

I'M GLAD YOU ASKED ME THAT QUESTION

Ludwig Von Mises, the late Austrian economist and defender of untrammelled capitalism, refused to debate his theories publicly. He was convinced it isn't possible to explain the free market's subtle workings in a few minutes; throwing out bold assertions would leave him vulnerable to ridicule. Fred Schnaubelt, Mises' ardent proponent, well knows the pitfall — yet he can't resist arguing, cajoling, harping away to promote his and Mises' shared vision. If he ignores his mentor's restraint, after all, Mises was an academic. But Schnaubelt is out to save the nation.

So when the assistant director of the city's planning department invited Schnaubelt to explain his philosophy of government to that department's bureaucrats, Schnaubelt accepted with gusto. This occurred November 18, just two and a half weeks before the end of Schnaubelt's first and only term on the San Diego City Council.

"I wish I had done this four years ago, but I think I was more scared of you back then," Schnaubelt confided to the fifty or sixty men and women who crowded into the large meeting room on the second floor of city hall downtown.

"We were scared of you, too!" one planner called out. Some of the planners chuckled; others popped into their mouths the last morsels of cookies which had been laid out on tables up near where Schnaubelt, looking relaxed, began his address.

"I'm just saying this as a way to endear myself to you at the outset, but if there were nine of me on the council, none of you would be working. . . ." He laughed, insouciant. They laughed. A few groaned; a few shook their heads. They knew it was true.

As a warm-up, he presented them with two different theories of government. According to one, when primitive men and women began to settle down and farm the land, they banded together and appointed lawmen to protect themselves from periodic marauders. Thus was born government. But according to the second theory, the one to which Schnaubelt subscribes, "at one point in history the bandits decided rather than ride off into the cold hills, they would settle amongst their victims and loot them on a systematic and ongoing basis. And the annual tribute to be collected was know, as taxation!"

More laughter. Tense laughter. This was strange, to hear a government representative suggesting to government employees that their historic forerunners were bandits and looters.

"The interesting thing about being a [government] planner is that you have to be a socialist," Schnaubelt continued mildly. Among his audience one could almost see the hackles rise. The councilman continued, "All that means is that where you have centralized planning, you're

(continued on page 10)



Fred Schnaubelt

Photograph by Robert Burroughs

**It took a long time to get Fred Schnaubelt to talk.
Now you can't get him to stop.**

BY JEANNETTE DE WYZE

City Lights

We Have Someone Come In And Tidy Up Every Day

"They call us landscape crews, but we've been reduced to a sewer patrol," Jerry Austin says scornfully. Austin is a supervisor at the state transportation department's (Caltrans) downtown station. He and seven co-workers handle landscaping chores and trash pick-up around the knot of intersection freeways bordering downtown and Balboa Park. But for the past year Austin's crews have spent a good portion of their work day picking up after groups of homeless drifters.

Every week Austin runs across sixty to seventy winos and derelicts who sleep in the bushes and shrubbery alongside Interstate 5, and he estimates a seventy-five percent increase this year over last in the number of drifters who bed down in sleeping bags and cardboard mattresses or bundle up unprotected in the grass within feet of the noisy freeways. In some areas, such as the landscaped "valleys" near the Sixth Avenue off-ramp from I-5 and the Ash Street turnoff from southbound Highway 163 (as it turns into Tenth Avenue), mini-cities of ten or more vagrants have blossomed. Audiences at the San Diego Repertory Theatre's Sixth and Cedar playhouse have only the building's north wall separating them from a popular transient highway.

The vagrants usually desert their nesting places during daytime, but often leave their cardboard mattresses on the ground and sometimes hang blankets over tree limbs for an airtight, clothes, backpacks, groundcover, and plastic sheets used as makeshift tents to protect against rain are stashed under trees, empty bottles of Night Train wine and beer cans litter the ground. Austin and his crews haul away much of the clutter during their scheduled cleanups. "A half-mile stretch of freeway embankment should take us about twenty minutes to clean up," he says, "but when we go into a one-block area where the bums have created their stuff, it can take three times as long to do the job." Austin says there is enough manmade trash along the south side of I-5 between First and Sixth streets to fill a city dump truck. "They do everything you do in your house," he explains. "They have trash, garbage, and waste just like you. But you dispose of it. They leave it on their front porch. And they like it better after we clean it up."

The cleanup leaves Caltrans crews little time for the landscaping and maintenance work included in their schedule. A police crackdown on vagrants in the downtown Gaslamp Quarter south of Market Street and along the piers of San Diego harbor has forced many of the homeless men to abandon those



Stark contrast at I-5, adjacent to Repertory Theatre

stiff-necked with excitement. Finally a black-robed cleric strode in to bless the assembled pack of humans and animals. An observer of the scene wistfully growled, "Can you lend-me-a-dime" wino. They kick down gravel, cut holes in fences, break water pipes and sprinker heads. Caltrans workers have had epiphanies and hunched their way by disgruntled men awakened by early-morning sprinker spray. After the crew's called in police to arrest one shotgun-toting squatter. Austin's workers decided to enter the populated areas only in pairs. "We're maintenance workers, not law enforcement," he shrugs. "We can tell them to leave, but only the police and CHP and haul them away, and they're back the next day. We find police citations for being 'a pedestrian on a highway' buried along with their trash."

The Caltrans workers have also found purses and wallets among the vagrants' belongings, evidence, Austin says, that the wanderers victimize senior citizens who live in the nearby Luther Towers and Cathedral Plaza apartments. "Come social security day and you want drugs or booze, it's easy. The seniors are right there." Gary Van Elk, president of the Dunhill employment agency on Sixth and Cedar, says he has called police "about once a week" to haul away men who harass his staff and passers-by. Van Elk says an intricate alarm system has foiled several attempted break-ins of his office, and he has directed that his female employees be walked to their cars after dark. —P.K.

Time To Face The Fox

At least thirty riders showed up for the opening of the fox-hunting season at Dec Brumfield's place off Camel Valley Road a few Sundays ago. All of them were dressed in the traditional riding coats and hard-domed hats and white neck scarves, and they sat astride their horses under towering eucalyptus trees, to which hung a thick fog. Then the master of the hunt brought on the hounds, mute, but



Rancho Jamul, and homes also are being constructed on the North County ranch which is the former highway of film star Douglas Fairbanks. Polinitza says tomato growers have begun using other sections of the open space, such as large parts of Rancho Rondo. And the fox hunters also worry about their future access to Pecosquitos Park, now owned by the city. "Of course a hunt without space is a contradiction in terms," says Polinitza. He says the riders have one

hope for the future — south of the border. "There's no question that the territory in Baja is virgin country, and there's a lot of it." Consequently, Polinitza already has begun to seek permission from Mexican officials to allow fox-hunting caravans — including maybe twenty horses, ten hounds, and the twenty-two or so regular riders — to cross over and use some of Baja's unspoiled expanses during the season, which runs from December through the late spring. He says details, such as exactly where the Baja hunting will take place, remain to be worked out. He's sure, however, that when they are, the riders (who currently pay \$1000 a year in dues to support the sport) will follow. "Hunters will go any place to hunt," he says with assurance. —J.D.

What A Swell Party

An announcement in the latest edition of the *Republican Record*, the official newspaper of the San Diego County Republican Central Committee, reads, "Several lawsuits have been filed as a result of the confusion created by the use of the name 'The Republican' by a private organization not affiliated with the Republican Party. If you have subscribed to 'The Republican' newspaper or contributed to various voter

education causes in the mistaken belief that these are official Republican Party activities, please call the Republican Party office."

The apparent innocuousness of this pronouncement belies a bitter feud, currently in its ninth year, between the San Diego County chapter of the Republican Central Committee and *The Republican*, a statewide partisan newspaper that is independently published by the local Vail-Smith Company — a feud that now threatens to put the publication out of business.

Wanda Vail, who took over as publisher in 1975 after the death of her husband, Richard, claims the local party chapter has been on a "personal vendetta" against her twenty-year-old paper since 1973. In that year, Vail says, she and her husband broke a ten-year alliance with the party. Their arrangement with the official party had given the paper wide editorial discretion and use of the Republican name. In exchange, the paper agreed to give back to the party five percent of its gross subscription receipts (subscriptions accounted for nearly ninety percent of the paper's entire revenues). That last point is what local party leaders riled up. Vail asserts, and prompted them to harass her and her newspaper every chance they got — at committee meetings, over the phone to voters, and through periodic barbs in the *Republican Record*, which the local central committee launched in November, 1977. "We'll call people for subscription renewals and they'll tell us someone from the party had called them three weeks before and given them derogatory information about us," Vail claims. As a result, *The Republican's* statewide circulation dropped from 110,000 in 1972, the year before the difficulties began, to the current 40,000; the size of the paper also shrank from an average of thirty-two pages in 1972 to a current average of twelve, and what was then a monthly now comes out only four times a year.

In May of 1980, Vail filed a lawsuit seeking nearly \$40 million in damages against thirteen state Republican Party officials (eight from San Diego and five from the bay-area city of Alameda, where similar problems had been going on for an equal number of years), charging them with libel, slander, unfair business competition, and violation of the anti-trust laws. Two months later, the San Diego city attorney's office filed a lawsuit against Vail, based on charges by the local central committee — and several consumer complaints — that the subscription sales pitch used by *The Republican* staffers led people to believe they were contributing directly to the Republican Party. Both lawsuits — along with another one filed by the Alameda city attorney's office the year before — are still pending.

although temporary injunctions prohibiting *The Republican* from using the purportedly ambiguous solicitations were issued in both cities. Vail has since amended the solicitations to disavow any connection with the Republican Party and has changed the name of the paper to *The Independent Republican*, although both she and general sales manager Lou Woods deny any wrongdoing. "What they're saying we're guilty of is guilt by omission," Woods says, "because we failed to specifically point out that we're not affiliated with the party. But we never claimed to represent the party, and we always felt that was good enough. Two years ago, when these allegations first surfaced, we had an officer from the police licensing division come by and check over our pitch. He said it was fine and we weren't misleading anyone. And that's the one they're suing us over now."

But despite their recent concessions, Woods says, the local central committee "is doing everything they can do to eliminate us." The editorial contents in the *Republican Record* continue; so, too, do the telephone warnings to registered voters. And just last October the state central committee — at the urging of its San Diego chapter — adopted a resolution formally opposing the use of the name



Wanda Vail

"Republican" by anyone not affiliated with the party; the committee is reportedly trying to push it through the legislature in the form of a law. A different side of the story is told by Robert Thornberg, chairman of the local central committee for the past eight years and one of the defendants in Vail's lawsuit. Thornberg says the alliance between his committee and the Vails was broken not by the Vails, but by his predecessor, retired Admiral Leslie Greth, because the agreement to turn over five percent of gross subscription proceeds was never kept. "We never got a cent," Thornberg says. He doesn't see the local central committee has several sworn depositions by former employees of *The Republican* who said they frequently claimed to represent the Republican Party to potential clients, and while he admits they were not told to say so by their supervisors, "they were not instructed not to, they were on commission, and you know what that means." —T.K.A.

City Lights



Jia, Jeremy, and Patrick Lighthouse

It's The Water

Jeremy Lighthouse was born fourteen months ago in a fiber-glass hot tub in the double garage of a La Jolla house on La Jolla Corona Drive. When he emerged from the body of his mother into the warm, salty water, he remained under the surface for twenty minutes. His parents, Jia and Patrick Lighthouse, thirty-four and thirty-three years old, respectively, shared the tub with him. Seven other adults were in the room, but apart from them, few people knew about this first documented underwater birth in America. For almost a year the news seemed to be gestating, and now it finally has burst upon the world with a force that seems both to frighten and exhilarate the local couple.

What scares them most is the prospect of ill-prepared parents-to-be following their example carelessly, and hurting themselves or their babies. Since Jeremy's birth, the Lighthouses have learned of ten subsequent underwater deliveries. With national news coverage beginning to elevate the Lighthouses to the status of underwater-birth gurus, the couple is certain that hundreds more such births are sure to follow. "People are going to do it no matter what," says Jia apprehensively. "They're going to have them in their bathrooms." That distresses her because she's at ease that underwater birthing isn't for everyone as she is certain that for some people it offers the ultimate birth experience.

Her own first experience as a mother fell far short of any ideal. It occurred five years ago, when Jia became pregnant with Patrick's and her first son, Anandas. Back then the couple was making out a self-sufficient life in the Ozark Mountains in Missouri — growing their own food, chopping their own wood for heat, and so forth. Both had previously worked as teachers in Cincinnati (as was a college English professor, and he as high school teacher and counselor) and both prepared for the pregnancy as if it were a doctoral dissertation. They attended and took notes in childbirth classes, studied the Lamaze



Jeremy's birth

natural childbirth techniques; planned to use the Leboyer method for creating a "gentle birth" in a warm, softly lit, quiet room in their home. They engaged a nurse-midwife with twenty years of experience to aid them. But everything went wrong. Jia foundered in the "transition" stage of labor for fourteen hours, then spent twelve hours pushing Anandas through the birth canal. When the baby finally emerged, he couldn't breathe until a tube was inserted down his trachea. Furthermore, the placenta failed to detach from Jia's womb, and ultimately had to be removed manually by the nurse-midwife. In the process, Jia almost bled to death. When the terrifying experience finally ended, the Lighthouses were shaken profoundly. But they chalked up the thirty-six-hour ordeal to the fact that Anandas weighed ten and a half pounds.

The experience so traumatized Jia that she resolved never to become pregnant again. However, after she and Patrick moved to San

Diego two and a half years ago, a friend sent them the clipping from the *National Enquirer*. It told of a Russian experiment in which women were actually delivering their babies underwater. "The first time we looked at it, we said to each other, 'Oh, of course. This is the only way — the perfect way to give birth.' A few months later, when Jia became pregnant with Jeremy, the couple decided to consider any danger as negligible for one thing. The infant has nine months in warm fluid for nine months," says Jia. Delivery into a similar environment would make the birth more comfortable, she and Patrick reasoned. The transition from dark to light, from near-weightlessness to gravity, from close confinement to "infinite space and absolute separation from the mother," all would be more gradual and less frightening.

They say they never worried about the child drowning because they knew that as long as an infant's umbilical cord is attached to the placenta and the

placenta is attached to the wall of the mother's uterus, oxygen from the mother's blood will continue to be transmitted to the infant. "The cord is made to pulse for a while," Patrick adds. In contrast, severing it immediately after the baby emerges "puts the infant in a life-or-death situation," Jia adds. The child must begin breathing, an act which is usually painful and frightening. Today the Lighthouses admit they weren't precisely sure how they would know when to bring Jeremy's head out from under water. They thought a sudden discharge of blood from Jia would alert them to the detachment of the placenta. They also simply figured they would closely monitor the infant's coloring and heartbeat, and if he showed any signs of distress, they'd remove him immediately.

They say a bigger worry at the time was how to avoid infection. As precautions, they disinfected their rented fiber-glass hot tub with chlorine about a week and a half before Jia's due date. They filled it with distilled water and added enough salt to equal the salinity of human body fluids, half of a percent. When Jia's labor pains commenced, she gave herself an enema, showered with Basic-H, and received an alcohol rubdown from her husband (all aimed at minimizing bacterial contamination). A half hour after entering the tub, she found herself ready to begin pushing the baby down her birth canal, and she claims the Lighthouses had a son, and once again he weighed ten and a half pounds. But this time Jia held the healthy baby against her body just two and a half hours after the first contraction began.

"The most profound feeling and atmosphere surrounding the birth was one of peace," Jia says. She and her husband rapidly watched the newborn below the surface of the water. They say at first his body was obviously tense, with frown wrinkles creasing his forehead. Underwater, "The first time we looked at it, we said to each other, 'Oh, of course. This is the only way — the perfect way to give birth.' A few months later, when Jia became pregnant with Jeremy, the couple decided to consider any danger as negligible for one thing. The infant has nine months in warm fluid for nine months," says Jia. Delivery into a similar environment would make the birth more comfortable, she and Patrick reasoned. The transition from dark to light, from near-weightlessness to gravity, from close confinement to "infinite space and absolute separation from the mother," all would be more gradual and less frightening.

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Sell One For The Gipper

It's always encouraging when our work is recognized. Especially when a publication as well read and influential as the *Reader* acknowledges one of our TV commercials.

I refer to the item which appeared in the December 17 issue ("Year in Review"), wherein the *Reader* saw great humor in Coach Coryell's speech pattern. After leading the Chargers to their third Western Division Championship in a row, we can all see how his speech imperfections have not held him back.

Actually, just to set the record straight, we were assigned the Marvin K. Brown Cadillac account eight years ago and Don Coryell has served as the spokesman for the dealership on the Don Coryell Show for the past three years.

I doubt if we had gone to Central Casting in Los Angeles, that we could have found a more effective and believable representative than Don. Evidently there are many people in San Diego who agree, because no matter how he pronounces his words, he wins football games and has sold a lot of Cadillacs. We are proud to be associated with him.

Bass Boats

I was recently mailed a copy of the *Reader* (December 25, 1981) containing the article "Once Upon a Time, Things Were Sold Gold."

This particular story hit close to the

heart as I am the former bassist for Gary Puckett, Lynn Kitchens. Finally, it has been written for all to read and understand the reasons for Gary's inability to be a leader, a businessman, a "now" rock and roller, or even a loyal friend to those who initially trust and respect him.

When I first met and started working with Gary Puckett, I thought, "Wow, a real pro. I'm working with the Gary Puckett," who had been my singing idol in the late Sixties.

I found out soon after the first tour in June, 1980 that he had learned very little, if not nothing, about assuming leadership on or off stage and was only concerned about "pig"ing" leader only when he felt like it. How disconcerted I was, after moving all the way from the East Coast, to find I was working with just another insecure musician, who not only had trouble remembering basically simple arrangements of tunes, but insisted on having the respect of those around him, without doing anything to gain or command that respect.

Just to clarify a couple of things, though, the troubles with the first "comeback" band began even before the first tour began. They started with the hiring of Gary's brother, David, as pianist. David, in my opinion, is an extremely talented musician, although too ready to change everything he writes and plays, simply for change sake. Something you just don't do when preparing for a concert situation. By the way, Gary was even worse, as he changed some extremely elaborate arrangements during the tours.

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themselves, throwing weeks of rehearsal and musical planning in the garbage. What a waste and how confusing for a new band. Anyway, David's lack of professional experience on stage (none) upset me as well as Paul Martin, something Paul and I discovered more than a couple of times before and during the tours.

Letters

The second problem, also concerning David, involved Gary allowing David's wife, Susan, to accompany David (and the group) on tour. Nothing personal against Susan; it's just not the place for a woman. When I approached Gary on the subject, he said that David needed the security of knowing where Susan was. Of course, when David and Susan weren't getting along, the entire group was all tensed up wondering what he was going to do. Gary spent more time keeping them happy than he ever did with any of the rest of the group.

A prime example of his neglect of the group follows: During the second tour, years truly contracted a severe case of walking pneumonia. At the time, not only was I playing the concert every night, I also helped drive the equipment truck with road manager Mike Robinson, who was also treated with very little respect or consideration, and at my own suggestion was the other half of the road crew with Mike. Obviously very ill, high fever, chronic coughing and near collapse after several shows, Gary never, not once, asked any one of the healthier members to relieve me or even insisted I be taken to a doctor. His main concern was only that I smile and give my parts correctly, and that I not turn my back on the audience (while coughing to the point of blacking out). At this point I got all respect that was left for this so-called star of yesterday, when I had, one-up-a-time, put on a pedestal.

During a series of dates in the Chicago area, the group had the privilege of getting a date at Deasy

Serpentine's Beginnings (Chicago's drummer)—a fabulous club, huge festival-type sound system, great stage and lighting, stage hands, and a really strict, professional house and stage manager. The band arrived an hour before show time, excited and somewhat nervous. Food and drink filled the dressing room with stage hands at our beck and call. Show time approached, and no Gary. The house manager walked over to me and expressed his concern over Puckett's whereabouts. Then, forty-five minutes later, Gary arrives, slightly high on wine, griffined on his arm, smiling as if nothing in the world was wrong. I walked over to him and told him that the manager was sort of upset and that we should get with it and go on to play. He said okay and proceeded to plug down on the couch with another glass of wine as if he had all the time in the world. We finally took the stage, an hour or so late, for what was to be the worst concert we had done to date. We all wanted the power to fail or something—anything to end the humiliation he was laying on us all. Gary couldn't sing in key, he couldn't remember lyrics, chords, riffs, arrangements, nothing. Everything we could have needed to play his best concert ever and Gary Puckett blew it to hell.

At that point in the project, I called the group together and proposed that someone should lead the band on stage, to at least keep the musical aspect of the show tight. Gladly I took charge of starting and ending the show, stops, starts, and endings, and letting everyone know where we were during each show. Very soon Gary sensed my leadership ability and became extremely threatened. I was taking his head away from him. I didn't want his damn band, only to create a dimension of pride within the group which could only make us a tighter unit.

Naturally, in all his glorious insecurity, he started falling foul with every move I made, even down to criticizing my eating habits and hygiene. I brushed it off for a while, knowing the pressures he was under, but soon, after a few open, verbal attacks during concerts (on stage), I couldn't take anymore of his selfish, boyish bullshit, and began to tell him plainly to fuck off.

The last tour went much better musically because he laid back and just did what he did best, sing—and you must admit, he ran do that as long as he leaves out the drama. Later, after being fired, I found that he had been planning to let me go for some time, but couldn't find anyone to replace me right away. I have no ill feelings about being released, in October of 1980, only about the way in which it was done—over the telephone, as I was on my way out of my house to search for a birthday present for guests who.

Anyway, I'm glad Thomas K. Arnold had a chance to be involved with the man and the boy that is Gary Puckett, and that he saw clear to write and put into print all the things that I have held in the white truth, as to why this middle-aged, one-time superstar has failed to make an even halfway successful attempt at a comeback.

He never will, because he's who he is—he's Gary Puckett.
H. Lynn Kitchens
Nashville, Tennessee

Screams At Bottoms Of Rungs
After reading your article on Gary Puckett, I was shocked that the *Reader* would print an article that the *Enquirer* wouldn't have printed. I am sure many letters have been sent in defense of Gary, and that should say it all. The man used to be San Diego's pride and joy. Now, when he needs his hometown's support, they turn their backs and allow such slander to be

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published.
Who cares to know details of divorce, delay, or personal relationships, except his enemies. Gary's true fans and friends realize the ups and downs of his chosen career and stand behind him whether he is on top or on bottom. The thing San Diegans should remember is that he is still their only success story from here, girls still scream, and the longones are still packed contrary to the past article, and he still has the magic he did years ago.

It all comes down to loyalty to a real professional, a gifted performer from San Diego, and a friend. A failure is someone who quits; Gary Puckett hasn't and never will.
B. J. Tyler
Del Mar

Jerry's Kids

Well, that Jerry Herrera certainly has an interesting idea of how to run a business ("The Spirit of Jerry Herrera," August 20). I mean, when I saw a nightclub called the Spirit, I assumed the name meant something involving fun and good cheer, not that the place was haunted by the manager. Details, details, details. A friend (of mine) and I went to the Spirit to see the Allegiance on a cool December night. I wore, among other things, my homemade Alley-oop shirt. (I made the design, not the shirt. It came from a factory. Herrera should appreciate that.) My friend wore clothes as well. Maybe better.

We danced to one song by the opening act—Some Ambivalence—and sat drinking and talking the rest of the set.
The next band (Girl Talk, according to the advertisement) seemed a good enough excuse to rebel the dance floor, so we did. I even fell on a few times, purposely out of control, seeing no reason dancing regulations and unable to resist a nearby empty dance floor, until after several songs, I was told by a bouncer that I wasn't allowed to "lay down" on the floor. Not one to quibble over the bouncer's use of the language (not if it meant missing the Allegiance), and since he saw that I was not wildly drunk (that's just the way I dance) and the song playing at that very instant had a real good beat, my friend and I resumed dancing. This, I was thrown out—taken outside and told by the bouncer that I had to leave. I asked several times and was neither told why nor confronted by my accuser. (Don't worry, Jerry, that's only a constitutional right, nothing a big businessman like you has to worry about.)

The bouncer would not let me in to talk to the manager (my friend was allowed in to be ignored by the manager). I stayed outside, asking to see the manager, until the second or third time the bouncer threatened to "call the cops." Not having a martyr complex and knowing that being right isn't always the best way to stay out of jail, we left.
The one thing my friend had been told by the manager was that we couldn't get a refund, and of course the inflated amounts we spent on beer, thought to kill time while waiting for the band we never saw, was gone gone. Forget gas money.
If displays of overt and covert hostility are Jerry Herrera's idea of good public relations, he must have a supply-side intellect, waiting for something to trickle down into his head. But I guess Jerry knows that some things are more important than money, and maybe he'll feel better if he keeps that in mind while some of us are spending ours elsewhere.
And by the way, Jerry, your ads aren't funny.
Rob "Tercer" Escobedo

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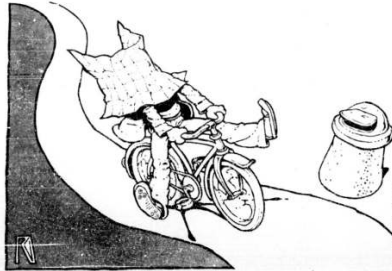
Matthew Alice

Dear Matthew Alice:
Where can I get maps of bicycle routes in San Diego and information on bicycle clubs?

Paul Guatelli
Morena
Write the Knickerbikers at 3007 Kenner Drive, Lemon Grove 92045, or the San Diego Wheelmen at 4138 Vermont Street, San Diego 92103, or the San Diego Bicycle Club at Box 80562, San Diego 92138.

Dear Matthew Alice:
As a wearer of hard contact lenses for fourteen years, I have become recently concerned and curious about the long-term effects of contact-lens wetting solution on the eyes, and on the rest of the body's health. These wetting solutions are applied to the surface of the lens immediately before insertion into the eye, and as such, go directly to the body on a daily basis. The list of ingredients is a little frightening, and of all the ophthalmologists that I have questioned about it, none seems to have given the matter any thought. The brand I use, Barnes-Hind, lists the following ingredients: polyvinyl alcohol, with edetate disodium 0.02% and benzalkonium chloride 0.004% as preservatives. Has any research been done on the effects of using these agents in the eye?

Angela Bowen
Ocean Beach
I found no published research on the effects of the wetting solutions, which by usage since 1950 have proven themselves safe. In 1968, when the Food and Drug Administration undertook the regulation of contact lenses and their accessories, it



is put in or taken out. Benzalkonium chloride has been used since 1947 as an agent to kill bacteria on the surface of the eye. Edetate disodium enhances the properties of benzalkonium chloride, apparently in the way that it breaks through the lipid or lipid-protein complex of the bacterium cell wall.

Dear Matthew Alice:
About a year and a half ago I saw a nautical show somewhere in Mission Valley and can't seem to find it now. Has the show been relocated? If so, where?

R.J.G.
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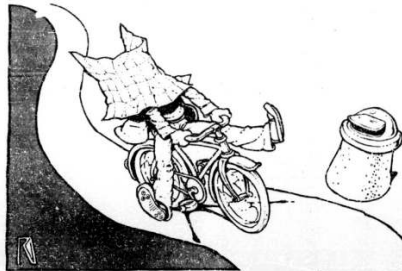
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Photo: Morrow

THE INSIDE STORY

BY PAUL KRUEGER

IF FLOYD MORROW STILL HAD HIS SEAT on the San Diego City Council, the local YMCA might not be

counting itself \$1.2 million richer this month. The YMCA got that extra million from the recent sale of its downtown branch gymnasium and

recreation center on Eighth Avenue and C Street, which has been in continuous operation since its dedication in 1913. Morrow, however, doesn't think the Y's board of directors should have been allowed to sell the building, and he demands that the YMCA "turn back that \$1.2 million to the city to compensate us for what we've given them."

What the city "gave" the

YMCA is an 8.8-acre plot of prime Mission Valley land on the south side of Friars Road just west of the Stardust golf course, on which the Y has built a new recreation center with swimming pool, tennis courts, weight-training rooms, and gymnastics facilities. Stressing its nonprofit status and community-service functions, the Y's board of directors asked the city council in 1976 to grant the Y a fifty-year lease on that valuable city-owned Mission Valley land for a symbolic payment of one hundred dollars a year. But the council wanted, and got, several guarantees in return.

Alarmed by the flight from downtown of businesses and social service agencies (including the Veteran's Administration and United Way), the city council demanded the YMCA's pledge that it would continue its service to the downtown community after the new Mission Valley branch opened. Then-Councilman Morrow, in fact, withheld his approval of the Mission Valley lease until fellow council members agreed to require a trade-off from the Y directors: in return for the Valley land, the YMCA would lease its downtown branch building to the city for fifty years and the city would in turn rent the building back to the Y for \$1200 a month. Tying up the downtown property with

that lease would prevent the Y from selling the building, thus assuring a facility for downtown users. Morrow, whose Henry George economic philosophy holds that land is the most valuable commodity and that city governments must zealously protect the taxpayers' interest in city-owned property, felt more secure with the collateral of the YMCA's downtown property.

But the Y never actually signed that contract. The city gave the organization a four-year "option" to complete paperwork and gather plans and permits for the new Mission Valley gym. On June 2, 1980, just days before the deal had to be signed or abandoned, YMCA attorney Alan Perry convinced the city council to delete from the agreement the clause requiring the Y to lease its downtown building to the city. In return for this alteration, the council was given the Y's promise to stay downtown; new contract language called for the Y to pay a "fair-market rent" for the Mission Valley land should a renegotiation on its pledge to "provide substantial and appropriate YMCA programs and services in the downtown area."

Morrow lost his council seat to Fred Schaeffgen in 1977 and wasn't around to vote against this revision. The city council

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approved the change "in all of about five minutes," without debate, one observer recalls, and word of the revisions was never publicized. In fact, Morrow, now an attorney in private practice and chairman of the county Democratic Central Committee, didn't learn of the backpedaling until last week, when he first heard about the sale. He is furious. "The speculative value of the Y's downtown property should be reserved for the public," he argues. "We gave them that land in Mission Valley worth \$500,000 an acre and now they've collected \$1.2 million for their downtown land. If we still had that lease, the citizens would be compensated [for the sale]. It's as if the council gave the Y an illegal contribution by allowing it to make money on its real estate."

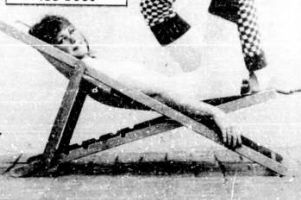
Morrow can't challenge the sale, which was completed last month with the Trimmell Crow Co. (the developers plan a \$70 million office tower for the site). He says he's holding the city attorney's office

"personally accountable" for allowing the council to approve the changes, but deputy city attorney Hal Valderhaug, who advised the council on the YMCA land leases, points out that the city attorney can only instruct the council on the legality of contracts, not the good or bad judgment of revising them. However, there is some grumbling at city hall about the Y's pledge to sustain "substantial services" downtown—a promise the organization is still sworn to.

The Y says it will stay in the Eighth Avenue building rent-free for three years while Trimmell Crow completes plans for its office tower. But deputy city attorney Valderhaug and Ken Carpi, Mayor Wilson's adviser on downtown issues, don't like the talk they're hearing about the Y's plan to merge its downtown branch with the Armed Services YMCA branch on Broadway and State Street when the Eighth Avenue Y is demolished. Neither Valderhaug nor Carpi believes such a merger would live up to the Y's pledge, and both argue that the needs of servicemen are completely different from those of work-a-day downtown Y members.

Attorney Terry Knoepf, chairman of the downtown Y's "future plans" committee, says there's still a possibility that the downtown branch will lease a separate building or even buy a new site. But he, too, sees merger as a likelier route, and says the amount of space available in the underutilized Armed Services branch is "perhaps greater than what we now have on Eighth Avenue." Knoepf says a merger would allow the two Y branches to remain autonomous, but it will be the city council, along with Valderhaug and Carpi, that will determine the meaning of "autonomous," and Carpi already has expressed skepticism. "If they [the YMCA] were really sincere about keeping their pledge to continuous [downtown] service," he said, "they could have worked out a deal with Trammell Crow to be included in the new tower."

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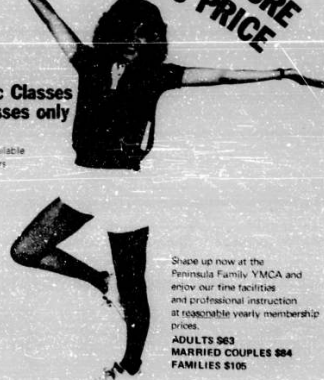
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(continued from page 1)

relying on a socialist system to determine how decisions are made and how resources are to be allocated, as opposed to using the individual capacity of all the members of our society." He hastened to assert that he believes in some planning. "The only question is: who should do it? Should it be the people who look in the horse's mouth and count the teeth and put their money on the line? Or should it be the people who sit in the library and argue about it...? People in the planning department have no more responsibility or accountability for their acts than I as a councilman have."

More balm. He told the bureaucrats, "The bureaucrats are great for whipping. Politicians love them. Rather than dealing each other in our own family, we [politicians] can attack this vague, unidentified group of people that are out there, pursuing the forces of evil with Darth Vader to undermine everything that we intelligent people can conjure up. When you come up with a good plan, we steal the credit from you, as you know. And in the case where it seems that you've come up with an assine plan, we blame you for

incompetence."

That perception of the bureaucracy is different from the one Schnaubelt had when he took office back in 1977. He says, "I used to think that by and large bureaucrats were not productive, not competent, not sincere and genuine people; that they wasted an enormous amount of money and they perpetuated themselves in office. I thought that maybe ten percent of the bureaucracy was competent." But over the months, as he worked with individual city staffers, a respect for many of them



Schnaubelt's life, at age forty-one, reveals a dramatic evolution.

His early years were far more involved with earning money than with monetary theory. By the time his family moved from Sprague Valley to Point Loma, and Fred transferred to Dana Junior High School, he was already putting in at least six hours a day working in the Reynard Way offices of the carpet-cleaning business started by his stepfather, Edward Harris. Most of the members of the large family helped out, the grandmother as a seamstress, the grandfather as a maintenance man, young Fred starting with easy tasks such as cleaning rug pads, labor which earned him twenty-five cents an hour.

The heavy work schedule intensified in high school and precluded Schnaubelt's participation in sports and other activities. But the money motivated him. When he turned fifteen, his parents began charging him "rent" of fifteen dollars a week. "To give me an understanding that you have to pay for things in life." With the rest of his earnings, he bought a '53 Mercury on his sixteenth birthday in 1957. By the time he graduated, he boasted the ownership of a brand-new car.

Sports weren't the only things he passed by in high school. Despite high aptitude scores, he never studied, and squeaked by with C's and D's. He says he read only two books — *Chief Crazy Horse* and *Three-Wheeling Through Africa* — and he prided himself on reports he fabricated about books he never laid eyes on. Only after he

graduated from "high school" did the realization strike him of "how stupid it had been to waste that education." Suddenly, he began reading weekly copies of *Time* and *Life* magazines over to cover.

He says it was in a 1957 issue of *Time* that he first read about *Atlas Shrugged*, the controversial novel by a woman named Ayn Rand. Not long afterward, Schnaubelt was clearing carpets in a house on Devonshire Street in Ocean Beach when he spotted a copy of it. When he commented on it to the homeowner, she invited him to take the book, which she had finished reading. Rand's fictional account of what happens to the world when all the productive individuals go "on strike" in protest against increasing government control inspired Schnaubelt tremendously. When he turned twenty-one, he registered as a Republican. But he had no time to devote to political activity; he was too busy just trying to earn a living.

Married at nineteen, he and his wife had produced three children, and though their one-bedroom apartment on Villa Terrace in North Park cost just sixty-five dollars a month, Schnaubelt still had to scramble to make ends meet, the carpet business was so lean. He squeezed a little time to read Rand's other writings, but he says his life didn't really begin to change until 1965, when he heard about a Dale Carnegie "human relations" course held in the Home Tower downtown.

A friend had recommended it, pointing out that Schnaubelt could spend money for a piece of carpet-cleaning machinery, which would wear out in a few years, or he could spend it to acquire knowledge he'd keep forever. The argument persuaded Schnaubelt to sign up. He vividly remembers sitting in the beginning sessions, sweat pouring from his forehead, panicked at the thought of having to speak. Today he says he's convinced "the major problem in our society is people's low self-esteem and self-confidence." By the end of the course, his own confidence had soared, and he felt revitalized.

"I became disenchanted with myself doing the same mental labor year after year," he says. "It was good at it. We were the biggest and best [carpet cleaners in San Diego], but it was not intellectually satisfying." In response, he began studying real estate, got his license, and in six weeks of part-time work earned about \$3000, almost half of his yearly carpet-cleaning income. Flushed with success, he sold the carpet business and entered real estate full time in 1969. It turned out to be a rough period. Newly divorced, he moved into a garage in the 4700 block of Newport Avenue in Ocean Beach. That year, he even packed his bags to join the Alaskan oil boom. But at the last moment friends talked him into applying for a job with the real estate firm of Kantor, Thomas, Fletcher.

Within ninety days he had earned \$27,000, and from then on his fortunes boomed. By 1971 he was making \$35,000 a year — and rethinking his involvement with politics. Ten years before, he had started the careers of Leslie Gehres, chairman of the local GOP central committee, who had talked enthusiastically about Republicanism. However, despite a frustration with government policies that deepened as the years went by, Schnaubelt had held back, citing a lack of time.

By 1971, however, his success in real estate emboldened him to dream of becoming a Congressman. He figured it would take him ten years to develop the financial security, political contacts, and speaking ability he would need to succeed. Promptly, he began working on all three. He wrote Gehres and solicited advice on becoming involved with the Republican Party and soon he was attending central committee meetings, joining Republican clubs, and walking precincts for various candidates. "To improve his speaking ability he joined a local Toastmasters group at the urging of a friend named Harry Smith."

Smith had lived in Argentina for forty years before the raging inflation there drove him back to San Diego, where he became involved with the newborn "libertarian" political philosophy. It asserted that government should regulate neither business nor (nonviolent) personal be-

havior. Smith fanned Schnaubelt's interest in the subject by introducing him to a range of political and economic literature, such as the works of Mises, Friedrich Hayek, Henry Hazlett, Milton Friedman, and others. Schnaubelt recalls that by the early Seventies he was devoting as much as thirty hours a week to training himself intellectually for an eventual job in government, reading probably four to five periodicals per month and steadily making his way through a reading list of perhaps a hundred books.

By 1974 he took that intellectual training a step further. Facing himself to distill his proliferating thoughts and convictions, he began publishing a monthly, four-to-six-page newsletter. Ostensibly, it dealt with investments, but Schnaubelt also used it as a vehicle for building his vocabulary ("I tried to put in phrases like 'de-falculation of apartments'") and for honing his ability to apply libertarian principles to the financial world. "Tremendous growth came to me then," he says.

By that time he had also begun to worry that his name, Fred Harris, might be too bland to catch voter attention. So he resumed his (divorced) father's name, Schnaubelt. In 1977 concern over his name also prompted him to enter the race for the Fifth District city council seat. "All my training was aimed at getting to the Congress. The race for city council was just a way to increase name ID." Everyone, including Schnaubelt, assumed he would lose to incumbent Floyd Morrow, and a week before the election, the polls continued to point him to certain defeat. But in those last two weeks, Schnaubelt lit up TV screens all over San Diego with an ad campaign devised by big-time L.A. campaign consultant Arnold Steinberg, whom Schnaubelt had hired. The media blitz avoided any substantial issues and concentrated on presenting Schnaubelt as a "Thoroughly Nice Guy." The voters responded, and on November 8 they elected Schnaubelt by a 55-44 percent vote to an office he wasn't really interested in.

Today he thinks his victory points up "one of the absurdities of political office." He says, "I was good at it. We were the biggest and best [carpet cleaners in San Diego], but it was not intellectually satisfying." In response, he began studying real estate, got his license, and in six weeks of part-time work earned about \$3000, almost half of his yearly carpet-cleaning income. Flushed with success, he sold the carpet business and entered real estate full time in 1969. It turned out to be a rough period. Newly divorced, he moved into a garage in the 4700 block of Newport Avenue in Ocean Beach. That year, he even packed his bags to join the Alaskan oil boom. But at the last moment friends talked him into applying for a job with the real estate firm of Kantor, Thomas, Fletcher.

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THE RICOH XR-S: Powered by the sun

Quick, what has a lens, a focal-plane shutter, an excellent in-finder display, uses 35mm film and comes fitted with a sunroof? Well, better I answer that, I would like to reflect upon the words of a photographer friend of mine who is somewhat of a technophobe: "And what are you going to do with your electronic camera when the batteries fail, plug it into the sky?" No, I'm going to carry spare batteries or switch to mechanical operation. But in this age of energy crisis and conservation, there is one camera, at least, that you can plug into the sky, or a household light bulb, or even a candle. So now I've answered the question posed at the beginning: It's the Ricoh XR-S.



The Ricoh XR-S is an excellent camera. Basically, it's identical to the XR-7 reviewed and tested in depth in our September 1981 issue of Camera 36. You will, I hope, forgive me then if I do not go into a lengthy rundown of the XR-S, its lens and its accessories. Suffice it to say that the XR-7 and the XR-S are identical in specs except for a not-so-minor variation. The Ricoh XR-S is solar powered. That's not really a sunroof on the top of the pentaprism, it's the solar cell array. Ricoh calls it a "solar battery," which to my mind is a mistake, since the photovoltaic cells do not store power, they generate it and then, via a control circuit, pass it along to the battery in the camera. Photovoltaic cells generate power according to the amount of light falling upon them; therefore, as stated, the XR-S will charge its own 3.1-volt battery, which according to Ricoh, has a working life of some five years. The battery is capable of about 5,000 shots.

The battery handles all camera functions: the electromagnetic shutter, the exposure system, viewfinder data, etc. The solar array handles the care and feeding of the battery. The camera will signal in the finder when it needs to be charged up, and this is achieved by simply setting the camera in the light. Since the solar array puts out more juice than the battery needs to bring it up to charge, charging will occur from about 100 milliamperes on upwards, that is, by the light of a 60-watt household bulb at a distance of about 30 cm and on up to "bright daylight conditions." I don't think that I would want to set my black-bodied XR-S out in the noonday sun too long for charging. The solar array has an over-voltage protector incorporated in the circuit, so you wouldn't do any harm there. However, setting a black camera out in the sun for any length of time will certainly heat the camera. Of course you can't stop the little devil from charging, so it charges as you carry it around as well.

When the XR-S arrived for testing, I unpacked it and loaded it in the storage battery. The camera was up and running immediately. One assumes that the battery is already pre-charged to part of its capacity, so as to try to thwart the system I hooked up the autowinder and had the camera belt away on full cycle for about an hour. I tried out before it did. In fact, the little beast would probably have kept on going as long as the four 1.5-volt AA cells in the winder held out, which would account for a lot of film. It's hard to beat the solar charging system and it works very well. All right. If you can't win by fair means, cheat. I looked the camera on continuous cycle and blink-flicked its solar panels with black tape. Again, I gave up before the camera did.

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(continued from page 17)

for the mayor). Almost before the issue had surfaced, Schnaubelt bolted into action, issuing a position paper in opposition to a raise, which he distributed to the other council members and to the members of the city's salary-setting commission. "If you make a stand real clear and forceful, it's easy to withstand the pressure," he says today. "In that case, there was no face-saving way I could back down from a."

As the months went by, Schnaubelt's stand continued to grab headlines, and eventually he triumphed for two more years, the salaries remained the same. He was wrong to fight the pay raises, Schnaubelt believes today. He says back in 1977 he thought that since most people live on less than \$17,000 a year, the city politicians should be forced to live on that amount; that the politicians should suffer and feel the effects of inflation, taxation, and other social ills. But now Schnaubelt says he's come to realize all the extra costs that council members must support because they hold that job. "Everyone in office can attend three to four dinners a week if they want to, and they generally cost at least thirty dollars a person."

There are demands on you to be places and do things, and I think you should always be providing out there for someone else to pay your meals. . . . Not everyone is in a position to supplement their salary by a thousand dollars a month, as I've done (from personal savings) for the last four years. . . . Even so, Schnaubelt says he almost resigned from office this past June because of financial strain.

But back in those first months of 1977, Schnaubelt's righteousness (thundered from local newstands and television screens). In fact, another of his goals had

been to manipulate the local news media to promote his ideas about how local government should function. He found the undertaking easy, in part because most officials are reluctant to speak candidly. Although reporters and the public suspect the existence of a lot of behind-the-scenes skirmishing, Schnaubelt found that council members normally "don't even tell on the opposition. Local government is almost like a country club." In contrast, Schnaubelt says he privately vowed "to be open and tell 'em [reporters] virtually anything they wanted to know and even some things they hadn't thought about." Eventually, he discovered at least four or five city employees who were willing to tip him off privately to developments that had potential for good copy. He also figured he would do some of the reporters' work for them by trying to gather extensive background information for them. Once, for example, he obtained a computer print-out that documented suspects on a local builder of public housing, was receiving higher profits than the council had believed; another time he dug up extensive figures from local brokers and realtors which supported his charge that the city was selling land it owned for less than fair market value.

Schnaubelt also armed himself with snappy, often outrageous remarks. He employed another weapon as well, the use of which he calculated very carefully. He says he tried always to couple his remarks with humor. "I'd say that the medicine was going down with some good lumps of honey and sugar at the same time."

Recent, Schnaubelt marveled at how well the tactic has worked. "It's like Simon Golding said the other day, 'You're the only person I know who can call all your friends on the council a thief and laugh about it, and have them laugh at the same time.' Then Cleaver said, 'I know, I know, Fred. We're all a bunch of thieves down here. We're stealing everyone's money to fund the arts.' At the memory of the remark, Schnaubelt grins, almost in disbelief. "I just . . . He gropes for the words, then shrugs. "No comment."

Then the grin breaks out again. "Didn't have anything to say. I felt they got the message."

If he was surprised by the efficacy of his good humor, he says it was only one of the job's eye-openers. The biggest surprise was a negative one. In fact, Schnaubelt says the most devastating political realization he experienced was that "the biggest threat to freedom today is the American businessman."

"You know, we joke about *Newsline* being a socialist-oriented newspaper. But *Newsline* doesn't hold a candle to several of the downtown business associations advocating socialism for themselves. It's just that *Newsline* advocates a different group of recipients." Schnaubelt says it wasn't even the big downtown developers like Ernest Hahn who shocked him by their pleas for subsidies. The job came instead from organizations like the Taxpayer's Association "selling out on the convention center," like San Diegans Inc. "and their support for pure socialism for business," like the Chamber of Commerce's request for a subsidized motion picture bureau; like the Oakland Quarter businesses wanting "subsidized loans at other people's expense" as well as funding for their organization. "You know, the little socialist advocate hundreds of little programs costing \$10,000 to \$20,000 each for their little agencies. But the businessmen are advocating five to ten million dollars for their social programs. . . . In the past I had always related as a businessman. As a Republican, up until four years ago I couldn't understand how any businessman in the United States could be registered as a Democrat. So this was kind of a shattering experience."

He says his years of reading had warned him of something else, which nonetheless came as a bit of a surprise when he actually experienced it: the ignorance under which most council decisions are made. "You know, Barbara Tuchman, the historian, wrote an article in *Esquire* saying that many of the mistakes throughout history were due to political decisions being com-



With wife Jeanne

partmentalized into fifteen-minute segments. . . . On the council, you have so many complicated issues come up. Some people spend their whole lives in a particular area like water quality, air quality, sewage, mass transportation — and that's condensed into a fifteen-minute presentation in which you can't possibly ferret out all the ramifications. And then based on that fifteen-minute presentation, we render a decision." He's given this speech dozens, perhaps hundreds, of times, and yet he warns to us as if the ideas were just crowding in on him for the first time. "Anyone on the council will spend more time making a decision to buy a new automobile or a house for themselves involving \$100,000 than they will on a \$200

million public project. When their money's on the line, they want to know everything: what the possible pitfalls and alternatives are. When it's the taxpayer's money on the line, the money does not even play a part. The question is: Is there a place to get it? No. How much does it cost and will you get it back or not?"

Schnaubelt claims he's learned about other factors that warp the decision-making process, and he mentions them to the planning department members. He tells the planners that one of the biggest problems in local government is that "not one of you in this room has the guts to tell me or any other council member that we're full of crap when you honestly believe we are. Not one of you are gonna get up there

and tell a council member publicly — and probably not privately — 'You don't understand, councilman,' or 'You don't know what you're talking about,' or 'That's the most asinine thing I've ever heard.'"

"There was one man in parks and recreation who did try to do just that, but he wasn't there for very long." To the planners, Schnaubelt mentions a list of nineteen or twenty department heads or assistant department heads who were "encouraged" to change positions or seek employment elsewhere or who left for some other reason after the new council came into office four years ago. "The former city manager, Hugh McKinley, (continued on page 16)

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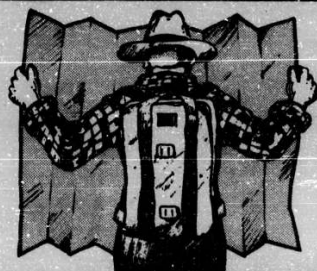
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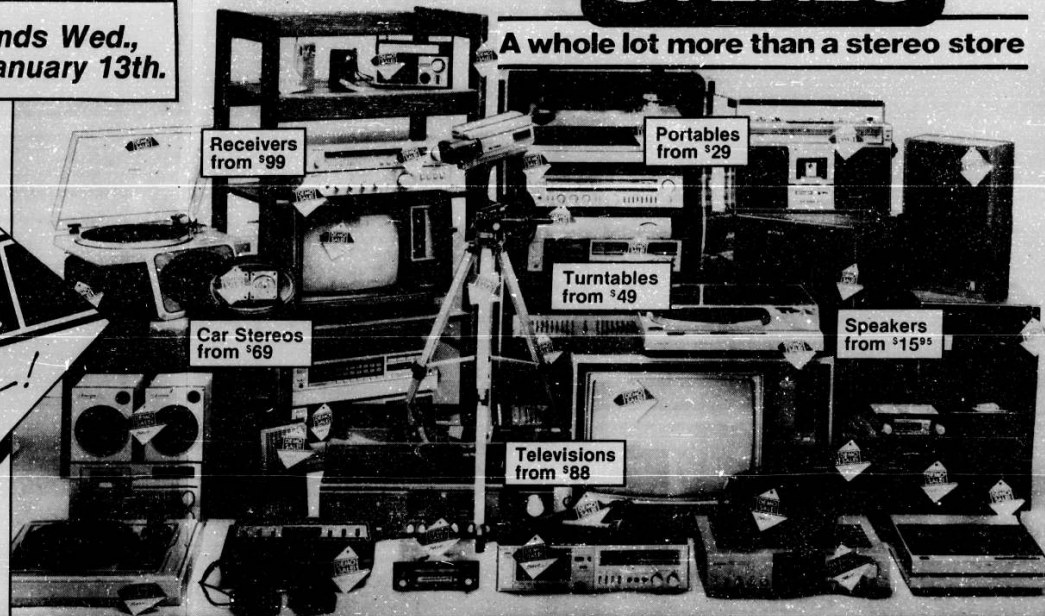
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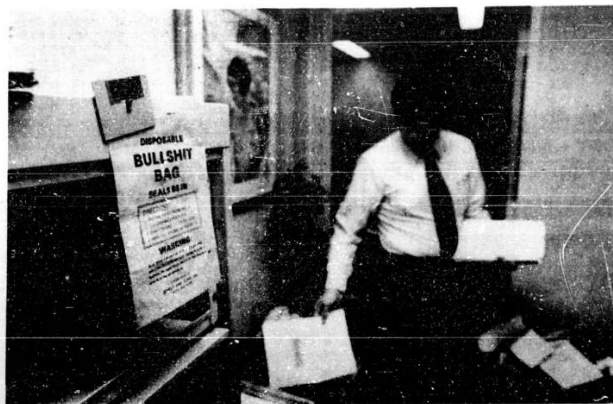
I'M GLAD YOU ASKED ME THAT QUESTION

(continued from page 13)

left. So did the deputy city manager, John Johnson. So did the head of the property department [Bill McFarlane], and the manager of the community concourse [Mike Connelly]. We didn't say to those people who left that we disagreed with them. We said they were 'unresponsive' to the new council.

"Now, this has an *awesome* impact on decision-making," he asserts. "The old-timers among you know how to bring in information to the council in a way that tends to achieve your objectives." But Schnaubelt says another factor also tends to distort the council's actions. "You got nine people up there and there's a tendency for you to believe that if you present the facts and figures in a straightforward and objective manner, that it's just a matter of evaluating that and making a decision. But a decision before as relative to Hillcrest or someplace else is influenced by a constituency in Del Mar or in the county or in the Republican Party or in the Democratic Party or throughout the business community. And the major concern of elected officials the majority of the time is getting re-elected. Those of you who are close observers will notice the change in the tenor and personality of council decisions the closer the election day comes." The statement draws knowing smiles.

Schnaubelt doesn't think that these problems are peculiar to the San Diego City Council; he thinks they're built right into the very nature of government. He felt that often his only option as a council member was to vote No as a kind of personal statement of his belief "that the decision-making capacity of consumers, collectively, is a trillion times greater than that of any handful of elected officials. In other words, the collective wisdom of



800,000 consumers is infinitely greater than that of nine people on the city council. It is short-sighted to expect we can make a wiser decision than these people in an area in which they are knowledgeable."

He believes that when those nine people do take actions, those actions almost always result in a lowering of the standard of living. "All money spent by government is taken from somebody else. Elected officials only want to discuss those they're helping. But because they're built right from somebody else, they're also hurting people. . . . What they don't tell you when they want to spend \$200 million downtown is that that's \$200 million not available for people to spend as they freely choose. Obviously, the people don't want to voluntarily spend the money downtown or they would already have spent it there."

With the \$200 million, the consumers might buy better food, housing, education, and so forth, Schnaubelt suggests. "But we in the government have decided that downtown is a higher priority. We say, 'You're too dumb, you taxpayers, to really make that choice yourself. So we're going to spend that money for you.'"

He concedes that one problem faced by him and other libertarians is that they never can say exactly what the citizens would do with their money if it wasn't taken through taxation. "Nobody knows what would go in downtown if we had a different system." Nonetheless, his firm belief is "if you create the principles and the climate for people to interact freely, then you get all the things in the United States that other people in the world don't have."

This belief is close to the very heart of

Schnaubelt's libertarian ideology. "People think that in some terms, a libertarian politician is almost a contradiction in terms. How can you be promoting the government while you're limiting it? But part of what I've tried to do is emulate the government where I find that it is evil or wrong. In my view, government, per se, is not evil. It's not a necessary evil, as so many conservatives say." Instead, Schnaubelt believes that "where government is properly constituted, it doesn't coerce people to do things. If crimes are being committed, government has a legitimate right to come in with police departments and courts to rectify the situation." Thus, government has "the night-watchman role. It's the referee. But you don't have the government go in and play the game the way the government is doing

now."

He thinks there are only two ways to try to satisfy the needs of the individuals in any society through the market or through some political process. "If you want to succeed in the private market, unless you've inherited wealth or you're a crook, you have to produce a good or service at a price, quality, and quantity that the consumers are asking for. Profits are crucial in this process, he lectures the planners. "Objectively, a profit is a way to determine what to produce and how resources should be allocated. The higher the profit, the more urgently consumers are asking for that good or service. The less the profit, the less they want it. If there's no profit, then the majority of consumers are not willing to pay for the cost of recovering the resource—like the policy that we hear outside the window here. It was a political decision that has no economic value at large—and the majority of people in the city of San Diego are worse off and have a lower standard of living because of it."

He returns from the digression to reiterate his argument. Even when businessmen, government planning by its very nature is doomed to failure, he believes. "How many of you in this room

know where you're going to be working and where you're going to be living five years from now?" he challenges the planning department members. "And yet you're trying to plan where 800,000 people are going to be living in five years. There's this myth perpetuated that decisions should be made by people in government, rather than privately in the market, because in the government you can do long-range planning, whereas in the private sector, the concern is making a profit as fast as you can. Well, that's a bunch of baloney, because the 'time horizon' of the typical politician is the next election. And that's two to four years away."

Why don't we let government regulate freedom of speech, the press, and religion? We say, "Well, it's not competent to do this. It cannot be objective." And yet when it comes to land-use planning, when millions and hundreds of millions of dollars are at stake, we turn right around and say this same government, which we hold to be evil in the first Amendment area, somehow changes its spots, and in this area becomes objective, unbiased, fair, and equitable."

He thinks it's too crude an analysis to suggest that all politicians are simply in the

pockets of their biggest campaign contributors. "You know, I've raised a little over \$200,000 in the last four years from more than 1500 contributors. And you always worry about whether you can stand the pressure. Will you sell your soul? Can you resist? But the fact is in that time only three people (all businessmen) have asked me personally to vote for their projects. That's absolutely incredible."

Instead, the corruptive process is far subtler, he thinks. He cites the example of cultural and arts groups hungry for funds. "They have a choice of going to 1000 people and asking them for ten dollars apiece, or they can come to five politicians and they only have to talk to the five of 'em. That's a lot easier. And so they throw fundraising parties for the politicians at election time, and it's all implied. There's no direct money for the table deals or agreements, it's just psychologically inflicting somebody to somebody else."

If people honestly and truly wanted to limit the influence of money in elections, they would take away the power of politicians to discriminate, to abuse, and you wouldn't have to worry about it. The only reason the politicians are so close to Humphrey and Nixon was because of

the power of the government to set the price of milk. You take away the power of the government to make some people rich and other people poor and you take the big money out of it."

Thus, in Schnaubelt's utopia, the San Diego city government would be twenty-five to fifty percent smaller. The city attorney's office and police department would remain, as would the street and maintenance workers ("and that's only because we've developed a certain infrastructure which we can't change"). He envisions a small role for building inspectors and planners, who would function primarily as information clearinghouses to assist developers. On the national level, the shrinkage would be similar, and it would instantly affect the federal welfare programs.

But what about the poor? It's a question Schnaubelt thinks is "not as interesting." He says, "The interesting question is what is the natural state of mankind through the factors and in various percent of the world today? Poverty, starvation, disease, death, the elements. Whereas, in the United States since the turn of the century, the poverty rate has been dropping steadily. It's not

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I'M GLAD YOU ASKED ME THAT QUESTION

(continued from page 17)

"To-day the poorest people in the United States live better than most of the people in the world and better than kings and queens and princes and potentates of a hundred years ago. Why is that? That's what we should be examining — what has enabled this complete reversal to take place?"

He thinks it's the explosion of creative production which occurs when human beings are granted civil and economic liberty. He thinks it's not because of federal poverty programs. "If you take all the money currently spent on social welfare, which is somewhere over \$300 billion, and divide that by the 27 million people identified by the Census Bureau as being poor, the government is spending about \$44,000 per family of four to lift them out of poverty. If the government is doing such a wonderful job in the area of social welfare, why does it take \$44,000?" His answer: "The government first takes care of the government. If the money wasn't going into administering these programs, it would be spent in actual production, and that production would be consumed by lower-income people."

Schnaubelt thinks private charity would much more efficiently aid that remaining impoverished ten percent. "People really care about other people," he says. "Last year private contributions to charity in the United States exceeded \$40 billion — and that's a lower percentage than it was in the Thirties when the tax rate was lower. . . . In contrast, my observation is that people in government really care less about the poor unless there's political mileage to be made out of it, because they do things to hurt the poor, like restricting the supply of housing." His tone is bitter.

He is sitting in his city council office just a few days before he'll have to move out to yield the space to his successor, Ed Strickland. Piles of notes are everywhere, as are the philosophical and economic treatises which he still consults on a daily basis. "Mises' *Bureaucracy and Planned Change*, Friedrich Hayek's *Constitution of Liberty*, The Discovery of Freedom by Rose Wilder Lewis. He has been trying to track down nine copies of the last to present to the



remaining council members. The effort at evangelism is something that hasn't yielded during the past four years. One year he gave all his fellow representatives a year's subscription to the libertarian journal *Reason*, while another time he obtained grants for former councilmen Larry Stirling and Bill Lowery to attend a libertarian economic seminar in Idaho. He claims that gradually he's seen his efforts pay off as libertarian arguments have here and

there crept into public utterances of everyone from Bill Cleator to Lucy Killen. And yet he still seems genuinely distressed by the more persistent complaint voiced about him: that he harps too much on philosophy, that he's too doctrinaire. "I'll never forget meeting Cleator one day in the hall and having him say, 'You're so dogmatic. You really believe in what you're saying.' " The statement seemed to dumbfound Schnaubelt. "The other

council members say, 'Fred, we don't want to discuss philosophy. We don't want to discuss principles. We want to weigh each case on its merits.' There's almost a pride in having no principles. What they're saying is there are no fundamental principles to which we should adhere: 'You bring the people up and we'll act like Solomon. Both sides have fifteen minutes to present their case and then we'll render a just decision, based on the individual merits.' But that's like the blind goddess of justice lifting up her blindfold and saying, 'Tell me who you are and I'll tell you what your rights are.' My point is, civilization started with the rule of law and that rule is that everybody should know what's expected of them, what is the limit of their freedom, and what they can and can't do in relation to the government. It's not something that should be capricious, and arbitrary, and situational."

And so he's been thinking about reverting to Plan A: taking his principles and the quest to promote them to Capitol Hill either from the seat in the Forty-third Congressional District due to be vacated by Clair Burgener, or in the newly created Forty-fourth District seat in the central city. If in the past four years he has irrevocably wrapped himself in the mantle of libertarianism, if he's forever forsaken the chance of ever again being perceived as that bland, uncomplex nice guy, he doesn't think that will hurt him in any future elections. He claims strong support from the local Republican Central Committee, in spite of his frequent criticism of Republican policies, which he finds analogous to a spat among family members. "All I do is promote individual liberty, and I think this is something most people can relate to," he says, disingenuously. Yet he also says he's tempted to subordinate that activity to his home life and business and may well choose not to run at all. (He was married again in May; Jeanne, his new wife, met him here five years ago, and before their wedding, she'd been office manager of the district attorney's office in Fallon, Nevada.)

In the course of interviewing Schnaubelt, I also talked to more than a dozen of his critics and admirers. Some think he has a chance of making it to Congress; others scoff at the prospect for one reason or another. A few see all his high-sounding talk of principles as a cover for a callous, single-minded promotion of the interests of the local real estate community, and several of the liberal activists I spoke with questioned Schnaubelt's much-vaunted

ideological consistency. *Newline* publisher Larry Remer, for example, asked whether Schnaubelt's abandonment of support for district elections this past year was a sell-out to the local powers-that-be; more than one person sniffed inconsistency in Schnaubelt's unremitting championing of economic liberties but relative passivity about civil-liberty issues like police harassment of gays and prostitutes. (Libertarians do not believe in restricting activities such as prostitution, drug use, gambling, and homosexuality.) Ironically, Schnaubelt's friends among the local libertarian community adamantly refuse to quibble with Schnaubelt's record of doctrinal purity. "If I were in there, I might be doing something different. But there are only twenty-four hours in a day, and I'm not going to pick on Fred for that," one said.

The former councilman also draws mixed reviews with regard to the question of his effectiveness. Some people don't

see his having had much more than a few isolated victories (like the convention center vote), while others like Remer and Al Taryd, a local attorney who formerly worked as Schnaubelt's administrative assistant, think he's been enormously effective. "He's taken an extreme position in favor of capitalism and shifted the whole debate from the left to the center to the right," Taryd says with admiration.

But I was also interested in the impact of Schnaubelt's impassioned harangues on individual people who don't agree with him. I talked with Man Potter, a local writer and a moderate liberal who has opposed the city's downtown redevelopment plans and who worked closely with Schnaubelt in the convention center campaign. Potter said he tried to avoid actively debating political theory with Schnaubelt. "I'm not into heavy philosophical discussions. And one reason I wouldn't do them with Fred is because he would win all the time."

Lucy Goldman, the liberal businesswoman who also joined forces with Schnaubelt to battle the convention center, doesn't share Schnaubelt's blanket opposition to government subsidies, but says "he's not an easy person to argue with — only because he has been arguing this point so long. . . . It would just get to the point where after a while you would want to change the subject, because you can only go so far."

I found most interesting Otto Bos's reaction to Schnaubelt. Bos now is running Pete Wilson's campaign for the U.S. Senate, but he first met Schnaubelt back in the early Seventies, when Bos was working as a political reporter for the *San Diego Union*. He got to know the councilman well while serving as the mayor's press spokesman. Despite their public squabbles, Bos says he likes Schnaubelt. "But I'm damn sure about everything. That's one of the things that disturbs me more than anything. At times I feel I'm confronted more with a religion than a political philosophy." For all his exposure to it, Bos still finds Schnaubelt's philosophy baffling. "I just don't see it as being a very solution-oriented."

He continues, "He'll throw obscure Vietnamese professors that I've never heard of out on the table and I feel like I'm back in the late Sixties in a coffee house talking to some bright graduate student. But I have no way of answering that." And he remembers one time when Schnaubelt's barge finally got to him. It was at some public social function back in the hottest days of the convention center fight, and Bos says he was having a drink when Schnaubelt came up to him. And once again, Schnaubelt started peeling Bos with those incessant principles. "And I just looked him in the eyes and said, 'How do you know so much for sure? I'm just one of those nice fuzzy people who doesn't want to talk about this all the time. Don't you ever quit? Don't you ever stop?'" □

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The Birds of War

By David Helvarg

Last month, on December 14, the San Diego-based, nuclear-powered submarine *USS Guadalupe* lay in deep water near San Clemente Island, northwest of here. A stainless-steel capsule, resembling a giant twenty-two foot cigar humidor, was loaded into one of its torpedo tubes. Captain Scott van Houten gave the order to fire. A solid-fuel rocket motor drove a cruise missile from the capsule and torpedo tube. It ran through the water, breaking for the surface. Airborne, its tail fins and four-foot wings slid into position. The solid-fuel rocket booster dropped off the missile and its air-breathing turbofan engine took over. Traveling at 550 miles per hour, it skimmed over the ocean at an altitude of 200 to 600 feet, crossing the coastline near Point Mugu. It flew northeast over the sparsely populated countryside, too low for ground-based radar to spot. Its smooth design, special construction materials, and small size (twenty-one feet long, twenty-one inches in diameter) made it hard to spot with airborne, "downward looking" radar. The missile navigated to its target with a guidance system that includes "terrain contour matching," which compares its own sensing devices with maps stored in its computer memory, making in-flight course adjustments when necessary.

Approximately 300 miles from its launch site, the missile dropped down to some twenty feet above the desert floor and smashed through a small canvas-net target at the Tonopah Missile Test Range, 200 miles northwest of Las Vegas, Nevada. A direct hit. Observers from the Pentagon's Joint Cruise Missile Project Office; the Navy's Operational Test and Evaluation Force; and San Diego's General Dynamics, the nation's number-one defense-dollars contractor, immediately began a postflight analysis of the test, the seventy-ninth to be carried out in the past five years.

The previous Tomahawk cruise missile test had taken place earlier in the fall, on October 27. That same week hundreds of thousands of people had marched in Brussels, Rome, and London in protest of the nuclear arms race in general, and in particular, in protest of the planned deployment in December, 1983, of the first ground-launched Tomahawk cruise missiles in the United Kingdom.

"Okay, the first ground test is, we won't discuss politics. This is a very sensitive stuff. We as a company are not going to get into any kind of national issues. That's not our business," explains Jack Isabel, General Dynamics western regional manager of news and information, as we clear security at Convar's expansive Kearny Mesa facility.

Convar's security system is unobtrusive but thorough. A visitor, after parking



Convar final assembly area

in a designated lot in front of the main administration building, goes to the front lobby desk, where he fills out an identity form for a plastic visitor's pass, and picks up a parking token for when he leaves. A Convar official, who also must wear a photo-identity badge, then comes down to the lobby to accompany the visitor past a security guard post to the main work area. A uniformed General Dynamics security force patrols the 200-acre facility twenty-four hours a day, including its several miles of chain-link perimeter fence. Plant employees working in restricted areas are issued government security clearances after background checks by the Department of Defense and the FBI.

Convar, a division of General Dynamics, is San Diego's largest industrial employer, with some 8400 workers involved in its aerospace and defense programs, including about 2000 people working on the Pentagon's seven-billion-dollar Tomahawk cruise missile project. Part of this work is carried out in building five at Kearny Mesa, next door to where they build the big Atlas/Centaur rocket boosters used for military and communications satellites, and as part of the space shuttle program.

Down a hallway in building five we come to the glassed-in final-assembly area for the cruise missile. We walk in just as five Air Force men in camouflage fatigues and red berets are leaving. This final-assembly area is rated a "clean room"—no smoking, food, or beverages allowed. The linoleum tile floors, observation windows, and walls are scrubbed nightly. Fluorescent ceiling lamps highlight any stray dust motes or smoke in the air.

A dozen missile assemblies in various stages of completion are scattered around the room on heavy gray roller stands. Racks of blue storage trays hold finished parts. Four full-scale mockups occupy space in the center of the room. About twenty assembly workers and technicians, some in white shirts and ties, others in jeans and flannel shirts, move casually around the area. It has the feel of an expensive sports car service and supply center, except that the vehicles here are priced at a million dollars each and have what one company brochure refers to as "improved lethality."

From engineering labs in another part of the Convar complex come the electrical harnesses, avionics (electronics), and other vital components. A large machine

shop near the final-assembly area produces more finished parts. At shipping and receiving, quality-assurance engineers go over the Williams Research turbofan engines and McDonnell-Douglas Astronautics guidance systems as they arrive from the subcontractors. All subassembly and machined parts will go through at least three inspections before they reach the final-assembly area in building five.

After assembly by specialized work teams, the near-completed missiles are moved through a pair of big bay doors at the opposite end of the room for "nondestructive testing." Only workers with top-security clearances are allowed in this test area, which, from a casual outside inspection, has the look and sound of a sea-going boiler room.

Back in building six-five, at the far end of the facility, the booster component, with its explosive rocket fuel, is being put together separately. The booster, along with the missile's warhead, is attached to the vehicle to make a "fully encapsulated bird" under tight military security in the Sycamore Canyon area of Convar's plant. From here test missiles are trucked to the Ballast Point submarine base at Point Loma.

Convar is presently involved in a multimillion-dollar conversion from development to full-scale production of the cruise missile. Some eighty missiles are on order for 1982, with the number scheduled to rise to several hundred a year after that. Jack Isabel shows me a series of scale models at one end of the small assembly room. The walls between the present machine shop, assembly room, and testing area will soon be torn down and replaced by a modular assembly line that will require several hundred thousand square feet of space. "Of course, each bird will continue to get the same kind of individual, tender loving care," Isabel adds.

There are now four cruise missile programs under development for the Pentagon, three of them at Convar. Boeing in Seattle won the air-launched cruise missile contract after a competitive "shoot-off" with Convar several years ago. "Seven out of ten of our flights were successful, but they still got the contract. We were sure we had it," recalls Vernon Cole, a mechanical-electrical aide who has worked twenty-three years for Convar. "It really shook us up. It was like when Kennedy was shot in Dallas. There was that same feeling in the whole department, that same kind of shock." The Boeing cruise is designed to be fired from the wing pylons and bomb bays of B-52 bombers. It is a strategic nuclear missile for use in attacks on the Soviet Union. Between 3500 and 3500 of these missiles will be produced and deployed throughout the 1980s, at an approximate cost to taxpayers

of four billion dollars. Convar is working on the ground-launched cruise missile, the sea-launched cruise missile, and the medium-range air-to-surface missile, the last design salvaged from their earlier air-launch effort. People at Convar refer to their three missiles as the "Click 'em," the "Slick 'em," and the "Maras 'em." The cost of the first two programs will run about seven billion dollars; the last program is still in the early stages of development, and costs cannot yet be estimated.

The ground-launched cruise missile is designed as a land-based, mobile system for tactical nuclear strikes in a limited (or theater) nuclear war. It has a range of about 1350 nautical miles (2500 kilometers). Four hundred and sixty-four of these missiles are scheduled for deployment in western Europe beginning in 1983.

The sea-launched cruise missile is designed to be fired from submarine torpedo tubes or from armored box launchers on surface ships such as the soon-to-be-recommissioned battleship *USS Missouri*.

The first twenty-one anti-air Tomahawk cruise missiles, using high-explosive (nonnuclear) warheads, will be deployed on U.S. submarines in 1982. With a limited range of 240 miles, the anti-air Tomahawk can be aimed in the general direction of a target and fired at low altitude to avoid enemy radar. At a

programmed distance the missile's radar begins searching for its target. Friendly ships in the area carry electronic signaling devices that allow the missile to distinguish them from the enemy. A total of 644 sea-launched cruise missiles of all types, including long-range nukes, are on order through 1986.

The medium-range air-to-surface cruise missile is undergoing engineering development at Convar for deployment on Air Force B-52s and carrier-launched A-6 aircraft in 1985. This is a conventionally aimed, short-range missile designed to attack heavily defended targets such as airfields.

In May of 1978, Convar test-fired a Tomahawk missile that traveled 403 miles from its launch site to a mock "enemy airfield" at the Utah test-and-training range. There it dropped eleven simulated bombs from its forward module, destroying the runway. It then flew back over the runway, following a preprogrammed flight command, to photograph the damage it had inflicted. "That's not the missile we're building now, though, because the customer, the government, wanted a missile with a 250-mile range. They didn't seem to appreciate that a long-range Tomahawk could also carry out a short-range mission," complains an employee involved in quality assurance control and inspection, who asked not to be named.

"We had a bird that could do it better, more accurately, and at cheaper cost, but they weren't interested," she shrugs. "There's a feeling here at Convar that the customer's often playing games with us, although the problems aren't all with the customer."

"We have our own problems, like a pay gap where long-time salaried employees often end up making little more than newly hired people. Bosses can also prevent people from transferring to other jobs in the company. People get fed up and leave. Convar has a tremendous turnover among skilled engineers and others, which slows production. We also spend so much time doing reports on production that production itself suffers. We have design engineers who never leave their offices to go down and actually look at the hardware. People are overworked and insecure. The company's lack of sensitivity to human needs hurts production. Of course, that doesn't mean that over the long run we aren't going to produce a great missile. Everyone supports the cruise; they're not little creatures when they fly right."

"The cruise contracts are based on cost-plus," explains Jack Isabel. "The customer pays for materials, labor, development, and any changes he might request. In addition, the company is guaranteed a percentage above cost as a fee. It's all very carefully monitored by defense

department auditors right here at the plant. You're going to see a cruise evolution through the 1990s. This program's going to be around for a long time to come." In a November speech to the San Diego Chamber of Commerce, Convar general manager Leonard F. Buchanan predicted that Convar would hire 2000 new workers in addition to the 2000 already working on cruise as production expanded over the next twelve to eighteen months.

"It's not just the pay," says Vernon Cole, who works on the cruise booster's electrical wiring boards. "You're looking for a living but also working for the self-defense of your country. Ninety to ninety-five percent of us have our whole heart in it. I hope, if the good Lord's willing and the creek don't rise, that I'll be around long enough to see it through."

"The cruise missile is the one protection we have, if we have any," agrees the quality-control expert. "It will prevent any other country from thinking they're tops. It's vital to the national defense."

"Of course, that doesn't mean I go along with all these people who think everything's all right and will keep going on the way it is," she says. "I give the whole thing five years. I'm going to be out of here before it all comes to an end. Another five years and we'll be into World War III. Of course, that's my own opinion, that's not something I talk about with work." □

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The Triangle Club

JONATHAN SAVILLE

Of all things, the most interesting theatrical event of last month was the visit of Princeton University's Triangle Club, with a revue featuring hit numbers from the long past and flourishing present of this famous college organization. The Triangle Club, the nation's oldest college musical-comedy troupe, was founded at Princeton in 1889 by Booth Tarkington as the Princeton Drama Club. Ninety-two years of shows have included such events as a performance of the 1913 musical, *Pursuit of Pricilla*, for President Woodrow Wilson in the White House, and numerous tours throughout the country to wherever Princeton alumni dwell. The "golden years of Triangle" were the early Thirties, when, after the establishment of Princeton's McCarter Theater (still the club's base) and under the direction of drama professor Donald Clive Stuart, the club fostered the future professionals Joshua Logan (31), Jimmy Stewart (32), and Jose Ferrer (34).

Liza Mundy ('82), an English major from Roanoke, Virginia and vice president of Triangle (yes, Virginia, there are women at Princeton these days), has written evocatively of the tours of those earlier years: "Touring" began as a social event

with the performers and orchestra members in a private Pullman car, running into each new city accompanied by a hired union stage crew. After exploring the town all day, they would rendezvous at the theater and put on the show, ending just in time for Princeton men to unzip their dresses and step into the nudos required by the local debate ball. After the party the troupe retired to its coach for a few hours' rest as the train sped along to the next city, leaving rapturous society matrons planning next year's ball to coincide with Triangle's show."

An organization with class — and though the Pullman cars and debate balls have faded into nostalgic memories of Old Grad, Triangle remains authentically classy. It is the only college troupe that creates an original musical each year and presents it on a national tour; the material — deft, witty, satirical, ebullient — is entirely written by undergraduates; and for a quarter of a century the performances have been given their ultimate Princetonian polish by director Milton Lyon. Triangle's tour of California in December was its first time since its only previous visit in 1961. The performance of the twenty-five-member student cast at University City High School was sponsored by the Princeton Club of San Diego, a group of 300 local alumni, for the benefit of their

scholarship fund.

The alumni were out in force, themselves constituting part of the show. An auditorium full of these distinguished Princeton types, dressed in the conservative blazers, striped ties, and button-down collars of the regulation prep school costume and accompanied by their meticulously casual prep wives, is something to behold: one of the great sights of America, like the Statue of Liberty or the Washington Monument. Only a few of the alumni sported the gaudy Princeton orange-and-black checks, like aging tigerish reflections of the snappy eight-piece band's outfits. The preppiness of the occasion was quite as evident on stage, where the costumes by Debra Stein and Carr Garnett conformed so perfectly, so stylishly, so exquisitely to all the rules that one might have suspected a note of fustily understated parody. Much of the second half of the program was devoted to a medley of twenty Triangle songs from previous shows, going all the way back to "Poor Indian Man" of 1906; but the dress of the exuberant undergraduate singers and dancers was pure 1981 Princeton prep, a flawless model of what the ruling class of America wears at age twenty. The boys were all in khaki chinos, tan cloth belts, black short-sleeved knit pullovers, and tan boat shoes; the girls were dressed in

long-sleeve salmon-color cotton blouses, white or tan or brown skirts, and black high-heeled shoes; and their chiding seemed to be waving hello at the blazers and striped ties of the masterful, moneyed older folk sitting before them, collectively crying, "We are the chrysalises that will inevitably develop into the full-fledged moths, you!"

In a show of this sort, it is only natural that some of the material should be about college experiences, since that is what the undergraduates know best and what the alumni are most anxious to recall. In the current show there are four such numbers, all of recent vintage and all thoroughly up-to-date in their clever reproduction of what present-day Princetonian youth is preoccupied with. A final exam is presented as a choral song in polyphony, with the various voice sections color-coded by their shirt, and a final massed hymn to education in which the bland sincerity is itself a testimony to the skepticism underlying it. Another final-exam scene is more elaborate in its satire of the undergraduate mind. In the middle of the exam, a girl insists on talking to her boyfriend about why they have to end their relationship;

against his will he is drawn into an argument with her; other students in the class abandon their exam papers to participate in the discussion, commenting on the couple's troubles; and the end there has been a thorough exploration of mother figures, Oedipal complexes, and various other intellectual frameworks that the over-underrated use nowadays to make sense of the age-old impulses of the heart and groin. In another sketch on the same inexhaustible subject, a group of Princeton coeds lament that Princeton boys ignore them and go on importing girls from other colleges just as though the place were still monosexual. And — in the exam vein once more — there is a bit of irrational zany that would be dear to the absurdist playwright Eugene Ionesco: an earnest lady presents the instructions for a monstrous version of the universally hated Scholastic Aptitude Test, one in which common sense and ordinary language have been so abused that, in the sample question and answer, the opposite of the word "farsighted" is shown to be "obviously."

Music is of course an important part of a revue like this, the only acceptable sentiment being the undermining of sentimentality through the arousing of serious or tender expectations which are wittily knifed to the heart. In the Triangle show

one young man sings a love song — but it is addressed to his pocket calculator. Two lonely dilettantes in black tie and tails wonder sully what has become of high society — which, in their description of it, is a world well lost. There is a barbershop quartet about the ill effects of being in love — but instead of the expected romantic sleeplessness, breathlessness, heart palpitations, and loss of appetite, the amorous ills all fall in the area of burping and sweating. And there is a blues number, but not about broken hearts: three overly plump girls, exercising in sweat shirts and pants, declare, "I got the blubber blues. I got too much to lose."

The parodic flavor of these songs achieves its consummation in two large production numbers. One is a concert by the solemnly black-robed Mingo Junction Choral Society of Mingo Junction, Ohio, its fussy conductor a young man in gray wig, print crotchet dress, and white gloves and shoes, and the words of the *Libet-Hungarian Rhapsody* it is singing a farrago of texts about ecology, health, conservation, and the evils of smoking. Even crazier is a number in which a bunch of Marine privates voice a bitter complaint against their sergeant. This is no 1960s antimilitarist revolt against tyrannical authority, however: the sergeant is a blond, young, sexy female, and the Marines' complaint, in the song "She's a Goddam Foxy Marine," is that they are all in love with her. "From businessmen, and administrators to laugh so easily and comfortably?"

in a fishnet bathing suit." Such are the consequences of affirmative action.

Some of the high points of the Triangle Club show are its dramatic sketches, in which the same spirit of cheerful, rattled irreverence is to be found. This is the spirit of the sermon by three superficially strait-laced temperance ladies against rum, cards, and sex, a sermon inveighing "Jail against 'a life of total dissipation in Winnetka, Illinois.'" The satire on the disintegration of traditional expectations in a society in which anything goes is more biting in a sketch showing two young men, best friends from childhood and no doubt Princeton roommates, in conversation at a restaurant. It turns out that one of them is marrying the other's mother and wants him to be best man at the wedding. The stupefied consternation of the fellow receiving this bizarre news is played against the mild, matter-of-fact reasonableness of his friend (and future stepfather): "How could you want to marry the woman who gave you cookies after school?" "They were good cookies!" It eventually revealed that the enraged couple have already been living together for several months and that the lady is pregnant — at which the flabbergasted son cries out indignantly, "You knocked up my mother!" At what other line in the history of the theater could a line like that even exist, much less cause an audience of successful lawyers, doctors, businessmen, and administrators to laugh so easily and comfortably?

Among the other sketches, one of the more amusing is a mimed representation of the audience in the stands watching a tennis match at the "Vivian's Slims Invitational Open at Flushing Meadows." Their stylized zombie head motions are reminiscent of some of the experiments of the Russian director Meyerhold, in the early part of the century, but the relationship of the crowd with one of its members whose head motions are invariably out of sync with the rest (he turns right when they turn left) constitutes a sereneomic parable about individualism and conformity in late twentieth-century America — maybe even at late twentieth-century Princeton.

From a theatrical point of view, the most interesting of the sketches is one in which an author at his typewriter drafts a story about some events in an elevator. As he writes, delivering his text out loud to tell it, the characters he is creating appear on stage and act out the events of his imagination. He speaks for all of them, in various voices, as they silently mouth his words, and when he changes his mind and revises his text there is a desperate scurrying around among the actors as they reflect the tergiversations of his mind. This is real theater, transcending by its inventiveness the general lightness of the entertainment. You and it acted — like everything else in the Triangle show — with the precision and verve of a seasoned professional ensemble.

Whatever the nimbleness of theatrical experiment, whatever the wit of parodic

songs, no Triangle show would be complete without the traditional kick-line of guys in drag. So the current show gives us a chorus line of girls in little-girl yellow dresses, singing "I want my candy now," followed by the boys in the same costumes, with rouged cheeks and Orphan Anne wigs, licking their gigantic lollipops, carrying teddy bears, and kicking up their hairy muscular legs to produce that sexual incongruity that never fails to rouse an audience's laughter. That this is a tradition — that everything about the Triangle Club is steeped in tradition — made things even more pleasurable for the alumni applauding with just the right degree of enthusiasm. What is an alumnus, after all, but a respecter of tradition? And what more faithful alumni are there than Princetonians? At the end of the show, the whole audience rose to join the wonderfully talented undergraduates on stage in a rendition of the Princeton alma mater, sung grandly and fervently by co-religionists who have no doubt at all about where the true center of the world is. "In praise of Old Nassau, my boys! Hurrah! Hurrah! Hurrah!" I am no Princeton man ("Princeton person" I suppose one must say nowadays), and at first I thought they were praising Old Nassau — that is, the Republican Oval, which struck me as a strange sort of pieties even (so profoundly educated a crowd. But an *ex* Princeton neighbor set me right, enabling me to see that without error this stirring ending to a delightful theatrical evening. □

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Restaurants

Revealing Sauces

ELEANOR WIDMER

The Restaurant: Le Cabanon
The Location: 4015 Avni Drive, Clairemont (272-3815)
Type of Food: French
Price Range: Dinners, \$8.95 to \$11.95
Hours: Closed Sunday. Open for lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m. Dinner, 5:00 p.m. to 10:30 p.m., Monday through Sunday.

The originator of nouvelle cuisine, Paul Bocuse, the French chef and writer who in the past has repudiated the cream and butter sauces of classical French cooking, has now reversed himself. "What passes for nouvelle in most places is no longer interesting," he remarked in a recent interview. "Everything is being cut up and puréed. You'd think the French had no teeth left." From someone like myself who always found nouvelle cuisine disappointing at best and boring at worst, this statement rouses hearty agreement. Having endured sauces made from turnips or puréed red peppers, having submitted myself to fresh fruit garnished with the whites of hard-boiled eggs, I'm glad that someone stood up and cried, "It's not tasty." I would hardly advocate the return to meals which set up for cardiac arrest. On the other hand, French chefs seem to have forgotten the meaning of the word "delicious."

Ideally, after these few words, it would be splendid if I could proclaim a new French restaurant which could offer a return to truly delicious food. But restaurants, like life itself, are imperfect. Therefore I should say at the outset that Le Cabanon will scarcely set your gastronomic juices flowing. "Le Cabanon" means the small hut, and, except for its prices, it's modest in every way: in location, in decor, in its food offerings. It could use some improvement. It also offers one or two dishes of interest.

Le Cabanon is located in the Bay Ho shopping center, along the same road (Myers Boulevard) that leads to the Price Club. You have to make a hard right as soon as you see the sign which says Bay Ho, and then another immediate right into the shopping center, or else you won't find it. This small hut is decorated in a variety

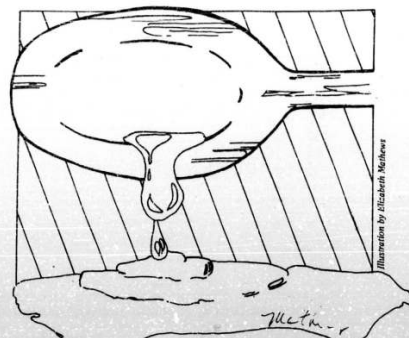


Illustration by Elizabeth Mathews

of styles, including fisherman — nets hanging from some of the walls. Booths line one wall and they appear capacious. In fact, the tables are wrought iron and if you sit at the end you can't cross your legs without encountering a curtained leg of yielding iron. The cloths are fresh, and to create atmosphere, a small table has been placed in the center aisle; the table contains a bowl of fruit and some pastries. The waitresses have Continental accents and on one occasion our waitress wore a striped, Basque-style shirt. So much for the ambience.

The cuisine is provincial, far from haute cuisine. It's more like "Papa used to make," especially if he was more earnest than deft. I've been twice, hoping for the best, because French is my second-favorite cuisine, my first being Northern Italian. But Le Cabanon didn't set my taste buds on fire.

The first problem is the salad bar. Who wants to go to a French restaurant and have to jump up from the table and encounter lettuce, bacon bits, and two or three pasta dressings? This is really shocking because the French really can toss a salad with the best. Once I am seated I hate to start walk-

ing, and once I walk, it had better be for something unusual. In my opinion the first thing Le Cabanon has to do for its evening meals, at least, is to get rid of the salad bar, and begin offering tossed salads. Recently I learned that some federal jails had innovated the salad bar for meals to keep the inmates happy. That's a large step forward for prisons, but not for French restaurants.

The second area for improvement, and by far the more crucial, is the sauces. In this, the chef is particularly weak. Le Cabanon offers a dish called lobster à l'Amoricaise. Amoricaise is the ancient name given to a region in northwest France, between the Seine and Loire rivers. Julia Child makes much of this sauce, which is prepared with cognac. At Le Cabanon, the lobster shell is covered with this brownish flour-and-butter mixture which has been flamed with cognac. The sauce has no richness, little flavor, and the lobster was not at the peak of its freshness. In addition, it was served with canned peas, either canned or overly cooked spinach, and sliced, boiled potatoes. To call this dish lackluster would be paying it a compliment. Unless the chef can produce a luscious sauce à l'Amoricaise,

the lobster would fare better with drawn butter. The same is true for the duck au Grand Marnier. The sauce is thin in every respect. The chef at Le Cabanon should redefine his concept of it.

Now, I do not wish to come down too hard on what is obviously a new restaurant struggling for its existence. But if Le Cabanon is to survive, it has to make improvements in its salad, its sauces, its vegetables. On my second visit we did have some fresh carrots along with the boiled potatoes, which was an improvement, but hardly outstanding.

Of the two palatable dishes I had, the best was the bouillabaisse. This has a good broth and contains lobster, fish, shrimp, clams, boiled potatoes. It was somewhat bland, however, because it lacked saffron or tomatoes. I found the bouillabaisse hearty, large in portion (almost enough for two), and satisfying. Along with the garlic bread, it made a pleasant meal.

The second satisfying dish was the rabbit in wine sauce. Again, the word "pleasant" comes to mind, or as the French say, "assez bien" or good enough. It didn't elicit raves, but neither did I complain.

Dinners are served with either soup or salad, and the daily soup was a fish broth, highly salted. The French onion soup served only a la carte, proved adequate. Prosciutto with melon (\$2.95) should be avoided. This appetizer should be served with the smoked ham wrapped around ripe melon. Instead, the ham was draped across some wedges of cantaloupe that still had the skin on.

Le Cabanon has a long way to go. What its chef — who used to be one of the maître d's at the Hotel del Coronado — should acquire is a certain amount of professionalism. He's basically a home cook, as his bouillabaisse and rabbit indicate. The seafood dishes were \$11.95, the duck and rabbit \$8.95. The pastries, not baked on the premises, cost \$2.25 each. The crème caramel was nicely done (\$1.95).

A meal at Le Cabanon will cost approximately fifteen dollars with one glass of wine and a shared dessert. This reminds me of a remark made by the French critic Christian Milien: "Old-fashioned cooking is fine, but no one will go and pay twenty-five dollars for a roast chicken." Before the chef at Le Cabanon expects people to spend fifteen dollars for dinner, he had best work on his sauces, his vegetables, his salad. Regrets. □

Simple Simon



Mary Jordan, Pat White

JEFF SMITH

It's going to take more effort, I'm sure, but I think I have almost recovered from Rubik's Christmas. Santa must have had his toadstools full of the little six-colored, movable cubes — guaranteed to cause up hosts of fresh loonies at the doors of local shrines — when he made his accustomed rounds two weeks ago. I got one in my stocking, along with a book that boasted a "simple" solution to the puzzle (Santa must have known I would require an interpreter). The thing about the cube is that after you wallow in its three-dimensional, coffee-blur of a maze for any length of time — prompted by the rumor that five-year-olds can solve the whole thing in under thirty seconds — the world begins to take on a similar mien. The city block I live on, for example, has two red houses and a yellow one. On an adjoining street there are two yellows and a blue house. If only

there were a way to twist the block around somehow. Then you could have all the yellow houses in a row. The book is mmm on that subject. Of two white cars are moving side by side on the freeway. A white one is approaching fast in an oncoming lane. If only there were a way to twist the roads. . . As I said, it's going to take more effort to recover from the experience.

It will also take some time for me to recover from Neil Simon's *Last of the Red-Hot Lovers*, currently playing at the Fiesta Dinner Theatre. Like the book that promises a simple solution to Rubik's Cube, Simon's play offers an equally facile solution to the midlife crisis. Simon's answer to the terror of feeling one's youth vanish is similar to the tactic employed by a friend of mine who also received a cube for Christmas. Once he had got the thing out of which and was unable to spin it back into place, my friend merely stripped off the colored stickers on the individual boxes and then glued them

onto their appropriate sides. Tough problem, simple solution — like Alexander the Great confronting the Gordian Knot. Simon's cure has a similar slickness.

In the play, forty-seven-year-old Barney Cashman discovers that his life is slipping by. He has been faithfully married for twenty-three years. Hearing that a sexual revolution is going on around him, Cashman considers that his mode of existence is neither "now," "with it," nor "here." So he decides to have one last fling, if only for the sake of some red-hot memories, at what he deems to be life on the other side. In order to fulfill his yearnings, Cashman borrows his mother's apartment (where is uncle Fred when we need him?) and attempts the "unthinkable" — to seduce three different women. He fumbles his way through each attempt, one per act, a *Plouze Suite*-like structure geared more for laughs than insights. And though he fails, ultimately, the play suggests that he has succeeded by remaining just where, and who, he is.

What's curious about each try is the women he has chosen. The first is Elaine, a jaded, callous woman who thinks nothing of deceiving her husband (her mother just may have been a hooker, and thus Barney's failure saves him a sort of second-hand "defilement"). The second is Bobbi, a "California crazy." She lives with a leather-loving pain freak, takes drugs, and usually finds herself in one elegant situation after another. Finally there is Jeanette, a friend of the family and a gloomy Diogenes on the lookout for three "decent" people on the planet. Jeanette suffers from melancholia, a mental disorder characterized by extreme brooding and personal despair, which is also cause for intermittent laughter in Simon's hands. All three women are one-dimensional types at best, and Simon only superficially concerns himself with how each arrived at her current state. He assumes the audience will understand that there is something not right about each of them, and he dismisses their own concerns with barages of one-liners that make light of their problems.

The deck of faceless and numberless cards — or "old maids," to Simon's way of thinking — is stacked against Cashman from the start. What apparently saves him from his errant tendencies is his own decency, a category he applied to his three prospective lovers with negative results. From his point of view, conditioned by Simon's carefully chosen prospects (none of whom has much chance to state her case), they all lack his blessed gift. The world outside the status quo, to which Barney has been tempted to wander, is either jaded, crazy, or gloomy. And all roads, the collected evidence of the play suggests, lead to indecency. Simon's solution to the

midlife crisis, in other words, is to make it a nonissue. At the end of the play, Barney phones his wife and sets up a rendezvous with her at his mother's sickroom. When in doubt, about the midlife crisis or Rubik's Cube, just reglue the squares onto their appropriate boxes and the problem will go away.

Or so it would seem in *Last of the Red-Hot Lovers*. The play makes it appear as if Cashman has made a moral choice in favor of fidelity. But it's a flimsy one at best. He opts for the least of four evils, and at no point in the play is he ever actually tested, morally or otherwise. We know from the start where he will end up. But what if one of the three women were, in fact, "decent"? What if one were a well-drawn, three-dimensional being instead of merely a stock type designed to earn instant disfavor and derisive laughter from the audience? Then Barney — and Simon — would have had a real dilemma on his hands. His choice in the end to remain with his wife would have been far more noble were it put to a more severe test.

It's a glaring decency would have been validated as well. At the end of the play, his wife wins him back not through any inherent virtues but by default. But what has she won? Simon glosses over the fact that Barney has been on the make feverishly from December to the following September. We are not allowed to gaze for long at Barney's intention. He is, rather, a very sympathetic character, lovable even, and these traits are stressed instead of his midlife urge to make a "conquest." His wife wins back a man who is decent by default, and the status quo wins because its opponents pulled out of the game.

Instead of a play that takes a healthy look at a serious problem — something comedies are often more able to do than the darker modes of drama — in *Last of the Red-Hot Lovers* we are treated to a version of "Simon Says." And just what is he saying in the play? This part gets curious, too. Having made the midlife crisis of an inept man into a nonissue, through the pseudo-empirical, laboratory-like experiments of Cashman's feeble attempts at seduction, Simon appears to be saying that such urges are mere paltry chimeras, objects to be laughed at rather than possible subjects for serious examination. At no point in the play does Cashman look inward and reflect on the causes of his feelings. He merely reacts to what he feels is the temerity of the times and then dismisses the whole thing in favor of the safest route home. What Simon appears to be saying, then, is that it's okay for men to have such feelings (what is it okay for women to feel is never made clear), just as long as one doesn't take them seriously. After all, the world outside the status quo is packed with jaded cynics, chronic crazies, and mega-does of desperation. Unfun stuff. And the unexamined life, Simon seems to say repeatedly, is a lot less painful. □

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City Lights

continued from page 2

friends who provided both logistical and emotional support.

Since Jennifer's birth, the Lighthouses say they've given varying amounts of advice to almost all of the other people who've elected to have underwater births. Evaluate all the births have gone well but the Lighthouses say the experience of some parents disturbs them. One was a San Clemente woman whose child's birth on December 9 attracted national publicity. Although the Lighthouses did assist at their delivery, they only looked at the woman for six weeks prior to it, and they blame that lack of psychological preparation for the fact that, after delivering, the woman had to go to a hospital to have the placenta removed. Another couple, San Francisco rock musicians, delivered their baby in a sterilized watering trough November 9. While that birth appeared problem-free, it seemed to attract even more of the criticism already being lobbed at the new birthing technique.

Not surprisingly, that criticism has come from members of the established medical community. Some of them have expressed fears of the babies, accidentally inhaling water and then doing damage. Others wonder if water from the tub might not enter the baby's bloodstream (through the placenta) with fatal consequences. One southern California physician has even accused the rock-musicians of child abuse, citing the potential for an underwater infant to fall to get enough oxygen and thus suffer brain damage.

That's a concern mentioned by San Diego obstetrician Dr. John Meyers, who points out that neurological damage inflicted by lack of oxygen at birth can take years to become obvious. Unlike some members of the obstetrical community, Meyers doesn't flatly condemn the underwater birthers. He betrays a grudging respect for their "pioneer" spirit and their concern over creating happy births. A practitioner of the LeBoyer method, he also remembers how, when that method was first being used, his medical colleagues feared numerous hypothetical dangers—dangers that failed to materialize in practice.

Nonetheless, Meyers adds: "These people [those having their babies underwater] have to be prepared to risk mistakes. At the present time I think it is mostly a stunt. Echoes another local obstetrician, "You're gambling with a kid. And what for?"

That kind of comment makes the Lighthouses seethe. "Doctors keep asking for hard facts to document the advantage of the underwater births," Ju says. "There will be no hard facts because it's a psychological advantage and there's no way to pin that down."

—J.D.
Jeannette DeWyle,
Paul Krueger, and
Thomas K. Arnold

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Off the Cuff

What can we expect in 1982?

Lester Ingber
Physicist
Del Mar

I think one of the most exciting things that could really change how people function and relate to each other and the world around them will eventually be a little microchip or computer that can be implanted in the brain or skull which could be wired up so that instead of pressing keys, what you would do is, by generating different neural impulses, be able to control it. This could greatly increase the storage and processing of information in everyone. You wouldn't be stymied by linear language that people now have to use to communicate. It would involve a whole new system of languages and ideas. It's the kind of thing you might see in a science-fiction movie but I think a human being is capable of it with just a little extra support—instead of glasses or a hearing aid, we'd just have a brain aid.

Sylvia Reimsch
Genetic Nurse Counselor
San Diego

Most people come here hoping to find out whether or not they have or will have relative risk or complication in pregnancy. For some people, having a one percent risk is high; for some people a fifty-fifty risk is not high. You can identify certain things and give a lot of information, but in this day and age you can't change things. It would be nice to assume that eventually, by certain gene manipulation, you could prevent abnormalities from happening at conception. Realistically, amniocentesis is not a long-lived thing. They're working on a test that entails getting blood from the mother's arm and through osmosis of the baby's blood into the system, picking out the fetal carrier-type chromosomes and being able to analyze it that way. I think it's within our decade for sure.

Carl Wilhelm Vogel
Immunologist
La Jolla

Immunology is a biological science that concerns itself with the immune system of the body. Currently we are trying to understand the mechanisms by which our immune system normally protects us from infections and cancer. This knowledge might enable us to develop new approaches to cure cancer. Some approaches are currently underway. From the test-tube point of view it's quite promising but it's always a long way from test tube to application to humans—if ever. One pertinent phenomenon is specificity—our body is able to recognize any cell that is alien to it. It might be useful to employ this to cancer therapy. That's the direction we're going to pursue, provided sufficient funds are available.

Kristin Luker
Associate Professor of Sociology
UCSD

The new technology that we're approaching not only in medicine but in a variety of fields is going to confront us with moral and ethical situations that no matter what decisions we make, it will be offending some deeply held American values. I think people do have the capacity to somewhat accommodate to the new technology we invent. There are children in junior high school right now who have been playing with computers since first grade. Computer language is rapidly becoming a necessary language. But technology is changing at a geometric rate and it's going to give rise to some complex issues. How are we going to deal with them? If you do what's sufficient, it may not be fair. If you do what's fair, it may not be moral. Technology is going to stretch our values to the breaking point.

Lee Liberto
Marriage, Family, and Child Counselor
Hillcrest

We'll be doing more of the things that involve teaching patients about how their lifestyle affects their physical health as well as their mental health. I think we're going to have a much clearer understanding of how that interaction works and there will be a greater application of psychological and behavioral principles to medical problems. I think there will be a more direct connection between what goes on in the profession and a broader application to people's everyday lives. Education will play an important role. Along with gym class and learning to add and subtract, people will be able to learn about themselves and other people and how their feelings can dramatically influence what they do and how they understand their own potential to adapt. At least I certainly hope so.

—Lin Johnson

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Norman Bethune was forty-five when he wrote these words in October, 1935. Son of a Presbyterian minister, grandson of a surgeon, great-grandson of a fur trader, great-great-grandson of the builder of Canada's first

Presbyterian church. He was a physician, a painter, a poet, a political dissenter. In October, 1936 he sailed for Spain and the first unified mobile blood transfusion service in army and medical history.

After Spain he went to China, during the Japanese invasion. He met Mao and joined the Communist Eighth Route Army in the

Chun-Chia-Chi border region of Shansi Province, from where he wrote a friend in New York, "In this great area of 13,000,000 people and with 150,000 armed troops I am the only qualified doctor. . . I have done 110 operations in 25 days." He moved his mobile medical unit on foot and by mule, operated by candle and flashlight, gave transfusions of his own blood to surgical patients. The Chinese called him "the white one who saves." After seventeen months he accidentally cut his finger for the last time during an operation; his eyes and teeth were bad, he was deaf in one ear, emaciated, and too weak to

rest blood poisoning. He died in November, 1939 in a prison but. He was forty-nine.

It's a foregone conclusion that the Chinese cause, how much more could the Chinese do for themselves? That was the message implicit in a tribute to Bethune written by Mao—one of three "constantly read articles"—that made Bethune a cult figure in China after his death.

The Norman Bethune is the only film made in the People's Republic of China about a foreigner, and a rare biography of a contemporary personage. Bethune is portrayed by Gerald Tanenbaum, an American expatriate married to an actress from Shanghai who had played earlier imperialist, exploitative capitalist types on the condition that if a film on Bethune were ever made, he would be Bethune. The official release date of the film is 1964 but the cultural revolution came in 1966 before final editing and release of the film, and it was not actually shown until 1978. Its director is C.H. Chang, who was a well-known playwright

(continued on page 4, col. 2)

Community Notes

The Community Concerts series remain the best-kept secret in San Diego's musical life. These local groups, run by dedicated music lovers from the community, are associated with a national booking agency that offers them distinguished young artists making tours of the country. They select the year's concert (usually four or five), rent a hall, and sell subscriptions to the entire series at minimal prices. Membership for an entire year's programs, generally including pianists, other instrumentalists, vocal soloists, and chamber groups, runs in the region of fifteen dollars, with student subscriptions going for less than half as much. And since there is no unreserved seating for all the concerts, if you get there early, you can have the

best seat in the house, a seat that might have cost ten or fifteen dollars at a concert sponsored by the ordinary profit-making impresario.

There are three community concert series in our area: San Diego, Grossmont, and Escondido. The San Diego concerts take place in the Civic Theatre, those sponsored by the Grossmont Community Concerts Association in the East County Performing Arts Center in El Cajon, and the Escondido concerts, under the aegis of the Hidden Valley Community Concerts Association, are given in Escondido's Junior Academy. It is in the last series that you have a chance to hear one of America's most promising young pianists next Monday, twenty-two-year-old Thomas Lorango, whom the New York Times's Harold Schonberg has described as "a passionate pianist . . . robust and extremely talented," hails from Buffalo, New York. At the age of fifteen

he entered the Curtis Institute of Music, where he studied piano with Seymour Lipkin and Mieczyslaw Horowitz and chamber music with Felix Galimir and Karen Tuttle; a more distinguished group of teachers one could not find anywhere. He won first prize in the Philadelphia Youth Competition and debuted with the Philadelphia Orchestra when he was sixteen, playing the Rachmaninoff Concerto no. 1. Awards came thick and fast. Lorango won first prize in the American Music Scholarship International Competition, top award in piano in the 1979 G.B. Dealey Awards Competition, and—most important of all—a sponsorship this year from the Leventritt Foundation. In addition, he has received a grant from the prestigious Julius Katchen Memorial Scholarship Foundation and a Young Recitalists Fellowship Grant from the National Endowment for the Arts. He has given recitals in Lincoln Center's Alice Tully Hall, at Carnegie Recital Hall, and elsewhere, and has performed as soloist with the Dallas Symphony, the St. Louis Symphony, the Buffalo Philharmonic, and again with the Philadelphia Orchestra, where in 1979 he played the Beethoven Concerto no. 3.

Lorango's program next Monday will consist of Mozart's Sonata in G, K. 535, Schubert's Sonata in G, op. 78, and Chopin's Etudes op. 10. Community Concert series do not sell tickets for individual concerts, but only subscriptions for the full year. In the case of the Grossmont Community Concerts, for whom the same pianist will perform on Saturday, January 9, at 8:00 p.m., at the El Cajon Civic Center, the subscriptions are sold out. But subscriptions are still available for the Hidden Valley Community Concerts series, and they may be bought at the door before Lorango's Monday recital in Escondido. The low subscription price will give admission also to the concert of the Pirelli Saxophone

(continued on page 4, col. 4)



A Good Ride

When the International Olympic Committee met last May in Lausanne, Switzerland to receive and consider applications for recognition of previously unaccredited sports, Gary Filosa was there, representing Mrs. Duke Kahanamoku and the American Surfing Association, to petition for the official recognition of the sport of surfing, one of America's oldest native sports.

And if the ASA has its way, surfing will not only receive the royal thumbs-up from the ponderous paw of the IOC to call itself a sport, this May in Rome, but the way will also be cleared for the future admission of surfing to Olympic competition as the equal of boxing, bobsledding, bicycling, and the rest. What a grand sight

it will be, finally—a trio of skinny behavior problems in cutoffs, wild blond manes scattering in the Olympic breeze, receiving gold, silver, and bronze medals for their work on the waves! Or, better, the three winners' pedestals standing conspicuously vacant during the award ritual because the surf was up and the champions had to make a decision.

Considering the unpredictable nature of world politics and the certainty that the Olympics will continue, for the foreseeable future, to be used by one nation or another as a weapon wielded in absentia, to emphasize political points however pointless, you might do well to seize the time and catch some potential Olympic-class surfers in action while you can, in La Jolla this Saturday, January 9. Athletes from eleven countries will gather and get wet

(continued on page 4, col. 4)

READER'S GUIDE TO LOCAL EVENTS

Benton's 1977 film, Saturday, January 9, 9 p.m., Channel 19.

"Austin City Limits" will present country singer Emmylou Harris and Rodney Crowell. Saturday, January 9, 10 p.m., Channel 15 (simultaneous with KSCN-FM 97.1 AM).

NFL Playoffs, the AFC conference championship will be contested by the San Diego Chargers at the Cincinnati Bengals. Sunday, January 10, 10 a.m., Channel 12 and KSCN 11.5 AM and the NFC championship by the Dallas Cowboys at the San Francisco 49ers at 2 p.m., Channel 5 and KSCN 11.5 AM.

Call-In Host Dave Dawson of KSDO-AAM will be interviewed by Rabbi Aaron Gottesman on "Milk and Honey," Sunday, January 10, 11 a.m., KABC 91 AM.

"Peyton Place," Lana Turner, Hope Lange, and the old crowd will be seen in Grace Metalious's story once again. Sunday, January 10, 8 p.m., Channel 6.

World Cup Soccer will be televised between England and Scotland. Sunday, January 10, 8 p.m., Cox Cable Channel 2.

"Diamonds Are Forever," Sean Connery's 1971 comeback as James Bond, goes him in Las Vegas with Jill St. John. Sunday, January 10, 9 p.m., Channel 10.

"Great Performances" will present the Paul Taylor Dance Company performing "Three Modern Classics" at the 1981 American Dance Festival in Durham, North Carolina. Monday, January 11, 8 p.m., Channel 15.

"The Captains and the Kings" will fill the screen five nights running. Monday, January 11 through Friday, January 15, 9 p.m., Channel 6.

"The Shady Hill Kidnapping," a sequel of the John Cheever short story, written by the author, will inaugurate the "American Playhouse" series. Tuesday, January 12, 9 p.m., Channel 15.

The "Reagan Revolution" will be reviewed by Susan Sarnberg and Sanford Ungar. Wednesday, January 13, 9:30 p.m., repeating Sunday, January 17, 2 p.m., Channel 15.

Galleries

"A Month of Sundays," an exhibition of painted wood sculpture and drawings by John Buck, will open with a reception for the artist. Friday, January 8, 5 to 8 p.m., and continue through February 12. Mandeville Art Gallery, UCSD, 452-2860.

Miniature Constructivist Sculpture with Neon by Michael Pull will open with a reception for the artist. Friday, January 8, 6 to 8:30 p.m., and continue through February 19. Maple Creek Gallery, 2400 Kettner Boulevard, San Diego, 234-2151.

"Quick Pictures and Scenes," a group of spontaneous photographs by Steve Dunn, Jackie Estrada, Harold Gee, Jay Johnson, Tim Whitehouse, and others, will open with a reception for the artists. Saturday, January 9, 3 p.m. to midnight, and continue through January 13. Penn Shop, 748 Fifth Avenue, downtown, 233-2747.

"Source of Power," a series of wall reliefs in lacquered wood by Ron Wagoner, will continue through January 9. Quilt Gallery, 7521 La Jolla Boulevard, La Jolla, 454-1952.

"Variations: The Universe as Source," a survey of painting, sculpture, jewelry, and interior, environmental, and graphic design by faculty members of the University of California, San Diego, will be shown. January 9, 10 p.m., Cox Cable Channel 2.

"Two Friends, Two Views," photographs by Bernard Pines and Max Pines made in Mexico, India, France, the Far East, and Africa, will be exhibited with a window installation by Judith Swain, through January 13. Gallery Graphics, 3847 Fifth Avenue, Hillcrest, 295-3358.

Two-Men Show, "Regular Citizens," an installation by Mark France, and color photographs by R.K. Jones, will be on view through January 16. Suite, 852 Eighth Avenue, downtown, 235-8466.

"Pacific Coast Birds," a collection of life-size watercolor by Canadian wildlife artist J. Frederick Lansdowne, will be exhibited through January 17. Scripps Aquarium Museum, Scripps Institution of Oceanography, 8602 La Jolla Village Drive, La Jolla, 452-6933.

Modern Spanish and Mexican Works will be on exhibit through January 19. Weir Gallery, 4683 Cass Street, Pacific Beach, 454-4444.

"The International Mind," an exhibition of forty-one color photographic portraits by Anthony di Genio, of Margaret Mead, Truman Capote, Jonas Salk, U. Thant, and others, will remain on view through January 29. Walter L. Henry, USLU, 10455 Poway Road, San Diego, 271-4300.

Paintings and Watercolors by British artist Jeff Hume and New York artist Patricia Brennan will be exhibited through January 30. DeCass Art Galleries, 1224 Prospect Street, La Jolla, 456-1555.

"Visualizations in Fiber and Metal," wrapped wire fiber sculpture by Gary Cline and bronze forms by Ellie Katz, will be on view through January 30, with a reception for the artists. Friday, January 8, 5 to 8 p.m., Spectrum Gallery, 726 Seventh Avenue, downtown, 232-9741.

"A Continuation of the Figurative Tradition," an exhibition of painting and sculpture by contemporary artists, painters Buddo Diodato, Manny Farber, K.H. Hildeke, Robert Israel, Kim MacConelli, Arnold Mesches, Marjorie Nodelman, Patricia Patterson, Pierre Poot, Ernest Silva, and sculptors Niki de Saint Phalle and Italo Scanga, will continue through January 31. Baker Gallery, 838 Prospect Street, La Jolla, 456-0208.

Trains, Dolls, International Toys, a collection of antique, contemporary, and folk toys, including tin mans, rag dolls, needlepoint dolls, swaddling dolls, rubber-headed dolls, was dolls, string balls, and a Loreet model railroad, will be on view, and the Charles and Ray Eames film *Totus Toys* will be shown, through March 7. Mingei International Museum of World Folk Art, University Town Center, 453-5300.

Chinese Films

(continued from page 1)

with an M.A. in drama from Yale University and head of Shanghai Studio. He was severely criticized during the cultural revolution for making the film and copies of it were destroyed by Red Guards.

Chang, rehabilitated, credited the film in 1978 and it was released — to be, ironically, eclipsed by the arrival in China of the first films from the West.

Dr. Norman Bethune will receive his first U.S. screening along with eight other Chinese films, all made between 1949 and the present, in a series of "Chinese Film Classics" presented by the UCSD program in Chinese studies. The times:

Saturday, January 9, 2 p.m. *Fifteen Strings of Cash* (1957), an opera. (No subtitles.)

6:30 p.m. *Early Spring* (1963), a love story based on a novella by Jui Shih about the dilemma of the Chinese intellectual.

China's entry at the 1978 Cannes Film Festival.

6:30 p.m. *Reign of the Past* (1981), another story of love and revolution, based on a short story by Lu Xun.

Sunday, January 10, 2 p.m. *Hot Summer* (1961), a potboiler. (No subtitles.)

6:30 p.m. *The In-Laws* (1981), a comedy set in the countryside, where eighty percent of the Chinese live.

6:30 p.m. *The Sorcerer* (1964), one of the very few films about the minorities in China, in this case the Tibetans.

8:30 p.m. *The Red Chamber* (1962), a Shaoxing opera version in Dialect, with an all-female cast, of the classic mid-eighteenth-century epic novel of China, considered to be the best Chinese film ever made. (No subtitles.)

All the films will be shown in Mandeville Auditorium at UCSD. There is no admission charge. For further information, call 452-4551.

— Amy Chu

Concerts

(continued from page 1)

Quartet on February 7, and to a vocal recital by bel canto baritone Timothy Nolen on March 14.

Thomas Lomago's piano recital for the Hidden Valley Community Concerts will take place Monday, January 11, at 8:00 p.m. The location: the Junior Academy, 1233 West 9th Avenue, Escondido. For further information, contact Ginny Thomas, at 745-7173.

Information about membership in the Orosomont Community Concerts for next year may be obtained by calling Evelyn Houghton at 444-1696, and information about next year's San Diego Community Concerts is available from Frances Figlar at 236-9796.

— Thomas Arne

Surf

(continued from page 1)

at La Jolla Shores, just south of the Scripps Pier, beginning at 6:30 a.m., in the eighth annual World Surfing Championship, sponsored by the International Council of Surfing Associations

and hosted by the ASA. This will be the first time the meet has been held in La Jolla.

The events will be limited to stand-up surfing in the short board class (under seven feet in length) and in the long board (over eight feet). (If you like surfing done on boards between seven and eight feet, don't bother coming.) The early heat should carry on until approximately eleven o'clock, and the finals will follow immediately and probably be completed by early afternoon, surf permitting. The competitors will all be amateur at the word is defined in the Olympic charter (that is, by way of example, American surfers are not paid for surfing, while Soviet surfers are chauffeured to the beach in government woodies), and trophies will be awarded to the best in the two board classes in a fifteen-year-old-and-under grouping (Junior All-American) and in a sixteen-and-older group (All-American).

Now, if you're not going to surf, the idea of going out to watch such a meet doesn't quite blow your skirt up, let me try to perk your interest just a bit. When the meet starts early in the morning Saturday, La Jolla Shores is likely to be gray and misty and cold — a very moist lotus lander don't often see their beaches, but a natural personality of the place as rich as the sunny one they are more familiar with. When the surfers paddle out into the lead and cold ocean, their jobs will be to perform with grace and energy one of the more difficult activities in sport: standing on and maneuvering a highly buoyant plank on an unevenly curved, moving wall of water, whose shape will change steadily as the surfer seeks to control it, and whose configuration, curve, steepness, thickness, height, and speed cannot be predicted by comparing the waves that have already come, for no two are the same. The best surfers will pick the steepest, fastest waves and work them, carving the face of the water with the board in an agile blend of balance, strength, and artistry, tapping the speed and power of the wave to feel the rushing dance of man and board as it rises and falls and rises again. The more exciting the grace, the more graceful the excitement, the better the surfer. Even an uninitiated observer can tell a good ride when he sees one. For further information, contact Stephen Heffer.

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CAPTAINS OUTRAGEOUS

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Forrest Tucker, known to television viewers as Sergeant O'Rourke of the *King of the Hill* (1970) comedy series, plays the lead. Other members of the cast, directed by Gary Davis, are Ronald O'Leary as the Nurse, Brian Kiser as the Doctor, Carrie Freeman as Bobbi, Jack DeBary as Peter Oliver, and Michael Hawkins as Son. The Lawrence Welk Music Theater provides an optional dinner package, and the dinner preceding the show is served in the nearby Village Inn Restaurant. (Sm.)

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The Gassman-Laurel Theatre presents the provocative drama *Don Juan in Hell* by George Bernard Shaw. *Don Juan* and *Superman*, in which John Travolta — whose link with the legendary role Don Juan Tenorio is in name only — debates with three historical/mythical personages. The topic is the nature of man, his passions, and his role. And though Shaw sticks the stick in favor of disciplined reason and moral passion, the other speakers (one of whom is the Devil) get in a few words for the other way. Directed by Will Shimmers, the members of the cast are Nicholas Gonzalez, D'Ann Paton Pecca, James A. Smith, and Bill Wile. The scenic design is a highly modified concert setting. It is by Robert East, Eugene O'Neill's *The Iceman Cometh*, which the Gassman-Laurel Theatre, which for this date, has postponed until later in the year. (Sm.)

Gassman-Laurel Theatre, Wednesday, January 13 through Saturday, 8:00 p.m. Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

EDWIN

San Diego is the last stop on the 1982 road tour of the musical that last year swept the nation, including best musical. Based on the life of Eve Peron, the second wife of Argentine president Juan Peron, the musical traces her rise from an impoverished, illegitimate child to one of the most revered women her country had ever seen. The Road, *Edwin* presentation, directed by Heidi Prince, will have "centrally" the same cast that played for two years in Los Angeles' Shubert Theatre. Lord Adamson plays the role of Eve Peron, alternating with Florence Lacey. Scott Holmes is Che Quaresima, and Jon Cypher is Juan Peron. Larry

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CORPUSCULE

G. Productions and the La Jolla Chertones present an original two-act comedy by local author Herman Gonzalez, about a future society called the "Net Organized World," where the problems of time and death have been overcome. Hoping that man can evolve into a deity (and at the same time taking a satirical look at our present life), the play addresses the question of what happens to man when he confronts this new condition. It may give perspective, will, and redundancy follow. Co-directed by Floyd Gaffney and J. Rucinski, the members of the cast are Beth Miller, Tim Poor, and John Masterson. The sets and costumes are designed by Katherine Sheridan. (Sm.)

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Theater Directory

CALIFORNIA PACIFIC THEATRE

234-7938

CARTER CENTRE STAGE

239-2255

CIVIC THEATRE

236-8010

CORONADO PLAYHOUSE

236-8010

C.S.A. THEATRE

217-8600/111

EAST COUNTY PERFORMING ARTS CENTER

440-2277

EDUCATIONAL CULTURAL COMPLEX THEATRE

236-8010

FIRST DINER THEATRE

960-2000

FOX THEATRE

233-6331

GASLAMP QUARTER THEATRE

234-9083

GROSSMONT COMMUNITY COLLEGE

469-1700/10

JEWISH COMMUNITY CENTER

469-1700/10

LA JOLLA STRAD COMPANY

469-1700/10

LAMPS PLAYERS THEATRE

474-4542

LANFIGHTERS COMMUNITY THEATRE

469-1700/10

LEON GROVE PLAYERS

469-1700/10

LICHTEN THEATRE

236-8010

LYRIC CENTER THEATRE

236-8010

MARQUIS PUBLIC THEATRE

236-8010

MARQUIS GALLERY THEATRE

236-8010

MIRALOSTA COLLEGE

236-8010

NORTH COUNTY COMMUNITY THEATRE

236-8010

OLD GLOBE THEATRE

236-8010

OLD TOWN OPEN HOUSE

236-8010

PALOMAR COLLEGE

236-8010

PATCO PLAYHOUSE

236-8010

PINE HILLS LODGE

236-8010

PORT LOMA COLLEGE

236-8010

SAN DIEGO JAZZ THEATRE

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SAN DIEGO COMMUNITY THEATRE

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SAN DIEGO MESA COLLEGE

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SAN DIEGO REPERTORY THEATRE

236-8010

SAN DIEGO STATE UNIVERSITY

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13: lunch at noon, curtain at 12:15 p.m.

MAN OF LA MANCHA

For its first production of the 1982 season, the Lyric Dancer Theatre presents Dale Wasserman's musical about Miguel de Cervantes and the fate of a manuscript he has written called Don Quixote. Sent to prison for dubious crimes, Cervantes' sole possession is the manuscript. And when he fellow inmates question its value, he urges them to play it out to determine its worth. The musical, with such memorable songs as "The Impossible Dream," "Dulcinea," and "Adonais," is directed by Jack Tiggett. Scott Chamberlain is Cervantes, Quixote, Nelson Tiggett is Alonso, and Gordon Howard is Sancho Panza. Other members of the cast are Von Shauer, Lon Huber, David Schaefer, Kristina Martin, Priscilla Allen, Gregory Linus Weiss, Sal Aguirre, Rocky DePhillips, Kent Black, and John Padilla. The set and lighting designs are by Ned Martin, the local director at First Light, and the choreography is Nelson Tiggett. (Sm.) Lyric Dancer Theatre, Friday, January 8 through March 28, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Matinee: Sunday, lunch at 11:30 a.m., curtain at 1:00 p.m.

ONE FLEW OVER THE CUCKOO'S NEST

The Coronado Playhouse opens its 1982 season with the drama, based on the novel by Ken Kesey, about Randall P. McMurphy's journey to the edge of sanity and beyond. Adapted for the stage by Dale Wasserman, the comedy-drama unfolds in a mental institution, where the margin between the normal and the abnormal is often difficult to distinguish. Thomas J. McCondy directs Kimberly Garland as Nurse Ratched and Sal Marti Ford, who was superb in the Marquis Public Theatre's recent production of the Broadway Test and Obedience Society, as Randall P. McMurphy. Other cast members include Debbie Dick, Joe Tronstone, Gary Wright, Del Thomas, Cherry, James Pascarella, Carol Lambert, Lisa Rigdon, Paul Redman, and John Orr. The set design is by N. Gens Buntz, the costumes are by Vicki Young, the lights are by Joe Young, and the sound is by Gary Wright. Joe Young has also created the special effects for the production. (Sm.) Coronado Playhouse, Friday, January 8 through February 13, Thursday through Sunday at 8:00 p.m.

THE TRIALS AND TRIBULATIONS OF STAGGEELE BOOKER T. BROWN

The Southeast Community Theatre is staging a new comedy by Don Evans, author of Sugar Mouth (San Don's) album in November and December, the result of the industry's determination to cash in on the Christmas buying blitz with or without the convenience of newly recorded product to push (recording projects bogged down beginning in November). You may have also noticed that not many name groups tour during the holiday season. This is less due to artist's home and hearth instincts than to the simple fact that people predictably spend money on other than concert tickets in late December and early January. Coupled with the unique logistical headaches associated with winter touring, the sudden dismantling toward live music during this month-long stretch translates to a paucity of decent acts to catch (one notable exception in San Diego this Christmas was the Earth, Wind, and Fire concert recently at the Sports Arena, which, but for an asinine good-versus-evil "confrontation" staged between group members and a costumed marauder, was musically and

visually very satisfying).

WOMEN'S THEATRE (FOR WOMEN AND MEN)

AND KITCHEN WOMAN'S PLACE

A workshop in progress, written by Frances Rame and Dore F. Church, Children and Adults is composed of a series of dramatic monologues exploring the situation of women in modern society. Members of the cast are Robin Hunt, Lisa Lee Landis, and Julieanne Burness, all of whom are members of the department of drama at UCSD. Admission is free, and a discussion of the issues related by the play will follow each performance. (Sm.) Theatre, Building 400 Small (located behind the Warren Campus cafeteria), UCSD, Saturday, January 9 and Sunday, January 10 at 7:00 p.m. For information call 452-3793.

READERS GUIDE TO THE MUSIC

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80023, San Diego 92180, or call 231-7821 Friday before 5:00 p.m.

WILLIE NELSON

This is traditionally a down time of year for the music industry. You have undoubtedly noticed that record stores are crammed with "greatest hits" albums in November and December, the result of the industry's determination to cash in on the Christmas buying blitz with or without the convenience of newly recorded product to push (recording projects bogged down beginning in November). You may have also noticed that not many name groups tour during the holiday season. This is less due to artist's home and hearth instincts than to the simple fact that people predictably spend money on other than concert tickets in late December and early January. Coupled with the unique logistical headaches associated with winter touring, the sudden dismantling toward live music during this month-long stretch translates to a paucity of decent acts to catch (one notable exception in San Diego this Christmas was the Earth, Wind, and Fire concert recently at the Sports Arena, which, but for an asinine good-versus-evil "confrontation" staged between group members and a costumed marauder, was musically and



JANUARY 7, 1982 9

Rock & Roll at
Cunningham's

Thurs., Jan. 7 - Sat., Jan. 9

PLANET

Sun., Jan. 10

Dallas Collins

Tues., Jan. 12
Wed., Jan. 13

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CIRCUS
Enter 1982 with the act of the '80s!
(Most drinks \$1.00)

Friday & Saturday, Jan. 8 & 9

We all know this will be a party. Don't miss it!

Sunday & Monday, Jan. 10 & 11

DOUBLE TAKE

Tuesday & Wednesday, Jan. 12 & 13

HITNRUN

7888 Othello St. 277-9869
The new Loading Zone is bigger and better than before. It's even easier to find. Just take the Balboa exit off either freeway and go south on Conroy St. Hang a left on Othello and you are there.
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SPARK

TOMORROWS:
January 14th: Girl Talk and Claudette Come
15th: Original John Kay and Steppen Wolf and from L.A. Beach & the Beachcombers. 1 show only - advance tickets now.
16th: The Plugz & The Brat from L.A. and The Old Squad
22nd: The Drivins

Thurs. (Tonight) **ROSIE FLORES & THE RE-BOPPIN SCREAMERS**
Return! with MICHAEL PACE from 1980 Pop PAUL CARIE from 80s Biscuit Blues plus BOBBY SAILS from Rick Elias Band. And from L.A. the famed **URBAN SPRAWL**
plus **CLAUDE COMA & THE IV'S**
Fri. from L.A. - voted L.A.'s Top Local Band 1981 **THE BLASTERS** along with **TOP JIMMY & THE RHYTHM PIGS**
1981 CRITIC PICKS

L.A.'s BEST BANDS Pick 2. Players Poll
THE WINNERS
1. The Blasters
2. X
3. 40 Grave
4. Textones
5. Top Jimmy
6. Roscoe
7. Roach
8. Circle Jerks
9. 80People
10. Gun Club

I love singers who put all pretensions and role playing aside and simply sing. Top Jimmy sings hot and cold, but when he's on, there's no singer in town who can shake a club like him.

THE PALADINS
A Tim Mace & KCR Presentation
Honorable mention: Middle Class, 100 Flowers, Christian Death, Odd Squad, Mustranen, Pitarovs, Wild Kingdom, Last, Jack Mack & Heart Attack, Phast Phordie & The Precisions

Sat. from L.A. **THE FLAMES** formerly members of Tom Petty, Moseley and The Pop featuring Jeff Bourne and **THE MAGNETS** Creative psyche pop music

with the all new **TROWERS**

Tues., Jan. 12th **THE PALADINS JONES CLEAR SPOT**

Wed. Jan. 13th **STRIPES**
NE/ONE
VAGRANTS

We all need love \$1.00 bottle trouble. '82's here. I didn't hear many songs of the 60s register in the department stores this year. People weren't buying, just staring. Some bought very practical things. Take Mad, she gave me a very thoughtful Christmas present, a pink milkshake tupperware. I got her a new transceiver ribbon. The end of the year came and went and I was left with a lot of memories. I bought a bottle of bubble gum dispensers, cigarette burners on the over used carpet that could replace and crumpled up files. Oh yes, there were remains of the music that was played that night from The Crawdaddys, Pelicans, Big M.R. and his all new Struttin' and Precious Pleasure Barons, and The Unknowns - a dirty old going nowhere wheelchair. It's funny how things and begin the same. New Year's night we heard the Crawdaddys again. The Unknowns again, but how different what's this something new and old. A Red Wedding, a real good combination of the old and the new. It's blue, looks blue and sounds green. It's Sunday and Sal U. Lloyd brings on and announces the hardest working girl in show business, Becky & the Blaz-Tones. And Becky displays her very a pretty chocolate cake with 72 candles on it that she baked for her brother-in-law. The Nomads played as a party of three so that Richard their one player could spend his permanent Christmas present, an all-expense one way no return trip to Raleigh. Billy Memorial Plantation Clinic. DO YOU WANT TO BE A C.I.P. NOBODY? Well, come on down tell me who you are, what you wanted OF YOUTH and just now turned 21 to be my money, or if you're a little Lucille Wong on December 12th and let's bleed on 12/29/81, and I'll bring you up to the bar so I can have a drink. My new plan, I can't stop taking dedications so if you have any, write them down and I'll write them alone. The column, here's an example: Thomas Arnold loves Thomas K. so leave me alone. The end comes now 87's all gone, but it's still around, so to all the olds and the new '82's. We got a whole new year and it's just begun. Thanks All!

11:30 Buenos Ave. 276-3993 Food, drink, cocktails, dancing - 21 on up

Feyline and Fahn & Silva Presents

WILLIE NELSON

AND FAMILY

Sports Arena
January 13, 8 pm

Reserved Seats \$12.50, \$10.00. Available at Sports Arena Box Office, Aztec Center, On Target Records, 12nd St. Naval Station, Special Services, and all Arena outlets. For information, 224-4176

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featuring special guests

JAN HAMMER
ANTHONY JACKSON
STEVE GADD
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JAN. 26 8 PM
FOX THEATRE
720 "B" Street

Tickets reserved \$9.75, \$10.75 available at the Fox Box Office, Sears, Wards, Aztec Center, and all Ticketron outlets. Charge-by-phone and more info 235-4203. Select seats may not be available for public sale.

"THE GODFATHER OF SOUL"
in this feature award winning film

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at RODEO
SUNDAY, JANUARY 24
TWO SHOWS ONLY
7:30 and 10:30 PM

All tickets \$9.50 available at Rodeo (8980 Villa La Jolla) and all Ticketron outlets. For more info 457-5590

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Dinner & Dancing
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CHARGER PARTY at
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Sunday, January 10
Starts 9:00 a.m.

4520 West Point Loma Blvd. 223-0158
No cover charge. Lunch served Mon.-Fri. 11:00-1:00
Fri. Sun. - Tues. 7:30-10:00, Wed.-Sat. 5:30-11:00
Happy hour prices all day.
Fresh swordfish \$9.95

Prospect Street, La Jolla, 434-3525.
The Billie Jean King Club, 447-1476.
Thursday through Sunday.

Corson's Strictly Jazz, 434
Voltaire Street, Point Loma.
224-3400. The Stereo Cinema Jazz
Ensemble featuring Susan Modest,
vocalist, Ron Fries and Billy Ryck.
Tuesday through Saturday.

Clarice's, 2605 La Jolla Shores
Drive, La Jolla, 439-6541. The
Bruce Cameron and Hollis Gentry
Ensemble, jazz, Wednesday
through Sunday.

Cotton Gardens, Navy Amphitheatre,
Rose Festival Club, Silver Strand,
Coronado (open to public).
457-2440. Mac Bailey, rock and
roll, Thursday through Saturday.
Tos, rock and roll, Wednesday.

Halecon, 4248 West Point Loma
Boulevard, Loma Portal, 225-9599.
Pavilion, rock and roll, Tuesday
through Saturday. Four Eyes, rock
and roll, Sunday and Monday.

Halligan's, 4325 Ocean Beach,
Pacific Beach, 274-4474. Steve
Vans, contemporary, Tuesday and
Wednesday.

The Headquarters Nightclub, 4617
Mission Bay Drive, Mission Bay.
274-4474. People Movers,
contemporary, Tuesday through
Saturday. Zips, Pop,
contemporary, Sunday and
Monday.

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

Islandia Hotel, 1411 Camino Road,
Mission Bay, 224-3541. Butch Lacy,
jazz, Friday and Saturday.

Joe Murphy's, 3307 Mission
Boulevard, Pacific Beach, 270-3520.
The Emeralds, rock and blues,
Tuesday through Thursday.
Thunderbolt, The Wreck, rock and
roll, Friday and Saturday. Full
Cotton, lounge, rock country,
Sunday and Monday.

La Posada del Sol, 5450 La Jolla
Boulevard, La Jolla, 459-6834. Joe
Stewart, country, contemporary,
soft rock, Friday and Saturday.

Mac's, 2406 Mission Drive, Loma
Portal, 224-2401. Colour, Latin,
Friday and Saturday. Tyrone Davis
rhythm and blues, Saturday, live
entertainment, Tuesday through
Thursday, call club for information.

Mexican Village, 120 Orange
Avenue, Coronado, 435-0822. The
Third Degree, contemporary, Friday
and Saturday.

Moby's Deck, Alamo's Rib
Restaurant, 1801 Rosencrans Street,
Loma Portal, 226-8571. Gary
Sherwood, contemporary, Thursday
through Saturday.

Mustang Club, 3505 Sports Arena
Boulevard, Loma Portal, 222-5506.
Cory Rice and a Touch of Country,
country, Tuesday through
Saturday. Kenny Murda and
Sherrin, country, Sunday and
Monday.

Rodeo, 8080 Via La Jolla, La Jolla.
457-3500. Hennes, rock and roll,
Thursday through Saturday. Paved
Snakes, new wave, Sunday and
Monday. Four Eyes, rock and roll,
Tuesday and Wednesday.

Saskia's, 4220 West Point Loma
Boulevard, Loma Portal, 223-9158.
Sherrin, Latin jazz, Wednesday
through Saturday.

Vacation Village Hotel, Bay Lagoon,
Vacation Inn, Mission Bay.
274-4630. Shane B.O.,
contemporary, Tuesday through
Saturday. Mc Tree, contemporary
Sunday and Monday.

Windrose, 1935 Camino Road,
Marina Village, Mission Bay Park.

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★ EVITA ON STAGE IN JAN.
★ WILLIE NELSON CHOICE ORCH. SEATS THIS WED., JAN. 13
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223-2339. Tullia Collins, rock and
roll, Tuesday through Saturday.

San Diego North

The Alamo, 3054 Clairemont Drive,
Clairemont, 276-2240. Larry
Prewett and Cinnamon Ridge,
country, Tuesday through Saturday.

Al-Salam Restaurant, 7947 Balboa
Avenue, Kearny Mesa, 279-4520.
The Middle Eastern Musicians,
Middle Eastern music and belly
dancing, Tuesday through
Saturday.

Racchanal, 8022 Clairemont Mesa
Boulevard, Clairemont, 560-8022.
Warne Johnson Trio,
contemporary, Tuesday; Tweed
Soukiers, new wave, Friday and
Saturday; Average Citizen, rock and
roll, The Magnets, rock and roll,
Sunday; Demitris and the
Gladators, rock and roll, Front
Liner, rock and roll, Monday; Double
Take, rock and roll, Carouse, rock
and roll, Carouse, rock and roll,
Wednesday.

Black Angus, 5247 Kearny Villa
Road, Kearny Mesa, 279-3100. Main
Street, 10-40, Tuesday through
Saturday.

Black Angus, 10320 Friars Road,
Mission Valley, 565-5862. Pigg and
the Blitz, 10-40, Tuesday through
Saturday.

Blarney Stone Pub, 5617 Balboa
Avenue, Clairemont, 279-2032.
Brian Connolly, Irish music,
Thursday through Saturday; Jim
and Theresa Hinton, Irish music,
Wednesday and Sunday.

Bunbury's, 9906 Mira Mesa
Boulevard, Mira Mesa, 578-8606.
Jesse's rock'n' country, Wednesday
through Saturday.

The Carriage House, 7945 Balboa
Avenue, Kearny Mesa, 278-2507.
Jim Moore, soft country rock,
Wednesday through Saturday.

Cunningham's, 7094 Miramar
Road, Mira Mesa, 578-1216. Planet,
rock and roll, Thursday through
Saturday; Tullia Collins, rock and
roll, Sunday; Posh, rock and roll,
Tuesday and Wednesday.

Haruki Hotel, Islands Lounge,
2270 Hotel Circle North, Mission
Valley, 297-1101. Elements,
contemporary, Thursday through
Saturday.

Holiday Inn/Mission Valley,
Circle 8, 265 Hotel Circle South,
Mission Valley, 291-5720. Sky
Islands, contemporary, Tuesday
through Saturday.

Houdini's Old Place, 5322 Mission
Center Road, Mission Valley,
297-6370. New Tunes Jazz Band,
Dixieland, Friday and Saturday;
Bumper Bunny the Magical Rabbit,
family entertainment, Sunday
brunch.

Journey, 5375 Kearny Villa Road,
Kearny Mesa, 279-2400.
X-Offenders, rock and roll, plus
guests, Saturday.

La Harrow's Cantina, 878 Hotel
Circle South, Mission Valley,
258-8281. Larry Page,
contemporary, Wednesday through
Saturday; Pat Long, jazz variety,
Monday and Tuesday.

Lehr's Greenhouse, 2828 Camino
del Rio South, Mission Valley,
299-2828. Patina, contemporary,
Tuesday through Saturday.

The Loading Zone, 7888 Otello
Street, Kearny Mesa, 277-9860.
Circus, rock and roll, Thursday;
the Blits Brothers, rock and roll, Friday
and Saturday; Double Take, rock
and roll, Sunday and Monday; Hit 'n
Run, rock and roll, Tuesday and
Wednesday.

London Opera House, 5404 Balboa
Avenue, Clairemont, 279-2300.
Flash, country, rock, Tuesday
through Saturday.

The Mel-Dee Room, 3050
Clairemont Drive, Clairemont.

229-7200. Rio-Mem, country
western, Friday and Saturday.

Monterey Whaling Company, 687
Camino del Rio South, Mission
Valley, 291-1638. Chuck A. Noon,
contemporary, Tuesday through
Saturday; Jim Hawley,
contemporary, Sunday and
Monday.

Norajo Inn, 8515 Norajo Road, San
Carlos, 465-1730. Illusion, rock and
roll, Thursday through Saturday;
Stress, rock and roll, Sunday
through Wednesday.

Pal Joey's, 5147 Waring Road,
Alford Gardens, 286-7873. Pro
Brigham's Preservation Band,
Dixieland, swing, and oldies, Friday
and Saturday.

The Patriot Game, 5353 Mission
Center Road, Mission Valley,
296-8714. Cuckagh, traditional and
contemporary Irish music,
Thursday through Sunday; Paddy
Reilly, traditional and
contemporary Irish music,
Wednesday.

The Playboy Club, 425 Camino del
Rio South, Mission Valley,
296-6388. Cabaret Room, Fire and
Spice, Las Vegas-style revue,
Monday through Saturday. Piano
Bar, Jon Sardaival, Monday through
Saturday.

Reuben's Flanhouse, 7637 Balboa
Avenue, Clairemont, 278-7373.
John Barker, folk rock, Tuesday
through Saturday.

Spirit, 1130 Barnes Avenue, Bay
Park, 276-2903. Rose and the
Screamers, rock and roll, Urban
Squad, rock and roll, Thursday; the
Blazers, rockabilly, the Jims and
the Rhythm Pigs, rhythm and
blues, the Paladins, rock and roll,
Friday; the Flames, rock and roll,
the Magnets, rock and roll,
Trowers, reggae, Saturday;
the Paladins, rock and roll, Clear Spot,
rock and roll, Average Citizen, rock
and roll, Tuesday; Trowers, reggae,
plus guests, Wednesday.

Stadium Club, 6485 Fairmount
Parkway, San Diego, 594-9444.
Foggy Nove, contemporary,
Wednesday and Thursday; Melissa
Mc Cracken, contemporary, Friday
and Saturday.

Town and Country Hotel, 500 Hotel
Circle North, Mission Valley.

229-7200. Rio-Mem, country
western, Friday and Saturday.

Monterey Whaling Company, 687
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Norajo Inn, 8515 Norajo Road, San
Carlos, 465-1730. Illusion, rock and
roll, Thursday through Saturday;
Stress, rock and roll, Sunday
through Wednesday.

Pal Joey's, 5147 Waring Road,
Alford Gardens, 286-7873. Pro
Brigham's Preservation Band,
Dixieland, swing, and oldies, Friday
and Saturday.

The Patriot Game, 5353 Mission
Center Road, Mission Valley,
296-8714. Cuckagh, traditional and
contemporary Irish music,
Thursday through Sunday; Paddy
Reilly, traditional and
contemporary Irish music,
Wednesday.

The Playboy Club, 425 Camino del
Rio South, Mission Valley,
296-6388. Cabaret Room, Fire and
Spice, Las Vegas-style revue,
Monday through Saturday. Piano
Bar, Jon Sardaival, Monday through
Saturday.

Reuben's Flanhouse, 7637 Balboa
Avenue, Clairemont, 278-7373.
John Barker, folk rock, Tuesday
through Saturday.

Spirit, 1130 Barnes Avenue, Bay
Park, 276-2903. Rose and the
Screamers, rock and roll, Urban
Squad, rock and roll, Thursday; the
Blazers, rockabilly, the Jims and
the Rhythm Pigs, rhythm and
blues, the Paladins, rock and roll,
Friday; the Flames, rock and roll,
the Magnets, rock and roll,
Trowers, reggae, Saturday;
the Paladins, rock and roll, Clear Spot,
rock and roll, Average Citizen, rock
and roll, Tuesday; Trowers, reggae,
plus guests, Wednesday.

Stadium Club, 6485 Fairmount
Parkway, San Diego, 594-9444.
Foggy Nove, contemporary,
Wednesday and Thursday; Melissa
Mc Cracken, contemporary, Friday
and Saturday.

Town and Country Hotel, 500 Hotel
Circle North, Mission Valley.

229-7200. Rio-Mem, country
western, Friday and Saturday.

Monterey Whaling Company, 687
Camino del Rio South, Mission
Valley, 291-1638. Chuck A. Noon,
contemporary, Tuesday through
Saturday; Jim Hawley,
contemporary, Sunday and
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String Band, southern Appalachian fiddle tunes and folk songs. Wednesday.

Pat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Wild hair, contemporary. Friday and Saturday.

Hambergs, 4016 Wallack Street, Old Town. 295-0584: Donny Roze, contemporary. Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-5242: Tailwind, contemporary. Friday and Saturday.

Holiday Inn/Embarcadero, Portside Lounge, 1355 North Harbor Drive, downtown. 233-3861: Biza Strings, contemporary. Tuesday through Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577: Jobe and John, contemporary and dance music. Tuesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: Colorado Cool-Aids, country. Wednesday through Saturday.

The Juke Box, San Diego Hotel,

339 West Broadway, downtown. 234-0221: John Ward, country and pop. Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues. Friday and Saturday.

The Mexican Restaurant, 861 West Harbor Drive, Seaport Village. 232-7581: Jaime Monas, jazz and rock. Thursday through Saturday.

Professor, talk and the Hurricanes, blues. Tuesday through Thursday.

The Press Room Saloon, 956 Second Avenue, downtown. 239-8225: Eddie Gold, piano and vocal variety. Tuesday through Saturday.

Red Coat Inn, 5633 University Avenue, East San Diego. 583-6670: Thumper, rock and roll. Thursday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Sundowner Lounge, Steve's Throw, vintage jazz, blues, and rock. Tuesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island.

291-9110: Dusty and Melissa, contemporary. Wednesday through Saturday.

Triton, 6011 El Cajon Boulevard, East San Diego. 583-3240: The Ella Ruth Page Quintet, jazz. Wednesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Tris, contemporary and mellow rock. Tuesday through Saturday.

Tube Man's, 2551 University Avenue, North Park. 295-8426: Ira Cobb's Jazbo Doodle Band, Dixieland. Saturday.

SUPER BOWL
Reserve Now—Tickets & Rooms

OLD GLOBE
CASSIUS CARTER
Friday & Saturday

WILLIE NELSON
January 13

FOREIGNER
February 2

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Las Vegas, March 15

Murray's
TICKETS 224-3747
In Gaslight Square next to Sports Arena

HALCYON
4258 W. Pk. Loma 225-9559

Tuesday-Saturday
January 5-9, January 12-16

POISON IVY

Sunday-Monday
January 10-11

FOUR EYES

Enjoy dinner at Halcyon.
Nightly dining specials during the week.
No cover charge when dining at the Halcyon.

Original music plus easy listening and popular sounds spiced with Latin Percussion.

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- Lunch Mon-Fri. 11:30-2:30
- Dinner Sun-Thurs. 5:30-10:00
- Fri. & Sat. 5:30-11:00
- Oyster Bar 2725 Shelter Island Dr.

HARPOON HENRY'S
224-8242

Bobby G's

Thursday-Saturday, January 7-9,
Wednesday, January 13

Emergency Exit

Sunday, January 10-Tuesday, January 12

Size 6

Kamikazes \$1.00 7 days a week

Watch the Chargers cage the Bengals

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The "IN" spot in beautiful downtown Encinitas
Home of the James Gang
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Now at two locations:
Showtimes 10 p.m.

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Thurs./In Sport East

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284-7435

In Sport East
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460-4750

All events are on a BIG SCREEN TV

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Pitchers 1.55 Draft Beer 35¢ (Budweiser)

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Balboa Park

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SPRIT TUES. & WED.
7:30 TO 11:30 PM

WEST COAST THURS. 8 TO 12
FRI. & SAT.
8:30 TO 12:30

RAGGLE TAGGLE Lively Renaissance
Faire Quintet
SUN. 3 TO 7 PM

this Friday

Jonny Kat

NO FUTURE and THE PLAGUE

this Saturday

SNAILS

JONES BAND and CRY BABY

18 & up and college students with valid I.D., \$1.00 off
9 pm-1 am / 270-ROCK / \$4 door

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NIGHT CLUB

4817 Mission Bay Dr. in P.B.
Headquarters is 2 bks. from I-5 Grand Ave. exit
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DISTILLERY
NIGHTCLUB

140 South Sierra, Solana Beach.
755-6733

Thurs. Jan. 7 **Dance with Mighty Mike - The Doctor of Rock**
No cover during Happy Hour 7-9 p.m. \$5.00 drinks

Fri. Jan. 8-Sun. Jan. 10
Johnny Almond Rhythm Revue
No cover during Happy Hour 7-9 p.m. \$5.00 drinks

Mon. Jan. 11 Reggae night **Night Shift**
No cover during Happy Hour 7-9 p.m. \$5.00 drinks

Tues. Jan. 12 **Dance with Mighty Mike - The Doctor of Rock**
No cover during Happy Hour 7-9 p.m. \$5.00 drinks

Wed. Jan. 13 from Hollywood, Columbia Recording Stars
Great Buildings plus guest stars

Call 755-6734 for further concert ticket information.

291-9110: Dusty and Melissa, contemporary. Wednesday through Saturday.

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Tube Man's, 2551 University Avenue, North Park. 295-8426: Ira Cobb's Jazbo Doodle Band, Dixieland. Saturday.

East County

Alex's Steak House, 7353 El Cajon Boulevard, La Mesa. 460-1500: Jack Costanza and Gerry Woo, contemporary dance music. Tuesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-8827: Lorraine Hutton and Dusty Best, contemporary. Friday and Saturday.

Big Oak Ranch, 1723 Harrison Canyon Road, Delmar. 445-3047: The Big Oak Ranch Band, country, plus guest. Sunday afternoon.

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: Forward Motion, top 40. Monday through Saturday.

Bass Bill's, 9325 Mission Gorge Road, Santee. 448-9983: Johnny West and the Chaparrals, country. Friday and Saturday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Nightrunner, country and contemporary. Thursday through Saturday.

Catwings, 10757 Woodside Avenue, Sanzoe. 449-6700: Artisan, rock and roll. Tuesday through Saturday.

Circle D Corned, 1500 Greenmont Center Drive, Grossmont Center, La Mesa. 462-1579: Kenny Munda and Silverlip, country. The Marty Davis Show, country. Tuesday through Saturday.

Diamond Lounge/Aunt Emma's, 1535 Earl Main Street, El Cajon. 442-7286: Buckshot, country. Sunday and Monday.

Delwood, 5286 Baltimore Drive, La Mesa. 462-6533: Carl Simmons and Southern Comfort, country. Tuesday through Saturday.

Elmer Room, 7059 El Cajon Boulevard, La Mesa. 463-2263: California Country Band, Thursday through Saturday.

Filion Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Sam's Pepperidge Band, country western. Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-6517: Show Motion, contemporary. Thursday through Saturday.

Lakehead Resort, Highway 79, Oceanside. 755-0736: C.Y. Ogil, country. Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9991: Shenandoah, country. Thursday through Saturday.

La Puente del Sol, 8238 Parkway Drive, La Mesa. 462-3640: Glen Erath, original country and contemporary music. Friday and Saturday.

Lomax's, 596 Broadway, El Cajon. 442-9696: Chain Reaction, contemporary dance music. Wednesday through Saturday.

Brigham's Preservation Band, Dixieland, swing and oldies. Sunday through Tuesday.

DANCE MACHINE
proudly welcomes back
QUICK

Tuesdays thru Saturdays, 8:45 pm
Now thru February 13

1862 Palm Ave. (at I-5), Imperial Beach 429-1161

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FOLK • BLUES • BLUEGRASS
The Home of folk music on the North Coast
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WEEK OF WOMEN IN MUSIC

Friday **SHOWCASE** 7:30 & 9:30
MELISSA MORGAN CONNIE CAZORT WOMANSONG
Storyteller Tootsie & Folk songs \$3.95

Saturday **ROSALIE SORRELS** 7:30 & 9:30
Singer & songwriter The traveler lady \$4.00

Sunday **MARCI NANGI & PAT** 7:30
A SPECIAL OLD TIME HOOT NITE \$2.50

Tuesday **WOMEN: SING OUT** 7:30
Open stage for women - Call in at 8:30 \$1.50

Wednesday **CATHY CURTIS & KAREN MULLALEY** 7:30
Original & contemporary songs \$2.50

Thursday **SANDY DUTKY** 7:30
Musical storyteller \$2.00

Friday **SYLVIA WOODS** 7:30 & 9:30
All Ireland harp champion/Welsh triple harp, Celtic harp \$4.00

Advance reservations recommended 436-4030

Live Entertainment
Nightly 9-1

JIM HAWLEY WED-SAT
the GRITERS SUN & MON
THE ROLLERS TUES
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AGES 17 AND UP

T W E E and **Passengers**

Thurs., Jan. 7
Sun., Jan. 10
Passengers
with special guests
The Tears

Wed., Jan. 13
The Greater San Diego Talent Search
COVER \$400 FOUR BANDS - IF YOU'VE GOT
TALENT CALL 741-9394 AFTER 8:30 PM.
Coming: Columbia recording stars
Great Buildings

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741-9393
Every Wednesday - Sunday 8:30 PM till 12:30 am.
April 17 - 20
Further concert information 741-9394

Magnolia Mulvaney's, 8861
Magnolia Avenue, San Diego
448-8599. Brunch, country,
Wednesday through Saturday.

Mama's Mink, 533 East Main
Street, El Cajon, 442-5573. Justice
country rock, Tuesday through
Saturday; country music, Sunday
and Monday; call club for
information.

Mickey D's, 5563 Mission Gorge
Road, San Diego, 448-9934. Grand
Canyon, country, Friday and
Saturday.

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

Organ Power Plaza, 3459 Imperial
Avenue, Lemon Grove, 463-3977.
Terry Stark, family musical
entertainment, sing-alongs, seven
nights, with puppet shows by
Retha, Friday and Saturday.

Pancho Villa's El Bandido Lounge,
596 North Mission Avenue, El
Cajon, 442-2537. Jaime Moran,
jazz, Wednesday.

Park Place, 1280 Fletcher Parkway,
El Cajon, 448-4111. Prophet, rock
and roll, Tuesday through
Saturday; Thelma, rock and roll,
Sunday and Monday; Illusion, rock
and roll, Tuesday and Wednesday.

Reuben's, 5435 Grossmont Center
Drive, La Mesa, 463-3944. Sundae
Hill, country and contemporary,
Tuesday through Saturday.

The Turquoise Lounge, 5973
Seventh Drive, La Mesa, 463-1525.
Sky High, rock and roll, Tuesday
through Saturday.

South Bay

Black Angus, 707 E Street, Chula
Vista, 425-9200. Summerwine, top
40, Monday through Saturday.

Country Bumpkin, 1862 Palm
Avenue, Imperial Beach, 429-1151.
Country Casanova, country,
Wednesday through Sunday.
Ducktail Revere, 504 rock, Monday
and Tuesday.

Dance Machine, 1862 Palm Avenue,
Imperial Beach, 429-1151. Quick,
top 40, Tuesday through Saturday.

Dick's Cocktails, 317 Third
Avenue, Chula Vista, 422-1566.
Jerry Davis, country western,
Thursday through Saturday.
Barline Reeves, piano bar, Sunday
and Monday; Bill Daniels, country
western, Tuesday and Wednesday.

Hatch's, 1463 Palm Avenue,
Imperial Beach, 423-3479. Leather
and Lace, country, Thursday
through Saturday.

Lohan Blossom, 569 H Street,
Chula Vista, 426-0951. Rock Lyon,
country western, Wednesday
through Saturday.

Old Beulah Restaurant, 4014
Borwick Road, Bonita, 479-3537.
Gary Sherwood, contemporary,
Friday and Saturday.

W.T.R. Steak Ranch, 2200
Highland Avenue, National City,
474-5849. Highway, country,
Wednesday through Saturday.

Westerner, 22 West Seventh,
National City, 474-2919. Terry Mills
and Orca, rock and roll,
Wednesday through Sunday;
Homeboy, rock and roll, Monday
and Tuesday.

NIGHT FLIGHT

Every Wednesday night is...
KGS FM 101.5
STUDENT NITE
with
PAT MARTIN
(Free admission with valid
student I.D.) Drink
specials and free records
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Every Monday night is...
KPER FM 106
NITE
with
GARY KELLEY
Kamkaze \$1.00 all night
Happy Hour 8-10 p.m.
doubles at singles prices.
No cover charge.

Performers listings are compiled by
Linda Nette. If you wish to be
included, please call 534-5298.
Thursday afternoon or Friday
before 5:00 p.m. The listings are
free.

Rock & Roll

The Johnny Almond Rhythmic
Revue, Distillery Nightclub

Hill House
RESTAURANT & BAR

SHUFFLE

Rock & Roll
Wednesday - Saturday 9-1

AUDITION NIGHT

Tuesday 8 p.m.
Sunday & Monday

Reservations recommended for
lunch, dinner and Sunday
Champagne Brunch. Banquet
facilities available. 2730 Via de
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Tuesday - Saturday
Thumper

Sunday & Monday
Live Entertainment

Sunday, Monday & Tuesday
'1 Drink Night

Wednesday
Kamikazes 2 for '1

Thursday
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Entertainment seven nights a week
5933 University Ave., just west of College. 583-6670

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Every
TUESDAY

SHAKE
IT UP
TO THE
BOSS SOUNDS
OF
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8 P.M. TIL
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79¢ Cocktails
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Great selection of quality
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Come hear Kim & Mel formerly of Station
in their new band
TRIX

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BAND AUDITION NIGHT
All bands welcome, call for audition

Wednesday
LADIES' NIGHT
All well drinks \$1.00

Thursday
TEQUILA NIGHT
All well tequila drinks \$1.00

Bring this ad in for 25¢ well drink

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STRAY CATS - Gonna Ball
POLE CATS - Are Go
BILLY HANCOCK - Shakin' that Rockabilly Fever
LEVI & THE ROCKETS - Live
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PANTHER BURNS - BLUE CATS - plus all the
Buddy Holly, Gene Vincent, Elvis, Twitty, Cochran,
etc. that we can find!

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Artisan: Carouselle
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Average: Chas. Bacharach, Spirit
Barrie: Cunningham and Black
Slacks: Windjammer
The Blasters: Spirit
The Blue Brothers: The Loading
Zone
Ron Bottom: Doc Masters
Carouselle: Bacharach
Circus: The Loading Zone
Clear Spot: Spirit
Crybaby: Headquarters
Dallas Collins Band:
Cunningham's, Windrose
Tyson: Dade: Mac's
Dirk Debonaire and the Boat
People: Windjammer
Double Take: Bacharach, The
Loading Zone
Ducktail Revere: Country Bumpkin
The East West Band: Triton/Carroll
Emergency: Ed. Bobby G's
The Flames: Spirit
The Forke: Roper Brown's
Four Eyes: Fireside Lounge,
Rodos, Halcyon
Heres: Cunningham's, Rodos
Hill 'n' Run: The Loading Zone
Kamkaze: Western
Illusion: Naps: Jim, Park Place
Incognito: Foggy's
Johnny Kati: Headquarters
Nightclub
The Jones Band: Headquarters
Nightclub
The Kostas-Staples Band: Pracy
Mine Co.
The Magnates: Bacharach, Spirit
Gibson: Gator Gardens
Jerry McCain and the Clapnets:
Belly Up Tavern
Joe Mills and the Clapnets:
The Mts. formerly the Mark
Lessman Band: Windjammer,
Triton/Carroll
The Moore Brothers Band:
Paseo
No Future: Headquarters
Nightclub
The Nomads: Joe Murphy's
Off Limits: Whiskey Plots
The Paladins: Spirit
The Passengers: Distillery East
Pat C. Peck: Bacharach
The Playboys: Headquarters
Nightclub
Pleasant: Cunningham's, Fireside
Lounge
Poison: Ives Halcyon
Prophet: Red Coat Inn, Park Place
Public: Cunningham's
The Ram Band: All The Way Inn
Jerry Roper: Belly Up Tavern
Rodos and the Screaming: Spirit
Shuttle: Hill House
Sue She: Ropetour
Sky High: Turquoise Lounge
The Smalls: Headquarters
Nightclub
Street: Naps: Jim
Tad: Gator Gardens
The Tears: Distillery East
Thompson: Red Coat Inn
Thompson: The Wonder: Joe
Murphy's
Top: Roper and the Rhythm Pigs:
Spirit
Tremor: Park Place, The Beach
Club
Tweeters: Spirit
Tweed: Sealers: Distillery East,
Bacharach, Rodos
Urban Sprawl: Spirit
X-Offenders: Journey

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Country: Mustang Club
The Kim Buck Duo: Sheraton Inn
Airport
The Big Oak Ranch Band: Big Oak
Ranch
Brumley: Magnolia Mulvaney's
Buckshot: Diamond Lounge/Aunt
Dennis
C. W. Express: Longshot Saloon
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Ridge, The Harro
Sam's Paperette Band: Film
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Shenandoah: Lakeside Hotel
Carl Stamos and Southern
Comfort: Driftwood Lounge
Joe Stewart: La Posada del Sol/La
Jolla
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of Country
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Boss Bill's
White Lighter: Express: Ochsle
Lodge, Whiskey Creek
E. Zane Wood and Blazing Saddles:
Criticized Lounge, Burn Steer
Saloon

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Richie Hirsch: Mami's Nook
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Antonio's Hacienda, Black
Angus/EI Capen
Jobs and John: H. raphery's
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Danny Rouse: Hamburger
Denny Salinas: Anthony's
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Gary Sherwood: Old Brimble Store
Restaurant, Moby's Dock
The Shiffers: Monterey Jack's
Shine-It-On: Vacation Village
Hotel

Steve Vase: Halligan's
We Three: Vacation Village Hotel
Wildflower Hotel Del Coronado
Wild Hair: Fat City/China Camp

Jazz/Blues

The Blue Note Band: Blue Parrot
Fro Brightman's Preservation Band:
Pat Joey's, Lorcana's
Bruce Cameron and Hollis Gentry
Ensemble: Blue Parrot, Elario's
Joanne and Jimmy Co-Glam:
Shannon Inn, airport
The Chicago Sax: Bully Up Tavern
Ira Cobb's Jamblo: Oldtime Band:
Tuba Man's
Bill Coleman Quartet: Chuck's
Steak House
Jimmy Corrao Ensemble:
Corrao's Strictly Jazz
Forecast: London Opera House
Don Chatter: Tides Blue Parrot
Bob Holt: Tides Blue Parrot
Albert King: Bully Up Tavern
King Hascot Blues: Mandolin Wind
Bach: Lacy Island Hotel
Bob Long: Fish House West, La
Harold's Cantina
Dave: Dancers and Pianos: Blue
Parrot
Jaine Norman: The Mexican
Restaurant, Pancho Villa's/EI
Capen
New Tunes Jazz Band: Haulman's
Tony Ortega: Fish House West
Piedra Picon and Ula Brews:
Black Frog
Ella Ruth Pigeon Quartet:
Triton/San Diego
Professor Oski and the Hurricanes:
Mandolin Wind



THE BLASTERS

Lady Luck: The Winner's Circle
The Red Lane Band: Hungry
Hunter/Oceanside
Main Street: Black Angus/Kearny
Mesa
Melissa McCracken: Tio Leo's
Steve Moussa and Finest Action:
Bull and Bear
Nightmare: Bull and Bear
Nostalgia and New: Bahia Hotel
Larry Page: La Hacienda Cantina
People Movers: Hilton Hotel
Jeff Proctor: Windjammer
Quicks Dance Machine

Show Motion: Hungry Hunter/EI
Capen
Sky Islands: Holiday Inn/Mission
Valley
Spitz: Cafe del Rey/Mesa
Peggy Spitz: Tio Leo's
Joe Stewart: La Posada del Sol/La
Jolla
Summerwine: Black Angus/Chula
Vista
Tahoe: Harpoon Henry's
The Third Degree: Mexican Village
Triple Play: Hilton Hotel
Trix: Trojan Horse

Rob Schnefman Trio: Blue
Parrot
Gary Stokes: Town and Country
Hotel
Stone's Thrown: Sheraton Harbor
Island
Storm: Sazuki
Tambora Jazz Ensemble:
Crescent
Wave: Black Frog

Folk/Ethnic

Chloe Chocoma: Drummy Maggie's
Chickadee: The Put-It Game
Colour: Mecho's
Boris Connors: Blarney Stone Pub
Cathy Curtin: Old Time Cafe

Leo and Virginia Curtis: Drummy
Maggie's
Erikson and Christina: The
Mexican Restaurant
Richard Freeman: Drummy Maggie's
Steve Gibson: Drummy Maggie's
Jim and Theresa Hinton: Blarney
Stone Pub
The Jadedancers: Drummy Maggie's
Marti, Nanci and Pat: Old Time
Cafe
The Middle Eastern Musician:
Al-Salam Restaurant
Mosalco Flamenco Trio: Ocean
Playhouse
Karen Mulhally: Old Time Cafe
Paddy Reilly: The Patriot Game
Shanna Gail Calk: Irish Band:
Drummy Maggie's

Rosalie Sorrells: Old Time Cafe
Stacy String Band: Drummy
Maggie's
Peggy Watson and Lou Ann
Gurney: Drummy Maggie's
Womansong: Old Time Cafe

Everything Else

John Barker: folk rock, Reuben's
Pianohouse
The Bass West House: variety—
Seaside in Bach, Sheraton
Harbor Island
Glen Erlich: comedy and
contemporary music, La Posada
del Sol/La Mesa

Fire and Spice: Las Vegas-style
venue, Playbox Club
Eddie Gold: variety, The Press
Room Saloon
The Johnson Twins: comedy and
variety, Rique Still
Annie Levine: easy listening, variety,
Drummy Maggie's
Midi's variety, Chateau Lounge
Bob MacLeod: piano bar, Bahia
Hotel
Melissa Morgan: harp music, Old
Time Cafe
The Dan Murphy Show: comedy
and music, Oce Masters
Derek Page: variety, The Juke Box
Lounge
Jack Pollack: piano bar, Bahia
Hotel

Raggle Taggle: neo-Renaissance
variety, Cafe del Rey/Mesa
Earline Reeves: piano bar, Dock's
Cocktails
Jon Sandoval: piano bar, Playbox
Club
The Spad Brothers: music of the
40s, 50s, and 60s, The Boat
House
Tony Stark: family musical
entertainment and variety,
Ocean Pacer Plaza
Tweety Tans: variety, The Press
Room Saloon
Jonathan Von Briesa and
Thunderbolt: Elks
Impersonator, Bahia Hotel
West Coast: soft rock, Cafe del Rey
Mesa

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The French Lieutenant's Woman
John Fowles's Victorian-era romance novel was one of the first to be adapted as a TV serial, between CLEOPATRA and

The Four Seasons — American version of a Claude Sautet movie, centering on three middle-class couples who are always finding excuses, all around the calendar, to take off on trips together (when two of the couples visit their daughters in college, the couple that doesn't have a

Quartet
wisdom, and canned humor ("How come everyone thinks I'm paranoid? You all discuss this behind my back, don't you?"). No canned laughter, however, and none needed. The fair comparison, of course, is not with *Sautet*, but with an average evening of American TV. And this is more entertaining than that, even if it doesn't have commercials. Written, directed by, and starring Alan Alda; with Carol Burnett, Jack Weston, and Rita

day romance between the two lead actors starring 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. The intention, one gathers, was to create a cinematic equivalent to the novelist's occasional intrusions into his narrative in his own voice. The effect, however, is not like taking up alternate view-

THE V.I.P.s. Each story takes something away from the other and doesn't give anything much in return. The whole business could conceivably impress the general public as interestingly experimental. But even as such, this art movie for the masses (or for beginners) is not so hardheaded as to deprive the moviegoer of a followable story, a lot of gorgeous, rough-grained photography (Freddie Francis, following up his ELEPHANT MAN

tion equipped with blaring loudspeaker and blazing guns. It's only an hour and a quarter long, but what with the mincing, marionettish movement of the robots and the prissy overarticulation of their speech ("The same thought just crossed my grid," "You took the words right out of my speaker," etc.), it seems twice that. When it isn't being simply infantile, it is too sentimental to be the least bit funny. Directed by Allan Arkush. 1981.

● (Avo, from 1/8)

their bosses, and particularly their secretaries. At its laziest, it is illustrating dog-eared parafeminist primer. Certainly, any pretense of honesty is lost by its suggestion that if secretaries take control of the world, it would be soon to follow. The film director Colin Higgins notes that the inspiration of casting Jane Fonda, and the idea would make up for any inspiration elsewhere, a not have been far wrong.

On individual toilets), and (a roadside inn gathering a motley group and gives a realist toast. "Let's catch a chance that brought us to this there is little surprise a shock about any of the Buñuel at this point could wine glass. With Jean-Claude Monica Vitti, Michel Lo Michel Piccoli. 1974. * (Ken, 1/11)

congruently together a to the survivor the other"); yet still less arrivals. I upset a de Brialve, style, and

on darts, a blanket of sadistic shadows, the essence of RAIDERS movie — a kiddie

Sharkey's Machine — H version of LAURA — hard truth, to be bounced around ball court. The tough-guy

1/13,

er-boiled
ough, in
a hand-
o, played

Phantom of Liberty — Buñuel's follow-up to DISCREET CHARM is in

illustrating dog-eared pages out of the feminist primer. Certainly, it gives us any pretense of honest observation in its suggestion that if secretaries were to take control of the office, utopia would be soon to follow. Writer-director Colin Higgins may have felt that the inspiration of casting Lily Tomlin, Jane Fonda, and Dolly Parton would make up for any shortage of inspiration elsewhere, and he would not have been far wrong. Tomlin, as

The Postman Always Rings Twice

of furry spiders, an army of sadistic Nazis photographed with shadows crawling up their cheeks. The essential point to be made about RAIDERS is that it is really just a kiddie movie—a kiddie movie *de luxe*, but a kiddie

principle roles. Stéphane Audran, who seems to be acting with an unconscious characteristic awareness of the other people sharing a scene with her, or in other words seems to be reacting as well as acting, has never been better

Sharky's Machine — Harder-boiled version of LAURA — hard enough, in truth, to be bounced around a handball court. This tough-guy hero, played

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these ritheness are painstakingly stockpiled, fastidiously arranged in place, and artfully photographed by Sven Nykvist in drained, harmonized colors — just as if they all had perfectly good reason to be. But what reason? Why the royal treatment for this gutter novel? Of all the acquired artifacts of a bygone era, the Cain novel itself holds its charm least well. And a sufficient reason to remake the 1946 adaptation of this book is hardly provided by the rougher and rawer sex with Jack Nicholson treating Jane Fong like the lump of bread dough that features prominently in the scene of their first coupling, girl, I knead you. Written by David Mamet, directed by Bob Fosse. 1991.

Only When I Laugh—Neil Simon has reworked his GINGERBREAD LADY for Hollywood, in roughly the same way that he may have reworked the original play between Boston, say, and Broadway. Time, maybe, to give it up as a bad job. It generates more warmth than most Simons, and gets a small boost in that department from the presences of Marsha Mason and Kristy McNichol. But warmth to Simon means merely that his nervous, chatter-style of dialogue will be put into the service of a few rah-rah emotional speeches. The nervousness and chattiness still ensue that you feel you are at a smart-set New York soiree where you have to stay constantly on

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not your
control of
ing habits.
in Within

Paternity—One of the most squimpy-producing TV interviews that Barbara Walters ever conducted was one in which Burt Reynolds poured out his heart about his desire to father a child. (It might have been interesting to see his female fan mail the week after broadcast.) **PATERNITY** would appear to be a direct dramatization, or rather commodization, of that desire, and its chief effect is to produce numerous more squirms. Reynolds portrays a highly eligible bachelor named "Buddy," who is a model of conceit, selfishness, and incon-

wood). This, adapted from the autobiographical novel by Jean Rhys, is a good deal more diffuse than the other (the most gratuitous digression, to do with a skinflint pornographer, is actually the most entertaining scene), and the hope seems to be that the clothes and decor will compensate for any sag in the storyline. This hope is not slim. Though the budget is far smaller than what is commonly felt to be essential for a period production, it generates all the Twenties atmosphere anyone could decently desire. Alan Bates, Maggie Smith, **إيماندا آلف**

Never Valley Drive in Oceanside 8, Plaza Bonita, Rancho Bernardo 6, Sports Arena 6, University Towne

Ragtime — Overstuffed and mishapen adaptation of the E.L. Doctorow novel about the sloughing off of Victorianism in America. A strong central plotline has been sought in the Doctorow mesh (or mess), and what has been found to that purpose throws you back to the "bioplotation" pictures of the late Sixties, early Seventies. In its effort to find a focus, the movie fails to do justice not only to story elements it has seen fit to skip over completely (a common and irrelevant book reader's gripe), but also

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Pennies from Heaven — Herbert

gripe). A soft and sedentary James

CURRENT MOVIES

by Burt Reynolds in this classic, stripped and most attractive male, also exhibits a sensitive side in addition to falling in love at long distance with the thousands of children at play in the swimming pool. He also spends his leisure time watching children at play or carrying roses in a hand-crafted window seat. He even sheds a tear of his love, absent from the pool, when Chinese natives chop the tree trunks on one by one. He lives at the best and most honest cops in Atlanta, has been relegated to the vice squad (police drama) because of his obstinateness in pursuit of criminals, and this is why, according to this movie's only review, the vice squad is the sole police unit free from internal corruption and impervious to external pressure. With Brian Keith, Bernie Casey, Henry Silva, Vittorio Gassman, and Rachel Ward, directed by Reynolds. 1981.

* (Center 3 Cinema 1, New Valley Drive In, Oceanville 8, Parkway 3, Ranchito Bernardo 6, South Bay Drive In, Sports Arena 6, University Towne Center, Vogue).

Sinbad and the Eye of the Tiger — Ray Harryhausen's animated tale of an evil demon, a brass medallion, an oversized walrus, a frog, a giganter, a water-buffet tiger, are enjoyable as ever, but Sam Wanamaker's discommodated direction (a How Not to Handbook on composition and editing) renders all the minutes in between Harryhausen's show-stoppers unendurable. With Frank Wayne and Tanya Power. 1977.

* (Spring Valley).

Stir Crazy — Two fugitives from the Broadway hit race run about of the law (laterally speaking, allow) when two Arizona bad men steal their woodpecker costumes and stick up a bank. As the two innocent prison inmates (of course, jailbirds) Gene Wilder and Richard Pryor come across as equally hysterical — in the clinical sense, not the comical. Directed by Sidney Poitier. 1980.

* (Starline Drive In).

Super Fuzz — Sergio Corbucci has directed some of the more controversial spaghetti westerns. In THE MUCKENBURY (JOHN AND JILL) and THE HELLENERS among them, but his latest, Fuzz, about a Miami policeman involved with the power to do pretty much anything he pleases, unless and until the color red disintegrates concentration, makes that earlier creative period seem very young and far away. Tennessee Hill, Ernest Borgnine, Joanne Dru. 1981.

* (Cinema Plaza 5).

Taps — Reflections at a military academy with Timothy Hutton and George C. Scott, directed by Harold Becker. (Center 3 Cinema 3, Frontier Drive In, La Jolla Village, Oceanville 8, Plaza Bonita, Plaza Tain 1, UA Cinema 1, UA Grandhouse 6).

10 — A comedy of male menopause. Thereafter, a Hollywood songwriter with paranoiac serious plates that read "ASCA" is directed by a product of an earlier, more romantic era, and is quite ready to stand up for writer-director Blake Edwards. Edwards' conscientious efforts to adapt liberal, open-minded, up-to-date attitudes lead him onto some pretty soggy ground, more romantic era, and is quite ready to stand up for writer-director Blake Edwards. Edwards' conscientious efforts to adapt liberal, open-minded, up-to-date attitudes lead him onto some pretty soggy ground, more romantic era, and is quite ready to stand up for writer-director Blake Edwards. Edwards' conscientious efforts to adapt liberal, open-minded, up-to-date attitudes lead him onto some pretty soggy ground, more romantic era, and is quite ready to stand up for writer-director Blake Edwards.

Time Bandits — The imaginative child of legend, TV-ennamized parents is delighted one night to have a Medieval knight come crashing out of a clothes closet on horseback, gallop across the bedroom, and disappear through the air wall. The next night is even better: six midgits pop up, armed with a secret map to all the "time holes" in the universe, and take the title here along on a merry chase to be overrun with Japanese amateur photographers and 150 midgits waiting for roles as Munchkins in THE

Wizard of Oz. There are also a Duke and Duchess in even, a U.S. Secret Service agent, and an Italian assassin. The whole business looks like something the cat dragged in. Shots don't match, the color is disorienting, the timing is terrible, and the only laughs are a lot of amusement not amusement. With Chevy Chase, Carrie Fisher, Billy Barry, and Eve Arden, directed by Steve Rash. 1981.

* (Parkway 1).

The Wild Bunch — Sam Peckinpah's earth-shaker about a holdup gang in the changing Southwest of the Nine-teen Teens. The violence is self-consciously didactic, and the philosophy is self-consciously existential. It remains one of the imperious movies of its time, though its merits are highly variable from one moment to the next. William Holden and Robert Ryan, playing former sidesticks now on opposite sides of the law, are both ironically eloquent about middle-class disgust. With Ernest Borgnine, Ben Johnson, Warren Oates, and L.Q. Jones. 1969.

*** (UFA, 1, 7).

The Woman Next Door — By one of those flukes of fate so dear to Truffaut, a happily married woman (Fanny Ardant, long of nose, large of mouth, thick of eyebrows and eyeliner, and generally quite striking) moves into the house adjacent to that of her former lover (Gerard Depardieu), for itself now happily married. Despite the best intentions of both these ex-lovers to avoid trouble, they realize that a flame still flickers when a friendly kiss between them in the supermarket parking lot causes the woman to faint dead away. They spend the rest of the movie sitting through the ashes of their past affair for warm embraces, or sometimes, depending on mood, blowing those ashes with cold water. The whole business — highlighting, hysterical, tough, certainly, but never really passionate — is an unpalatable use of the too cinematic and the too manipulative. 1981.

* (Gaid).

Under the Rainbow — A Japanese spy and a Nazi might be supposed to pass a secret map to all the "time holes" in the universe, and take the title here along on a merry chase to be overrun with Japanese amateur photographers and 150 midgits waiting for roles as Munchkins in THE

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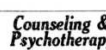
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NORTH PARK, NEWER 2 bedroom duplex, 1.5 bath, kitchen, yard, 2 parking spaces. 801 & University, 3801 Webster Avenue. No pets. Child OK. 584-1189 or 488-3383.

MIRA MEESA, 4 BEDROOM, 2 bath, 2 car garage, large corner patio, fenced yard, fruit trees, new carpet, air, mint condition. 1525 monthly for a lease. 566-1175.

CONDO NEAR SUSHI, Adobe Falls, 2 bedroom, 1-1/2 bath, pool, jacuzzi, 1430 monthly. 560-0428 weekdays or 481-5127 weekends.

PRIVATE EL CAJON Boulevard office. Real estate or more in, air & copy machine. 1135 monthly. 488-5232.

1 BEDROOM TRAVELER, Santa Monica, 1205 No. 1st or children. 1st & 2nd, utilities paid. 722-0817 New Line.

UNWANTED TO RENT, quiet, unfurnished, studio, 1 bedroom in beach area. 1225 monthly, 1225 property fee, 1225 management fee, 1225 security deposit. 275-0971 day.

MISSION BEACH, oceanfront, 1900, 2 bedroom, unfurnished apartment, 1 bath, no pets, central heating, 1225 monthly. 275-0971 day.

OK SINKING, rent, Mission County, includes pool, sauna, fireplace, 733-8441.

RUMKID ROOM for rent in La Mesa, 1300 monthly. Full time employed mature male. 461-4676.

STORAGE SPACE, outdoor, safe, large, residential, 1000 sq. ft. 1225 monthly. 415-7445.

STYLISH MOUNTAIN CABIN, view, furnished, 3 bedrooms, 2 baths, fireplace, hardwood floors, 1225 monthly. 415-7445.

2 BEDROOM, UNFURNISHED apartment, view, refrigerator, carpets, drapes, washer, dryer, very close to 1225 monthly. 275-0971 day.

CONDOMINIUM FOR RENT, 2 bedroom, 1 bath, fireplace, washer, dryer, air conditioning, pool, sauna, gym, restaurant, tennis, clubhouse. 1575, Adults, no pets. 268-3773.

LARGE 1 BEDROOM, 1 bath, 4734 West Park, 1225 monthly. 275-0971 day.

RESIDENTIAL SUITE, Park City, 1000 sq. ft., 1225 monthly. 275-0971 day.

1225 CONDO, 1 BEDROOM, 1 bath, unfurnished, 1225 monthly. 275-0971 day.

STUDIO GARAGE apartment, garage not included, large only, view, refrigerator, patio, small lot, city, large kitchen, 4411 Miramar Street, 1225 monthly. 275-0971 day.

1225 CONDO, 1 BATH, new carpet, drapes, stove, refrigerator, dishwasher, 1225 monthly. 275-0971 day.

MISSION BEACH CONDO, 2 bedroom, 1 bath, fireplace, washer, dryer, air conditioning, 1225 monthly. 275-0971 day.

NORMAL HEIGHTS, 1225, Large 2 bedroom, unfurnished apartment, view, 1225 monthly. 275-0971 day.

1 BEDROOM CONDO in Mission Valley, 1225 monthly. 275-0971 day.

TERRAZZA CONDO for rent, 2 large bedrooms, 2 1/2 bath, garage, washer, dryer, 1225 monthly. 275-0971 day.

MISSION VALLEY, 2 bedrooms, 2 bath, 1225 monthly. 275-0971 day.

2 BEDROOM CONDO, Rancho Mission Valley, 1225 monthly. 275-0971 day.

1225, 1 BEDROOM, unfurnished apartment, view, refrigerator, carpet, drapes, laundry, 1225 monthly. 275-0971 day.

60 YEAR OLD working man wants clean, quiet, 1225 monthly. 275-0971 day.

1225, 1 BEDROOM, unfurnished apartment, view, refrigerator, carpet, drapes, laundry, 1225 monthly. 275-0971 day.



Get into a new dance class this year.

1. SCOTT BENSON

Monday night Beg. Jazz 5:30, Jazz 1:30, Jazz 11:30

Scott is one of the hottest jazz teachers in town right now! His classes are super high energy. And he's had loads of experience in Southridge Jazz Co., San Diego Ballet, Theatre's company and more. Don't miss your chance to dance with Scott—a true professional.

2. SUSAN ATHA

Tuesday & Thursday Beg. Jazz 5:30, Jazz 1:30

What a terrific challenge! Susan's famous classes and World-famous for her fabulous choreography, she has been director of the San Diego Dance Theatre for several years. She is now one of the most popular jazz teachers at U.S.L.U. and has been deeply involved in the San Diego dance world for a long time. Come take Susan's classes, and you'll learn how much there is to learn.

3. MICHAEL WHITE

Wednesday night

Beg. Jazz 5:30, Jazz 1:30, Ballet 1:30 Jazz class Saturday 10 a.m.

Michael is dynamite! He's done Vegas show work as well as ballet. After dancing in Europe and the U.S., Michael brings extensive experience to his classes. Get ready to come and enjoy his instruction.

4. LISA HIRSCH

Dance Exercise Tuesday & Thursday night 7:30 & Saturday 9 a.m.

Lisa is a little sportive for all you non-dancers. She has designed a great workout that will leave you drenched. As a ballet dancer herself, she gives new insight to an exercise class by assisting each student. Come give her class a try. You'll know coming back for more!

Open to all levels. Call for more info.

PACIFIC BEACH DANCE CENTER

2710 Garnet (Just off I-5) 272-6367

ATTRACTIVE, CLEAN, 3 bedroom, 2 bath, 4 car garage, electric kitchen, dishwasher, central air conditioning, 1225 monthly. 275-0971 day.

CONDOMINIUM FOR RENT, 2 bedroom, 1 bath, fireplace, washer, dryer, air conditioning, pool, sauna, gym, restaurant, tennis, clubhouse. 1575, Adults, no pets. 268-3773.

LARGE 1 BEDROOM, 1 bath, 4734 West Park, 1225 monthly. 275-0971 day.

RESIDENTIAL SUITE, Park City, 1000 sq. ft., 1225 monthly. 275-0971 day.

1225 CONDO, 1 BEDROOM, 1 bath, unfurnished, 1225 monthly. 275-0971 day.

STUDIO GARAGE apartment, garage not included, large only, view, refrigerator, patio, small lot, city, large kitchen, 4411 Miramar Street, 1225 monthly. 275-0971 day.

1225 CONDO, 1 BATH, new carpet, drapes, stove, refrigerator, dishwasher, 1225 monthly. 275-0971 day.

MISSION BEACH CONDO, 2 bedroom, 1 bath, fireplace, washer, dryer, air conditioning, 1225 monthly. 275-0971 day.

NORMAL HEIGHTS, 1225, Large 2 bedroom, unfurnished apartment, view, 1225 monthly. 275-0971 day.

1 BEDROOM CONDO in Mission Valley, 1225 monthly. 275-0971 day.

TERRAZZA CONDO for rent, 2 large bedrooms, 2 1/2 bath, garage, washer, dryer, 1225 monthly. 275-0971 day.

MISSION VALLEY, 2 bedrooms, 2 bath, 1225 monthly. 275-0971 day.

2 BEDROOM CONDO, Rancho Mission Valley, 1225 monthly. 275-0971 day.

1225, 1 BEDROOM, unfurnished apartment, view, refrigerator, carpet, drapes, laundry, 1225 monthly. 275-0971 day.

60 YEAR OLD working man wants clean, quiet, 1225 monthly. 275-0971 day.

1225, 1 BEDROOM, unfurnished apartment, view, refrigerator, carpet, drapes, laundry, 1225 monthly. 275-0971 day.

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CONDO REDUCED to \$48,000, 2 bedroom, 2 bath, view of Actor Plaza, 1/2 bath, 1225 monthly. 275-0971 day.

SMALL DOWN, NO qualifying! Take over payments on your home, 100% down, 1225 monthly. 275-0971 day.

ASSUMPTIONS CHAT 12000 to 15000 down, 1 to 3 bedroom homes or condominiums. 1225 monthly. 275-0971 day.

SOUTH MISSISSIPPI HILLS duplex, half interest for sale, 1225 monthly. 275-0971 day.

REAL ESTATE LAWYER will draft partnership, expand creative financing, examine offer & escrow contracts at reasonable rates. Call Mr. Gort 234-3578.

WILLBILLY put your house at full price plus give you 10% of future profits, 100% down, 1225 monthly. 275-0971 day.

INVESTOR WILL BUY your real estate, houses, condos, land, second property too, with 3rd trust deeds due to 10 years. 743-1881.

11000 DOWN, LOW payments, large 2 bedroom, 2 bath, view of Actor Plaza, 1/2 bath, 1225 monthly. 275-0971 day.

WANTED! SAN DIEGO home or condo, I have my 12000 down, 1225 monthly. 275-0971 day.

REAL ESTATE BROKERAGE, 1225 monthly. 275-0971 day.

CREST LOT, SMALL lot in San Diego Hills, 1225 monthly. 275-0971 day.

3 BEDROOM HOUSE by owner, 1225 monthly. 275-0971 day.

15450 LOWEST PRICED Mission Valley, Rancho Mission Valley, 1225 monthly. 275-0971 day.

MUST SELL FAST, 1225 monthly. 275-0971 day.

TRUCK OF CASH, 1225 monthly. 275-0971 day.

CONDO, CHULA VISTA, 1225 monthly. 275-0971 day.

21 HOMES IN 1 lot with 3 car garage, 1225 monthly. 275-0971 day.

OWNER'S CASH, 1225 monthly. 275-0971 day.

15450 DOWN MOVES you into this house, 1225 monthly. 275-0971 day.

DELUCE CONDO with gorgeous view of Mission Bay, 1225 monthly. 275-0971 day.

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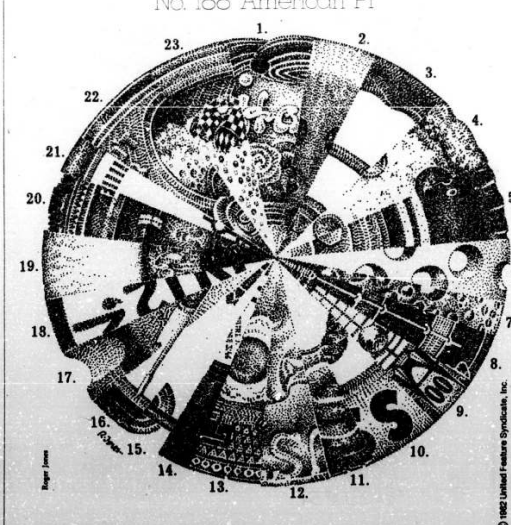
DELUCE CONDO with gorgeous view of Mission Bay, 1225 monthly. 275-0971 day.

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THE READER PUZZLE

No. 188 American Pi



1.	2.	3.
4.	5.	6.
7.	8.	9.
10.	11.	12.
13.	14.	15.
16.	17.	18.
19.	20.	21.
22.	23.	

By Don Rubin
Each of the segments in the graphic at the right represents a different circular object familiar to all of us.

Using the...
circumstantial evidence provided, try to identify as many as you can in the spaces provided.

Rules of the Game

- Prizes for solving the Reader Puzzle will be Reader T-shirts.
- All entries in the Reader Puzzle contest must be received by the Reader (addressed to 9000 P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
- All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
- Employees of the Reader and their immediate families are not eligible.
- In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
- All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
- One entry per person.

Winners of Answers to Reader Puzzle #186, Strip Tease

Mandrake the Magician, Terry and the Pirates, and Krazy Kat generally accounted for most of the errors.

The correct solutions are:

- Doonesbury
- Li'l Abner
- The Katzenjammer Kids (although we accepted The Captain and the Kids)
- The Wizard of Id
- Pogo
- Bertie Balloon
- Peanuts
- Andy Capp
- B.C.
- Dick Tracy
- Nancy
- Blondie
- Terry and the Pirates
- Gardfield
- Popeye (or Thimble Theatre)

