Irving Salomon was the next to deal with her. Salomon was a retired furniture manufacturer from Chicago who, at the age of forty-five, moved to his ranch in Escondido and began a second career as a U.S. diplomat. According to Littlefield, he offered her \$250,000 for the lease to the theater only. "Salomon's only interest was in live theater, he didn't want the offices," says theatrical producer David Thompson. The theater, when Salomon caught the bug for the building, was still not equipped for live performances and it

(continued on page 14)

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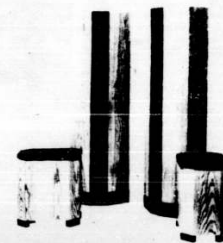
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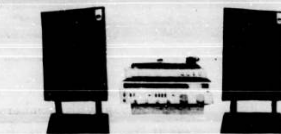
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LITTLEFIELD

(continued from page 12) was Salomon's intention, as it was Smith's before him, to renovate it and restore it to its original purpose. Thompson, during the Fifties and Sixties, was a principal producer of live entertainment here, booking touring shows such as the Broadway cast of *I Do, I Do*, as well as impresario Sol Hersh's musical programs—first into City College's Russ Auditorium, then the Fox, and the Civic Theatre when it came into being. By the late Sixties Thompson was convinced that the Spreckels held the answer to the city's problem of not having

another quality theater for shows when the Civic was unavailable. When Thompson brought singer Marian Anderson to the Civic Theatre, Salomon, who had served with the singer in a United Nations delegation, arranged a reception for her that brought the two men together on the subject of live shows and the unavailability of theater space to house them. Thompson can't remember what terms were discussed, and Salomon's daughter, Abby Wolfshiemer, has no knowledge of her father's interest in the Spreckels. Littlefield says Salomon's \$250,000 lease offer was a one-shot payment that would have given him the theater operation indefinitely, and that the offer was inadequate. "The theater at that point was doing one million dollars

gross a year. You don't get a quarter of a million dollars just an option doing that kind of business," she says. "Years after the Salomon offer, in the early Seventies, the idea of redevelopment downtown had shifted from Smith's entrepreneurial effort to the joint schematics of moving private money with public. But it was prior to the creation of the Civic City Development Corporation that architect Frank Hope went to Littlefield. He offered her something like \$600,000 for a lease on all the offices, and no further rent." She says it was another one-shot deal, one that would be conditional on the ability of Ernest Hahn to get his Horton Plaza shopping center underway. "He [Hope] wanted an option for which he

didn't want to pay, or he wanted to pay me \$500 for it—something ridiculous—to put a hold on the office space, buy a leasehold that would say [the option] belonged to him," says Littlefield. "And he wasn't going to exercise the option until Hahn started the redevelopment." A year and a half ago the San Diego accounting firm of Considine and Considine approached her, offering, she says, three million dollars for the entire building and the block, nothing down and payable in ten years. To sweeten what she calls an insult, she says that the Considines promised her twenty-five percent of the profit made from their sale of the building. Tim Considine confirms that his firm was interested in buying the building but won't

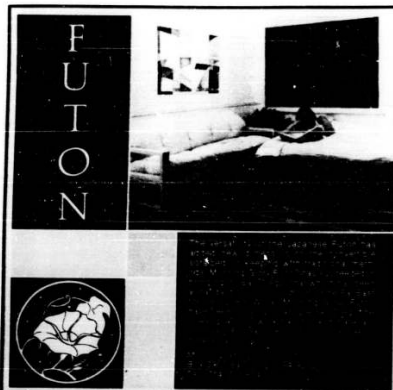
discuss the effort further than that. "Can you imagine it?" Littlefield asks incredulously. "No money down? And I can't even come back with what most people would—what is, What do you take me for a fool?—because I'm the one who's supposed to be so impossible to deal with. So, all I said to them [the Considines] was, 'You've got to be kidding.'" Of these aborted transactions Littlefield says, "I abuse and abuse a lot of people unwittingly and they keep getting madder. They get madder and madder because it's like the piece of property you could have picked up for fifty dollars down years ago and you kick yourself every time you pass it because it's gone up to \$500 down." A woman who's been close to Littlefield says

these approaches to buy or lease all or part of the building and the block were probably doomed from the beginning because "the thing is, she didn't want to sell." Littlefield now says that she's "decided I want this building for my kids, not for their [prospective buyers'] kids. Because their kids are going to get more than they need anyway." David Thompson, who has remained on good terms with Littlefield, says, "I think the theater is family to her. And she feels she has an obligation to preserve what is family." Littlefield can get even more adamant in defending herself against the oft-heard accusation that she is impossible to deal with. "Why is it a matter of 'being difficult' if you want to hold on to what belongs to you? Don't I

have a right to hold on to what is mine?" But why, then, did she bother talking to all those people who came along with offers? "If someone had come along and we could have negotiated something that would have made sense, we'd have done it. Had anyone ever come with a legitimate deal at a legitimate price, at the time they might have had a deal." By the early Seventies it was clear that redevelopment had become an official policy of the city. Ideas began taking shape in the planning department and by 1973 there was something called the redevelopment agency—the city council under another name. There were two distinct camps on the subject of older downtown buildings, one that said basically that it would be a lot

easier to tear them all down and start afresh, and the other that said many of the older buildings were valuable assets that should not be destroyed but should be melded with the overall project. Among people of the latter camp, the Spreckels was obviously one of these older buildings worth salvaging, but among the former, the building enjoyed no such sanctity. "The original intent was to take the building by condemnation," says Jess Hahn, a former councilman who served at the time. "And the original notion was to tear it down." What would have been lost had the demolition advocates won the debate is a bit of the famous Chicago-style heritage of

(continued on page 16)



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While bureaucrats and council representatives of the tear-it-down school were beginning to examine housing and building codes for the needed clauses justifying demolitions, bureaucrats and civic types of the preservation camp began to formulate the idea of providing through tax breaks or mutual public-private funding the money needed to refurbish the older buildings. And an idea for the Spreckels grew up. Why not incorporate the 1400-seat Spreckels Theatre into redevelopment as the city's second live-performance theater behind the Civic, as David Thompson and Col. Salomon thought might be done earlier with Salomon's money alone. According to David Alldbrook, then a planner in the redevelopment section of the city's

planning department and now number two executive at Centre City Development Corporation, the city did not have money to buy the Spreckels. Even if it had had the money, it was not known how much rehabilitation would have had to be done to the theater and office space to prepare the building for inclusion in redevelopment. Money that would have to be added on top of the purchase price. So a study of the building's 1912 concrete-and-steel construction was ordered by the redevelopment agency to determine its condition. The study would also estimate how much money would have to be spent to correct any structural and decorative deficiencies. The ultimate goal, according to Alldbrook, was to arrive at cost figures that could be

the subject of a joint city-Littlefield agreement. "For example, if she said she'd spend five million on rehabilitation, we might help in the financing." Any deal, however, would be the product of lengthy negotiations over the extent of the city's financial commitment to the building and the lengths to which the owner would go to earn them — a difficult agreement to reach under any circumstances. Another aspect to the deal was a coordinated theater-bookings agreement under the administration of the city's convention and performing arts center. That agreement with Littlefield would have been necessary because the Civic Theatre was turning back shows due to scheduling conflicts. Another theater under the city's

direction might not relieve scheduling conflicts if it were to book performances independently. The man who was to work out the booking agreement was Mike Connolly, then the booking agent for the convention and performing arts center and now executive director of the Old Town Opera House. Littlefield and Connolly met on several occasions, but fruitlessly. "They were two theatrical people who had their own ideas and they just couldn't see eye to eye," says a former city employee who was also engaged in redevelopment planning in the early and middle Seventies. "There were problems over who should produce shows and what type of shows. I think she felt she

(continued on page 18)

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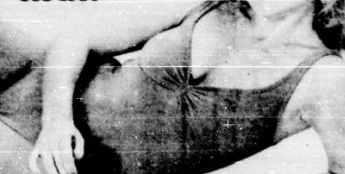
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LITTLEFIELD

could get it done more quickly and effectively if she dealt with the producers herself rather than let the city meddle with it. It was very difficult to deal with her," he says, echoing almost verbatim what so many people say about Littlefield. "But people didn't listen to her, not really. Frankly, I think some male chauvinism was at work." And those are remarks that echo far less frequently.

The structural report on the Spreckels Building was also to become a sticking point. The local architectural firm of Munroe & Reeves was retained by the redevelopment agency city council and subcontracted to structural engineers the job of drilling into the concrete to check its strength, particularly as it related to earthquakes. The firm would then take those findings and, combining them with assessments of the cosmetic work needed on the theater and the office space above, and surrounding it, arrive at several alternative plans for rehabilitation and its costs. Drillings into the core in 1974 produced highly varied ratings of concrete strength, but they were values high enough to justify a program of structural strengthening. Seats were missing in the theater balcony, and ornamentation was stained and dirty. Office remodeling over the years had left a hodgepodge of styles that would need standardization if the building were to compete with newer space downtown. Perhaps most damning was the section on earthquakes, in which the report stated that the building might not withstand "twenty-five percent of the wind or earthquake forces specified in the Uniform Building Code." The report concluded that "a complete renovation and structural strengthening program should be undertaken for this historically significant building." Simply to clean up the building and its theater, to redo the plumbing, lighting, and air conditioning, and to undertake extensive office remodeling would cost \$3.5 million. To do essentially the same and add structural strengthening would cost \$7.1 million. More extensive plans to make the building a full arts center, with rehearsal and storage rooms and modernized office space, under various plans could cost up to \$11.5 million.

Littlefield blew up. She commissioned Los Angeles structural engineer Steven Barnes, a recognized and highly respected authority on earthquake safety, to do his own study of the Spreckels. Barnes's nine page report sharply differed from the Munroe Reeves report on the matter of the concrete drillings, arguing that the thickness of the structural columns made up for any deficiency in the quality of the concrete used. He said the building actually exceeds building-code requirements in its ability to support weight. More important to Littlefield, Barnes concluded that the Spreckels met the earthquake codes that are applied to the newest government buildings.

If the Munroe Reeves report provoked Jacquelyn Littlefield's hostility on the one hand, for entirely different reasons it angered the "let-it-down" segment of city planners inside the redevelopment division. Says architect Don Reeves, "Staff wanted me to make 'beliefs' in the report, and we refused. It wasn't to their liking because it didn't go as far toward advocating tearing it down as they had wanted. They sent back a marked-up copy of the report. Where I said rehabilitation should be undertaken, they wanted could be." The instructions for rewriting the report came from a high city planner (who shortly after the conflict retired from the city) who Reeves said characteristically "thought old buildings were things to be bulldozed."

By now Littlefield was beginning to think the city was purposefully painting the Spreckels Building in the worst possible light, perhaps in order to drive her into a deal with the redevelopment agency and the convention and performing arts center. Her suspicions weren't lessened when city planner Jim Spotts called on her to deliver

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LITTLEFIELD

(continued from page 11)
the project (which meant the land would be condemned under powers of eminent domain). "I could find no council redevelopment agency action that put it back in the map was a CDC map." The July 9, 1979, *Daily Transcript* carried a legal description of the back part of Littlefield's property (now used for parking), which Morrow says proves the CDC was acting without proper authority, independently of city council. Morrow has copies of a letter written to CDC director Gerald Trimble by city clerk Charles Abdelnour in which Abdelnour informs CDC that no information on the remapping had been sent to his office and that CDC assurances in the published legal notice that copies of the map were on file with the clerk's office were simply not true. "That was all glossed over," Morrow says. "The council

ratified the map two years later, in June this year." The early part of this year, the empty back lot, proposed site of a new hotel that will abut the Spreckels, was the subject of a letter to Littlefield from the CDC, which offered her \$415,000 for the parcel. Littlefield rejected the offer, and a condemnation notice is expected to be filed shortly. CDC already told the council in May of this year that negotiations to buy the lot are at an impasse.

Littlefield complains that CDC is still distributing the Munroe-Reeves report even though, because of the earlier dispute over its conclusions, it was never officially adopted by city council. CDC's David Allsbrook says that had the report been officially adopted, its recommendations would have been followed by an overturn to Littlefield for a joint agreement to rehabilitate the building. "About a year ago we offered an owner-participation agreement," Allsbrook says, "but she didn't respond." Littlefield says CDC "showed a sheaf of papers four inches thick at me and told me they might give me a trade-

out some help on financing. But I'm not going to be able to get financing or joint help from a developer if they're passing out a structural report that says the building is unsound."

Ironically, CDC years ago leased from Littlefield 5000 square feet for its offices in a gesture hailed at the time as evidence that the agency was in fact eager to support older downtown buildings. But the landlord-tenant relationship soured quickly over CDC's remodeling of its office space. The leasing contract, according to Littlefield, stated that she would pay up to \$16.50 per square foot for the remodeling, which she says she did. But CDC billed her beyond that—for the architectural plans of the remodeling, plans that were drawn by Don Reeves, the same architect who had done the controversial structural report. She refused to pay for the design and CDC has yet to pay Reeves. Reeves says Littlefield does not owe him for the design. "I have no gripe with Jacques. CDC is trying to stiff me because Dean Duphy [president of CDC] was

angry at me for advocating the downtown location (south of City College) for the naval hospital, so he wouldn't sign the authorizations for payment. So [CDC] staff said they'd write the design costs into the lease with Jacques, and she refused to pay."

The cold war with CDC doesn't end there. Two years ago, when Littlefield had hired the city's ex-property manager Bill MacFarlane as a consultant to help her attract office tenants, MacFarlane signed an agreement with Marilyn Wolfram, CDC assistant vice president, giving CDC two rooms rent free, one of them in which the agency has displayed architectural models of redevelopment projects. Littlefield claims MacFarlane had no power to sign the agreement and that she didn't even know it had been signed until the space had been occupied by CDC. She says the twelve months' worth of free rent for the total 1800 square feet is worth \$10,500, and when she asked for the money, Gerald Trimble refused to pay it. "He said, 'Well, we've got it and that's the

way it is.' I told him, 'You know, Jerry, good breeding would require you to at least send flowers in recognition of my generosity.'"

"I'm telling you all this, but I don't want another negative story," Jacquelyn Littlefield said one day after reeling off several of her complaints (no, I have not reported all of them) for the second time. "I just want you to understand what's been going on." For the record, Littlefield would like it stated that she is a very skilled art collector. "The art is really what I'm all about," she said.

And in fact, I have seen the Calder mobiles, the De Chiricos and other Italian Impressionists she owns. Elsewhere, in storage or on loan or donated to the La Jolla Museum of Contemporary Art, the San Diego Museum of Art, and New York's Museum of Modern Art, are the works she's purchased of people whose names I recognize—Henry Moore and Yves Tanguy, for example—and the works of others I don't, such as Robert Creman, Aldo Casanova, and Jerome Kirk, all of them California sculptors. One day recently at the San Diego Museum of Art, whose director she says has failed to place donor-identification tags besides the pieces she's loaned, I noticed that she is listed as a "benefactor" on the brag board in the lobby. A benefactor must make an annual gift of \$10,000 to see his or her name in the lobby.

Maybe another indication that the good old boys downtown have not succeeded in drying up her money (if they were in fact trying to do so) is her plans for the Spreckels Building. Several weeks ago, Littlefield met with her architect to develop an agenda for improvements on the building. She figures she's already spent more than \$500,000 since 1964 on new seats, stage conversions, exterior paint, installation of air conditioning, some office remodeling on two of the building's upper floors, and the uncovering of an old box office that had been boarded up and painted over by past owners. Now she has

an ambitious plan to redo the marquee, the lobby, and two more office floors next year. In 1983 the plan calls for completion of heating and air conditioning throughout the building, the stripping and refinishing of woodwork, provision of needed fire exits, and the replacing of gargoyles with more planned in 1984.

"Do you see what I've been up against?" Littlefield asked. "What with paying lawyers [a suit against Nederlander for breach of their two-year contract comes up for trial next February], the condemnation, the daughter with a new baby [she has six children, one of them a foster child], the grandchildren [six of them] who have birthdays. I sometimes don't have a lot of time to consider the high responsibility of owning an historical monument. And I still have to wait for the plumber to show up when a water heater goes on the blink!"

So why doesn't she hire someone to manage the shows, do the producing, and run the business? "I didn't have the money necessary to buy my kind of talent. Not that it would necessarily make a good movie, but if it were a movie, this story could end with a real-life vignette. Jacquelyn Littlefield, in the early evening several weeks ago, is walking out of her office on the sixth floor of the Spreckels Building. Down the corridor, she comes upon the black husband-and-wife team who are the new janitors. "Where are you from?" she asks the shy, hesitant cleaning woman.

"Lo-oosiana, miss," comes the answer. "Oh well, you must make some great gumbo." "No, miss, I don't make gumbo." "The camera follows Littlefield into the elevator, out the marbled lobby, and down the stairs to the underground parking lot. She gets in her immaculate twenty-year-old Mercedes convertible and drives into the street, the camera panning slowly up to penthouse heights as the white convertible drives past the marquee out in front, which reads, "Back by Popular Demand, Jai Tumbi."

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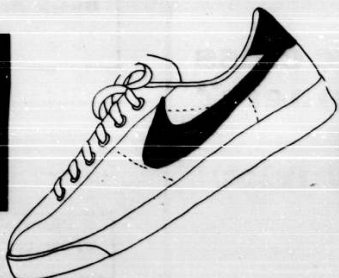
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Thanksgivings, Misgivings

By Sue Garson

During my early childhood and through the onset of my teens, after which I covertly rebelled by feigning asthma attacks, Thanksgiving meant an hour and a half trek on the Belt Parkway to the outer rim of Long Island, which at that time, especially in my child's-eye view, was civilization's end.

We were transported en famille, sometimes during blizzards, in an uncle's Studebaker in which we were packed "tight" — three in front, four in back, plus one or two lap-sitters. When the Damnamine failed, there were emergency stops en route between our Brooklyn origination point and journey's end — a triel tract home in Huntington Harbor. Everyone wore their fifties finery. Hats, gloves, and cultured pearls accented the ladies' knitted suits. Persian lamb coats, spike heels, girdles, and nylon stockings suspended by garters completed the holiday ensembles. The men wore long-sleeved, white-on-white shirts with initiated cufflinks and narrow ties under somber gray suits. Their breast pockets were lined with Havana cigars, which they summarily handed to one another. The two uncles who wore gray felt Fedoras and Masonic rings considered my father a member of the avant-garde because he had a mustache, wore tweeds, smoked a pipe, and voted for Adlai Stevenson. And because he knew his way around Greenwich Village.

We children were garbed to resemble miniature insurance executives at a convention, with our painfully scrubbed necks



and ears and our funeral facial expressions.

Upon our arrival in Huntington Harbor there were lipstick-smudged kisses and hearty cheek-pinchings along with the annual tour of the envied suburban house (all the guests lived in urban apartments). We praised gray wool carpeting, wallpaper, and knotty-pine paneling, all installed in record time by Aunt Lil, who was a hyperactive do-it-yourselfer.

But if a guest was more than fifteen minutes overdue, there was much worrying, followed by frenetic phone calls. "We're ready to start eating," came the anxious missive from the great-aunt standing nearest the stove. "You're holding everyone up," my grandmother always added, causing latecomers to drive ninety miles per hour (with Long Island police on their heels) in order to assuage the alarmists. "Better you should get a speeding ticket than show up after the celery and olives are served," warned a subconscious chorus. Even my Uncle Mort, who braved foul weather all the way down from Boston each year, arrived by 2:00 p.m.

After we children had ruined our appetites on Baccini's chocolates and salted cashews and the adults had nursed their two-ounce shot glasses of Chivas Regal, everyone was seated, banquet style, at three long, narrow tables covered with white linen cloths.

Because Aunt Lil prided herself on packing in bodies rather than paying attention to cuisine, accolades were attained by mathematics alone. Like the polite side-

walk observers in "The Emperor's New Clothes," we applauded unembellished yams, the most prosaic carrots and peas. Del Monte could process, and we cheered a dry bird which had neither eye appeal nor aroma. Only the canned cranberry sauce was commendable.

This modified Norman Rockwell slice, with its mild Eastern European intonation, was replete with thick Cuban cigar smoke and Uncle Harold sneaking down to the basement to escape the annual showing of home movies of past Thanksgivings. There in the dim light on a rinky-dink upright whose yellowed keys matched his dental work, Uncle Harold played the "Twelfth Street Rag" over and over again with a lit cigar protruding from his lips. When the music stopped, my father sometimes stood on his head, Yoga-style, while the children scrambled for the coins that tumbled from his pants pocket. And when the coins ran out, there were Mexican jumping beans and magic card tricks. Never, though, was the television set turned on.

On the way back to Brooklyn, with the car windows sealed, the heater running full strength, bumper-to-bumper traffic, more cigar smoke, and my belly bursting with too many helpings of double-crust apple pie topped with vanilla ice cream, the inevitable indigestion began. My discomfort terminated only within sight of the decaying old neighborhood where three generations of Garsons were living.

Many Thanksgivings spent in areas geographically and spiritually remote from

those white and gray Novembers in Huntington Harbor have accumulated — in tropical Florida, for instance, during a hurricane when the power went out while I was nursing two-week-old Wendy. In Connecticut, when eleven-month-old Lisa took her first stumbling steps and we celebrated the milestone with new neighbors at a pot luck Thanksgiving dinner next door. In Guadalajara, Mexico, where the honored bird was dubbed *pavo* and was garnished with eye-watering chilis and four-year-old Mark was recovering noisily in a nearby bedroom from an emergency appendectomy. And in a seedy, deserted Chinese restaurant in Tucson, where the shrimp Cantonese in lobster sauce was divine. And in the Vieira Carme in New Orleans, where the air was misty with mint and bourbon and the boy from the Bronx and I walked arm in arm on the docks of the Mississippi River, drinking strong coffee laced with chicory while we discussed the logistics of getting a divorce. That night the sounds of Al Hirt followed our footsteps on the sidewalks through the courtyard of the old quarter, and later, the chicky-click-click of stiletto heels and hushed Creole voices heard from our hotel balcony postponed the decision.

And then there was the dreary Thanksgiving in Las Vegas, alone with the children, where the long lines were grim at the Silverbird Hotel's crab buffet, the food institutional, and the inclement rain induced me to forfeit half a paycheck to the slot machines in the lobby.

Last year, since all my immediate family now resides in the same city, all of us were invited to Mother's for Thanksgiving dinner — along with many of the characters (none of whom had ever met us or each other before) she had collected during her six-year residency in San Diego. Also included was my brother's former common-law wife, Charley, with their progeny, Benny, and Charley's new husband and infant daughter, who all drove down from Los Angeles (along with Charley's mother) in record time.

Mother greeted her guests barefoot. She stood in the doorway of her circa 1940 Burlingame home with its Spanish arches, wearing a Peruvian kaftan complemented by an exotic Egyptian pendant and a ring on nearly every finger. Her get-up foreshadowed the production that followed.

Although the fare was traditional (save for the unpopular spinach pies I contributed and the unsuccessful liver pâté, which was alchemized with chicken fat)

(continued on page 28)



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Thanksgivings, Misgivings

Continued from page 24
and spiked with curry and no one turned on the football game even though my son, Mark, had five dollars on it, the old timers were gone, along with their tobacco and their business suit demeanor. The new cast was more Lear than Rockwell.
The entertainment that accompanied the coffee and brandy bore no resemblance to the predictability of Uncle Harold's clan: "Twelfth Street Rag." An amateur graphologist misinterpreted all our handwriting, to no one's amusement, but his own. A fragile-looking septagenarian whose royalties from pornography

books written under a pseudonym kept her in wine and gold balls, sang dreary Richard Dyer-Bennett ballads a capella. Mother, an antiseptic, compulsive housewife who generally puts in more kitchen time than she appraises of, read outdated Women's Librarian from a borrowed collection of Judith Viorst poems. A married couple named Daisy and Irving took turns telling anecdotes about their promiscuous pets. Wendy reluctantly read a stanza of one of Shel Silverstein's epic *Plumb* poems, after which a computer analyst named Earl plucked *corrida* melodies on a classical guitar.

When my son Mark, now nearly six feet, two inches tall and a teacher's aide at Serra Mesa Elementary School, began a

boisterous interpretation of a Southern revivalist preacher, his older sister Lisa quipped up her slyling Kammann Lima and belted her the beach, at which point my asthmatic, breathing became audible. But what eventually neutralized the death knell to the entertainment segment of Family Thanksgiving '80 was my brother's unveiled threat to read aloud the juiciest, most explicitly scatological passage he could extract from his dog-eared copy of *Pompos's Complaint*.

It is autumn now, 1981. The neighborhood trees are unadorned, their twigs bending. I am no longer hurrying around the corner for something which is never there. My older children have traveled halfway around the world visiting cities of

which I have only dreamed. Mirrors tell me my once thick, curly hair no longer needs thinning or straightening. This afternoon I am being consulted about the suitability of Breuer dining room chairs for the College Avenue apartment. Lisa now shares with Bruno, Bruno, this smiling, twenty-five-year-old surfer with a Swiss-German accent, also calls me "Mom," hugs me often and promises strong, beautiful grandchildren.
And this year I am in the vanguard of the mutiny to cancel the family Thanksgiving production altogether in favor of solving at the typewriter, savoring my salami sandwich, while a tape of the "Twelfth Street Rag," playing over and over, prolongs my reverie.

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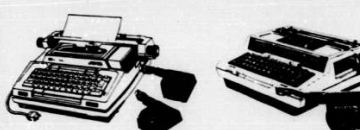


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The French Lieutenant's Woman

DUNCAN SHEPHERD

Better late than never, maybe, sometimes, most times. Never, this particular time, would have suited me fine. I just might have enough strength to work up some general remarks about *The French Lieutenant's Woman*, but not enough left over to put into a critical opinion of a movie following which I felt roughly as *comme ça*, come ça as after my first taste of vodka. These remarks may be old stuff, though I wouldn't really know, having not been very attentive to the critical discussion so far, nor to the accompanying campaign to win for Meryl Streep the United States Presidency (or if not the Presidency, at least an Academy Award and a dinosaur-sized imprint in Grauman's wet cement, to do justice to her massive talent, intelligence, passion, sensitivity, mod-

esty, integrity, and you-name-it). In any event, I take it for granted that the reader has been apprised somehow of the structural gimmick whereby John Fowles's Victorian-age romance has been interwoven with a modern-day romance between the two lead actors starting in a screen adaptation of that book — not between the two real-life actors, Meryl Streep and Jeremy Irons, but between two fictional actors who are played by the aforementioned two real ones. Any reader not already so apprised may have a bit of trouble making head or tail of the preceding sentence and of many of those to come. But to press ahead. . . .

My first remark is that if audience identification with fictional characters counts for anything (and it will always, I suspect, count for more than it should), the modern-day story will tend inevitably to usurp, or upstage, the oldendays one. It is difficult to feel that what befalls two

anguished Victorians is of topmost importance when you are being repeatedly reminded that underneath the frizzy wig and the mutton chops are two highly skilled and highly paid moderns who go home at night, without wig or chops, to troubles of their own. The intention, one gathers, was to create a cinematic equivalent to Fowles's occasional intrusions into his narrative in his own voice — not, of course, a device uncommon to genuine Victorian novelists, even if used for somewhat different purposes. But the cinematic device, if scarcely needs saying, is not a very close equivalent to the literary one. Fowles never displaces his Victorian characters to nearly the movie's degree. We don't, in the movie, get jerked from fiction to reality and back again, but rather from one fiction to another. We never get near the thoughts and personalities of Streep and Irons, much less those of screenwriter Harold Pinter and director Karel Reisz. And one might want, at this point, to pose the question of why not. Why not interrupt the Victorian story — as, for instance, Ingmar Bergman's *The Passion of Anna* was interrupted — with interpretive commentary by the actors? Or an even closer cinematic equivalent to Fowles, by the screenwriter and director?

If the answer to that is that the larger intention was to set up a comparison between Victorian sexual behavior and the post-Freudian/post-Kinsey/post-Masters-and-Johnsonian variety, the questioner might then want to jump in with the observation that the modern-day story is still no equivalent to Fowles, that it may serve as some sort of Fowlesian distancing device but introduces another entire narrative (without any additional distancing device) into the bargain, and that the resulting comparison between today's sex and that of a century ago, aside from being fairly facile (modern permissiveness vs. past repressiveness), is founded on two cases that are more unlike than the difference in time would have necessitated. Somebody a bit closer to Sarah Woodruff and poor Charles could have been found in the latter half of the Twentieth Century, I

feel, than a couple of casually adulterous movie stars. . . .

The movie's effect, to put it another way, is not like taking up alternate viewpoints on one story — first inside it, then outside it, as in the Fowles novel — but rather like switching back and forth between two completely separate stories which just happen to share the same actors, as though changing the TV dial between *Cleopatra* and *The U.P.s* and staying for longer stretches, of course, with the former. The Victorian story, whenever it holds the screen, which is much the larger share of the time, always gives the impression of being a finished, edited movie. It never (even though the behind-the-camera romance is supposed to be going on concurrently with the filming of the on-camera one) gives the impression of being a movie in process, never takes notice of rehearsals, fluffs and re-takes, timeouts for the makeup man to apply fresh powder to the star's nose, strategy meetings between star and director, etc., etc. Or anyway, *almost* never. At the very start of the opening credits we do get to see some of the moviemaking apparatus — clapperboard and klieg lights and whatnot — which we never see again, and in the final confrontation between Sarah and Charles there is a slight "break" in the fictional illusion when off-set tensions between the actor and actress intrude into the filming, and the actress is thrown to the floor too hard, bumps her head, laughs (out of character) to reassure the leading man that she is not hurt, and then proceeds to play the scene. But this is honey however you look at it — a possibility in a cinematic presentation but not in a cinematic one, since, in anyone knows, a movie actress bumping her head and spilling the scene will mean an immediate cut and re-take, particularly when the scene in question is planned so as to have several takes. The scene is filmed on a level to record the precise point of impact between noggin and hardwood. There is also one scene of rehearsal between the actor and actress, but this takes place in modern dress and at home, not on the set,

and its only purpose is to construct a clever bridge between two scenes in the Victorian story. Its actual accomplishment is to point up how slight in content many of the modern scenes are, how much they function like TV-commercial breakers from the heavy drama around them. . . .

The modern-day story, if I may say somewhat contradictorily my initial remark three paragraphs ago, is in fact not fully enough developed to effectively upstage the oldendays one. Neither does it, or anyway not to the degree that might be imagined, substantially alter, blend with, harmonize with, or contrast with, the old. The old one, if I may almost contradict myself all over again, is itself not so fascinating that it couldn't have benefited from more altering, blending, harmonizing, or contrasting. And the modern story is perhaps partly to blame for the old one's lack of fascination, not only because of its already noted tendency to upstage the old, but also because, in order to make room for the modern, the storyline of the original novel has had to be considerably thinned down and enfeebled. This thinning-down may also be a consequence of hiring a scriptwriter a master of ellipsis and abbreviation. Pinter-apologists and even some disappointed onlookers might want to assert with some grounds for argument, that the splicing-in of a modern-day story was an honorable, if not altogether successful, attempt to camouflage the shortcomings of a narrative that, divested of all the extra-narrative embellishments, was never all that fascinating anyway, even at Fowles's unbridled length. . . .

What ultimately gets transferred onto the screen of this notorious mystery woman, Sarah Woodruff, does not seem to me quite mysterious enough, or contradictory enough, or even interesting enough, to keep anybody awake wondering about it. Within the social framework of Victorian moral and sexual hysteria, and within the personal framework of an excessively self-dramatizing woman who has perhaps read too much Byron and too little Poe, nothing that Sarah Woodruff does

seems all that hard to accept. The painstaking modeling of her physical appearance on the Pre-Raphaelite dream women in D.G. Rossetti's paintings — the red hair, the translucent skin, the heavy eyelids — perhaps explains a good deal, if not in regard to her psychosis, at least in regard to the moviemakers' comprehension of it. And the faintly feminist thrust of the conclusion, having to do with the need to Find Oneself and to Stand on One's Own, will serve as a possible life raft for any viewer still floundering. . . .

My final remark is that the swinge to and fro between two widely separated realities, or between two fictions, or between fiction and reality, while nothing new in movies, could conceivably impress the mass audience as interestingly experimental. It could also impress a portion of that audience as the chief reason why the movie seems so half-baked, why it has so much trouble following through on its own ideas. As an art movie for the masses, or for beginners, *The French Lieutenant's Woman* is not so hardheaded as to deprive itself of a followable story, a lot of gorgeous, rough-grained photography (Freddie Francis, following up his *Elephant Man* comeback), a lot of violin music on the soundtrack, a lot of costumes, and, above all, a lot of acting (or something that looks like acting: it surely doesn't look like real human behavior). If, by means of its old-fashioned and easily ignorable avant-garde gimmicks, it puts people in a more ruminative state of mind than that inspired by *Tess* — well, that's something. . . .

May I just pass on *Southern Comfort*? I have been loquacious in the past about the movies of Mr. Walter Hill, and have thought much new to say about his new one. I guess I could say that it repeats what I found most disappointing about *The Long Riders*, a creeping conventionality in the action scenes (much slow-motion, especially at moments when bullets are striking, and much telephoto collapsing of space), and at the same time, while wisely retaining Ry Cooder to compose the music, it does away with the complexity of human relations, substituting a monotonous wolf-pack snappiness. It also repeats the minimal narrative situation of *The Warriors*, but eliminates the external novelties. *Southern Comfort* is simply that dusty old *Lost Patrol*, only in a swamp, not a desert. The one good thing to say about the inexcusable and predictable progress of the story — a body count-down of a Louisiana National Guard unit that has angered the locals — is that, as the story trudges along, the obligatory tense reaction shots around the circle of extant soldiers go steadily down in number and tediousness. Hill hasn't forgotten entirely how to string shots together, as evidenced by the climactic hide-and-seek game intricately choreographed in a backwater Cajun village, though it is necessary there to overlook the corvée travesty notion of a rustic sanctuary insulated like Brigadoon from the encroachment of modernity: any time you might wander into this quaint little village, the impression is given, you would be able to witness a nonstop festival of toe-tapping folk music, dance, barbecue, happy faces. And Hill has obviously worked very hard at finding and keeping a consistent visual quality: a near-monochrome that gives the bayou locale the all-over look and feel of a fungus. This locale, however, for all its overwhelming exoticism, is more handicapped than asset. It must be a bit of a challenge, filming there, to find solid pieces of ground on which to set up movie cameras, and this must have had something to do with the decision to rely so heavily on telephoto lenses that squash the space as flat as a pancake and that make the action (to continue the metaphor) appear to flow across like Leg Cabin syrup. . . .

I was far more surprised and excited by *Dead and Buried* than by either of the above two movies — not to restrict surplus and excitement to momentary shocks

like the completely charred and presumably dead burn-victim suddenly opening his mouth and letting out a shriek, or the severed forearm struggling to free itself from an automobile gear after its former owner has been knocked down in a pedestrian crosswalk. This is, as far as I am aware, the most no-fluke and that Gary Sherman since *Ran*. One of the more extraordinary horror movies of the past decade, distinguished by — among other things — its vein of pathos. And if *Dead and Buried* can't be said to be well worth the eight-year wait (what movie could?), it can certainly be said to provide much reassurance that *Ran* was no fluke and that Gary Sherman is a truly gifted stylist, with a predilection here for ominous tracking shots and an eye for just the right colors and textures to convey the misty, salt-air feel of the seaside setting. (It also gives reassurance about the charms Melody Anderson revealed as Dale Arden in *Flash Gordon*, charms fully on display again in the role of an enthusiastic grade-school teacher.) While offering no narrative invention on the level of *Ran*, indeed keeping its basic premise hidden much too long, *Dead and Buried* takes full advantage of the horror genre — and specifically the zombie subgenre — as easy access to the subject of death, and so depicts deaths as horrible enough in conception and in execution to more than adequately express our natural and rational fear of the event (e.g., a dose of acid pumped up someone's nostrils or a hypodermic needle stuck into someone's eyeball — the latter, unlike the identical murder method in *Hal-9000*, is motivated here so soundly that the eyeball is the only logical spot to stick). And while the ending is overly tricky and (I thought) unnecessarily defeatist, the development of the theme to that point exhibits a poetic enough sense of morbidity, especially when centering around a fancy-dan mortician with high artistic pretensions and a necrophiliac taste for the Big Bands, to speak to, if not answer, our morose and irrational wonderings on the subject. □

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A Cactus, a Chili, and Thou

ELEANOR WIDMER

She could play with ease the role of the Englishwoman detective in a murder mystery. Her air is absent-minded, her accent crisp, and while she appears slightly befuddled, as if she were wearing mismatched socks under her stocky walking shoes, you know that she is just the kind to gather the suspects in the living room, fix them with imperious gaze, and solve the murder in a trice. Detection is really her game, and she has the nose, or more accurately the palate, of a sleuth. She tracks down recipes from the farthest reaches of Mexico, and though she was born in Essex, England, she is regarded as the greatest living authority on Mexican cooking. Her name is Diana Southwood Kennedy, and her past cookbooks — *The Cuisines of Mexico* and *The Tortilla Book* — are models of unusual and inspiring recipes. To these she has just added another, *Recipes from Regional Cooks of Mexico*, which is a delight to read but may prove difficult to use on a practical basis. The reason? Diana Kennedy is a fanatic for the oldest and most time-consuming methods known. She gives no quarter to simplification. She brings to cooking an almost religious intensity, as if she were a zealot, instructing her recalcitrant followers.

This becomes apparent when I arrive for an interview at the Perfect Pan in Solana Beach, where Ms. Kennedy is about to give a lecture/demonstration. A small woman with an amazingly fresh complexion, she is covered in a mammoth apron and her hair is completely hidden behind a tan cotton kerchief. Later she would tell me, "I'm not the most chic cook in the world because I'm always arriving with my bundles and packages and my raincoat." But when I first introduce myself, she replies, "How can I give an interview when I must concentrate?" She places her hand on her brow as if preparing for a seance on a rainy afternoon. "My concentration, it will break my concentration if I speak to you before the demonstration." Nevertheless she does graciously

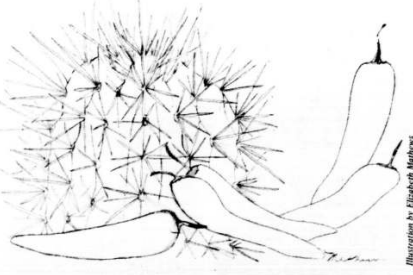


Illustration by Elizabeth M. Mowbray

make time for me. She takes a seat beside me in the first row that has been set up for the class, and while she chats with me, she also instructs her helpers, nods and calls out to former students whom she recognizes, and glances periodically at the clock.

Her introduction to Mexican cooking came when she married Paul Kennedy, who was then the *New York Times* correspondent for Central America, Mexico, and the Caribbean. They had met while Diana was taking a pleasure trip to the Caribbean and shortly thereafter they wed and settled in Mexico City. For the next decade and until her husband's death in 1967, she learned Mexican cooking, traveled the country interviewing chefs, gathered recipes, and duplicated these dishes in her own kitchen. The Kennedys entertained many people involved in the arts and politics, and during a visit from Craig Claiborne, the food expert from the *Times*, she offered to buy him a Mexican cookbook. He replied, "I'll wait for the genuine article — the day you publish one."

In 1969, after her husband's death, she

began to give cooking classes in New York City on Sunday afternoons ("a wintery afternoon is a wonderful time to cook") and simultaneously began to work on her first book, *The Cuisines of Mexico*, which appeared in 1972. Since then she has given any number of talk/demonstrations across the country in an attempt to educate the American public. She makes a face at the recollection of the many Mexican restaurants where she has attempted to eat. "Take any ethnic food, and restaurants will always bring it down to its lowest level. There's bad Italian and bad Chinese, but nothing is as bad as poor Mexican food. It all looks the same in this country, even in New Mexico. It's poorly spiced and overcooked. Americans are much too polite and are afraid to complain, but they should. I can't eat most of the stuff, and even when I'm cooking I have a hard time finding good chilis. In Mexican restaurants in this country, the food is not crisp, it's not textured enough. There's not enough imagination in menu planning and they don't use enough herbs."

Kennedy pauses, glances at the clock, tells her assistant that she will be with her

in a minute, and adds, "I haven't honestly enjoyed very much in Mexican restaurants. I stuck to soups. Recently I tried Gran Tostitos in Tijuana and at least the owner is trying. He's making a great effort to break away from the laundry-list kind of menu — that is, tacos and tostadas."

She stands up and then with a fresh burst of enthusiasm tells me about her present life in Michoacan, a state not far from Mexico City. "I have an ecological house with a windmill for making electric power. I gather rainwater and store at least 100,000 liters. I have no refrigerator and no car but I do have a gun. Any woman living in the country alone needs a gun. It took me four attempts to get the right caliber bullets from the government, but I did it. And no, I've never had children because then I would make the same mistakes as my mother. I would be dominating. My mother is domineering and disapproving. When I offer to make her a Mexican meal, she says, 'Mexican?' Hmm. And that's the end of that."

Kennedy moves behind her kitchen counter and announces the menu to the class — cactus salad (*crisatada de nopales*), dried shrimp soup (*soupé de camarón seco*) and chicken-and-pork tamales (*tamales de pollo*). She begins by explaining the wonders of the *comal*, a cast-iron griddle used for making tortillas but also for toasting cloves of garlic as well as fresh chilis. If the garlic is toasted, the charred skin can be easily removed and the interior will be soft and pliable. Sesame, pumpkin, and other seeds should be toasted in a dry frying pan, however, because they tend to pop up and the *comal* griddle has no sides.

One can tell at a glance that the menu is going to be exotic, which is to say, strange. Kennedy had bought a cut-up cactus in Tijuana but she is not satisfied with it and cooks it for a few minutes. At the same time she exhorts the class, "Put a cactus or two in your garden and you'll be able to pick the cactus for salad." To be sure, the removal of the spines is tricky — you have to wear gloves and use a very sharp knife — but it's worth it, she beams, absolutely worth it. She tells the class, "Do please go out and get yourselves a Seville orange

tree. You simply must have Seville oranges for cooking. And a banana tree, yes indeed. You must have banana leaves." (She pronounces it *bab-nah-nah*.) "The ones at the Casa Magu [in Tijuana] are brought up from the Yucatan. And of course, if you have a greenhouse you can keep them there. If you don't have banana leaves, you can make do with avocado leaves, especially for tamales, but of course substitutions are never as good as the original."

While the cactus for the salad is cooking, Kennedy begins the chicken-and-pork tamales, the recipe for which runs to almost four printed pages. This dish consists of stewed chicken and pork placed in a masa dough (ground corn), covered with banana leaves, and then baked. She advised the class not to use commercial *masa harina* but to obtain it at a shop that makes tortillas — for example, El Nopalito Tortilla Factory in Encinitas. To her, the only acceptable commercial *masa* is Quaker brand, but she said it as if she would have to be desperate to use it. The chicken and pork are prepared with various herbs and chilis, some of which are ground, and the *masa* is mixed with at least a half pound of pork fat. When you see it, you begin to blanch at the calories and cholesterol. In Kennedy does not skin her chicken — in fact, she dumps the chicken into the *masa* with the bones as well as the skin. The

bones and skin add flavor, but when you come across them in the pie they are a nuisance, unpalatable, and cause a shock sensation, especially if you expect something soft and get a bone instead. To bake the pie one must seal the banana leaves, insert them into the pan with their leaves overlapping, the *masa* placed on top followed by the stew, more *masa* and then more banana leaves.

The amount of time it would take to prepare this dish is a Kennedy would be inordinate: a trip for banana leaves, a separate trip for good *masa*, the elaborate preparation of the herbs and chilis, the cooking of the stew, and then preparing and tying of the pie. Actually, this was the best dish of the evening but one that raises a rather interesting culinary question: is it worth the effort?

Alas, the same question could be posed for every one of her dishes. Consider the time it takes to prepare a fresh cactus and then weigh it against the results. The best part of the cactus salad — served when the class was almost fainting from hunger at 8:45 p.m. — was the farmer cheese and the chopped tomatoes on it, because cactus doesn't have much distinctive flavor and even the texture was nondescript. You worked on these green squares in your mouth, hoping and praying for something special, but nothing much happened on your palate. The chicken pie, when it fi-

nally arrived, was delicious, but for myself, I would skin the chicken, remove the bones, cook the pork and chicken with half the herbs and chilis called for, place this in a dish with only a top layer of *masa* and bake it, avoiding the pork fat in the *masa* dough. This would make, I'm sure, a respectable pie, perhaps not as grand as the one envisioned by Diana Kennedy, but ultimately this peasant dish can never really be that grand.

Now, in all my years of attending lecture/demonstrations, I've never before been wined to a disaster. Although Kennedy carried off her preparations with great aplomb, her soup was all but inedible. It was made with eight ounces of dried shrimp, heads and skin left on, to which was added a broth that consisted largely of hot chilis. The shrimp were pulverized in a blender, as were the chilis. Kennedy kept reading her own recipe and laughing.

"Oh, this can't be right. I'll have to check the original. Oh dear, oh dear, I don't know whether you put the dried shrimp in the blender or the chilis in the blender." She ended up putting both in the blender and the result was a thick, very hot broth tasting strongly of dried, salty shrimp. I glanced down the row in which I was sitting and not a soul was eating it. The young man seated next to me, who had taken several courses from her, whispered apologetically, "This has never happened

before."

Diana Kennedy didn't eat any of the finished products. She realized that the soup had gone wrong — which could happen to anyone — and she looked at me and said in the most innocent way, "You asked me about the most embarrassing thing that's ever happened to me. Well, we have it tonight."

I would say in all fairness that her books make tremendous reading. Even if you don't use the recipes as given, they do stimulate ideas and provide us with a vision of what authentic Mexican cooking can be like. Alice B. Toklas, another cookbook author and the companion of Gertrude Stein, gave instructions in her original book about beating eggs for twenty minutes before preparing omelets. Many years later, this same woman who was so uncompromising in her insistence on old, time-consuming methods, discovered the blender and wrote a blender recipe cookbook. It would be unfair to ask Diana Kennedy to compromise herself that much, but it would be nice if she would recognize that our ordinary mortals do not have her dedication and that the experienced as well as novice cooks deserve a little streamlining. Diana Kennedy is a unique woman, as her life in Mexico attests. But to use her cookbook — with the exception of *The Tortilla Book* — you have to be a bit of an innovator yourself. □

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Night of the Enigmas

JEFF SMITH

The Gaslamp Quarter Theatre's current staging of Simon Gray's *Dog Days* is one of its best productions in some time. The play — which could be characterized as a "dark comedy," since it contains stunning wit as well as a catalogue of the more serious elements in human relations — details the middle crisis experienced by Peter, an assistant editor for a London publishing firm, and its effects on his immediate family. At least that's how it begins. But there's more. Peter isn't the only one with change on his mind, and the plot gradually unveils a series of surprising revelations regarding its three principal characters — Peter, his wife Hillary, and his older brother Charles, none of whom are quite what they seem. The well-written, provocative, psychological drama unfolds like two mysteries coming at each other from opposed directions. Throughout the play certain questions are answered, thus clearing up initial confusions. At the same time, however, the answers often raise new issues, and things that were once clear are no longer so.

Maybe this analogy will further clarify (and confuse) what's going on in the play. The narrative development of *Dog Days* resembles those plastic puzzles they were used to make for rainy days. They were squares, about the size of your palm, with rows of smaller squares inside of them. These smaller squares were numbered, and the point of the game was to slide them vertically and horizontally until they formed a consistent numerical sequence. The closer you came to completing the sequence, the harder it became to fit in the last few numbers correctly (my younger brother and I used to fiddle with those toys on family excursions, which led either to car sickness or to a square Pringle flung in frustration out the window). The attempt to make

younger brother's promiscuous sexuality (as he of Don Juan caliber and thus cause for severe indignation. By contrast to this model citizen, Peter gazes gallantly at Glenisva Scotch and believes, on the surface, like the rabid roque his brother thinks he is. Each appears to embody the distastes of the other.

But as the play develops, both brothers discover unexpected truths about each other. In a series of confessions, we learn that Charles has always regarded Peter's wanton infidelities with secret envy. These "destructive fantasies," derived from his image of Peter, give Charles a "decent" life an imaginative playground, one he begins to act upon toward the end of the play. We also learn that Peter is nowhere near the naked ape Charles has made him out to be. Quite the contrary, the two are much closer than either would dare admit. Each has, in effect, carved out a personal territory in reaction to his image of the other. And yet each territory — the one moral, the other immoral — is a false reflection of their real identities. Typical of *Dog Days* — in which the depths are often in contradiction to the surfaces — while one would have expected the two brothers to understand each other with reasonable certainty, it turns out they didn't know each other at all.

Toward the end of the drama, Peter complains to Charles that people are "all relations" — a collection of inherited and ascribed attributes — and "no self." In this view, which is at the heart of the play and which creates new puzzles as it solves others, one's identity is an uncentered entity, with no consistent core. Gray's characters seem almost to float through different guises, depending upon whom they are talking to and on the situation they find themselves in. In the process, we learn all sorts of information about each of the characters. But even in the last scene of the play — after all the unexpected turns of each character and new revelations about their motivations have occurred — the question remains whether we are in fact seeing their real selves or merely another manifestation of their "relations."

The play begins, for example, with a scene in which Peter, the junior editor, has invited a young female photographer to his home at Muswell Hill. She has brought a pictorial essay for possible adoption by his publishing company. After a few non-committal comments about the quality of her work, Peter attempts a brusque, unsubtle seduction, as if this callous treatment

were the norm in interviews like this. *Dog Days* concludes with the same scene, only now we know Peter is hardly the leech he took him to be at first. Or is he? Many things have happened since the first scene. Or have they? Have Peter, Hillary, and Charles changed dramatically (their "selves" have been in constant motion throughout the play), or has anything really changed at all? Gray has imaginatively constructed his ending so that both interpretations, and even a combination of the two, are possible.

Dog Days is an excellent choice for the small confines at the Gaslamp. The play demands close attention to verbal and physical detail, requirements that Will Simpson's intelligent, understated direction and Robert Earl's attractive, ingenious set designs successfully cope with. The intimate setting at the Gaslamp — we are literally in Peter's living room (don't sit next to the piano; it tends to shadow dialogue) — denies us any objective distance from which to view the drama. Instead, the audience is drawn within the action itself, a necessary proximity since the closer we are allowed to observe the play, the more perplexing and intriguing it can become.

My emphasis has been on some of the themes and intricate puzzles of character development in the play. But *Dog Days*, though it treats serious questions with serious scrutiny, is also a hilarious piece of theater, and director Simpson has been effective, for the most part, in giving both elements their due. The one exception here is that he has encouraged his fine cast to stress the blistering pace of repartee that fills each scene, and on opening night many of the lines were delivered at a rate that verged on the speed of sound. This feature aside, the four members of the cast turned in performances of high quality, two of which merit particular mention. Phillip Shofner's portrayal of Charles, the apparently straight-laced, tradition-upholding older brother, is consistently touching, especially in act two when he reveals that there are other, less dutiful-bound aspects to his character. And after her splendid efforts in *Tonight at 8:30* and *Uncommon Women and Others*, both at the Gaslamp, one is almost tempted to take the obvious talents of Donna Walker for granted. But her work as Hillary — a controlled, intense creation that explodes near the end — demonstrates convincingly that this gifted San Diego actress is getting even better. □

Off the Cuff

What happened in your life that you never quite expected?



Joe Pina
Gas Station Attendant
College Grove

I never expected to be married this long. It's been twenty years. The time went by so fast. How'd we do it? I don't know, I think it was just luck. We were married senior year in high school, just before we graduated. My wife and I really don't have anything in common. Maybe that has something to do with why it worked so long. We're opposites when it comes to everything. I like sports, she doesn't. We don't like the same movies. I like satire and she likes the love stories. Most kids don't think about getting married early now. My oldest son is down at City College. He's nineteen. Then we have the sixteen-year-old, the fourteen-year-old, and the six-year-old — now that was something we never quite expected.



Bernice James
Nurse
La Mesa

My ex-husband turned out to be a loser. I met him in college and he swept me off my feet. Seven months later we were married. He changed his colors real quick. He took everything so nonchalantly; he never took anything seriously. He was still a little boy who never quite grew up, always looking for an easy way out. There is no easy way out. Anything worth having isn't easy. If it is, it just isn't worth having anyway. We stayed together five years then it just fell apart. I did get two beautiful children out of it; that's the only thing I don't regret. We haven't seen him in three years. I never quite expected it all to happen that way, but it did and that's the truth.



Dale Crocker
Deli Owner
San Jose

Well shucks, the biggest thing I never quite expected was to be where I am right now — a sandwich maker, a deli owner. I was in the Navy for twenty-one years as a yeoman. You type, file, do reports. I never cared for cooking. I'd just eat. When I married my wife, she said she always wanted to have a restaurant. I've been here for two and a half years now doing it — doing the cooking, making cakes, desserts . . . I still can't say I like standing over the grill but I like the people part. That's what life's all about. My wife's ideas have always been good ones. The funny part is, I'm in here six days a week and she's working for an electronics firm.



Tom Murphy
Business School Graduate
East San Diego

When I graduated from college in Worcester, Massachusetts, I packed up two suitcases, my traveler's checks, and took a Trailways bus to San Diego. I stayed at the Hotel San Diego for one night and I found my own place and moved in the next day. I guess I was seeing San Diego through rose-colored glasses, the post-card image — no slums, no problems, pretty beaches, palm trees. I knew no one. Reality hit me all at once when I went to find a job. It's something I didn't expect. Every Tom, Dick, and Harry was applying for the same job, and they had experience. I still believe in the Horatio Alger-type story: a guy comes to the U.S. with a quarter in his pocket and makes it. So far I'm treading water but I'm hoping to enter the police academy, December eleven.



Leah Armado
Beauty Salon Owner
San Diego

I never really expected to come from another country, come to the United States, and be somebody, own my own business. My first career was my marriage and family. My husband was the kind of guy who'd say, "Oh, you'll go out and fall flat on your face." After he left I knew that if I mooped around the house, nothing would come to my doorstep. I didn't want to go through life wondering. What if I had done that? You need to go out there and get a piece of that rock. I have two kids that depended on me, that needed my support. That gave me courage. It was very scary at first. I had to put everything that I had on the line. I had to give it my best. My best and I couldn't give it any more than that. It worked.

— Lin Jakary

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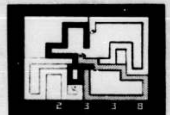
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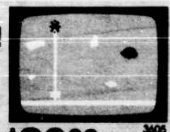
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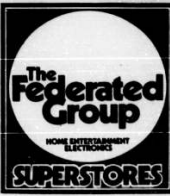
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Section 2 Events, Theater, Music, Film



Bird's (Pete) J. Fenwick Lansdowne, 1977

Master Of Avian Art

J. Fenwick Lansdowne has a passion for birds. At a very early age he decided to express his love of wildlife by painting the birds he saw. And though he never had formal art training, he was able to translate his many hours of observation onto paper and canvas successfully. He sold his first painting when he was eleven years old, and has experienced a steady rise in popularity since. A half dozen books featuring his illustrations have been published, his paintings have been commissioned for British royalty, and exhibitions of his work have been held on four continents. His success is quite tangible: the price of his paintings has risen from the \$1.50 received for that first juvenile effort to the \$30,000 a current work can demand.

It has not always been possible for an artist whose subject is nature to enjoy such success. As long as man has painted, he has painted birds—witness the prehistoric cave drawings at Lascaux. But when art became formalized in Western civilization, when theories and criticism created categories of acceptable subjects and styles, there seemed to be no place for the bird artist. A large gulf existed between the "scientific" illustrations of birds (who were often so artistically inept that they had to resort to painting actual feathers on their painted backgrounds to portray accurately the bird's plumage) and the serious, trained artists who painted only humans or generalized landscapes. Even such talented pioneers as Alexander Wilson and John James Audubon found only a small audience of bird art collectors. The difficulties faced by the serious bird artist were expressed by the nineteenth-century German artist Joseph Wolf: "If a thing [bird painting] is artistic, the scientists mistrust it. . . . If you paint an animal alive, it is regarded only as an object of natural history, unfit for artistic exhibition."

The avian artist has in very recent times begun to stumble out of this artistic limbo. Yet the question, Is it art? still is vexed. It is a situation very similar to that faced by photographers who, even today, find it hard to create a category of work which would seem to have established itself. J. Fenwick Lansdowne is at the forefront of contemporary bird art. His technique is unsurpassed. Working mostly in tempera, his use of color, light, and composition reflects a deep understanding both of the medium and of the birds he paints. The fold of a Western sandpiper's wing as it comes in to land is portrayed with perfect anatomical correctness, and the back feathers are depicted in minute detail. Yet Lansdowne never uses so much detail that his paintings take on a hard quality; the detailed shadows between the Canada goose's flight feathers are balanced by the soft rendering of the body plumage. The arrangement of three Band's (pelagic) cormorants in a receding triangle establishes a depth to another painting. But Lansdowne goes further to establish a feeling of dimension by portraying the top bird with spread wings, and then by having the back wing catch the light falling on it from behind. (Continued on page 5, col. 2)

Plenty Of Room For Vision

Joseph Brodsky was in his early twenties when he was tried by a Leningrad court for social parasitism, found guilty, and sent to a Soviet forced-labor camp. His crime was, basically, writing intense, difficult poetry, and being Jewish. They called his poetry gibberish. An international scandal developed. Public pressure from abroad, supporting the vulnerable heroes of freedom in Russia, obtained Brodsky's release. But the authorities could not stomach him. In 1972 he was expelled from his homeland. America welcomed him—he became poet-in-residence at the University of Michigan, where he remained for eight years. Now he holds the same post at Columbia University and Mount

Holyoke College; he continues to write, in Russian, some of the best poetry of his generation; he also writes—in poetry and prose—in English, he travels in the United States and Europe, he is a citizen of this world. But like all Russian writers in exile, he remains Russian to the core—for all his acute observation of places and people, he has carried his heritage with him. Listen, my dear brother and my countryman! What I've done, I've done not for fame or memories in this era of radio waves and cinema, but for the sake of my native tongue and letters. For which sort of devotion, of a zealous bent ("Heal thyself, doctor," as the saying went), denied a chalice at the feast of the fatherland, now I stand in a strange place. The name hardly matters. He is not only a Russian poet, he is a Leningrad poet. He carries in his bloodstream the city that fostered the souls of (Continued on page 5, col. 2)

Стихи о слепых музыкантах

Слепые блуждают
ночью
Ночью намного проще
перейти через площадь
Слепые живут
наощупь,
трогая мир руками,
не зная света и тени,
и ощущая камин:
из камня делят
стену.
За ними живут мужчины.
Женщины.
Дети.
Потому
несокрушимые

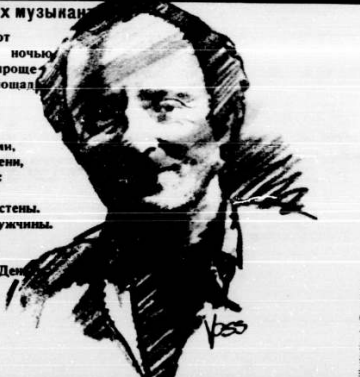


Illustration by Tom Voss

Motion In Space & Time

In a studio in the Hollywood hills, the Bella Lewitzky Dance Company rehearses from 11:00 a.m. until 4:00 or 5:00 p.m., Monday through Friday. When I visited there last Wednesday, the dancers were finishing their hour-and-a-half warmup and would soon begin rehearsing Changes and Choices, one of three dances they will be performing in San Diego next week. Now, she said, she would stop talking because every extraneous sound was distracting to the dancers.

Sliding glass doors that form one entire side of the studio were opened to the hillside and I sat outside on a car seat to watch. With ten company members and one apprentice running, the jumping, and dancing through a series of modern dance exercises, the forty-by-forty-eight foot studio (the minimum size required by the company of a performing space) seemed overcrowded. The eleven-member dancer in the company had broken her foot the week before, but came for the rehearsal to help a replacement take over her role. A squirrel was on the scene, too, ignoring the kinetic bustle of the dancer, rustling busily among the leaves and indeed, making every dancer's eyes turn to the noise. Rudi Gernreich, the designer, whose career began as a dancer and who has designed costumes and decor for several dances in the company's repertory, came to look at the set design for a new work that he is co-starring.

In between and after and Bella Lewitzky made these comments: "As a child, I began improvisationally where choreography and performing were one and the same thing. I became a performer, which was a valuable apprenticeship [for a choreographer]. Teaching is a separate craft, although they impinge one upon the other; it is also making discoveries, creating a new language. . . . I try not to change my works. I do not update them. They have their own truth about what it was I saw at that time, and I want them to be as they were then. I am as you are [an audience of dance], no more, no less. I like movement that is closest to dance, not to other art forms. I am seldom interested in storytelling—I enjoy it in the work of others, but not for myself. I am perhaps too close to the dance to enjoy it purely. I am more stimulated by graphic arts—architecture, sculpture. Ten to fifteen years ago, good (Continued on page 5, col. 4)



Compliments 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 88833, San Diego, CA 92188.

Dance

Folk Dance Festival will focus on West African and Balkan folk dance, Saturday, November 21, 2 p.m. to midnight, room 1026, Southwestern College, 421-2595.

"Igogo-Letha" ("Our Pride"), a performance of folk dances and song depicting African folklore and customs, will feature former South African dancers from the Ip-Thumb dance troupe, Saturday, November 21, 6 and 9 p.m., Educational Cultural Complex, Performing Arts Theater, 4143 Ocean View Boulevard, San Diego, 230-2825 or 230-2835.

Dance Concert of the SDSU Graduate Dance Company will present works by faculty members and graduate dance students, Saturday, November 21, 8 p.m., Strada Theatre, women's gym, 230-2682.

Fall Dance Concert of the Strada Dance Ensemble will feature a

production of Bach's "Passacaglia" staged after the modern dance repertoire of Hans Humphrey, plus selections from classical ballets and jazz, Saturday, November 21, 8 p.m. and Sunday, November 22, 2 p.m., Strada Theatre, Strada Theatre, 1355 Stratford Court, Del Mar, 452-4613.

Modern Dance Concert of the Bella Lewinsky Dance Company will present Sato, Sato, Pagan, and Changes and Changes, Monday, November 23, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

Dance Class will be conducted by the Bella Lewinsky Dance Company, Tuesday, November 24, 10 a.m., Thea's Company studio, 526 Market Street, downtown, 236-9523 or 222-2555.

Film

"Playing", a Mr. Holman film written, produced, directed by, and starring Jacques Tan, will be shown in French with English subtitles, Thursday,

November 19, 1 p.m., Cathedral Library, 1250 Elmore Avenue, Cathedral, 438-9045; and 7 p.m., room 11, Del Mar Shores Center, 9th Street and Stratford Court, Del Mar, 442-1352.

"Smart Little", E.B. Whelan's who looks like a mouse, can be seen Thursday, November 19, 3:30 p.m., and a Disney film will be screened Monday, November 23, 3:30 and 6:30 p.m., National City Public Library, 200 East 12th Street, National City, 443-8211.

"Angels, Victims of Hope", a film that examines the history of a new African nation, in struggle for independence from Portuguese colonialism, and its conflicts with neighboring South Africa, will be shown Thursday, November 19, 7 p.m., Grass Roots Cultural Center, 1947 15th Street, Golden Hill, 232-5329.

"No Nukes", a film made of a series of rock concerts at Madison Square Garden to benefit the antinuclear movement, will be screened Thursday, November 19, 7:30 p.m., TLH 107, UCSD, 452-EDNA.

"The Sorrow and the Pity", Marcel Ophüls' four-and-a-half hour documentary of the themes of collaboration and resistance during the World War II occupation of

France by Germany, filmed in 1972, will conclude the Political Film Series of the Committee for World Democracy, Friday, November 20, 7 p.m., TLH 107, UCSD, Free, 452-3362.

"With Babies and Banners", the award-winning film of the Women's Emergency Brigade and their role in winning the 1917 General Motors sit-down strike in Flint, Michigan, will be shown and followed by a discussion, sponsored by Labor/Community Action Committee, Friday, November 20, 7 p.m., Carpenter Hall, 955 23rd Street, San Diego, Free, 583-0286 or 459-2160.

"The Last Epidemic", a video tape with the comments of physicians, scientists, and military experts considering the medical consequences of nuclear weapons and nuclear war, will be shown and discussed Friday, November 20, 7:30 p.m., First Unitarian Church, 490 Front Street, Hillcrest, 248-9978; and Sunday, November 22, 4 p.m., Friends Meeting House, 1380 Eads Avenue, La Jolla, 459-5907.

"The Postman Always Rings Twice", the 1946 version of the James Cain story, starring Lana Turner and John Garfield, will be screened Friday, November 20, 7:30 p.m., Del Mar Shores Center, 9th Street and Stratford Court, Del Mar, 442-1352.

Science Fiction Film Festival will feature such classics of the genre as *Lost World Revamped* and *Melodrama*, an early "Star Trek" episode, *Cosmic Crusades*, and more, plus personal appearances by Darth Vader, Star Wars and *The Empire Strikes Back*, at 11 a.m. and 2 p.m., Saturday, November 21, all day, Rayburn H. Fleet Space Theater, Balboa Park, 238-1233.

Music

Just Plain Good, Winston will play blues, gospel, Latin, and stride piano, Thursday, November 19, 7 and 9 p.m., Old Time Cafe, 1404 North Highway 101, Leucadia, 436-4030.

Music Festival will end the quarter with a concert of the UCSD Jazz Ensembles, directed by Jimmy Heathman, Thursday, November 19, 8 p.m., Mandeville Auditorium, UCSD, Free, 452-3228.

Symphony, the San Diego Symphony Orchestra, with guest conductor Elihu Isral and pianist Andreas Schiff, will perform

Stravinsky's *Suite No. 3*, Chopin's *Piano Concerto No. 1* and *1st Piano*, San Diego Art Institute, Balboa Park, Free, 234-5946.

"The Creation" by Haydn, based on the book of Genesis and Milton's *Paradise Lost*, will be performed by the University Chorus of SDSU and guest organist Robert Henderson, Sunday, November 22, 3 and 8 p.m., Christ Evangelical Lutheran Church, 4761 Canyon Street, Pacific Beach, 265-6035.

Classical Guitar Series sponsored by International Guitar Shoppe will present former San Diego Great Nestor in a program featuring works of Debussy, Bach, Paganini, and Merced Williams's score for *The Music Man*, Friday, November 20, 8 p.m., Educational Cultural Complex Performing Arts Theater, 4143 Ocean View Boulevard, San Diego, 462-6900.

Friday Evening Concerts will present composer Ingram Marshall and the Balinese Gamelan, Friday, November 20, 8 p.m., Smith Recital Hall, SDSU, 265-6947 (Broadway San Diego, 22, 11 a.m., KPBS-FM 89.3).

"The Marriage of Figaro", the comic opera by Mozart, will be sung in English by the University of San Diego Opera Workshop, Friday, November 20 and Saturday, November 21, 8 p.m., and Sunday, November 22, 2:30 p.m., Camino Theatre, USD, 291-6480 or 442-7.

Ensemble Groups of the La Jolla Civic University Symphony Orchestra and Chorus will present instrumental and choral works of Vaughan-Williams, Ferris, Hindemith, Gabrieli, and Dvorak, Saturday, November 21, 8 p.m., and Sunday, November 22, 1 p.m., Mandeville Auditorium, UCSD, 452-3539.

Philharmonic, the Los Angeles Philharmonic, with conductor Claudio Muta Chelini and soloist Alexander Tregler, will perform Schumann's Overture to "Manfred," Mozart's Violin Concerto No. 4 in D, and Bruckner's Symphony No. 7 in E, Saturday, November 21, 8 p.m., Civic Theatre, downtown, 236-9796.

Jazz Concert will be performed under the direction of Robert Gilson, Monday, November 23, 8 p.m., Palomar College Theatre, 744-1156.

Pianist and Cellist, pianist Carl McCullough and cellist George Stubbs, accompanied by pianist Pamela Stubbs, will perform in a concert sponsored by Music Masters, Monday, November 23, 8 p.m., San Diego Women's Club, 2557 Third Avenue, Hillcrest, Free, 461-1081.

Flute Recital of Lynn Becker, with pianist Steve Baker, guitarist Joseph Hovey, and harpist/choir Randy Beagall, will include a Bach sonata and traditional Irish Celtic pieces, Tuesday, November 24, 7:30 p.m., Mandeville Recital Hall, UCSD, Free, 452-3228.

Concert House series will present Hungarian pianist Tamas Unger and music of Bartok, Wednesday, November 25, 11 a.m., 12-27, Palomar College, Free, 744-1150 or 2417.

Sports

Clippers Basketball, the San Diego Clippers will take on the Golden State Warriors, Thursday, November 19, 7:30 p.m., the Los Angeles Lakers, Saturday, November 21, 7:35 p.m., and the Chicago Bulls, Tuesday, November 24, 7:35 p.m., Sports Arena, 226-8456.

"Run for Revitalization" will go for 10K or two miles, under the auspices of San Diego Board of

Realtors, who will send a winner to Hawaii, all to benefit the United Way, Saturday, November 21, 7:30 a.m., Mission Bay course, 291-3714 or 454-1254.

Vascular Bike Ride will take it easy for beginners, Saturday, November 21, 9:30 a.m., Organ Pavilion, Balboa Park, 239-2645.

Atree Football, the SDSU Atrees will kick off a "Day with the Atrees" with an intrasquad game, a practice session, and a clinic conducted by the coaching staff, Saturday, November 21, 10 a.m., Peterson Gym, SDSU (265-6249), and cap it off with a conference match against the University of Texas, El Paso Miners, 7:30 p.m., San Diego Stadium (283-2090).

Harvard-Yale Football, the 106th occurrence of the oldest continental intercollegiate football rivalry in the U.S., where chances are the Crimson Tide will prevail, will be telecast live on closed circuit, Saturday, November 21, 10 a.m., KPBS station, SDSU, 571-5450.

"An Evening of Romantic & Impressionistic Solo Piano", with Glenn Varmanum will feature works of Brahms, Debussy, and Liszt, Sunday, November 22, 8 p.m., Ocean Song Gallery, 1440 Camino Del Mar, Del Mar, Free, 755-7604.

Hungarian Pianist Zsuzsa Heiligenberg will perform works of Mozart, Beethoven, Chopin, and Liszt, Sunday, November 22, 8 p.m., Ocean Song Gallery, 1440 Camino Del Mar, Del Mar, Free, 452-3228.

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Jazz Concert will be performed under the direction of Robert Gilson, Monday, November 23, 8 p.m., Palomar College Theatre, 744-1156.

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be seen on guided garden walks every Sunday from 1:30 to 2:30 p.m., and bought at a weekly rate plant sale, Sunday from 1 to 4 p.m. — Quail Botanical Gardens, 282 Quail Gardens Drive, Encinitas 92036-4452.

Lectures

"A Journey into the Realm of King Arthur," an illustrated lecture by Arthurian scholar Joel Butler. Butler will combine slides, music, costume, historical fact and fantasy. Thursday, November 19, 7 p.m., 5332 Saddle Mountain Court, La Jolla. Reservations: 495-7402.

Storytelling will be in store when the Storytellers of San Diego meet Thursday, November 19, 7 p.m., Downs Magae's, 51st Street and University Avenue, San Diego 92104 or 695-3460.

Ché Café Poetry Series will present a reading by Shelley Savarin, Thursday, November 19, 7:30 p.m., Ché Café, UCSD 92311.

"An Evening with Paul Brennan" will focus on wellness and healing. Thursday, November 19, 7:30 p.m., Westminster Presbyterian

church, 2008 Lewis Street, Fort Lauder 33205-2702.

"U.S.-Mexico Today" lecture series will conclude with Ricardo Aguilar of the University of Texas, El Paso and Universidad Autónoma de Yucatán discussing the impact of poet Erasm Huerta and his influence on Mexican poetry in contemporary Mexican literature. Thursday, November 19, 8 p.m., Council Chambers, Annex Room, Museum of Man, Balboa Park. 239-2001.

Child Psychologist Dr. Bruno Bettelheim will speak on "Yan Tales and the Family." Friday, November 20, 2:30 p.m., room 100, social science building, SDSU. Free. 263-6532 or 263-5443. "On Families." Friday, November 20, 7 to 12 p.m., and Saturday, November 21, 8:30 a.m. to 3 p.m., room 210, basic science building, UCSD School of Medicine (452-3400) and "Teach Family Problems in America Today." Sunday, November 22, 10:15 a.m., Jewish Community Center, 4029 54th Street, San Diego (583-8532).

Beat, Zen, Nature Poet Gary Snyder will read his poetry, and will William Scott McLean, Jr.

San Diego, November 19, 7 p.m., room 100, social science building, SDSU. 263-5224.

"Bodies and Bones" lectures on physical anthropology will cover "Recent Studies on South African Hominids" with Diane Redfild, Friday, November 20, and "Pathology as a Reflection of Behavior: An Eskimo People" with Charles Merbs, Wednesday, November 21, 9 a.m. to 3 p.m., Mrs. Hall, School of Law, USU. 293-4532.

An Evening of Beat Poetry will be presented by Joan Levine, Dan Proper, and bassist Richard James. Saturday, November 21, 7:30 p.m., Plum's Books, 1615 New Levin Street, Mission Hills. Free. 290-7298.

"The United States' New Policy in Central America: Will It Work in Guatemala?" and perspectives of the social, economic, and political forces in Guatemala will be topics of talks by Guatemalan Jorge Chinchilla, UN Istitute sociologist Norma Chinchilla, and anthropologist student James Losky, Friday, November 21, 7:30 p.m., Earl Warren Junior High School auditorium, 155 Stevens Avenue, Solana Beach. Free. 755-5793.

"Archaeological Guidelines for the City of San Diego" will be discussed by representatives of SDOE, the state energy commission, and the county energy commission. Sunday, November 22, 8 a.m. to 12:30 p.m., Escamido Motor Hotel, 2500 South Escamido Boulevard, Escondido. Free. Reservations: 282-3400 or 1-800-552-8911, 454-1987.

"The Fabric in Christ's Art" will be the subject of a lecture presented by Jan van der Mark of the Metropolitan Museum of Art, Saturday, November 21, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Dance Lecture-Demonstration will be presented by Los Angeles choreographer Bella Lewitzky and her modern dance company. Sunday, November 22, 2 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"From Babylon to Bernstein," an illustrated lecture on Jewish music, will be presented by Richard Neumann, Sunday, November 22, 2 p.m., San Diego Bureau of Jewish Education, 5511 El Cajon Boulevard, San Diego. Free. 583-8532.

Boston Poet Terry Kennedy will read her poems on topics such as molested children, women's work, the McDonald's head, childhood,

and being Polish. Monday, November 23, 7:30 p.m., DGI, Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

"Night for Ireland" will feature an address by Owen Connors, Member of Parliament from Northern Ireland and campaign manager of the late hunger striker Bobby Sands, on the Irish freedom struggle. Monday, November 23, 7:30 p.m., Monterey Hall, SDSU. Free. 263-5224.

"The Lord of the Rings" BBC radio dramatization of the Tolkien trilogy will continue with "The King of the Golden Hall," in which the Ents attack the city of Saruman and "Helm's Deep" in which the Ents defend the city of Helm's Deep. Thursday, November 19, 7 p.m., KPBS-FM 89.

"Sisters of the River," an early Paul Robeson film, made by Zoltan Korda on location in Africa in 1935, and based on an Edgar Wallace adventure story of British colonialism, will air Thursday, November 19, 8:30 p.m., repeating Monday, November 22, noon, Channel 15.

World Championship Chess will follow the moves of the masters for two hours. Friday, November 20, midnight to 2 a.m., Channel 15.

"Voices of the Desert," the San Diego Master Chorale and guests from the city's music community can be heard in a radiothon. Sunday, November 22, 6 to 10 p.m., KPBS 94.1 FM.

"The Walkure," the San Francisco Opera production of Wagner's opera will celebrate the twenty-fifth anniversary of the American debut of soprano Beryl Millson and Leonie Rysanek with their performances at Drunehide and Siegfried, Sunday, November 22, 7 p.m., KPBS-FM 89.

"In Performance at the White House" pianist Radu Seikin and eighteen-year-old violinist Ida Levin will perform in the East Room. Sunday, November 22, 7 p.m., repeating at 11 p.m., Channel 15.

"The Muppet Movie" the saga of Kermit the Frog's rise from a Georgia swamp to Hollywood will be televised Wednesday, November 25, 8 p.m., Channel 8.

"The Gladiators" a four-part series on the Los Angeles Philharmonic and its conductor Carlo Maria Giulini, will begin with a program on the music of Rossini. Wednesday, November 25, 9 p.m., Channel 15.

"The Prime of Miss Jean Brodie," the 1969 film directed by Ronald Neame from the stage adaptation of Muriel Spark's novel, stars Maggie Smith as an eccentric teacher in an Edinburgh girls' school. Wednesday, November 25, 9 p.m., Channel 6.

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"Steve Martin's Best Show Ever," maybe, will air Wednesday, November 25, 10 p.m., Channel 19.

"A Continuation of the Figurative Tradition," an exhibition of paint-

ing and sculpture by contemporary artists, painters Baldo Didano, Manny Farber, K.H. Hildecker, Robert Israel, Kim MacGill, Arnold Mesches, Marjorie Nadelman, Patricia Patterson, Pierre Picot, Ernest Silva, and sculptors Niki de Saint Phalle and Irala Scanga, will open with a reception, Saturday, November 21, 2 to 4 p.m.; and continue through January, Baker Gallery, 829 Prospect Street, La Jolla. 456-0828.

"Faces of Fiesta: Mexican Masks in Context," an exhibition of 125 Mexican masks with documentation of their function in dances, fiestas, and ceremonies will continue through November 21, University Gallery, SDSU. 263-6003.

"Bat — Weaves of India," contemporary weavings from Orissa and Andhra Pradesh, and classical musical instruments, will be on view through November 21, Mingei International Museum of World Folk Art, University Town Center, 451-1300.

"25 Years of Photography," a retrospective exhibition of silver prints by Paul Capogon, including Irish landscapes, Stonehenge, Japanese gardens and temples, and sunflowers, will run through November 24, Photography Gallery, 7468 Citrus Avenue, La Jolla. 459-1800.

"Monumental Projects: Maquettes and Photographs," an exhibition of preliminary models of proposed projects and photographs of completed projects by sculptor Niki de Saint Phalle, wonderful, warm, witty, and womanly work, will continue through November 15, Mandeville Art Gallery, UCSD. 452-2864.

"Focus! Allied Craftsmen of San Diego," works in stoneware, silk,

TO LOCAL EVENTS

nature to create his artistic vision of the bird.

Nineteen of T. Feron's Landowne's paintings are currently on exhibit, for the first time in Southern California, at the aquarium-museum at Scripps Institution of Oceanography, 8602 La Jolla Shores Drive, La Jolla. The exhibition runs daily through December 6, and is open without charge from 9:00 a.m. to 5:00 p.m. For further information call 452-6031.

—Dennis Parker

"Tall Tales," fantasy scenes in several media by Alison Hudson and "Power Forms," tactile sculpture and jewelry by David Allen, will be on exhibit through November 28, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-0741.

"Down Under & Up Tight," an assemblage of Victorian and Edwardian undergarments including boned corsets and bustles, will be on exhibit through November 29, Mingei International Museum of World Folk Art, University Town Center, 451-1300.

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"Focus! Allied Craftsmen of San Diego," works in stoneware, silk,

porcelain, wood, paper, ceramics, and metalwork by members of the crafts group, will be on view through November 28, San Diego Museum of Art, Balboa Park. 232-7931.

Handpainted Photographs, "Bondaged with Bows" and "Painted Women" by Karen Trux, and "Masks" by Krystyna Baker, will be exhibited through November 28, Gallery Graphics, 3847 Fifth Avenue, Hillcrest. 295-1538.

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—to
ortality, Pat
Brian, and
members of
A.G. ...

NOVEMBER 19, 1961

at the Lyceum Theatre, 314 F. Street 235-8025

the previous evening, and the mysterious woman also suggests that she is, in fact, the angel of death.

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READER'S GUIDE TO THE THEATER

pm. Matinee Sunday, brunch at 11:30 pm. curtain at 1:15 pm.

SHERLOCK HOLMES

It's said that actor William Gillette, who wrote the adaptation from the works of Sir Arthur Conan Doyle and who played the role of Sherlock Holmes more than 500 times, literally became his character and lived a mysterious personal life filled with intrigue. Even with this inside knowledge, however, he was unable to translate his experiences effectively into art. Gillette's script, currently being performed at the Old Town Opera House, is a sluggish piece of theater.

all pomp and circumstance — melodrama, in other words. Aside from some fine individual performances — by Theron Lachar, Bill Wolf, Barry Baker, and Mark Arthur Chase — the production is uninspired. Instead of building toward grand, heart-stopping resolutions, the scene appears to have been constructed backward, with its energy coming early and not lingering for the end. The anticipated epic confrontation between Holmes and his arch-enemy, the evil Professor Moriarty, seems divided into a series of anticlimaxes. The result is a form of plot-baiting that repulses the

audience's potential for melodramatic effect. Young actor Paul Newman as Sherlock Holmes, who plays the super sleuth with appropriate emphasis on his intellect but without the eccentricities, nervous mannerisms, and seemingly prodigious variety of the original. A combination of nonchalance and restless energy, the fictional Holmes is both savior and cruder than the common man. Newman assumes the former quality in his prelude, offers at the expense of the latter. Much of the energy of the evening occurs between the scenes themselves, in the form of clips, brief

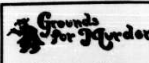
entertainments in which the entire cast participates. The clips, mostly song and dance numbers, are usually more fun than the play itself and the television commercial, they also make out the drama, cutting away at whatever little suspense has been built up in a scene. Through the labors of the cast in these entertainments, the play itself is virtually, at the same time the clips deliver the energy that should have gone into the play itself. (Sm.) Old Town Opera House, through November 20; Thursday through Sunday at 8:00 pm. Matinee Saturday and Sunday at 2:00 pm.

TAILOR OF GLOUCESTER

The Colorado Playhouse offers the Christmas story by Brian Patten, adapted for the stage by Trina Cluff. Since with additional adaptation by Thomas J. McCarty. The image of Gloucester has been transformed into a tailor to make him a Christy-red cut to Christmas. The tailor soon runs out of material, though, and he sends Simplicio the Cat out to get more. Will the coat be made in time? (Sm.) Colorado Playhouse, through December 16; Friday and Saturday at 8:00 pm. Matinee Saturday and Sunday at 2:00 pm.

THE WAY OF THE WORLD

The USCJ Theatre, for its second production of the season, offers the William Congreve comedy of manners, town, and intrigue. Set in Restoration England, the play traces the fortunes of two young aristocrats — Mirabel and Millamant — who fall in love and outwit the outrageous Lady Wishfort, an aging guardian with pretensions to youth and beauty. Complications abound when these three mix with an assortment of fops, humpkins, lads, and ladies. Michael Addison, chairman of the department of drama at USCJ, directs the production. (Sm.) USCJ Theatre, through November 21; Thursday through Saturday at 8:00 pm.



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HALFTIME FEATURE: S.D. PLAYBOY BUNNIES vs MEDIA CELEBRITIES

READER'S GUIDE TO THE MUSIC SCENE

These commentators are by invitation. Please send your information and photographs to: **Michael Vane, News, P.O. Box 90000, San Diego 92160. Or call 234-7871. Friday, before 5:00 p.m.**



genre whose practitioners are usually not burdened by the demands of matinee-idol popularity. Too, Crimmon was considered idiosyncratic even within art-rock circles. Although their disjoint arrangements, start-and-stop rhythms, and almost fusionish, linear charts would eventually influence more successful progressive rock groups (Crimmonisms abound on Ye's pre-*Frigate* album), to 1969 sensibilities Crimmon's music was just a bit weird. Hence, the only avid listeners were devoted musicians whose ears were nearly deformed from constantly pressing them to the ground in search of the next daring sound.

A decade or so later, things are pretty much the same. Guitarist Robert Fripp, the only member of the original group in the current lineup, has not so much reformed as formed a new King Crimson, bringing together guitarist Adrian Belew (Talking Heads, Zappa), drummer Bill Bruford (Yes, UK, Romy Music), and bassist Tony Levin (Peter Gabriel) to make music that is as forward-looking as the original group's material was in its day. The music on Crimmon's new album, *Discipline* (the first release by a Crimmon assemblage in several years), is practically catapulted from the turntable by the sort of

combustion that can only result when five musicians stimulate each other to peak creativity. The polyrhythmic underpinnings to Fripp's and Belew's nervous, shimmering, almost sci-fi-ish guitar interplay, Bruford's tight, popping drumming, and Levin's caustic, funky bass combine to make *Discipline* a record that appeals simultaneously to the civilized brain and any dormant jungle instincts. For followers of Fripp's iconoclastic career, fans of Bruford's (mostly non-drummers, ironically), Crimmon oeuvre cartographers, and anyone else interested in progressive, electric music,

Even the most casual of pop-music observers must be aware that there have been two distinctly different Doobie Brothers bands. The first was lead by Tom Johnston, who wrote and sang such early Doobies hits as "Listen to the Music," "China Grove," and "Long Train Runnin'." The Doobies' music in the early Seventies was your basic guitars-and-harmonies boogie, perfectly suited for off-duty

(continued on next page)

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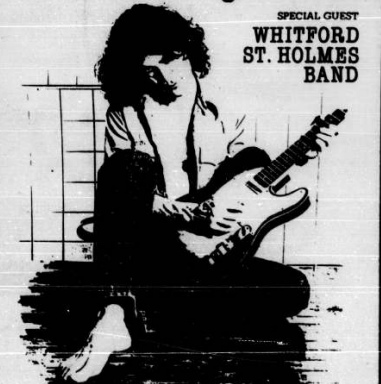


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(Continued from preceding page)
construction workers equipped with freshly rolled joints, a gas mask, custom-made van, and plenty of time to kill cruising the city streets. It was accessible, catchy, and ultimately tedious fare.

The second incarnation of the Doobies had Michael McDonald replacing an ailing Johnston, and quickly turning the band toward a slick, blue-eyed soul pop sound. Since then, the Doobies have won a new, sizable following to go with their platinum-selling albums and McDonald's Grammy Awards for songwriting.

Johnston, meanwhile, somewhat embittered by McDonald's power play and the band's subsequent success, plotted a return to the airwaves that has finally borne fruit with two hits from his second solo album, *Still Feels Good*. Although he claims otherwise, the sound is nearly identical to his work with the Doobies, and as before, Johnston must resort to an almost uncontrollable tremolo when singing to disguise a chronic pitch problem. If you preferred the Doobies, Part I, to the current crew, you should be front and center when Johnston and Bratz play at the Rodco club Monday night. I won't see you there.

Would that space might allow a paragraph or two on several of the other interesting concerts in town this week, but considering the lack of same, this will have to suffice.

160 Pop returns to San Diego (this time under his assumed, stage name) for a concert with **Wall of Voodoo** tonight, Thursday, at the

California Theatre. I must admit I've never understood critics' fascination with and affection for this booby. To me he has always seemed a Patty Smith type—that is, a star-struck groupie with no discernible talent who labors under the delusion that if you are your favorite artists, you will somehow assume their abilities and charisma. To his appreciators, and there are apparently many, Pop is the clown prince of rock and roll and a riveting performer. To me, he is little more than rock's answer to a burlesque comedian, and we all know how funny they are.

Billy Squier will perform practically around the corner from Pop, tonight, Thursday, at the Fox Theatre. I would like very much to say that Squier's admirable vocal pipes and commendable guitar technique make him a unique performer. They do not. Too much of Squier's music is the sort of recycled Neanderthal riffing we've heard truckloads of before. But I do think he has potential. Some decent material is on order here. Opening for Squier is the **Whitford St. Holmes Band**.

Pianist **George Winston** returns to the Old Time Cafe in Leucadia for two concerts tonight, Thursday; the **Pinosols** and the **Penetrators** should provide some sparks when they share a bill at SDSU's Backdoor Friday night; the **Cramps** and **Plasma** will be at the Fairmont Hall Friday night, with the **Cramps** resurfacing Saturday night at the Spirit for a show with **Brat** and **Wild Kingdom**. In North County, **NRBQ**

(remember them?) and the **Whole Wheat Horns** will join **Shuffle** for an evening of music consisting of equal parts early New Orleans jazz, rhythm and blues, and rockabilly. Saturday night at the Belly Up Tavern in Solana Beach, pianist **Scott Cosso** and percussionist **Paul Dunn** will play at the International Blend in San Diego Sunday night, then head for the Old Time Cafe in Leucadia on Wednesday; and the Del Mar Jazz Series continues with flutist **Lori Bell** and the piano/bass accompaniment of the **Azarello Brothers**.

On Wednesday night, former Genesis guitarist **Steve Hackett** performs at the Bacchanal. Hackett was instrumental (sorry) in forging the identifiable Genesis sound way back when, and his solo efforts ring with the same clarity, even if they are often more pop than Genesis. Hackett isn't a string virtuoso, but his playing is certainly capable of holding one's interest for an evening. He's not a bad songwriter, either.

Lastly, a label called **Government Records** will record a compilation album culled from three nights of concerts featuring local bands. On Wednesday night, the **Penetrators**, **Claude Coma** and the **IVs**, and **Four Eyes** will perform; Friday night, November 27, **Puppies**, **Girl Talk**, **Melting Pot**, and **Land Plasma** will play; and Saturday night, November 28, **Jerry Roney** and the **Shames**, **Claude Coma** and the **IVs**, **DFX2**, and the **Battalion of Saints** will be featured. All concerts will take place at the Spirit.

CONCERTS

160 Pop and **Wall of Voodoo** California Tour, tonight, Thursday, 8 p.m., 1122 Fourth Avenue, 565-9947.

Billy Squier and the **Whitford St. Holmes Band**, Fox Theatre, tonight, Thursday, 8 p.m., 720 B Street, 233-6331.

George Winston, Old Time Cafe, tonight, Thursday, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 438-4030.

Pinosols and **Penetrators**, SDSU's Backdoor, Friday, November 20, 9 p.m., 265-6947.

The Cramps, **Channel 3**, and **Red Games**, Fairmont Hall, Friday, November 20, 8:00 p.m., 3760 Fairmount Avenue, 224-6457.

The Cramps, the **Brat**, and **Wild Kingdom**, Spirit, Saturday, November 21, 9 p.m., 1130 Buena Vista, 275-3893.

NRBQ and the **Whole Wheat Horns** and **Shuffle**, Belly Up Tavern, Saturday, November 21, 8:15 p.m., 143 South Cedros, Solana Beach, 481-9022.

How Bandy, with the **California Country Band**, Big Oak Ranch, Sunday, November 22, 1:00 p.m., 1723 Harrison Canyon Road, Del Mar, 445-3047.

King Crimson, UCSD Gymnasium, Sunday, November 22, 8 p.m., 452-4559.

Scott Cosso and **Paul Dunn**, International Blend, Sunday, November 22, 8:30 p.m., 4034 30th Street, 294-9603; and at the Old Time Cafe, Wednesday, November 25, 7:30 p.m., 1464 North Highway 101, Leucadia, 438-4030.

Del Mar Jazz Series featuring **Lori Bell** with the **Azarello Brothers**, Stratford Studio/Theater, Sunday,

November 22, 8 p.m., 1355 Stratford Court, Del Mar, 436-2730, 282-6512.

Pat Metheny Group, SDSU's Montezuma Hall, Sunday, November 22, 8 p.m., 265-6947.

Tom Johnston and **Bratz**, Rodco, Monday, November 23, 9 p.m., 880 Villa La Jolla, 457-5599.

Free Lunch, featuring **This Kids** and the **Phixies**, Palomar College Student Union, San Marcos, Tuesday, November 24, 12:00 noon, 744-1150/42437.

The Brat, the **Paladins**, and the **Losers**, University of Baja, Tijuana, Wednesday, November 25, 8:00 p.m., 224-6457.

Steve Hackett, Bacchanal, Wednesday, November 25, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

"Who's Listening?" featuring the **Penetrators**, **Four Eyes**, and **Claude Coma** and the **IVs**, Wednesday, November 25, the **Peoples**, **Girl Talk**, **Melting Pot**, and **Land Plasma**, Friday,

November 27, and **Jerry Roney** and the **Shames**, **Claude Coma** and the **IVs**, **DFX2**, and the **Battalion of Saints**, Saturday, November 28, 8 p.m., at the Spirit, 1130 Buena Vista, 275-3893.

Garland Jeffries, Bacchanal, Thursday, November 28, 9:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Gary Nyrck and the **Figures**, Bacchanal, Thursday, December 3, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Stevie Nicks, Sports Arena, Sunday, December 6, 7:30 p.m., Sports Arena Boulevard, 224-4176.

Frank Zappa, Fox Theatre, Saturday, December 12, 8 p.m., 720 B Street, 233-6331.

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Tickets available at Sports Arena Box Office, Mad Jack's, Aztec Center, On Target Records, and all Arena outlets. For more information, call 224-4176.

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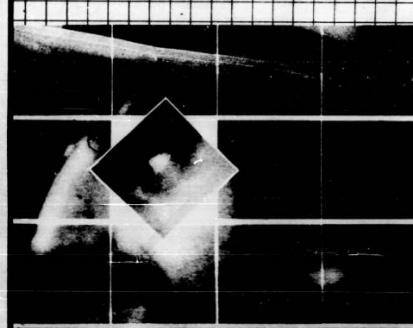


AND



with KPRI FM106

FRANK ZAPPA



YOU ARE WHAT YOU IS

ONE NIGHT ONLY!

SATURDAY,
DECEMBER 12, 8PM

FOX THEATRE
720 B STREET

ALL SEATS RESERVED \$10.75 \$9.75

Produced by

Tickets available at Fox Theatre Box Office, Sears, Wards, Aztec Center Box Office, 32nd Street Market Station and all Ticketron outlets. Charge-by-phone at 235-4203. For more information 233-6331. Select seats may not be available for public sale.

TONIGHT
at the Bacchanal
TONY KAMPMANN
Presents
An Evening of Modern Music with The Rogue of Rock
199y pop
Including **CARLOS ALAMAR** (Guitars)—David Bowie
CLEM BURKE (Drummer)—Blondie
1st San Diego Appearance of the Sensational TECHNO-ROCK of WALL OF VOODOO
Moved to **BACCHANAL**
8022 Clairemont Mesa Blvd.
All tickets will be honored—must be 21. Refunds to those under 21 at place of purchase. (For Select-A-Seat ticket holders, refunds at the club tonight)
Tickets \$9.50
Doors open 7 p.m. Show begins 8 p.m.
Advance Tickets available at Ticketron 565-9947 • Select A Seat Outlets 565-2865 • OFF THE RECORD 6136 El Cajon Blvd. 265-0507 • STIFF COMPETITION 1145 Garnet Ave. 272-8209
NO CANS OR BOTTLES ALLOWED

Top Artists Productions
presents
NORMAN CONNORS
with special guest stars
JEAN CARN,
STARSHIP ORCHESTRA,
COMEDIAN **PAUL MOONEY,**
BEAU WILLIAMS,
CHERYL NICKERSON
FRIDAY, NOVEMBER 20,
7:30 pm
at the
CALIFORNIA THEATRE
Tickets available at all Ticketron outlets and all On Target Record Stores.

government records presents

WHO'S LISTENING?

Three nights of live recording for San Diego's first compilation album—nov. 25, 27 & 28, 8 p.m. at the spirit, 1130 buenos ave.

For information about the compilation album, contact the spirit at 786-3616. Tickets: \$4 advance, \$5 door off the record, stiff competition, spirit, blue meanie

wed. nov. 25
penetrators
four eyes
claude coma & the iv's

fri., nov. 27
puppies girl talk
melting pot land piranha

sat. nov. 28
jerry raney & the shames
claude coma & the iv's
the battalion of saints
dfx2

guest hosts:
sal u. lloyd,
jim mcinnes,
tom k. arnold

for information call 786-3616, 276-3993

Free albums courtesy of Capitol & RCA Records

Published by Franciscan, Chiversman & McCallie

TWO B'S PRODUCTIONS PRESENT

CAMEO

BRICK SLAVE

ZAPP

FEATURING:
ROGER TROUTMAN


NOV. 22, SUN. 7:30

SAN DIEGO

SPORTS ARENA

AVAILABLE AT: MAO JACKS SOUND, LEO'S STEREO, FRISCO FANNIN'S, SAN DIEGO MUSIC CORP., SPORTS ARENA TICKET OFFICE, AND ALL ARENA TICKET AGENCIES

KING CRIMSON



Tom Levin Adrian Belew
Bill Bruford Robert Fripp

November 22, Sunday, 8 p.m.
UCSD's Main Gym
UCSD Stu. \$7.50, G.A. \$9.50
UCSD Fac Staff Other Stu. \$8.50

Tickets at all Ticketron Outlets
UCSD University Events Box Office
452-4559

presented by UCSD's University Events Office

LEWIS & CLARK CONCERTS

KGB-FM 101

Le Grande Tour of America & Canada 1981/82
Worth Leaving Home For!



ROD STEWART

SUNDAY, NOV. 22, 8-10:30
SPORTS ARENA

at Sports Arena Box Office: Mar. Jack's, Lou's Stereo & all Arena ticket outlets; info: 224-4171

Rob Stewart: 50 N. Arroyo
Sunday, December 13, 8 p.m.
Sports Arena (Reserv.) 224-4171

CLUBS

Club listings are compiled by Linda Naim. If you wish to be included, please call 234-2504 Friday afternoon or Saturday before 5:00 p.m. The listings are free.

North County

Ran X Ranch House, 119 East Broadway, Vista, 724-0510: Many country western and contemporary; Wednesday through Saturday.

Billy Up Tavern, 143 South Cejuna Avenue, Solana Beach, 481-9022: Jerry McCann and the Gogol's; rock and roll, Thursday and Friday; the happy hours, NBR, vintage jazz, rhythm and blues, rockabilly, with Shuffle, rock and roll, Saturday; the Chicago Six, Disneyland, Sunday.

Melting Pot, reggae and rock, Wednesday.

Bobby O's, 163 First Street, Escondido, 438-7307: Priority One; rock and roll, Thursday through Saturday; the T-1 Temple Band; rock and roll, Sunday through Tuesday; Jerry McCann and the Gogol's; rock and roll, Wednesday.

Burn Steer Saloon, East Valley Parkway at Midway, Escondido, 743-6422: Country Casanova; country, Wednesday through Saturday.

Charlie's Little Bit of Country, San Marcos Boulevard at Highway 78, San Marcos, 744-4120: Dallas Express; country, Tuesday through Sunday.

The Chopping Block, 1780 East Vista Way, Vista, 726-8770: Night Watch; rock and roll, Tuesday through Saturday.

Dick's at the Beach, 135 South Boulevard, Carlsbad, 729-3189: Planet, rock and roll, Thursday; Dirt Cheap, rock and roll, Friday and Saturday; rock and roll, Tuesday.

Distillery East, 773 North Street, Escondido, 741-0903: The Penetrators; rock and roll, the Flores, rock and roll, Thursday; dance with Bucken Stone & Friends; rock and roll, Friday and Saturday; Fine Line, rock and roll, the Passengers, rock and roll, Sunday; Fine Line, rock and roll, Wednesday.

Firebird Restaurant and Lounge, 439 West Washington, Escondido, 745-1831: Four Eyes, rock and roll, Thursday through Saturday; Emergency Exit, rock and roll, Wednesday.

Fish House West, 2633 South Highway 101, Carlsbad, 753-6438: Bob Long and Willie Kellig, jazz, Tuesday through Thursday; the Trio, jazz, Friday and Saturday; jazz jam session with Tony Ortega, Sunday.

Fogcutter, 2058 Carlsbad Boulevard, Carlsbad, 729-3189: Planet, rock and roll, Wednesday through Saturday; Incognito, new wave, Sunday through Tuesday.

Hill House, 2751 Via de la Valle, San Marcos, 744-4120: Dallas Express; country, Tuesday through Sunday.

Hungry Hunter, 1221 Vista Way, Escondido, 433-0621: The Blues Kings; rock and roll, Southern and artistry, Thursday through Saturday; Pelekan Alley, contemporary and jazz, Sunday through Tuesday; Colorado, Civil Aid, light country, Wednesday.

Jolly Roger, 1960 West Harbor Drive, Oceanside, 722-1831: Darts and Mollie, contemporary, Thursday through Saturday; the Blues Kings; rock and roll, Southern and artistry, Wednesday.

Koster Brown's, 956 First Street, Encinitas, 942-2980: Darts, blues, rock and roll, Thursday through Saturday.

Little Barona, Carmel Valley Road, Del Mar, 755-1383: The Fly, rock and roll, even nights.

Longhorn, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

LENTAL LAST

BLUE PARROT

Live Jazz

Thurs. **Taumbu** Latin Jazz

Fri. **Buddy Collette** Quartet

Sat. **Ron Satterfield**

Sun. **Bill Coleman** Trio

Mon. **Scott Cossu & Paul Dunn**

Tues. **Joe Marillo** & group

Coming: Don Rader 11/27, 11/28, Art Van Damme 12/18, 12/19, 12/20 (Reserv.) La Jolla opposite the Ocean 454-9131

DEAD OR ALIVE PRESENTS

Friday, November 20

CRAMPS

CHANNEL 3 SOUND GHETTO

Tickets: \$6.00 Fairmount Ave. 8 pm (224-6457 for info.)

International Band

Sat. & Sun. 20 & 21 8:30 p.m.

JOLLY WOCKER KAZOO

Nov. 22 8:30 p.m.

SCOTT COSSU/PAUL DUNN

Nov. 23 8:30 p.m.

ARCO IRIS

Nov. 24 8:30 p.m.

ELIZABETH COTTON

Nov. 25 8:30 p.m.

OSAMU KITAJIMA

Nov. 26 8:30 p.m.

AT SDSU

GORE VIDAL

lectures on "The State of the Union, the Decline and Rebirth of the American Republic."

8:00 p.m. Tuesday, December 1 Montezuma Hall

S.D.S.U. Students \$2.00 Faculty, Staff, Other Students \$3.00 General Public \$4.00

FLORA PURIM/AIRTO

Saturday, December 6 8:00 & 10:00 p.m.

S.D.S.U. Students \$5.50 General Public \$6.50

BACKDOOR

PAT METHENY GROUP

featuring LYLE MAYS, DAN GOTTLIEB, STEVE ROBBY, NANA VASCONCELOS

8:00 p.m. Sunday, November 22 Montezuma Hall

S.D.S.U. Students \$6.50 General Public \$7.50



8:00 p.m. Sunday, November 22 Montezuma Hall

S.D.S.U. Students \$6.50 General Public \$7.50

Sponsored by the Associated Student Cultural Arts Board For tickets: Arroyo Center Box Office (224-6471) and all Select-A-Seat Outlets.

457-5590

RODEL

Tonight, Thurs., Nov. 19
Poison Ivy
Fri. & Sat., Nov. 20 & 21

TWEED SNEAKERS
Sun., Nov. 22 thru Tues., Nov. 24

Brody
Mon., Nov. 23
Spinto 1 am!

Tom Johnston
Former lead singer and songwriter
from The Doobie Brothers!
Wed., Nov. 25
Moving Targets

The Roedel is located on the corner of La Brea Village
at 457-5590. For more information, call 457-5590. You
must be 21 or older to enter and purchase (ID is required)

**Oh!
Ridge**

Tuesday through Saturday
9 pm - 1 am

Bill Brackett
Aired comedy

DOC MASTERS
at the Shelter Island Marine Inn
Phone 223-2572

LIVE AT THE
Baccharal
BETWEEN HWY 163 & CONVOY ST.
3022 CLAIREMONT MESA BLVD.

THURSDAY, NOVEMBER 19, 9 PM
**IGGY POP
WALL OF
VOODOO
DIRTY LOOKS**

FRIDAY & SATURDAY, NOVEMBER 20 & 21
**Moving
Targets**

STEVE
HACKETT

TURKEY SHOOT
SHOTS OF WILD TURKEY
GARLAND JEFFREYS
THE RUMOUR

**Moving
Targets**

L.A. NIGHT
UNKNOWN'S
BOX BOYS
PALADINS

**GARY
MYRICK
AND THE FIGURES**

TONY KAMPMANN
PRESENTS

Highway 101, Leucadia, 436-4030
George Winston, jazz, Thursday;
Cathy Pink, old time fiddle and
dulcimer, Friday; Larry Hanks, old
time ditties and folk songs,
Saturday; Paul and Carla Roberts,
Eastern music, Sunday; Old Time
Hot Night, Tuesday; Scott Coau
and Paul Dunn, jazz, Wednesday.

Pomerado Club, 12237 Pomerado
Road, Poway, 748-1135; Telegraph
Canyon, Thursday through
Saturday.

Pasadena, 1690 Coast Boulevard,
Del Mar, 755-9345; Hermes, rock
and roll, Friday and Saturday.

Poway Mine Company, 12275
Poway Road, Poway, 748-7296,
566-2070; The E. J. Temple Band,
rock and roll, Wednesday through
Saturday.

Red Dog Saloon/Volley First
Steakhouse, 3737 South Mission
Road, Fallbrook, 728-1998; Country
All Stars, country western,
Wednesday through Sunday.

Red's Place, 380 North El Camino
Real, Encinitas, 942-1678; Dick
Debonaire and the Boat People, new
wave variety, Thursday through
Saturday.

Reuben's, 2515 El Camino Real,
Carlsbad, 424-1766; Blue Skies,
contemporary, Tuesday through
Saturday.

Sandy's, 510 West Mission,
Escondido, 743-0920; Steve, rock
and roll, Thursday through
Saturday.

Stage Coach Inn, 1865 Vista Way,
Vista, 734-9090; California Express,
country, Thursday through Sunday.
Time Machine/Chico Ocasio, 302
North Midway, Escondido,
743-1772; The Curt Stan Big Band,
jazz, Sunday; Tweed Sneakers, rock
and roll, Tuesday.

Tillem, 2530 South Highway 101,
Cardiff, 578-6440; Ron Bolton, rock
and roll, Tuesday through Saturday;
the Russ Knapik's Band, country,
Southern and artist, Sunday
and Monday.

Valley Center Inn Saloon, 27555
Valley Center Road, Valley Center,
749-1466; Rawhide, country,
Thursday through Saturday.

Vista Entertainment Center, 435
West Vista Way, Vista, 941-1032;
Quick, top 40, Tuesday through
Saturday.

The Wigwag Inn, 3050 Pio Pico
Boulevard, Carlsbad, 725-7131; The
Bob Long Band, ragtime and jazz
variety, Friday and Saturday.

Whiskey Creek, 14540 Poway Road,
Poway, 748-7332; Coyote, country
western, Wednesday through
Sunday; White Lightning Express,
country western, Monday and
Tuesday.

Whiskey Flats, 1260 West Parkway,
Escondido, 745-8640; Don
Livingston and Timberline,
country, Tuesday through
Saturday; the East/West Band, rock
and roll, Sunday.

Winchester, 2291 South Highway
101, Cardiff, 753-9188; Uptown
Lounge, The Mark Leeman Band,
rock and roll, Thursday through
Saturday, Tuesday, and Wednesday;
Dick Debonaire and the Boat
People, new wave variety, Sunday
and Monday.

Boaches

All The Way Inn, 4240 West Point
Loma Boulevard, Loma Point,
224-8282; The Ram Band, rock and
roll, Tuesday through Saturday.

Athletic, 2595 Ingraham Street,
Mission Bay, 224-2434; Roberta
Linn and the Caribbees, country
pop, Tuesday through Saturday.

Bahia Belle, at the dock, Bahia
Hotel, 958 West Mission Bay Drive,
Mission Bay, 486-6551; The
Cruisers, contemporary, Friday and
Saturday.

SPRIT

28th: After you've over stuffed yourself with turkey and all the trimmings all
day, come down for dinner and be entertained by BECKY & THE
BLU-TONES and THE ROMADS. 28th & 29th: Live recording
for a special edition of an album to be released having 10 top 50 bands on it.
27th: PUPPIES, GIRL TALK, MELTING POT, and LAND PIRANHA.

Thurs. (tonite)
THE SPUD BOGS. RETURN!
When 2 musicians pack the house like it takes
15, you know they'll be back. Dance all night
long to their old fashioned fun-time music of
the 50s & 60s and leave your toes behind.

Fri.
**OFX2 with JERRY RAMEY
AND THE SHAMES**
(they finally forgive me) I hope and
CHUCK & THE TIGERS
(Where have these guys been?)

Sat.
THE CRAMPS
IRS recording artist

Tues., 24th **Free Tuesdays**
(with card) Joanne Johnson presents
**THE STIFFIES THE GIRLS
THE LUDS CLEAR SPOT**

Wed., 25th
(No work, no school Thursday)
so let's all come down to play with
**THE PENETRATORS FOUR EYES
CLAUDE COMA & THE IRS**
(Live music to go with the 20th's first show)

1130 Buena Ave. 276-3903 Food, drink, cocktails, dancing—21 on up

MY RICH UNCLE'S
6205 El Cajon Blvd.
1112 St. East of College
287-7332

Thursday, November 19
**TONIGHT:
LADIES' NIGHT
\$100 CASH & PRIZES**
featuring
KPRI's JEFF DEAN
special host
Every lady receives a screw, every gentleman receives a nut. Only 3 matching
pairs, first couple to match receives \$100 in cash & prizes.

TEAZE
Friday & Saturday, November 20 & 21
TEAZE
Sunday, November 22
SUNDAY BLOWOUT
50¢ well drinks & draft beer until 5:00, prices increase 25¢ each hour
Two hands, doors open at 6:00, live music starts at 7:00
TEAZE & THIN SLICE
Monday, November 23
**FOREIGN AFFAIRS
MONDAY NIGHT FOOTBALL**
Wide screen TV 10¢ beer countdown
\$1.25 Mexican Dinner (happy hour only)
Tuesday, November 24
KGB Tuesday shows are back with JIM McINNES
ENUF & JOHNNY DOG
formerly Salty Dog
NO FUTURE
Your host: Jim McInnes & KGB \$1.00 off cover with KGB card
Wednesday, November 25, Friday, November 27 and Saturday, November 28
MAKE ME LAUGH
every Wednesday night
Live music starts at 8:30 Make Me Laugh 10:00 featuring
**THE PROFESSIONAL
COMEDY OF PAT GORSE
& RUSS T. NAILZ**
Every person receives a ticket upon entrance. There will be a drawing at
10:00 for 3 people. Comedians will try to make you laugh within 60
seconds. If you pass the test without a laugh you will receive free albums &
tickets. One of the lucky 3 will have a chance to make the professional
comedian of his or her choice laugh within 60 seconds. If you make the
comedian laugh in 60 seconds you will win \$100 in cash & prizes.
All well drinks & draft beer 50¢ from 7:00-9:00
My Rich Uncle's is proud to announce the opening of
**THE COMEDY
CABARET**
The best in professional stand up comedy featuring
RUSS T. NAILZ, PAT GORSE, RALPH WILLIAMS, BRUCE JAMES
AND MARK HIGH from the Laugh Factory
Every Friday & Saturday night from 8:00-1:30
Live band-dancing and comedy all for 1 price (Two separate rooms)

EVERY SATURDAY LADIES' NIGHT
LADIES 18 AND OVER 1/2 PRICE
This Saturday



who have performed with Jeff Beck,
Jules Parris,
along with

Sabotage & Cry Baby

Wednesday, November 25
PENETRATORS
with special guest

\$4.00 at the door / 9:00 pm. - 1:00 am. / 270-ROCK

HEADQUARTERS
NIGHT CLUB

CONCERT LINE 370-ROCK

4517 MIRAMAR BLVD. IN P.O.

Headquarters is 2 blocks from 15 Grand Ave. exit behind Chicago Bros. Pizza

macho's

MIDWAY & ROSECRANS 224-2401

Every Tuesday
through Friday
JOHN CAMPBELL

formerly at
The Reuben E. Lee

PAIGE POWERS

back from L.A. Times
now together for
the first time with
FIREIGN

NO COVER CHARGE TUES. WED. & THURS.

SATURDAY-DANCE TO "COLOUR"

Latin - Variety Cover \$3.00

SUN. SALSA **SAMMY DIAZ**

Dance Contest - Prices Cover \$1.00

Coming Sun. & Mon., Dec. 13 & 14

GATO BARBIERI

Advance \$5.50 Door \$9.50

Look out San Diego.

The hottest
rock & roll
club ever...
coming in December,
the grand opening
of the all new
Distillery,
Solana Beach.

Bahia Hotel, 798 West Mission Rd.
Imperial Beach, 488-0551
Mercedes Lounge: The Smart
Brothers Boulevard
Dressland, Tuesday through
Saturday: Piano Bar: Bruce
Robbins, Tuesday through
Saturday: Bob MacLeod, Sunday
and Monday.

The Beach Club, 1921 Bacon
Street, Ocean Beach, 222-6822:
Kreation, rock and roll, Thursday
through Saturday.

Blas Parrot, 1298 Prospect Street,
La Jolla, 454-9131: Tambu Latin
Jazz Ensemble, Latin jazz,
Thursday; the Buddy Collette
Quartet, jazz, Friday and Saturday;
Ron Satterfield, jazz, Sunday; the
Bill Coker Trio, jazz, Monday;
Scott Cousi and Paul Dunn, jazz,
Tuesday; Joe Marillo, jazz,
Wednesday.

Catamaran Hotel, 3909 Mission
Boulevard, Mission Beach,
488-1081: Dale Allen and the
Necklines, oldies and
contemporary rock and roll,
Tuesday through Saturday.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-5325:
Ella Ruth Piggie Quartet, jazz,
Thursday through Sunday.

Elarte's, 7955 La Jolla Shores
Drive, La Jolla, 459-0541: Dance of
the Universe Orchestra with Peter
Sprague and Kevin Lettau, jazz,
Wednesday through Sunday; Ron
Satterfield, jazz, Tuesday.

Gator Gardens, Navy Amphibious
Base, 488-0551: Silver Strand,
Coronado (open to public):
437-2545: Terraplane, rock and roll,
Thursday through Sunday;
Slingshot, rock and roll,
Wednesday.

Halcyon, 4258 West Point Loma
Boulevard, Loma Point, 225-9559:
Moving Targets, new wave,
Thursday through Saturday; Poison
ivy, rock and roll, Sunday and
Monday; Horro, rock and roll,
Tuesday and Wednesday.

Hilltop's, 4325 Ocean Boulevard,
Pacific Beach, 274-3474: San
Antonio, country and contemporary,
Thursday through Saturday; Bill
Prey, contemporary, Tuesday and
Wednesday.

Hotel del Coronado, 1500 Orange
Avenue, Coronado, 435-6611:
Wildflower, contemporary, Tuesday
through Saturday.

Islandia Hotel, 1441 Quivira Road,
Mission Bay, 224-3541: Butch Lacy,
jazz, Friday and Saturday.

Joe Murphy's, 4302 Mission
Boulevard, Pacific Beach, 270-3220:
Thunderbolt the Wonderbolt, rock
and roll, Thursday through
Saturday; Tall Cotton, country,
Sunday and Monday; the Nomads,
rockin' blues, Tuesday and
Wednesday.

La Chale, 5946 Newport Avenue,
Ocean Beach, 222-5300: Live
entertainment, seven nights, call
club for information.

Macho's, 2566 Midway Drive, Loma
Point, 224-2401: John Campbell
and Paige Powers with Fireign, top
40, Tuesday through Friday;
Colour, Latin, Saturday; Hector
Valle Salsa Machine, salsa, Sunday.

Mexican Village, 120 Orange
Avenue, Coronado, 435-1822: The
Third Degree, contemporary, Friday
and Saturday.

Mom's Saloon, 945 Carpent Avenue,
Pacific Beach, 488-9586: Night
Flight, rock and roll, Thursday
through Sunday; Truist, rock and
roll, Monday; the Billa Brothers,
rock and roll, Tuesday and
Wednesday.

Mustang Club, 3555 Sports Arena
Boulevard, Loma Point, 223-5556:
Gerry Bae and A Touch of Country,
country, Tuesday through
Saturday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach,
270-7522: Jim Hawley,
contemporary, Wednesday through

Cunningham's

Tuesday - Saturday nights 8:45 pm - 1:30 am
Rick Backus & Harmony

Rock 'n Roll Sundays
November 22



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KENNY ROGERS DEC. 1
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Gary Puckett & The Dallas Collins Band

November 27 & 28

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Saturday; the Critters, country,
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W. D. Palet and
Company/Roadway Inn, 2961
Nimitz Boulevard, Point Loma,
224-3655: The Jimmy Fontaine
Duo, standards and pop variety,
Tuesday through Saturday.

Roden, 8980 Via La Jolla, La Jolla,
457-5590: Poison Ivy, rock and roll,
Thursday; Tweed Sneakers, new
wave, Friday and Saturday; Blatz,
rock and roll, Sunday through
Tuesday; with Tom Johnston of the
Double Brothers, Monday; Moving
Targets, new wave, Wednesday.

Saul's, 4250 West Point Loma
Boulevard, Loma Point, 223-9158:
Storm, Latin jazz, Wednesday
through Saturday.

The Surf Lounge, 711 Pacific
Beach Drive, Pacific Beach,
488-9134: Bobby Ligrani,
contemporary, Thursday through
Monday.

Vacation Village Hotel, Bay Lounge,
Vacation Isle, Mission Bay,
974-8609: Show-I-On,
contemporary, Tuesday through
Saturday; We Three, contemporary,
Sunday and Monday.

Windrose, 1935 Quivira Road,
Mission Village, Mission Bay Park,
223-2235: Four Play,
contemporary, Tuesday through
Saturday.

San Diego North

Bachman, 8022 Clairemont Mesa
Boulevard, Clairemont, 566-8022:
Blatz, rock and roll, Thursday
through Saturday; Moving Targets,
new wave, Sunday, rock and roll,
Tuesday, call club for information;
Steve Hackett, rock and roll,
Wednesday.

Black Angus, 5247 Kearny Villa
Road, Kearny Mesa, 273-3100:
Michael Dane, contemporary,
Tuesday through Saturday.

Black Angus, 10370 Friars Road,
Mission Valley, 563-5862: Forward
Motion, top 40, Tuesday through
Saturday.

The Carriage House, 7945 Balboa
Avenue, Kearny Mesa, 278-2597:
Jim Moore, soft country rock,
Wednesday through Saturday.

Cunningham's, 7094 Miramar
Road, Mira Mesa, 278-1216: Rick
Backus and Harmony, country,
Tuesday through Saturday; Fear
Eyes, rock and roll, Sunday.

Edna's Continental Canteen, 8650
Miramar Road, Mira Mesa,
273-7020: Hermette, folk songs and
Continental ballads, Friday and
Saturday.

Flanagan's, 5373 Mission Center
Road, Mission Valley, 291-8630: The
Dallas Collins Band, contemporary
and rock, Thursday through
Saturday; the Siers Brothers,
Buddies music and Vito rock,
Sunday; Quick, top 40, Tuesday and
Wednesday.

Humbel Hotel, Islands Lounge,
2770 Hotel Circle North, Mission
Valley, 297-1191: Elements,
contemporary and dance music,
Tuesday through Saturday; Annah
Williams, melodic music, Sunday
and Monday.

Holiday Inn/Mission Valley,
Crickler's, 395 Hotel Circle South,
Mission Valley, 291-5720: High
Society, contemporary, Tuesday
through Saturday.

Humbel's Old Place, 5323 Mission
Center Road, Mission Valley,
297-4370: Polka Alley,
contemporary and jazz, Friday and
Saturday.

Journey, 5375 Kearny Villa Road,
Kearny Mesa, 273-2049: Kane, rock
and roll; the Jones Band, rock and
roll; Striker, rock and roll; Grinder,
rock and roll, Saturday.

La Hacienda Cantina, 878 Hotel
Circle South, Mission Valley.

THE RED COAT INN IS BACK



Tuesday-Saturday
SKY HIGH
Sunday 8
Monday **TIMES**

'1 Drink Night

Wednesday **Kamikazes 2 for '1**

Thursday **91X Night** 50¢ drinks 8-10

Friday and Saturday no cover charge

Entertainment seven nights a week

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The Passengers

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Fine Line and Foreign Affairs

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No cover charge. Lunch served Mon.-Fri. 11:00-2:30.
Hrs. Sun.-Tues. 5:30-10:00, Wed.-Sat. 5:30-11:00
Happy hour prices all day.

298-8281. Talmad, contemporary. Thursday through Saturday. Max Sanders, contemporary. Sunday through Tuesday. Larry Page, contemporary. Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828. The Stern Brothers.

Battles music and 986 rock. Thursday through Saturday; the Dallas Collins Band, rock and roll. Tuesday and Wednesday.

London Opera House, 3414 Balboa Avenue, Claremont. 794-2394. Forcast, contemporary. Tuesday through Saturday. Larry Rathburn.

contemporary. Sunday and Monday.

Monte's, 10475 San Diego Mission Road, Mission Valley. 563-0860. Evelyn, top 40. Tuesday through Sunday.

Monterey Whaling Company, 887

Camino del Rio South, Mission Valley. 291-1638. Fastrax, contemporary. Thursday through Saturday. Jim Hawley, contemporary. Sunday and Monday. The Six Brothers, Battles music and 986 rock. Tuesday and Wednesday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730. Blason, rock and roll. Tuesday through Saturday. Stress, rock and roll. Sunday and Monday.

The Patriot Game, 3333 Mission Center Road, Mission Valley.

296-4714. The Barleymom, contemporary and traditional Irish music. Wednesday through Sunday.

Reuben's Plankhouse, 7037 Balboa Avenue, Claremont. 274-7373. John Barker, folk rock. Tuesday through Saturday.

Spirit, 1130 Buena Avenue, Bay Park. 278-3993. The Spud Brothers, 90s and 1980s rock. Thursday, 10PZ, rock and roll. Jerry Roney and the Shames, rock and roll. Chuck and the Tigers, rock and roll. Friday; the Cramps, rock and roll. Wild Kingdom, rock and roll. The Brat, rock and roll. Saturday; the Girls, rock and roll. The Ladies, rock and roll. The Stiffies, rock and roll. Tuesday; the Penetrators, rock and roll. Four Eyes, rock and roll. Claude Coma and the JVA, rock and roll. Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 465-2772. Sheila Harris and Rick Erlin, contemporary. Thursday through Saturday.

Stadium Club, 6065 Fairmount Extension (at Twain), Mission Gorge. 282-3286. Legend, country rock. Thursday through Saturday.

The Lee's, 6333 Mission Gorge Road, Mission Gorge. 280-9944. Dan Murphy, contemporary. Wednesday and Thursday; Melissa McCracken, contemporary. Friday and Saturday.

Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131. Abilene Lounge, Cactus Jack, country. Tuesday through Saturday. Gold Coast Lounge, Tim Maley, piano bar. Tuesday through Saturday. Pavilion Lounge, Larry Keys Trio, contemporary and light classical. Tuesday through Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6283. The Oak Band, country. Tuesday through Sunday.

San Diego South

Anthony's Harborside, 1135 Harbor Drive, Avenal. 232-6308. George Colosio and Co., contemporary. Tuesday through Saturday.

The Backdoor, Ateneo Center, San Diego State University, East San Diego. 265-6562. The Plimsouls, rock and roll. The Penetrators, rock and roll. Friday.

Black Pig Restaurant, 4672 Federal Boulevard, East San Diego. 264-5797. Saxy, jazz. Wednesday and Thursday. Wave with Linda Hill, jazz. Friday and Saturday; jazz jam session, Sunday.

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-4810. Larry Page, contemporary. Thursday through Saturday. Double Trouble, contemporary. Sunday and Monday; the Spud Brothers, music of the 40s, 50s, and 1960s. Tuesday and Wednesday.

Cafe del Rey, 1549 E. Prado, Balboa Park. 234-8511. West Coast soft rock. Thursday through Saturday. Raggle, Raggle, new Renaissance variety. Sunday afternoon. Spirit, contemporary. Tuesday and Wednesday.

Chateau Lounge, 3623 College Avenue, College Grove. 582-5826. Birds Carle Quartet, jazz. Thursday through Saturday. Annie Levin, easy listening variety. early evening Friday. David Kendall, Jackalopes balladeers of English folk songs. Friday. R. Roy Clayton, singer, songwriter, rambler music. Jim and Theresa Hinton, traditional Irish-flavored and original songs. Saturday. Squallin' Panther Fiddle Band, five old time music. Sunday. Old Time Hot Night with Lou and Virginia Curtis. Monday. Richard Freeman, bluegrass folk, originals. early evening Tuesday. Starnes Cael Caeli Irish Band, traditional Irish music. Tuesday; Annie Levin, easy

Crossroads, 345 Market Street (downtown). 231-7506. Gary Newes Quartet with Margaret Page, jazz. Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572 (off Balboa). contemporary, variety. comedy. Tuesday through Saturday. Bill Bracken, X-rated comedy and music. Sunday and Monday.

Duckies, 4125 E. Cuyamonte Boulevard, East San Diego. 283-6581. Paul Gracie, piano bar. Monday through Saturday. Dale Pearson, piano bar. Sunday.

Drowsey Maggie's, 31st Street and University Avenue, North Park. 298-8594. San Diego Storytellers, tall tales and folk stories. Thursday. Annie Levin, easy listening variety. early evening Friday. David Kendall, Jackalopes balladeers of English folk songs. Friday. R. Roy Clayton, singer, songwriter, rambler music. Jim and Theresa Hinton, traditional Irish-flavored and original songs. Saturday. Squallin' Panther Fiddle Band, five old time music. Sunday. Old Time Hot Night with Lou and Virginia Curtis. Monday. Richard Freeman, bluegrass folk, originals. early evening Tuesday. Starnes Cael Caeli Irish Band, traditional Irish music. Tuesday; Annie Levin, easy

listening variety, early evening Wednesday. Raggle, Raggle, new Renaissance variety. Sunday afternoon. Spirit, contemporary. Tuesday and Wednesday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242. Deane Zarnich and John Shmuck, contemporary. Friday and Saturday.

Holiday Inn Embarcadero, Porterville Lounge, 1355 North Harbor Drive, Avenal. 232-3861. Fever, contemporary. Tuesday through Saturday.

Humphrey's, 1411 North 1st, 2241 Shelter Island Drive, Shelter Island.

The CHOPPING BLOCK
LIVE ROCK & ROLL TUESDAY-SATURDAY
Tuesdays-Saturdays
NIGHT WATCH
Wednesday night
DANCE CONTEST-CASH PRIZES
Thursday night
LADIES' NIGHT DRINKS 1/2 PRICE
HAPPY HOUR 3-6 PM BEER 60¢
WELL DRINKS \$1.00
pool & games

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LONGSHOT SALON
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Coming Dec. 5
Chuck Wagon and the Wheels
Featuring homemade pizza & fine Italian food.
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"KREATION"
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JONES BAND
KAOS
SINNER
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Every Sun. 5:30 pm jazz jam session with
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with TOM & JOE AZARELLO
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560 5th Avenue (at Market)
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Thursday, November 19
NO BAND, DUE TO
CANCELLATION AND
BOOKING PERSON'S
SCHEDULE UP
Friday, November 20
from L.A.
Rockin' Rebels
(Rock-a-billy)
and the mod dance music of
No Future
Saturday, November 21
Ground Zero
with special guests
Closed Thursday, November 26
for Thanksgiving
Be on the line with a Zebra Club
T-shirt now available at the
Club.
Must be 21
\$3 cover charge

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IS BACK
It's happening. Folks. Last week was like
old times. We open days with good food
Wed. 11-18, 10 a.m.
GRAND OPENING
Party - Saturday,
November 28.
Win a trip for
2 to HUSSONG'S,
Ensenada, Mexico.
Wed. night door prize: 2 turkeys. We are open
Thanksgiving for all our friends. Thanks
Thurs., Nov. 19 & Wed.-Thurs., Nov. 25-26 FORKS
Fri.-Sat.
DIRT CHEAP
PROFESSOR OAK &
THE HURRICANES
Our Opening Special Every Night from 7 p.m. to 9 p.m.
60¢ Well drinks 30¢ Draft beer
We are open from 7 p.m.-2 a.m., Tues.-Sat.
FEED 'EM FISH
Open 10 am-10 pm Lunch & Dinner
Featuring: **FISH 'N' CHIPS**
1/3 lb. MEGA BURGER STEAK 'N' CHEESE SAND.
1.4 lb. HOT DOG w/cheese'n'chili APPETIZERS
135 No. Hwy 101 S.B. ONE BLOCK SOUTH OF THE OLD DICK'S

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NIGHT CLUB
next is back!
next!
Exclusively Tuesdays-Saturdays until Saturday, Nov. 28
Weeknight Specials
Tuesday Ladies' Night
*Ladies' drinks \$1.00
*Any single liquor drink
Wednesday Dollar well drinks all night long
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Thursday-Friday-Saturday
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Tuesday Foreign Affairs
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Wednesday Professor Oak & The Hurricanes
Blues
The Mandolin Wind Restaurant
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Thursday, Nov. 19-Saturday, Nov. 21
Emergency Exit
Sunday, Monday & Tuesday, Nov. 22-24
E.J. Tempio Band
Wednesday-Saturday, Nov. 25-28
Jerry McCann and the Gigolos - Back by popular demand
Monday Night Football - Big TV screen
Hot dogs with a Bud or Lite \$1.50
Kamikaze \$1.00 7 days a week
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224-3577. Jobs and John. contemporary and dance music. Tuesday through Saturday.

224-3577. Jobs and John. contemporary and dance music. Tuesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300. The Critters, light country and contemporary. Wednesday through Saturday.

The Jule Box, San Diego Hotel, 330 West Broadway, downtown. 234-0221. John Ward, country and pop. Monday through Thursday evenings. Friday happy hour. Barbara, standard and pop variety. Friday and Saturday.

Krasy George's, 6149 University Avenue, East San Diego. 563-5700. Justice, country rock. Thursday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest. 296-7302. Doug Hewitt, soft folk music. Wednesday. Bob Ward, classical guitar. Thursday. Pat Korber, classical guitar. Friday. Carlos X. Pena, blues. Saturday and Sunday.

La Petta Cafe, 3896 Fifth Avenue, Hillcrest. 374-9400. Melissa Morgan, jazz music. Monday. Kim Bloom, classical guitar. Tuesday through Thursday.

Mandala Wind, 308 University Avenue, Hillcrest. 297-3017. King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday. audition night. Monday. the Chicago Shakers. Chicago blues. Tuesday and Wednesday.

The Mexican Restaurant, 861 West Harbor Drive, Seaport Village. 232-7581. Jaime Moran, jazz and rock. Monday through Saturday. Eatin' and Christina, traditional Mexican music. Wednesday through Saturday afternoons and Sunday evening.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332. Tease, rock and roll. Thursday through Sunday, with two guests bands Sunday. Phyllis, rock and roll. Tuesday and Wednesday.

The Press Room Saloon, 956 Second Avenue, downtown. 232-8225. Eddie Gold, piano and vocal variety. Tuesday through Saturday, with Twenty Tens, vocalist. Tuesday. David Heikilla, piano and vocal variety. Sunday and Monday.

Red Coat Inn, 5933 University Avenue, East San Diego. 582-6670. Sky High, rock and roll. Tuesday through Saturday. The Times, rock and roll. Sunday and Monday.

Reuben's, 880 Harbor Island Drive, Harbor Island. 291-1880. Summer Breeze, contemporary. Tuesday through Saturday. Richard Turner, "card mechanic". early evening Sunday, Monday, and Wednesday through Friday.

Reuben's Harbor Island, 880 Harbor Island Drive, Harbor Island. 291-1880. Wayne Steele, piano bar. Tuesday through Saturday.

Sheraton Harbor Island, 1280 Harbor Island Drive, Harbor Island. 291-2900. Butterfield Stage Saloon. Steve's Thru, vintage jazz, blues, and rock. Tuesday through Saturday. Sandwicheer Lounge. Rude L. variety. Tuesday through Saturday. Leslie Gold, contemporary and jazz. Sunday and Monday.

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island. 291-6400. Gil and Marti, country western. Monday through Saturday. Jam session with Jimmy and Jeanne Cheatham. Sunday.

Tom Hen's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110. Mike and Tracy, contemporary. Wednesday through Saturday.

Tyson, 6011 El Cajon Boulevard, East San Diego. 563-3240. Bruce Cameron Ensemble with Hollis Gentry and Lila Brown, jazz. Wednesday through Saturday.

Twain Haven, 6170 University Avenue, East San Diego. 582-3070. Printed Circus, rock and roll. Thursday. The Flys, rock and roll. Friday. Saturday. Tuesday, and Wednesday. audition nights. Sunday and Monday.

Thin Man's, 2951 University Avenue, North Park. 292-9246. Trickle, blues/jazz. Saturday.

East County

Alta's Steak House, 7353 El Cajon Boulevard, La Mesa. 465-1506. Jack Costanza and Gerry Wor, contemporary dance music. Tuesday through Saturday.

Antenna's, 700 North Johnson Avenue, 442-9827. Lonnie Hudson and Dany Best, contemporary. Friday and Saturday.

Big Oak Ranch, 1723 Harrison Canyon Road, Delmar. 445-3047. New Bands, country, the California Country Band, country. Sunday.

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055. Summerwine, top 40. Monday through Saturday. Lonnie Hudson and Dany Best, contemporary. Sunday.

Boys Bill's, 5025 Mission Gorge Road, San Diego. 446-9983. Johnny West and the Chaparrals, country. Friday and Saturday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757.

Nightrunner, country and contemporary. Wednesday through Saturday.

Castaways, 10757 Woodside Avenue, San Marcos. 449-4706. Nest, rock and roll. Tuesday through Saturday.

Circle D Corral, 5500 Grossmont Center Drive, Grossmont Center, La Mesa. 462-1579. Carl Simmons and Southern Country, country western. Tuesday through Saturday. Country Justice, country western. Sunday and Monday.

Driftwood, 5286 Baltimore Drive, La Mesa. 462-0533. Jimmy Nixon, country. Tuesday through Saturday. Tony Daskins, country. Sunday and Monday.

Ember Room, 7059 El Cajon Boulevard, La Mesa. 463-2263. Pony Express, country rock. Thursday through Saturday.

Flam Springs Inn, 15505 Highway 80, El Cajon. 443-5668. Sam's Peppercorn Band, country western. Friday and Saturday.

Hungry Hunter, 492 Fletcher Parkway, El Cajon. 442-0517. Next Stop, contemporary. Friday and Saturday.

Lakeview Resort, Highway 79, Caperna. 767-0736. Country western. Friday and Saturday. club for information.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591. Sheraton. country. Thursday through Saturday.

Lovano's, 596 Broadway, El Cajon. 442-9696. Steve Mouas and Pinet Action, pop and country. Tuesday through Saturday. Pro Brigham's Preservation Band, Dinkeland, swing, oldies, Sunday and Monday.

Magnolia Avenue, 5861 Magnolia Avenue, San Marcos. 448-8556. Brannan, country. Wednesday through Saturday.

Mickey D's, 5653 Mission Gorge Road, San Diego. 448-9534. Gravel Canyon, country. Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854. Fever, contemporary. Tuesday through Saturday. Brown Sugar Show, contemporary. Sunday and Monday.

Ocean Playhouse, 691 El Cajon Boulevard, El Cajon. 442-8542. Mesaico Flamenco Trio, flamenco music and dance. Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 444-1111. Prophet, rock and roll. Tuesday through Saturday.

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3464. Sandee Hinch, country and contemporary. Tuesday through Saturday.

South Bay

Black Angus, 707 E. Street, Chula Vista. 426-9206. Pigg and the Blitz, top 40. Tuesday through Saturday.

Country Dimples, 1862 Palm Avenue, Imperial Beach. 429-1161.

Don's Cocktails, 317 Third Avenue, Chula Vista. 427-4000. Double Take, rock and roll. Wednesday through Saturday.

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Larry Prewitt and Cinnamon Ridge, country. Wednesday through Saturday. Ducktail Revue, '50s rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161. RPM, top 40. Tuesday through Saturday.

Don's Cocktails, 317 Third Avenue, Chula Vista. 427-4000. Double Take, rock and roll. Wednesday through Saturday.

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Monday: Bill Daniels, country western. Tuesday and Wednesday. Hech's, 1463 Palm Avenue, Imperial Beach. 423-3479. Leather and Lace, country. Thursday through Saturday.

The Lantern, 1222 Third Avenue, Chula Vista. 427-4000. Double Take, rock and roll. Wednesday through Saturday.

Old Donita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537.

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Saturday, November 21 9:15 PM
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Available at Belly Up and thru Ticketron
The live, electrifying, pool time sounds of
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WHOLE WHEAT HORNS
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PETER LAMARR

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Disinfect jazz with
THE CHICAGO SIX
Rock 'n' Reggae with
MELTING POT
San Diego's Good Time Reggae Rhythmic Masters!

Coming Friday & Saturday November 27 & 28
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Sunday, November 29, Friday, December 4
THE REBEL ROCKERS

Saturday, December 12 **JACK MILLER & THE INTERNATIONAL ALL-STAR**
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EVERY MONDAY NIGHT 6 PM
GIANT SCREEN FOOTBALL
Happy Hour 5-7 p.m.
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Every Friday afternoon 5-7 pm
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8 pm until 2 am

With 'Reggae Fever'
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NOVEMBER 19, 1981

... (La Paloma, the

ugh 11/21)

An Eye for an Eye — Actually, it's lots of forgetting completely for long periods, demonstrates the midnight crew of the

EMER 19, 1981 27



"A cheerfully irreverent lark - part fairy tale, part science fiction and part comedy. It's played with fine comic style by everyone!" - Vincent Canby, New York Times

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Produced and Directed by **TERRY GILLIAM**

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NOVEMBER 19, 1981 7



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Richard Yrigoyen, Danny De La Paz, and Marta Du Bosq, directed by Michael Pressman, 1979.
 (Bablos, from 11/20)

Bonfire — The illegal alien problem provides a backdrop (no more than that) for a standard revenge drama, with Charles Bronson his usual implacable self. Out of carefulness not to be offensive, none of the Mexicans is characterized as anything beyond a symbol, and the most serious villain is the hands, and onto the consciences, of Angels, directed by Jerold Freed-

previous history people, in ROMAN BROTHERS, Ltd. The Champ, as us for the miracle softened-up and Shields. She and Martin Hewitt, are groupings, though try Knight and very good as supportive participants principles are promiscuous real that, that the men about them than

out of their chicken-coop domicile at a group of Nordic nymphs and nads, frolicking naked in a woodland stream, spreading their pale bodies in the sunlight, stretching their smooth blonde tresses over the grass, and draping garlands on one another —


SHE WAS
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DEBAUCHED
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Matinee Sat. & Sun.: 3:30, 5-15

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AN FARGE!"**
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COMEDY!"**
—*Chicago Tribune*, "New York"
**"OKAY, SEXY
ITALIAN
COMEDY."**

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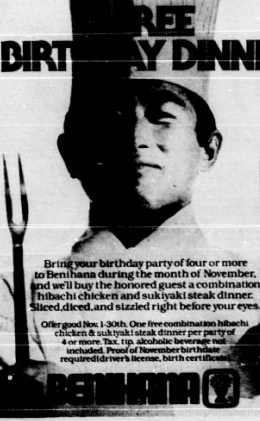
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NOVEMBER 19, 1961 13

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