



# City Lights

## The San Diego of Jack Murphy Stadium Controversy

"They can really stir people up when they want to, there's no question about that. Never underestimate the power of television," says Dan McAllister, administrative aide to Councilwoman Susan Golding. He was reacting to a recent wave of telephone calls and letters to council offices, the majority requesting that the late sportswriter Jack Murphy's name be removed from the city's municipal stadium. Two editorials aired during the last several weeks by Bill Fox, the general manager of Channel 39, have urged that the name of the stadium be changed to the former "San Diego Stadium" and that the issue be placed on the June ballot for voters to decide.

Fox's comments and the subsequent public reaction have moved Councilman Mike Gotch to call for reconsideration of the name change by the council's Public Facilities and Recreation Committee, and several of his colleagues say they will probably support his efforts.

But others on the council are privately angry at Fox and the station for stirring up a controversy that many thought had been put to rest a year ago, and some accuse him of stepping across the boundary between editorializing and outright lobbying.

The last charge stems from a December 29 letter Fox sent to each council member asking for a personal response to the editorials; some council aides also voice resentment over Fox's decision to include the main telephone number of the council (236-6440) during one of the editorials, a move they say tied up their switchboard for almost a day following the broadcast.

That sort of reaction draws little sympathy from Tim Chelling, Channel 39's editorial director. "We don't consider the name change to be a frivolous issue, and we have taken a consistent position on it over the past year," he says. "In a way, any editorial could be considered a lobbying tool — we're out to influence public opinion. But I think lobbying is defined as working on behalf of a special interest, which is not the case here. Let's say this is an active editorial as opposed to a passive one."

The battle over the stadium name began more than a year ago when Mayor Wilson, appearing during halftime on an ABC Monday Night Football telecast originating from San Diego, announced his intention to redesignate the stadium in honor of Murphy. The San Diego Union sports editor had recently lost a long battle with cancer and the stadium authority, which advises the city council on stadium affairs, was



Bill Fox

considering renaming the press level or the field for him. However, the mayor's unilateral proclamation caught many off-guard and triggered an angry public debate. The question was finally resolved in January of last year when the council compromised and came up with "San Diego Jack Murphy Stadium."

That seemed to settle the matter once and for all, at least publicly, until Channel 39's recent involvement. Fox says his own distress about the stadium's name evolved from his days as manager of rival Channel 8, KFMB, in the mid-1960s, when he was one of those who joined in the drive to convince the city's voters to approve the then-enormous bond issue of \$27.5 million to build it.

"Time after time, the public was told that the stadium would help promote San Diego in the eyes of the rest of the nation," he remembers. "When they changed the name, they broke that vow to the voters. We've lost our identification."

A recent photo caption in the *Los Angeles Times*, which identified Dan Fouts inside the "Jack Murphy Stadium in San Diego," helped trigger his latest round of editorial comment, Fox says.

"Everybody who I've talked with is upset with the change in name. Don't get me wrong, I have absolutely no bad feelings about Jack Murphy; he was a

great sportswriter. But I do not feel he was instrumental in getting us the stadium as he has been made out to be. At least 200 other people in town deserve a big part of the credit."

A return to the use of the old name, Fox maintains, would rectify an error which he says is costing the city a substantial amount of name identification on national television. "Every time you hear a network announcer say, 'Let's get back to Murphy Stadium,' it's a clear-cut loss."

He also faults Mayor Wilson for succumbing to "a great deal of pressure, I understand, from the San

Diego Union." Fox takes credit for helping to generate public support for the compromise name change which ultimately emerged. "If it hadn't been for us, it would have been just 'Jack Murphy' all alone."

Channel 39's efforts naturally do not sit well with the mayor, whose spokesman, Roy Schneider, makes light of the station's concerns, and proclaims there will be no reconsideration of the issue on any terms. "We haven't noticed any diminishment of San Diego's recognition because of the name change," says Schneider, pointing out that a ballot measure would be "ridiculously expensive."

"I don't think anything distasteful has happened. We are just honoring a great San Diegan." Editorial director Chelling is already busy handicapping the potential outcome of a city council vote; he counts on three solid supporters for the station and three definite no votes. The other three, he thinks, are undecided. So far, though, only Gotch has replied in writing to Fox's request to state a position. An informal polling of council offices reveals that Gotch, Bill Mitchell, and Bill Cleator are leaning toward a return to "San Diego Stadium." Mayor Wilson, Ed Strickman, and Lucy Killes favor the status quo. And Susan Golding, Dick Murphy, and Leon Williams are presently uncommitted.

If Channel 39 does convince the council to change its name, about \$250,000, someone will have to decide how to deal with the \$10,000 lost of the late sportswriter unveiled at the sports facility last week. The sculpture was paid for by contributions from the Chargers, Padres, Sox, and the Greater San Diego Sports Association. Helen Copley, publisher of the *Union*, also donated \$2858 toward the memorial.

—M.P.



Jack Murphy

Diego Union sports editor had recently lost a long battle with cancer and the stadium authority, which advises the city council on stadium affairs, was

## We Don't Want Your Charity

There are strong rumors in local fundraising circles that United Way, the county's charity giant, won't reach its 1981 goal of \$14 million. In light of a midyear report showing contributions of less than half the goal, United Way spokesmen can only muster a feeble "We hope we're gonna make it" in response to questions about the predicted shortfall, which would be announced at the organization's January 27 "Victory Dinner."

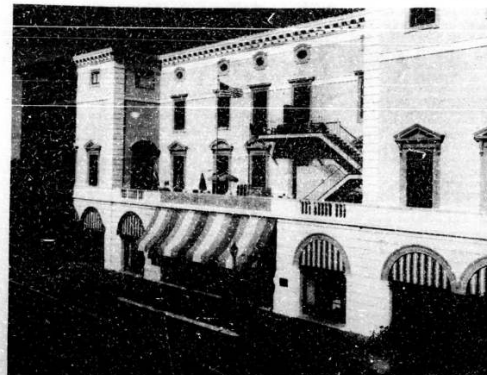
But United Way can't be faulted for lack of aggressive fundraising; agency volunteers are still accepting donations on behalf of several local charities whose directors have repeatedly asked United Way not to interfere with their campaigns. These charities — including the local Heart Association and the Diabetes, Kidney, and Muscular Dystrophy foundations, are all members of CHAD, which split off from United Way in May of 1979. CHAD and United Way agreed that neither group would collect funds for the other, but United Way, despite repeated instances and acerbic letters from the CHAD board, has continued taking donors' contributions for CHAD agencies.

Last fall United Way accountants mailed CHAD a \$12,000 check for donations it had collected for CHAD charities in the first quarter of 1981. Just last week United Way said they were mailing CHAD a similar-size check for donations collected in the second quarter of 1981. CHAD director Maxine Coover says she refused to cash that \$12,000 check, kept it in the office, and deposited it only after the CHAD treasurer told her it was "bad bookkeeping" not to. CHAD members, including the Heart Association, are urging that CHAD refuse the money this year, even though they may lose the money United Way has collected (without authorization) on their behalf.

—P.K.

## Up On A Merger Charge

Because there are nearly as many young lawyers driving taxicabs as filing respondents' briefs, yet another law school should be the last thing on educators' minds. But plans to bring a new public law school here — to be located on the campus of UCSD — are moving along with due speed, and opponents who six years



Cal Western Law School

ago defended a similar plan aren't surfacing to fight this one.

Indeed, no one has publicly opposed plans by the nonprofit California Western law school to sell its Cedar Street building and other holdings (estimated at between \$15 and \$20 million) and merge with the La Jolla campus of UCSD. Cal-Western professors like the idea of association with UCSD. Cal-Western's board of directors would be relieved of budget worries (the private law school, whose 750 students pay \$5200 a year in tuition, allegedly is not in great financial shape). UCSD chancellor Richard Adkinson is nearly breathless at the thought of adding a new school to his already impressive academic holdings, and a group of local lawyers and judges, including Paul Peterson, Miles Harvey, and Judge William Hale, argues that more minority and poor students could take the CHAD refuse the money this year, even though they may lose the money United Way has collected (without authorization) on their behalf.

"I.D." after their names if a \$1500 yearly tuition were available here, *Triune* columnist-editor Neil Morgan last week wrote a gushy column item promoting the merger and editorialized Saturday about the "golden opportunity" afforded by a merger of Cal-Western and UCSD. (Morgan already has a name for the still-to-be-approved school — he'd call it "Higgs Hall," after his friend De Witt Higgs, a UC regent who Morgan says will push the idea on his fellow regents at their February meeting.)

So where are the cynics and nay-sayers who in 1975 won't be so now remembered as the "Battle of Hastings," thus smashing plans to bring a branch of UC's Hastings law school here?

Certainly the 1975 battle was an easy victory. The plan was to involve the sale of Cal-Western to Hastings, an



C. Hugh Friedman

action which would have required the state legislature to approve funds. The school was to be located downtown, not in La Jolla, and would have posed a more direct threat to competing Western State law school, which led the fight, along with the local bar association. (The "Battle of Hastings" wasn't without its casualties; State Senator Jim Mills opposed the Hastings purchase but was publicly embarrassed when it was revealed that his wife was attending Western State tuition-free. Mills claimed the pro-Hastings forces leaked that information to undercut his stand.)

This year Western State is quiet, and David Chigos, who runs National University's fledgling law school, has overcome initial fears of competition and blessed the merger. The local bar association hasn't even discussed the issue and Jim Mills couldn't care less.

Proponents of the merger say that the University of San Diego remains the only opposition effective enough to impel, if not kill, the merger. (In 1975 USD did its part in

blocking the Hastings purchase; USD law professor C. Hugh Friedman organized the bar association's opposition.) According to those who support the merger, USD president C. Hugh Friedman, who "calls the shots" in what position the USD law school deans and faculty members take ("He pulls the chains on everyone out there," says one observer), sees the merger as a direct threat to his empire. "A UC law school here would be a threat to USD's success, and a sheer economic challenge," says the observer. "They [USD] know UCSD could attract a better faculty, and a UC law school always gets the better student."

Hughes said last week that he doesn't have a "strong opinion" about the merger, but he's already outlined his arguments against it. Such a plan, as he sees it, would only "tack another piece onto the UCSD institution." Hughes says the state could underwrite scholarships to private law schools (e.g., USD) to increase the number of minority and poor students, and he says promises of a "small" UCSD law school are just a way of "getting the camel's nose under the tent" before moving on to bigger enrollments. The new UCSD law school would offer daytime classes only and would have 450 students; USD law school enrolls about 900 students who pay \$5500 per year in tuition.)

Hughes says USD's board of trustees has appointed a committee to study the merger and observers say it's not too late for him to fight. "Hugh Friedman is still there and so is Lynn Schenk," says one lawyer. (Schenk is Friedman's wife and head of the state's department of business and transportation.) Several pro-merger attorneys point out that Hughes's most powerful

ally could be Helen Copley, a USD trustee and big financial backer of the university. Says one, "It'd be fun to watch what happens if Helen opposed [the merger] that [Neil] Morgan has pushed for." But some wonder if Hughes hasn't come around to their way of thinking. "If [Hughes] is smart, he'll bless this thing," says another proponent. "It will remove Cal-Western as an economic threat, and the new UCSD school will be so selective that he'll have the only credible private [law] school in town."

—P.K.

## Let Us Know What You Find Out

Suppose a close relative was in danger of dying from breast cancer. Suppose she shied away from seeking help in the lactile clinics south of the border, but she was eager to try something with a chance of bold success, something experimental. What better place to live than San Diego, with all the cancer research being conducted here. All you would need to do is call the local research institutions, find out what experiments were in progress, and whether your relative was eligible to be a test subject. That's what Steve Shaw thought — until he tried it.

A thirty-five-year-old La Jolla resident who works as a legal researcher, Shaw had one prior happy experience with local medical research. His explains that high cholesterol levels run in his family; a few years ago, his brother's cholesterol level was so high that diet alone couldn't control it. Instead, the brother had to take medication which threatened him with serious side effects. Then about three years ago the brother somehow heard about a "lipid research vessel" at UCSD, where researchers were experimenting with a new

method for controlling cholesterol with an apparently safer chemical agent. Although the new drug wasn't yet (and today still isn't) available to the general public, Shaw's brother was able to begin taking it under the direction of the researchers. "Today his cholesterol levels are normal," Shaw says.

So when another close relative of Shaw's developed the breast cancer, Shaw wavered if some similar wonder drug or procedure might not be tucked away in a local research lab. One of the first places he called was a research and development office at Balboa Naval Hospital, where he gave his name and explained to the nurse his relative's predicament. Shaw says when he asked the nurse if she could send him some of the breast cancer "protocols" (the written descriptions of current experiments), she enthusiastically agreed to do so. But a moment later during the same conversation, Shaw suddenly realized that the nurse mistakenly thought he was a doctor. When he learned of her error, she abruptly referred him to a Navy doctor who told him that the protocols were the private property of the researchers.

Angered, Shaw also contacted an office at University Hospital and similarly requested all the protocols for ongoing breast cancer research trials. There he was told that he would need approval from a university committee before he could have access to the documents. His call to the Veterans' Hospital also netted him nothing. "It was like I was asking for the secret to fusion," he says.

Shaw admits that his attitude may have provoked the bureaucrats. "I admit I had a chip on my shoulder," he says. When the hospital personnel

(continued on page 20)



Steve Shaw



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## Speaks Peace

I found it discouraging to read of the prosperous defense industry of Covarr and the production of the Tomahawk cruise missile. In David Helvig's article, "Birds of War" (January 7), it states these missiles will be deployed throughout the 1980s at a cost of four billion dollars to taxpayers. And within the next twelve to eighteen months Covarr will hire 2000 new workers for cruise missile production.

Further on, mention was made of "hundreds of thousands of people (who) had marched in Brussels, Rome, and London in protest of planned deployment of the first ground-launched Tomahawk cruise missiles in the U.K." Finally, a quote ending the article went, "I'm going to be out of here before it all comes down. Another five years and we'll be in World War III. Of course, that's my own opinion, that's not something I talk about at work." This quote exemplifies the way many people are feeling as to the future of the world. It brings to mind the title of an early Woody Allen movie, *Take the Money and Run*. I believe the Europeans are more insightful and would appropriately add a subtitle such as "Or Kiss Your Ass Good-Bye — That's All You'll Have Time For."

If even a small fraction of the four billion proposed to be spent for the cruise missiles could be used for a sincere effort toward nuclear disarmament, a real sense of security may be possible, much more so than that we now feel with our present stockpile of nuclear shining armor.

How about showing some support for the European cause and the goal of nuclear disarmament worldwide? Perhaps some coverage in the *Reader* of the growing concern over nuclear arms, rather than the profits reaped by San Diegoans. Ultimately, we all would like to see one peaceful world, someday.

Lois Pater  
La Mesa

## A Spokes Woman

In the January 7 issue of the *Reader*, Matthew Alice was asked for information on bicycle clubs. In his response, he neglected to mention the San Diego Council of America's Youth Hostels, a nonprofit corporation organized as a community service to provide opportunities for outdoor recreation, education, and travel through housing. Hosting is "travel under your own steam," and to a majority of our nearly 3000 members, hosting means bicycling. We offer a complete

range of activities and programs for bicyclists. We sponsor nearly fifty rides each month, including such popular events as the Grand Bicycle Tour of Five Cities (largest bicycling tour west of the Mississippi), the Tour of the Southern California Coast, the Midnight Ride, and the Dozen Parks Tour. We host events

## Letters

targeted for beginners, riders overcoming health problems, the blind (AYH Friends of the Blind Tandem Bike Rides), families, tourists, and racers. We sponsor bicycle maintenance classes and bicycle safety programs. Our downtown Travel Service Shop carries literature and equipment for the touring bicyclist. Finally, we operate two hosts in the greater San Diego area, low-cost, overnight accommodations popular with travelers bicycling along the coast. Information on our activities is available by writing AYH, 1031 India Street, San Diego, 92101, or calling AYH at 239-2644. Ann Kendeless, Administrative Assistant  
San Diego Council AYH

## But Bring Your Wallet

In response to Bob Pierce's letter (January 7), let me say that there are conduct "regulations" posted at the Spirit's ticket booth for all to see.

People can complain and complain about Jerry Herrera, but the fact that the man has succeeded in the rock and roll nightclub business for more than a decade in this city speaks for itself. Jerry has provided and continues to provide San Diegoans with the opportunity to hear original rock music (something very few other rock clubs offer in this city, Mr. Pierce).

As a patron of the Spirit, I can agree that the prices of drinks are not cheap. If I want cut-rate booze, I go to a cut-rate bar. If I want top-rate entertainment, I go to the Spirit.

Sonny Cicco  
North Park

## No Name Offense

Your caption to L.F.'s letter in the December 10 issue of the *Reader* was clever but most unfair. L.F. apparently has good reason to fear retribution from anti-Semites. In view of her past experiences, her request that you publish only her initials is reasonable.

There is no way of knowing the thinking of the person or persons who placed the classified ad to which she objected. He or she is completely anonymous.

While initials are an inadequate way to identify the writer, they are an improvement over no identification of any kind.

The same issue of the *Reader* has another anonymous attack on Israel. I feel that the *Reader* should not publish anonymous letters without strong justification. One danger is that the reader may come to think that the views expressed are those of the publisher or editor of the *Reader*.

I hope that the anti-Semitic and anti-Israel views expressed in the anonymous ads are not the views of the *Reader*. Feel free to publish my name.

Morris Shovel  
San Diego

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Cotter IV-2 HF82	1000.			N	128.
Audio Research P-1 preamp	1000.			U	200.
Yamaha C-2 preamp	1000.			U	178.
Dynaco MKV amp	1000.			U	588.
Arcton PCM	1000.			U	378.
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Audio Research CC-2 amp	1000.			U	480.
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## Matthew Alice

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Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 28822, Dallas, TX 75228.

The Individual Retirement Account, or IRA, was created in 1974 by the Employee Retirement Income Security Act to benefit the millions of workers who were not included in group retirement plans that were

tax breaks to their beneficiaries. Profit-sharing plans, stock bonus plans, as well as ordinary pension plans were considered "to give tax breaks in the sense that the employer set aside assets in the plan for the employee's future use of the assets as part of the employee's gross income. Starting this year, however, even those employees who belong to pension plans and the like can establish their own IRA's. They are open to virtually everyone who is at least 18 years old, whether employed but not spouses or self-employed. The maximum yearly contribution to an IRA was also raised this year from \$1,500 to \$2,000. Two significant "tax breaks accompany the plan. First, the contributions can be deducted from one's pretax income. Income taxes are paid on the principal in the account will not be taxed until the funds are withdrawn. Since the incomes of most people are low at retirement age, so are the corresponding

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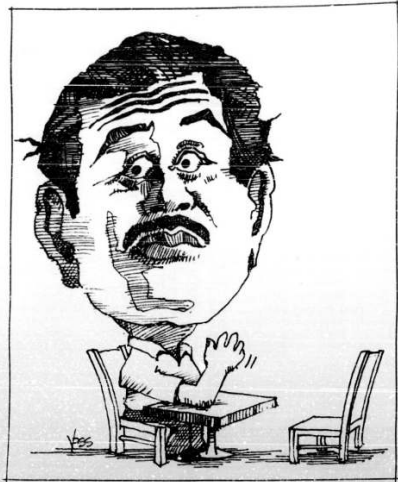
## SPORTS

**The crowd was wildly partisan; the challengers were nervous. This was no ordinary battle of sweat and sinew. This was an arm-wrestling championship, and there was nothing ordinary about it.**

BY STEPHEN HEFFNER

The Kid Smoker. A fisherman. Don Sampson, gave him the handle for a reason nobody can remember. For six years he's been the undisputed arm wrestling king of South Mission Beach. Point Loma, and anywhere else you'd care to mention. He's taken on all comers and dicked nobody. Losers have had to leave town; some have gone to the hospital. None of the defeated has ever had the nerve to return for a rematch. The Kid's not vicious, just determined. He is, in fact, as grand a man as you'll ever meet, gracious and magnanimous in victory, and surely so in defeat, though he has yet to be tested in that state. In action he's a tiger, a relentless, inescapable stalker, swift and efficient in the mortal dispatch of his prey, and yet, to the worthy vanquished, he is quick to forgive the foolhardy advances on his crown, quick with a handshake and a comforting word. He has gone so far as to allow a former foe, Buster Durant, the honor of serving as his tag-team partner in the Sixth Annual Return of Kid Smoker last week at the Beachcomber Bar in South Mission, though he can be less kind to those who don't earn his respect—as with an opponent called the No-Name Man, who spit beer at the Kid before the match last Wednesday, and was last seen slinking, his arm in a sling, toward the train station.

Thirty-five years ago in San Francisco, Bill Pipino—the Kid Smoker—was born with a bad heart, bad circulation, and other physical problems, not the least of which was a collapsed lung that, for a critical period, deprived his brain of its required supply of oxygen. Doctors



Kid Smoker

warned his parents that the damage might be severe, that Bill might not ever be capable of much, that he might have to be sheltered in a professional care facility, that they shouldn't expect to see him live to be twenty. In such cases, a doctor's job is to paint the picture to the grim extreme to preclude disappointments borne of unchecked hopes. Even so, Hercules and Diana Pipino had evidence to support some of their worst fears.

But there's never been a true champion who didn't have to fight for his laurels; it goes with the territory. It's written into the definition of the word. If it comes easy, it's not the real thing. And as Jackie Robinson fought racism, and Mickey Mantle battled bad legs, Bill Pipino went to work against the odds and against the handicaps that made his path a little different and good measure tougher than most. He started in regular school and finished in a special school, learning along the way to read better than most of the scholars who'll graduate this June from local high schools. His parents operated a restaurant, the old Fisherman's Wharf Grotto, on the harbor behind what is now Shelter Island, and Bill began to visit the docks and make friends with the men who worked the sportfishing boats there. With a facility, as his mother says, "for befriending the best people and avoiding the others," he became a popular young man and a valued assistant to the fishermen in their dockside routines, a job he still works daily.

As it happened, some of the fishermen Bill worked with were known to frequent the Beachcomber—that seclude reading room and tavern, tea room of beach aristocrats, on the southern leg of Mission Boulevard—and Bill was soon brought along to the bar's bus excursions to Palms and Charger games. As on the docks, he made friends at the Beachcomber, and it was there, among those friends, that his arm wrestling career and the legend of Kid Smoker began.

Last Wednesday, when his manager, Bob Orendi, putted the excited crowd and opened the door of the bar for him, I saw the Kid for the first time. He was not tall, nor big, nor did he look like he could even wrestle the cap off a beer bottle, but there was no doubt that he was the man everyone had come to see—the Smoker, back to defend his title. He moved through the crowd and shook hands with nearly everyone—people from the docks, the Beachcomber, and many of the Kid's friends who had helped him to the top. He owed thanks, he said, to his parents and to his friends, and he recited a long list of the latter. It was left to the Kid's mother to add an important name to the list of contributors. "His friends have been wonderful," she said. "They've really loved him and looked out for him. But it's amazing what he's done on his own. He's done so much for himself." In that regard, the Kid is already plotting his future, which may include wrestling Ray Kroc in a winner-take-all battle for control of the Padres. Smoker hates to see the team lose, and he feels he's the man who could turn them around. "That team needs a hand, and I've got a pretty good one right here," he said, displaying proudly the fearsome, rock-steady, undefeated right hand of the Champion. □

Suddenly, to a mixed reaction of boos and laughter, the challengers arrived. There was a father-and-son pair of cone-headed, gold-bodied interlopers who called themselves the Space Family

Robinson. They were dressed in red-and-white creations unlike anything common to this planet, and the son was drinking a suspicious liquid from a baby's bottle. Next there was the French Impostor, L'Enfant Fumeur, or "Le Keed Smokeaire," as he said it in his poor English, a masked, hulking degenerate in a floppy beretlike hat who had usurped the Smoker's name and would now try to take his title as well. Finally, there was the sinister No-Name Man, an evil creep in a black cape and green reptile mask, who arrived and immediately began slapping his hand down on the wrestling table, apparently in a show of what he had in store for Smoker. The Kid watched impassively as the motley aliens strutted and bayed, trying futilely to win support from the crowd. The Smoker did not look worried. Buster Durant appeared in wrestling mask and cigar, looking a little out of shape and in a vague way resembling Alan Dwyer, one of the proprietors of the Beachcomber. The referee, Steve "Red Shoes," Eachman, donned his zebra's shirt and his whistle, and the Sixth Annual Return of Kid Smoker was set to commence.

From the opening whistle, the outcome was never in doubt. Despite cheap tricks by his opponents, some questionable calls by the referee, distractions from raucous and loudly speculating spectators, and having to shoulder most of the load for his tag-team partner, Buster Durant, the Kid Smoker never flinched and never once gave the home crowd reason to worry that the championship might be carried out the door of the Beachcomber in the wrestling hand of one of the deranged carpebaggers who'd come to take it. The Kid slipped them all, the two golden geeks from space ("coon heads," Smoker called them), the French Impostor ("I think you broke his shoulder, Kid," said Red Shoes, the ref: "Too bad," said Smoker), the beer-spitting No-Name Man, who waled with his cape over his head and left in disgrace ("He got what he deserved," said the Kid, and even an unscheduled villain from the audience. Each match ended the same way: the opponent hurtling into the crowd from the force of Smoker's coup de grace, and the Kid triumphant, looking almost surprised every time at his own power.

Later, the Kid Smoker talked about those who have helped him to the top. He owed thanks, he said, to his parents and to his friends, and he recited a long list of the latter. It was left to the Kid's mother to add an important name to the list of contributors. "His friends have been wonderful," she said. "They've really loved him and looked out for him. But it's amazing what he's done on his own. He's done so much for himself." In that regard, the Kid is already plotting his future, which may include wrestling Ray Kroc in a winner-take-all battle for control of the Padres. Smoker hates to see the team lose, and he feels he's the man who could turn them around. "That team needs a hand, and I've got a pretty good one right here," he said, displaying proudly the fearsome, rock-steady, undefeated right hand of the Champion. □

## WATCHES & RINGS & PEOPLE & THINGS

(continued from page 1)

the counter with his eyes briefly cast to the side of the slot, perhaps embarrassed. The gesture is common among the regulars in Smith's place. Pawning is admitting a problem—there is too little cash, or no more cash. There are difficulties in their lives. Things have not been working out well lately. All this is implicitly understood on both sides of the counter. In pawning there is an intimacy. "How you been?" Smith asks the man in the windbreaker, then remembers how the man has been. "Wait a minute, you had a heart attack, didn't you?"

"A big one, yes," the man answers, his voice becoming more clear and definite. "I walk around with these in my pocket." He pulls nitroglycerine tablets from the jacket and puts them back in.

"You lost some weight. Your wife says you quit smoking, too."

"Yeah, it's not very enjoyable. No salt in the diet either, but it's what you have to do."

As Smith is talking he has his eyespice to his eye or bounces the watch up and down in his hand. A ticket is being made out while the big, dignified man continues to talk about the doctors who told him they're seeing more and more young men in their mid-thirties with massive heart attacks. "It's stress in the workplace, just too much worry and pressure and bustle. People have got to learn there are some things more important than money," the big man says.

"Like time. That's pretty valuable too," says someone else in the shop.

"Yes," says the man in the windbreaker as he takes the pawn ticket and some money from Bob Smith. "Let's hope

people find out before they get in trouble," the man says, thanking Smith softly. They exchange season's greetings and the man leaves.

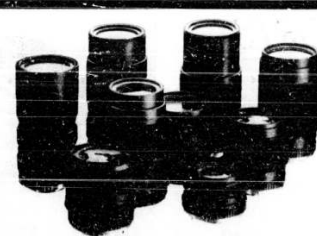
"He was a cook on a Scripps research ship. Used to be a lot heavier," Smith says, and he watches the man walk from the shop, unconsciously patting his pocket where he'd just stored the money and the pawn ticket.

Bob Smith is forty-two, and since he was seventeen he has spent his working day in the same pawn shop. And before that, when he was not even school-age, he would spend time there, not because he liked being in the tiny, twenty-foot by twenty-five-foot room. "We didn't have a babysitter," says his mother.

The senior Smiths opened Antec Jewelry & Loan in 1946, twenty-four years after Bob's father came to San Diego to work in other pawnshops. Bob's mother, Frances, arrived in San Diego in 1936, not Larry Smith shortly thereafter, and they were soon married. What Bob Smith knows about pawning he learned in exchange for working in the shop. The San Diego shop remains a family business; Frances shares ownership with her son, Bob. Until a few years ago, Bob's daughter Laurie worked behind the counter with him. Now Lisa, his bright sixteen-year-old daughter, works in the shop every weekday after she gets out of class, and all day during the long Christmas break. "This is her seventh-period class," he says. "She could never learn in school what she learns down here."

Monday, December 21  
Christmas week has arrived. The weather is damp and cool at 8:15 a.m., and the Gaslamp Quarter's portage of fancy renovated storefronts, vacant lots, and surviving tendorino businesses looks more like the downpour of an eastern and money from Bob Smith. "Let's hope

(continued on page 10)



## LENS SALE Sale Ends January 31st

### SOLIGOR

80-200, f 4.5	'179"
24-45, f 3.5	'249"
28-80, f 3.5	'269"
35-70, f 2.5	'189"
35-140, f 3.5	'279"
75-250, f 4.5	'269"
85-300, f 5	'269"
35(37)-105, f 3.8	'169"
CD17 2X Converter	'69"

### OSAWA

35-70mm, f 3.5	'119"
28-80mm, f 3.5	'189"
80-200mm, f 4.5	'129"
85-300mm, f 5	'229"
28mm, f 2.8	'74"
135mm, f 2.8	'74"
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## WATCHES & RINGS & PEOPLE & THINGS

(Continued from page 9)

dying city than it will in just a few minutes when the sun gets higher and the cars of office workers and professionals begin arriving for the universal 9:00 a.m. start of the business day. Charlie Howell, the silver-haired watch repairman, is already waiting in his old Chevy alongside Bob Smith's shop at the corner of Fifth and G. Once inside, he takes his place in a corner of the tiny store, perched on a stool in front of a high workbench. Bob and Lisa move around in the cramped space behind the L-shaped glass counters, getting ready. The two safes are opened; the six-foot-high safe carries records and pawned jewelry and watches; the smaller contains new and used jewelry and watches up for sale. Lisa takes two portable typewriters from a counterpane and places them in a small display window facing G Street, then she carries trays of diamonds and chains to the front window on Fifth Avenue and starts laying them out carefully. Nearly everything in the windows and the display cases inside is fitted into that smaller safe at the close of the day, even though the store is wired against burglary. "They break and run, even with an alarm system," Smith says. "I had it broken for a radio once."

"There are some dumb ones out there," Lisa says. She picks up a wildly ornate ring, a smoky, amber-colored quartz stone the size of a man's thumb set into a fourteen-carat fluted basket; the gold alone weighs twelve grams. "Where do you want me to put this ugly thing?" Lisa asks her father.

"That's not ugly. Lisa," Smith says



Bob Smith

this with a half smile. "Feel the weight."

"Are you trying to tell me it's pretty or it's worth something?"

As Bob, Lisa, and Charlie work they have to dodge each other, slipping between display cases, six-inch-wide file drawers, the workbenches, refrigerator, safes, and building posts along the outer walls, and between the two large display counters in the center of the shop. Someone is at the door a few minutes before the 9:00 a.m. opening time and Smith lets him in. The day's first customer is a man of about thirty-five, with styled hair and beard, Jordache jeans, and fancy boots. He's wearing a thick gold chain but he's

he pawing it in the first place?) and the strange young blond leaves for the pawnshop across the street, Western Jewelers. Lisa, feisty this morning, watches her father clean up behind a counter with a whisk, broom and dustpan, and asks, "Why don't you do that at home?" Smith answers, "Cause I do it here."

An eighty- or ninety-year-old man in a serviceable black topcoat, black broad-brimmed hat, and stickpin in his tie comes in. His face is yellowish and he squints. His mouth remains open to allow him to breathe. He has three switchblade knives which he draws from the topcoat and Smith tells him to try Lucky Loan down the street.

A couple of winos are arguing at the intersection across the street; a third walks up and blearily watches. Several well-dressed women pick a crescent route around them, and the strange young man with thick glasses reappears, this time walking west along G Street toward Western Jewelers again, where he stops, eyes some stereo equipment in the window, and walks into that pawnshop again. A counterfeiter Omega for a working stereo?

"Yeah," Smith says as he stares out his window. "This is a good spot. It's like watching a big-screen TV."

Of all the ragpickers and loonies, railriders, derelicts, flophouse marginals, and backpacking young jobless that pass by the shop, Dirty Frank is the one Smith talks about most. Dirty Frank is an old man of indeterminate age who's slept in the streets for the last four years, but more extraordinary than that is the technique he's developed to keep himself from being ousted by police—he never bathes and hardly ever changes his clothes, an unhygienic practice made the worse by his refusal to find his way to a toilet when others normally find it necessary to do so. Dirty Frank just uses his pants. Most police won't touch him.

"He sleeps in Eric Adelson's doorway," Smith says, "cause the sun hits there early in the morning. He lives off the trash cans in front of Ventura's. I've seen

him get a cold pizza out of the can and take a beer out for his breakfast." But there has been a development. One of the Klancy Kops, a private Glamp force in Keystone uniforms that patrols on foot to keep the worst of the bums away from paying customers, took Frank into the Rescue Mission sometime in mid-December and forced him to shower, shave, have his hair cut, and accept some new clothes. "But the next day," Smith continues, "he crapped his pants again." Lisa's nose wrinkles and she rolls her blue eyes.

A young dude wants a ring cut down to fit his finger. "Can I get the piece you cut out of it back?" he asks. Bob is set back for a second, not used to hearing the request, then laughs. "No, that's part of the deal."

Another man gets a ring out of pawn.

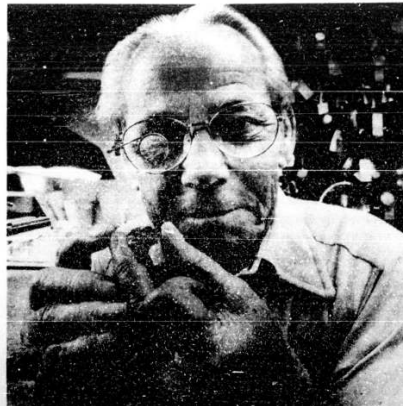
A steady stream of people continues through the morning. A woman who worked in the office of former Congressman Lionel Van Deerlin talks for twenty minutes with Smith about her children, children in general, crime, morality, and her upcoming visit to Los Angeles. A watchband is attached to a watch free of charge for one man, and Christmas greetings are exchanged. A young, stocky kid in a sweatshirt wants to sell a cassette player.

An old man wants to sell an electronic watch. "Both are out of luck. A large middle-class woman has some rings to pawn, and says to no one in particular, "It's a shame. I get 'em out one week and put 'em right back in the next."

"She takes her m-u-z-y while a very big late-model Dodge is driven up to the intersection outside to pick her up. Just before lunch, a young black man comes in with a chain he wants to pawn. Bob offers fifteen dollars and the customer complains and takes off for another shop. Ten minutes later he's back. "Okay, I'll take the fifteen dollars."

Smith asks him what the other shops offered. "The best they'd go was ten dollars," he says, blank-faced, a little disgusted. "Can you give me sixteen dollars?" Smith does.

But pawing, generally, is something other than a lopsided conical between



Charlie Howell

when they think of them at all, as heartless, uninterested in anything but cutting a good deal, unsympathetic, greedy. The pawnshop in most unexposed minds is tainted by tragedies unnoticed by the owner, irrelevant to him. Rod Steiger's classic movie didn't really change that popular conviction, it just supplied an explanation for such stinginess of spirit. The Pawnbroker had his own wounds to nurse. "You buy a piece of string for five cents," the Pawnbroker in black and white said, "and you cut it in half and sell the two pieces for three cents each."

But pawing, generally, is something other than a lopsided conical between

that are equal to \$1000 rings in the windows of conventional jewelry stores, and walk out with just \$150 to \$175 cash in their pockets plus the redemption tickets. The State of California says Smith must not sell that ring for six months, and before he can sell it he must send out a registered letter informing the customer that his loan has fallen due. And if the customer cannot come up with the full loan plus interest to redeem the object, he can pay up the interest and extend the loan for six more months. There are not many people who fail to pay off the loan, forfeiting a possession worth six or seven times the loan.

In fact, Smith warns customers to redeem their pawned items. Gold and diamond rings, especially used ones, just don't move off the counters quickly. He has one, a lightweight, modern little thing—two thin frames of gold that are overlapped, with four diamonds little bigger than chips studing the corners of the squares—that is priced at \$225. The man who pawned it had been a regular. "He kept coming in and asking for more money against the ring. I'll be back. I'm good for it," he said. He got me up to one hundred dollars and then—poof. If Smith sells the ring at \$225, he'll be okay. If he doesn't, he'll wind up having to break it up for scrap, and may not make out. The price of gold has fallen considerably since he loaned out that one hundred dollars, and the raw material in the ring might not make up the loss. Six months ago, in June, gold brought \$475 an ounce. By mid-December it had fallen to \$402, a drop of some eight percent. "That could have been my profit," Smith says.

The scrap price is what Smith uses to set a loan figure on the items that are brought to him. The loan figure usually translates to about one-third the retail price of the item. So a ring in his counter marked \$500 could be pawned for about \$150 or \$175. Indeed, there are a considerable number of people who buy rings from Smith, with their pawing value in mind. "They'll ask me how much I'll give them as a loan

(Continued on page 17)

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JANUARY 14, 1982 11

and pay over a seventy-five dollar loan, and twelve, and a half percent for a one-hundred-dollar loan. After the ninety days, there's an additional two and a half percent charge every month. That means if you pawned your Longines for one hundred dollars and returned to Smith after three months, you would pay him \$12.50 to get the watch back. If a bank were to give you a hundred-dollar loan, you'd have to pay more than that for it. Credit card purchases also cost more if not paid within the first month.

**Tuesday, December 22**  
At Last Dory Frank walks by. It's late morning and his brown and thinning hair is

twisted and clumped as if he'd just rolled out of bed. He's of unmeasurable age, and his mottled face is wrinkled in concentration as the tiny handlines or cracks in dried clay describe unseen pressure. His hands and face are covered with a patina of grease and dirt—a culture of dirt—and his clothing hangs from his sloped shoulders and wide hips. Smith says he's cleaned up a little, and he does have new pants. Nevertheless, he remains a wreck, and dominates the sidewalk until another apparition strides purposefully past.

He's a thirty-five- to forty-year-old blond, strapping and hardy at six foot, three inches, moving down the sidewalk at twice natural walking speed. Nearly every

thing he wears is a sparkling white, a whole cotton cap with high dome, white light-weight cotton shirt over white pedal pushers. He has a cold sweat at the waist, an arms surplus day, back on his back, and fatigues boots that reach four inches above his ankle. He looks like a Soviet ski trooper or a Hitler Jugend set to yodel some music, a ton to pagan bottle gods, and he hardly swerves or blinks as he walks, or marches, by.

boys and girls, aged three to ten, one of them on his shoulder. His name is Julian Quintana, a sometime musician and entertainer who has now turned all his attention

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886

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I did not know how I would be able to find my dream if I went on in the hell that I was in. I could not find a way; I would be provided. Then came the day that I found women who had been in love and I was offered an original award in painting pointing to me.

I was given the art of it. I now it was very special. The artist painted in the painting. I was given the award, named their lives in plastic, and very entitled in style, which was PLASTIC ONO. I was given a big or tiny, which was the name of winning FIRST PRIZE at the New York Academy of Art.

Now I have, in this little being with you. . . that you are happy. . . in an art of love that is a love that is to a child that has none. . . provided it will go beyond the substance of an art of love.

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## WATCHES & RINGS & PEOPLE & THINGS

(continued from page 15)

supervisor says he tried to haul the man down, but was almost run into, the man wouldn't stop. Smith notes that Dirty Frank has been wearing new pants. "He can't keep his pants clean from here to there. You know that," the supervisor says.

"But he's cleaned up quite a bit," Smith says.

"Nabhh, he's just another one of Ron's failures," says the supervisor on his way out. Moore stays behind to discuss Frank. "I got him a room, he's not sleeping outside anymore. The Lark Hotel. He's keeping the room nice and clean, too. He's got money. Before I picked him up the second time, he'd gotten rolled and lost \$300. He gets a war pension check and social security. It all goes to his brother now."

Smith is incredulous. "Are you kidding? No one would ever roll him. They'd have to go through his pockets."

"Oh, yes they did. For \$300."

Does he make sense when you talk to him?

"Oh, yeah, he talks a streak. He was under Patton's tank command in World



Lisa Smith

War II. Then he was a miner somewhere later. He's been in San Diego since the mid-1950s. He and his wife managed hotels, some of them downtown. I think he managed that one out in Pacific Beach over the water, Crystal Pier? His wife died thir-

teen years ago and after that he fell apart, just hit the skids."

What made Moore pick him up?

"I warned him one day to stay on the other side of Fifth Avenue or I'd pick him up and take him home with his clothes washed

and get him shaved and showered. Thirty minutes later I caught him in the same place so I marched him down to the (San Diego Rescue) Mission and they said, 'Oh, you got Frank.'"

Moore reached Frank's brother in Los Angeles and arranged for the brother to receive Frank's government checks, cash them, and send money to the hotel for rent and the remainder to Frank for food. "Every time I see him drinking now, I snatch the bottle and pour it out."

Thursday, December 24

A man named Casillas, who walks with a pronounced limp, enters the store for conversation and to pick up a gold coin that Smith had mounted. Casillas says the name originates from the Guadalupe area, and that he was the first Casillas to arrive in San Diego after the war. "Is that the First or Second World War?" Charlie pipes up.

"Ohhh," Casillas laughs. "Charlie's being funny." Casillas limps out the door and Smith says the limp is the result of a World War II injury.

On the subject of regulars, Charlie claims, "I don't think there's any other business with more repeat customers." Bob Smith says it has to do with the insecurity people feel at having to leave valuables behind, and having to rely on the jeweler not to lessen or discount the value of those articles. "People take back a bracelet or ring and find that it has the stone and hasn't been raised. And they think, 'Oh, I better

go back to them.' That's how it gets started."

Lisa's been on the phone a lot, and when she gets off this time she says, "I should answer. 'Artes Jewelers, Merry Christmas, Lisa speaking.'"

Smith, who can't hear exactly what she's just said, says, "Did you really?"

"No, I was thinking about it."

"Don't," Smith says. "We'll sound like an insurance company. You'll ruin our image."

A young man with a chain and diamond ring to pawn is given back the chain. It's gold-filled and Smith doesn't want to loan on it. Smith puts the diamond ring under the eyelashes. "How much do you want for it?"

"A quarter. No, make it thirty dollars," says the man.

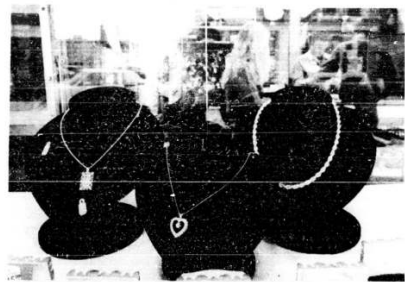
"Your diamond has a chip in it," Smith says.

The young man knows about the small notch in the diamond, but also knows that Smith recognizes him as a regular customer. "I know it has a chip, but that's all right. You know me. I do business here. I always come back for my stuff."

Smith says, "I know. Okay, thirty dollars."

Before he leaves, the customer sticks his hand out. "You're an honest man," he says. "I want to shake your hand."

By early afternoon it is apparent that there is going to be a Christmas rush. The cook from the Scripps research ship, the man with the recent heart attack, comes in.



Señor Salgado returns—this time to buy a diamond ring and two gold bracelets, and there is more dickerin'. A man named Bob Smith who used to own a number of nearby pawnshops drops by for a chat. "He used to say, when the movies were still getting busted, that whenever he heard the cops were coming for him he was going to tell them. 'I'm not Bob Smith, he's Bob Smith,'" says Bob Smith, the pawnbroker. A Greek restaurant owner, whose place is now in La Mesa but used to be downtown, brings his grown nephew into the shop to meet Smith, the pawnbroker.

Julian Quintana returns to buy a jade Buddha on a gold chain and some rings for his kids. Dirty Frank goes by outside, in a new pair of shoes and new windbreaker. "Not too shabby," Lisa says. Smith fixes the clasp of a gold chain free of charge. Two young men, one in working clothes, the other in a jogging suit and Panama hat, come in separately; the first one fails to sell Smith a ring, the second can't get Smith to give him the trade-in allowance he wants for his old ring toward the purchase of a \$375 diamond ring. The man in working clothes jokingly tells the man in jogging

suit, "He's just like the police. You ain't got no chance." They leave laughing. Just before five, someone named Steve enters and begins looking at chains. The door is locked. At 5:15 there's a rap at the door and a gambler is admitted to pick up his gold watch. The pinkie and ring fingers of his left hand are burdened by two enormous gold rings. "You can always tell when a gambler is doing well and when he isn't," Smith had said earlier. "He either has his rings on, or they're in his safe." Steve buys a beautiful \$225 blue sapphire ring for his girl, a chain for his brother, and a little gold elephant for forty dollars. Lisa is emptying the display windows and cases, stacking the ring trays and threading gold chains over blue velvet cylinders before filling the safe with them. It's already 5:35 and Smith's shop is still littered with unfilled pawn tickets. He's had to dump old gold chains loose into one of the display cases as one after another buyer has requested little gift boxes that are in short supply. He's made eighteen loans today alone, and the whole week's business has been twice normal for loans, redemptions, and outright sales. At a few minutes before 6:00 p.m. he leaves the shop, knowing he's going to have to come back the day after tomorrow, Saturday, to do a few hours' worth of straightening. He locks the door behind him, activates the burglar alarm, and sprays the threshold with insecticide to ward off the cockroaches he's recently seen entering the shop underneath the door.

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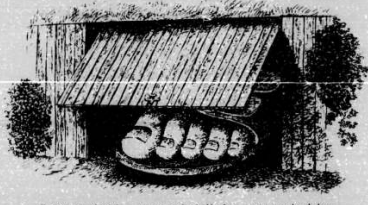
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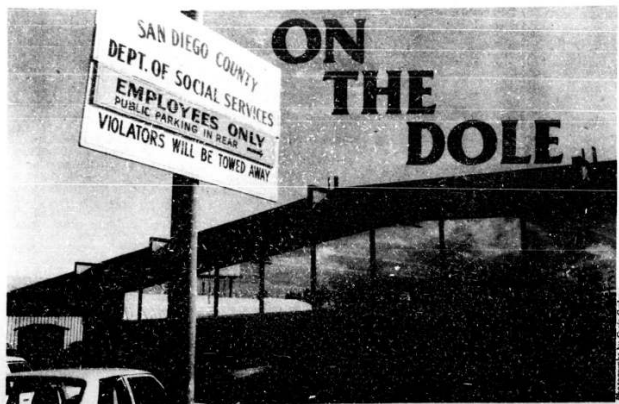
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\*Francis Heussenstamm has the ability to take the Journal Process beyond its initial metaphor and to explore realms of consciousness previously untapped in diary writing. —Dr. Paul Brenner

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By Robert M. Cook

A black guy is sitting beside me. He wears red Converse tennis shoes and a denim jacket with a small American flag sewn on the sleeve. He ignores the crying babies, arguing couples, and droning loudspeaker behind us, concentrating instead on a pamphlet entitled *Is Marijuana Addictive?* "Don't believe that shit," says a white guy as he sits down beside us. "I gave it up recently. All you have to do is be poor." The reader is so intent he doesn't even look up.

A few feet away, at Window B, a grizzled old man wearing a bandage on his head says, "I got mugged and they took my Medical Card." The other people in line laugh while a woman sitting behind the window directs the old man to Window D. The next person in line is a short-haired white man about twenty-five years old. "You're trying to tell me I'm not a citizen?" he shouts. "Just because I live on the street. What's the matter, don't you like my face or something?" Suddenly the guy beside me looks up from his pamphlet and stares intently into

my eyes. "Marijuana is a direct-link cause of homosexuality and abortion," he announces. "Whenever they made the little momma monkeys smoke marijuana, they all had miscarriages."

I stand up and walk outside. A shiny red Cadillac pulls into the parking lot, loud disco music playing on its tape deck. About fifteen people are milling around on the sidewalk. Across the street, a crudely painted advertisement catches my eye — "Buffalo Catfish" — painted in one corner of a small shop's picture window. Glancing around at the derelict smoking cigarettes, and empty bottles of wine in the gutter, I think about just walking away, heading up Twenty-fifth Street to Golden Hill, going back to the garage in which a friend of mine is letting me sleep. But I am hungry, even the thought of catfish makes my stomach growl, so I forget my pride and walk back inside the welfare office.

The hardest part is walking in the door. After that, waiting is easy. If you're lucky, you'll go in a trance — suspended-animation degradation. You try not to feel or think about anything except getting your

food stamps, getting your Medi-Cal card, and about how lucky you are that you're still young enough to sleep outside if you have to. That way, you don't need to go through the extra paperwork and humiliation of filing for \$120 of general relief money in order to pay rent in a downtown flophouse.

No one looks at you. They don't want to see you any more than you want to see them. Occasionally one of the welfare workers sitting behind the glass windows will look into your eyes, accidentally, and you flinch. You don't want to see them, either. You wonder how the people loitering outside can stand it. Cars are passing and people are looking, thinking that they wouldn't want to be like you.

In one corner, some Vietnamese are sitting in a group. I sit down near them, wondering how long I will have to wait inside the dirty white walls, with the plastic chairs, fluorescent lights, and sprinklers in the ceiling. When I stand up and walk outside again, I see several long-haired men, working for their welfare money by sweeping up the parking lot. A constant flow of people crosses the street,

circulating on the corner. I stand back in the crowd, ashamed, afraid the passers-by will look at me, but they just walk past, staring straight ahead. I don't need to be ashamed. They're coming for welfare, too, walking in from Golden Hill or the barrio under the Coronado Bridge, on their way to the biggest nonindustrial building in City Heights, a converted supermarket where people, not fresh produce and canned food, are the commodities.

From outside, the welfare office at Twenty-fifth and Imperial looks like any other inner-city, cement-block Safeway, built for security after the Watts riots. The inevitable graffiti is painted on its dirty gray walls. Beside the names of Chicano gang members is a worn poster from the Communist Workers Party. Carter/Reagan Equal Crisis-Murder-Corruption, says the poster in weathered red, white, and blue. "Take things into our own hands" is written in Spanish beneath the poster.

I walk back inside. The guy who told me that marijuana causes homosexuality is telling an old Chicano lady that Ronald Reagan wears the sign of the beast. "It states clearly in the Book of Daniel," he says, "that the beast shall come among us, six, six, six. That's the mark of the beast." He spreads his hands and counts. "Six letters in Ronald, six letters in Reagan, and there's six letters in his middle name, too."

He has forgotten what Ronald Reagan's middle name is, and before he can ask me, I walk to the filthy welfare bathroom on the sixth floor. The usual outburst of graffiti is on the walls here, also. I go in the only stall, sit down, and lock the door. That's when I see the poem. It is printed on shiny Xerox paper, the cheap kind one finds in drugstore Xerox machines. I copy down the words while someone shuffles outside my stall, waiting his turn. The poem reads:

"On Welfare"  
Don't believe their lies about Christian charity that never existed  
Don't believe their lies about the weakness of people on relief  
They don't give nothing away for free in this thing they call civilization  
That's it down  
Don't wait  
Don't hesitate  
Declare welfare crime work  
If every man, woman, and child on welfare went out tonight and  
Robbed a bank and let them all of a sudden the Republicans would  
Remember why they gave us welfare in the first place  
There ain't nothing nice about it

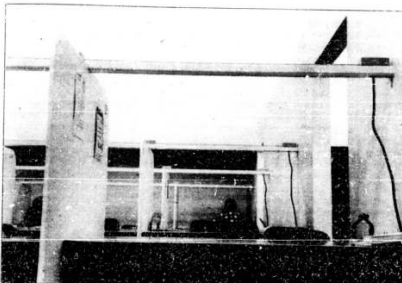
The poem makes me feel good for the first time all day. Maybe T.S. Eliot or Karl Shapiro wouldn't think much of it, but I don't care. Smiling, I return to the waiting room, where they are calling my name over the loudspeaker. I get in line, waiting my turn. The girl at Window C wears a beige ski sweater that seems to complement her vacant expression. She tells me that the earliest food stamp appointment I can get is one week away. "But I've only got a couple of bucks in my pocket," I protest. "What am I going to do for food?"

She shrugs and glances over my shoulder at the next person. I stand there, desperate. "Everyone has to wait," says the woman. "This is a very busy office."

Next, please.  
You should plan better if you're going to be poor. I think to myself as I leave and walk over to the liquor store across Imperial Avenue. My stomach feels like an empty hole, so I buy a quart of nonfat milk. It's a few cents cheaper than whole milk. I've learned to prefer it.

One week later I return to Twenty-fifth and Imperial and fill out two identical six-page food stamp forms; a nine-page Medi-Cal form, an affidavit detailing my living situation, and a food stamp Workfare registration form. Then I wait to see a welfare worker.

It is noon and the office is not as crowded as before. While I'm filling out forms, a smiling bald man wearing sunglasses approaches Window D. He doesn't act like a welfare client; in fact, he

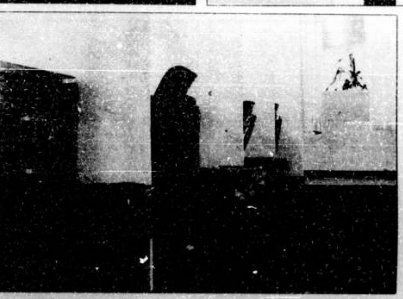


is so flirtatious and confident that the overweight blond behind the window gets flustered. "Now listen up," he says. "My roommate, who is on welfare, is friendly socially with his welfare worker." He holds up his hand like an Indian saying hello. "Which is not a crime in itself, you understand. But I wanted to warn her that he's a rip-off. He robbed a hotel last night."

After he tells the welfare worker his roommate's name, she leaves to run it through the computer. "Okay, I'll inform her about this situation," she tells the smiling man when she returns. Then he tells her how much he likes her blouse.

When they call my name I enter a small cubicle where a businesslike older woman gives me my Medi-Cal form. "Why do you need Medi-Cal?" she asks brusquely. "I was washing my glasses at this friend's house. She uses aloe vera soap and I scratched my lenses trying to get the oil off." I show her my glasses with their scratched plastic lenses, but she isn't interested.

"You have to be bleeding to get an emergency Medi-Cal card," she says finally.



nally. "We'll send your regular card out in a week or so."  
The room has filled up by the time I walk out again. A filthy elderly man sits in front of me. "You know where I been sleeping?" he asks another man. "They got a wedding class over at City College every night. When they get done, they throw all the hot metal in a Dempsey Dumpster. I climb in and it's warm as toast."  
I stand up and walk to the bathroom. The poem is no longer there. Over the urinal, someone has written "True American Bum" with a felt pen. "True Americans don't write on bathroom walls," is penciled in underneath.  
After another six-minute interview, in which it is determined that I've correctly filled out all my forms, a welfare worker tells me I am eligible for food stamps. If I can wait for a couple of more hours, someone will eventually give me my stamps, she says. I sit down in the Food Stamp Annex, near a woman with Harley-Davidson tattoos on her arms. Several black men limp by on crutches. Two barefoot longhairs sit on the floor, next to a group of old Mexican women who are dressed all in black. "Hey, how do you spell Bill?" asks one of the old women. "B-I-L-L," say the longhairs in unison. "Cleopatra Jones. Report to Window D," announces the loudspeaker. "She died!" yells a tall man in a flowered shirt. "Take me next!" He is chewing on an unlit cigarette. His girlfriend looks to

(continued on page 20)

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## ON THE DOLE

(continued from page 19)

be embarrassed. A tall, black transvestite with a horsey face and six o'clock shadow struts down the corridor wearing short shorts. Several of the Mexican women clack their tongues.

Suddenly, the man chewing the unlit cigarette begins to yell at his girlfriend. "Fuck around with me, babe, and you fuck around with death!" He throws a ratty coat at her, screaming, "I'll kill you!"

The woman giggles nervously as several Wackenhut security guards rush up. "I used to be a security guard," says one of the lounge chairs as the man is led out. My name is called and I walk up to the payoff window, where a woman asks me my Social Security number and birthdate. After I tell her, she hands me a sealed envelope. "Did that crazy guy hurt his girlfriend?"

she asks.

I shake my head. "We had some Cuban cut his wife's throat in here, last month."

I shrug and walk to the door, counting my food stamps — seventy dollars' worth for six hours of sitting on my butt. I smile for the first time all day.

When I return to the welfare office one week later to be assigned a work site so I can earn my seventy dollars' worth of charity, at the minimum wage, the waiting room is smoky. Someone has set fire to the bathroom. I am informed by my neighbor in line. At least ninety people are squeezed into the room, ignoring the smoke, business as usual. One man is sleeping, holding in his hand a key from a Greyhound bus station locker. The fire department finally arrives and firemen rip open the door of the bathroom. Smoke shoots out into the waiting room like diesel exhaust.

"Didn't you go to Sweetwater High School?" asks a girl standing in front of

Window B. The woman behind the window nods in surprised recognition. "We graduated together, remember?" The welfare worker is confused about how to reply.

My name is called and I go back into the Food Stamp Annex, where a Welfare counselor informs me that I am required to perform twenty hours of public-service work, to pay for my food stamps. I can work at the county library, for parks and recreation, or anywhere else I choose. "All the way up to Jim Bates's office," says the Welfare counselor.

While my opportunities are being explained, a great commotion erupts behind the partitioned section where the welfare clerks work. I can see over the shoulder of my counselor that people are running around in a panic. Then several firemen rush into the room. "It must be another bomb threat," says my counselor nonchalantly, glancing over his shoulder. "That's the fifth one this week." He stands up.

"Three times they didn't even tell the staff," he goes on as he walks around the counter. I stand up and we walk to the door together. "And the two other times, one squad cut drove up, the cops went in and looked around, then they told us, 'If it doesn't blow in half an hour, go on back in.'"

Staff and welfare clients are streaming out into the parking lot by now. "Reagan better get on the ball," says one smiling old man, tapping his cane on the asphalt. "If that bomb goes off, we could sue the county from both sides of the counter," says my Welfare counselor, laughing. We finish our interview in the parking lot as police can drive up and uniformed men hurry into the welfare office. A crowd is growing on the corner. I walk past them, smiling, on my way to the liquor store for a quart of nonfat milk. For the first time I notice that there is another sign in the window, alongside "Buffalo Catfish." It says, "We Take Food Stamps." □

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Ordinarily at this time of the year I have great difficulty assembling a party for dining out. The holiday season takes its inevitable toll in jaded palates and flattened pocketbooks. Not merely in San Diego, but across the country, January proves to be the worst month for most restaurants. Yet when I mentioned it, friends that a new Indian restaurant had made its appearance here, people begged to be included in the party. The need for an Indian restaurant has been acute, particularly since the demise of the Bombay Bicycle Club, and many, including myself, looked forward with great anticipation to Sahib (pronounced Saab), located in University City. The premises of Sahib were nothing less than beautiful to the eye and sensibilities. The interior is tastefully and elegantly done, with the tables set far apart and the cloths, wondrous works of the art of batik. (I would be happy to own even one of them.) The wall hangings, the plaques, the carpets have been selected with care, and on one occasion our party of seven had a semi-private room, separated from the main dining room by delicate wood filigree work. There's also a fine upstairs lounge, complete with chess set, where you may spend time, either at tables or reclining on the floor, and no expense has been spared to create an atmosphere that is both sumptuous and relaxing. There's even a separate boutique where you may purchase clothes and assorted artifacts from India. At the level of aesthetics, Sahib is a smash hit.

But Sahib is also a restaurant, and what is presented at your table is of equal importance with the feast for the other senses. It is in this area that Sahib is disappointing. However, before launching into the specifics of the menu and its realization, some words should be said about Indian food, especially for those whose contact with it has been limited. In India, vast differences exist between northern and southern cooking. In the north, the staples consist of homemade wheat breads such as chappatis, parathas, and naan. The diet tends to be less hot (spicy) than the south. Much of the food is prepared in a tandoor oven, where it is barbecued, Indian style. Hot spiced tea is one of the favorite drinks of the north.

In southern India, rice is the main staple and is served throughout the meal. A great many people in the south live on vegetarian diets, lavish with coconut oil and coconut milk. Steamed rice cakes, pan-fried with ground rice and lentils, and hot coconut chutney are among the dishes of the south, where food tends to be steamed rather than prepared in ovens. Vegetable dishes are prepared with masala, or a variety of ground spices to prevent any hint of dullness.

These divisions between north and south notwithstanding, most elaborate Indian meals would include a rice preparation plus bread, dal (a lentil or legume dish), two or three vegetable preparations, a fish curry, a meat curry, and several side dishes — most of them eaten with yogurt to cool the palate — as well as a variety of chutneys, some sweet and some hot — to taste it. A menu of a dozen different dishes is not uncommon for a banquet, and even in poor homes, there would be at least four dishes for company. A simple rule of thumb would be to prepare twice the number of dishes as there are guests.

If your youth has begun to water at the prospect of either a simple or lavish feast, and you are about to jump into your car this minute and rush off to Sahib, let me caution restraint. It simply is not available at Sahib.

For one thing, Sahib does not prepare appetizers, and therefore samosas (vegetable and meat turnovers) are not available. Neither can you have nimki (deep-fried pastries), or croquettes, fritters, cutlets, or shrimp "rolls," all of which ap-

pear in Indian diet. Nor has the Sahib conceived of offering a banquet in which diners could sample a variety of dishes. Nor, alas, do the entrees arrive with side dishes. The concept is purely Western — you get the main course with either potato or rice or some steamed vegetables. The conceptualization is sparse. Ultimately, so is the gastronomic delight.

On my first visit, I went with people who were Indian or who had spent a great deal of time there. They were very enthusiastic about the possibility of having Indian food in San Diego. But they came away feeling tentative about Sahib. To be more specific, we ordered five entrees: vindaloo, a pork casserole (\$10.95); murg makhani, a chicken dish prepared with yogurt and what is described as "the mildest of spices" (\$9.95); patra-nimachi, or steamed salmon (\$13.95); chicken tikka or tandoor chicken (\$10.95); and khandani gosh, lamb stewed with spiced yogurt. All diners included a very fine crisp salad, not Indian (raisin or yogurt salad) but Western. With it was served pappadam, or crisps made from chickpea flour. The breads, naan and chappati, cost a dollar each per serving.

Of the dishes we sampled, the vindaloo, the spiciest, was not served as a casserole — the pork was on a separate dish and the vegetables on another. My salmon proved very dry. The tandoor chicken was pleasant, as was the lamb. The chicken in "the mildest of spices" seemed "hot" — not for me but for my friend who had lived in India. Some dishes came with rice, others with cauliflower and carrots. Those who had rice had to share with the others. I finally asked for yogurt to cool my palate. To summarize my first experience, the

food varied from good to nondescript, there were no side dishes, the vegetables were highly overcooked, and the general presentation lacked excitement. In the first few weeks of its existence, the Bombay Bicycle Club was more "Indian" because the entrees were served with dal, with raisin (yogurt) and there was a good supply of naan and chappati, all included in the price of the entree. Though we shared one carafe of house wine and one dessert, our bill during my initial visit at Sahib was seventeen dollars each.

The second time around I was determined to try the French menu, in the event that someone would be going with friends who preferred Indian but who personally would not care for it. The second experience came close to disaster, from my point of view, because almost everything was dry, as in lacking moisture, dehydrated, withered.

This time around we tried to have the dishes served Chinese style, so we could pass them around and have tasted of everything — our attempt at a banquet. As it happened there were seven of us and the portions were too small to sustain us. More important, the shrimp were very dried out, and the salmon even drier than before. The highlight for me was the rice dish with dried nuts and fruits that came with the Cornish game hen, which was also nicely done. The seek kabab, or ground beef, was good if somewhat pedestrian. The multigrain soup was first-rate. I was somewhat embarrassed when our individual bills came to twenty dollars apiece. I do not set the prices, but that is a hell of a lot of money for Indian food with no side dishes and little interest. As for my (French) filet of sole, at \$11.95 it was an outrage, as it was poorly prepared with a pasta sauce I would expect in some dimestore diner.

My desire for the Sahib is for its success. We all need and want to support a good Indian restaurant. But we can't be satisfied only by the glamour of the surroundings. The food has to be reconsidered. We need interesting appetizers and side dishes with the entrees. All entrees should be accompanied by either white rice or rice with dried nuts and raisins, and the tables should be heaped high with cool, white, homemade yogurt. This is not some cheap London dive but an elegant restaurant. If elegance is the theme, it has to apply to the menu. Above all, the food should be exciting and varied, not dried out and served with brownish potatoes whose very look caused my stomach to lurch. We would all be willing to give Sahib a third or even a fourth chance, but we would have to be assured that for those astronomical prices the we would be receiving a heavenly experience. □

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Carol Lombor, Ski Mark Ford, Paul Redman

JEFF SMITH

By the late Sixties, the name "Ken Kesey" had become a *tubula rasa* onto which one could inscribe one's favorite countercultural fantasies. The author of *One Flew Over the Cuckoo's Nest*, a novel that examines the causes and effects of institutionalized repression, had attained a mythical status based on his real-life adventures: legendary parties at his log house in La Honda, twenty miles west of Stanford University (where, it was said, pop-culture dignitaries mingled freely with the likes of Sonny Barger and his Hell's

Angels); frantic journeys across the country in a psychedelic school bus, one aim of which was for his Robin Hood-like band of Merry Franksters to enact a cosmic battle — at Millbrook, New York — with Timothy Leary, Kesey's apparent rival for the crown of most high potentate of the emerging counterculture. And so on. But by the time these exploits were given nationwide exposure in Tom Wolfe's *Electric Kool-Aid Acid Test*, an early piece of "new" journalism which Wolfe spent only about two weeks researching, Kesey had been busted several times, had fled to Mexico, abandoned his ways, and finally sought solitude on a farm he bought in

Oregon. Wolfe's "electric" prose made the name "Ken Kesey" synonymous with the very insanity author Ken Kesey had renounced, in his novel and in his life.

Stagings of the dramatized version of *Cuckoo's Nest*, written by Dale Wasserman, have generally emphasized either its darkly comic elements — taking their cue from the mythical "Kesey" bandwagon of riotous insanity — or they have stressed the play's more serious messages, thus staying closer to the original intentions of the novel. This interpretive dilemma was much less of a problem when the play first appeared off-Broadway in 1963. The first production, in fact, had a brief, ten-week run, and the play wasn't revived until the early Seventies. By this time Wolfe's popularization of Kesey's image was firmly intact.

The play takes place in the ward of a mental hospital, where a dictatorial nurse with the Dickensian name of *Ratched* — rules over a group of men, all of whom have committed themselves voluntarily to the institution. The men in the ward, called "acutes" because they are presumably curable, share the illusion that they function democratically. With this knowledge, they rarely take a vote, since the illusion itself seems to suffice. But *Ratched* has regulated their behavior to the point that they are allowed, for example, to brush their teeth only for a short period in the morning. The men, given massive doses of mind-contracting drugs each day, never call her authority into question. Her stern discipline, combined with the constant threat of severe punishment, brings a semblance of order to their lives.

Into this tightly regulated establishment, which *Nurse Ratched* has labeled "society in miniature," enters Randle P. McMurphy, an anarchic nay-sayer to all forms of authority. Having feigned psychosis to escape the drudgery of his life as a work camp — for crimes that are never articulated clearly — McMurphy assumes he can complete his five-month sentence with relative ease at the mental hospital. What he fails to grasp, early on at least, is

that the institution has its own rules, codes, and definitions — and that the length of his stay is subject to the approval of *Nurse Ratched*. It is, in effect, the ace-in-the-hole of her power.

The "society in miniature" of the mental hospital, in playwright Wasserman's version, contains an almost melodramatic opposition between the forces of good and evil. *Nurse Ratched* hasn't a human bone in her body; she behaves throughout as if she had a personal wind-chill factor of minus fifty-nine degrees. McMurphy, by contrast (and even though he too becomes an authority figure when he tries to organize the men in the ward), is a lovable free spirit. And the group of patients are handled with delicate sympathy, even though they find *Ratched*'s repressive domain preferable to the world outside the walls of the hospital. Although the melodramatic, polemical structure of the play appears crude and heavy-handed in this day and age, *Cuckoo's Nest* still has the ability to generate provocative questions and moments of dramatic power.

The current presentation of *Cuckoo's Nest* at the Coronado Playhouse has much to recommend it. Under the direction of Thomas J. McCarty, and supported by a cast that is never less than competent, it is a briskly paced, often quite funny production. But it tends to emphasize the play's comic elements, often to the point of excessive ad libbing and slapstick. This stress, along with some technical and staging problems in key scenes, occasionally undercuts the play's potential to explore its more somber realms. The production is closer to "Kesey" than to *Kesey*.

Two of the problems that stand out concern Chief Bromden, a gigantic Indian who fakes catatonia to defend himself against the system. During much of the first act, the Chief interrupts the flow of the plot with internal, stream-of-consciousness monologues. These are addressed to his father, and they contain the play's most explicit statements about the nature of insanity and the feel of repression. At the Coronado Playhouse, the

speeches emanate from a sound system and are colored by an echo-chamber effect that garbles the lines and makes them difficult to understand.

The second difficulty occurs late in the play, in one of its most dramatic moments. All along, McMurphy has encouraged the Chief to reaffirm his manhood, which the Chief can perform symbolically by lifting an unmovable electrical unit located at the rear of the stage. The thematic thrust of the play — the liberation of at least one being from the oppressive control of the institution — becomes fixed on the unit. But when the time comes for the Chief to act, his efforts are blocked from the audience's view by the body of McMurphy lying center stage on a metallic stretcher. The stag-

ing of the scene actually minimizes the thematic highlight of the play.

In the lead roles, Ski Mark Ford and Kimberly Garland were capable as *McMurphy* and *Ratched*. Each looked the part, but Ford, who played a sprightly, almost impish *McMurphy*, had a tendency to rush through his lines rather than to coax the patients and the audience more slowly into his schemes. And Garland, who had perfected *Nurse Ratched*'s cold, impersonal, Soma-like voice, appeared to derive her power not from some deep-seated attitude for sadism but rather from her function in the hierarchy of the hospital. Each lacked an inner intensity that would have made their characters, and especially their confrontations, more convincing.

The main strength of the show at the Coronado Playhouse is the work of the supporting members of the cast, some of whom are making their dramatic debuts in this production. One of these actors is Antonio Johnson, who plays the role of *Turk*, a burly guard at the hospital. In a mini-scene, in which *Turk* whistles "London, London" ("Oh, Danny Boy") off-key as he inspects the premises, Johnson becomes a slow-motion employee of the firm, oblivious to everything, apparently, save for the need to find a comfortable place to take time out from the dull grind of his job. Without uttering a single spoken line, Johnson creates one of the most believable characters on the stage. Three other performances stand out.

James Pascarella's Dr. Spivey — an intellectual, jargon-loving, and absent-minded psychiatrist — is an excellent comic foil for *Nurse Ratched*'s excessive dominance. Bob White, who plays *Dale Harding*, one of the patients and ironically the most knowledgeable psychologist in the institution, is consistently convincing as a man caught dead center in a war of conflicting authorities. And Paul Redman, fresh from a solid performance in the *Bandit Taxi and Debate Society* at the Marquis, is moving as Billy Bibbit, a stuttering young man seemingly incapable of self-assertion — until the end. The efforts of the supporting cast alone — with each actor creating a little corner of chaos — make the production worth seeing.

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# The Perón Panel



Loni Ackerman

JONATHAN SAVILLE

A general symposium on *Evita*, the musical comedy currently playing at the Fox Theatre.

*The Historian*: Here is a play of great interest. It tells the story of Eva Perón in her brief, sensational career as actress,

wife of Argentinian dictator Juan Perón, and virtually sacrificed first lady of her country, until her death from cancer in 1952 at the age of thirty-three. The Tim Rice and Andrew Lloyd Webber drama is remarkably faithful to history, and remarkably astute in delineating the social and historical forces that made *Evita*'s career possible: class conflict, the lack of democratic traditions, the manipulation of

the labor unions, the example of European fascism, the conservative role of the army, the economic inequalities and resentments in Argentinian life (and in the personal history of Eva Duarte), the capacity in mass societies for the irrational worship of leaders, the power of publicity and the manipulated press to control public opinion, and the instability of a regime based on personal popularity, brute force, and populist economic policies that drive a nation toward bankruptcy. Many plays (and even more so — movies) based on historical subjects distort the material for dramatic effect or focus on subsidiary, sentimental or sensational matters (the love interest, for example). *Evita*, to its credit, is not one of these.

*The Theater Historian*: Here is a play of great interest. Rice and Webber have composed a piece of true epic theater, in the manner of Bertolt Brecht. Their aim is to give the audience authentic insight into a period of history, and they achieve this aim by a series of scenes embodying various crucial moments in the career of Eva Perón. The character of *Evita* occupies our attention, but it is the historical process itself that has the primary importance. So Brecht depicted the Thirty Years War, it's the rise of Nazism, or the conflicts of Renaissance science with the Catholic Church. It was Brecht's intention, not always realized in practice, to keep the audience at a certain distance from the historical material. He wanted to minimize our emotional involvement with the characters and events, our identification with the lives and struggles of the figures on stage. Instead, he wanted us to keep our heads and hearts clear, so that we could observe the historical process objectively, analytically, intelligently. Not empathy but understanding was his aim.

In the same way, Rice and Webber do their best to keep us from sinking up to our emotional necks in the ups and downs of *Evita*'s life, the triumphs and frustrations of her ambition for glory. They are almost clinical in their presentation of her motives, the influence of her background, the

devices by which she rose to the top, and the historical situation that enabled her to do so. They recognize, of course, that a story about a nobody who becomes the most powerful person in her country is bound to engage the emotional energies of an audience, for it vicariously fulfills many of our own fantasies. It is in order to guard against that sort of identification — or at least to hold it within fairly reasonable bounds — that they have introduced the character of Che Guevara, who was a young man in Argentina during the *Evita* period but who is not in fact known to have had any interaction with *Evita* or the Perón regime. Che serves as a sharp-minded, clear-headed observer of events, he comments on them with insight and wit, he makes us see and understand what is really happening in Argentina under the Peróns, and whenever we are about to succumb to the usual theatrical sympathy for the hero or heroine, he pulls us back with his wry, circumstantial, factual analysis of people and events.

Because of their own historical objectivity, and by means of Che and his commentary, the playwrights succeeded in giving us a relatively unbiased vision of what *Evita* was really like. Her strengths and weaknesses are shown under a bright, even illumination; we see what circumstances made her into the sort of person she was, and we are encouraged neither to approve nor to condemn but rather to observe and to understand; and although the policies of Peronism are firmly treated as reprehensible — undemocratic and destructive of the national welfare — the treatment is even-handed and sober, without hectoring, without ideological soap-box oratory, and with much more emphasis on what actually happened in Argentinian history of that period than on the political and moral opinions of Tim Rice and Andrew Lloyd Webber.

Aside from the Brechtian traditions in the play, *Evita* also has a curious connection with Christopher Marlowe's Renaissance "tragedy" *Tamburlaine*, the story of the ambitious, ruthless, and somehow

grandly amoral Scythian conqueror whose career — like *Evita* Perón's — was cut short not by historical necessity, and not as a punishment from the gods, but by the mere accident of his having contracted a fatal disease at the height of his powers. The arbitrariness of *Tamburlaine*'s death gives us a sense of history as governed not only by deterministic or fatal forces but also by unpredictable quirks — and *Evita* often produces the same profound effects. Argentine economics and politics produced *Evita* Perón, true, and the same historical forces would eventually have brought her down; but her political career also is shown to begin with an accidental meeting at a charity concert and to end with a cancer attributable neither to historical forces nor to God. This is not tragedy, then, but a serious epic-theater view of the mixture of fate and accident in historical events.

*The Theatrical Director*: Here is a play of great interest. The authors and director Harold Prince have taken every opportunity to transform the methods of historical epic theater into the most theatrical sort of stage events. The use of authentic film clips, the treatment of crowds as embodiments of social classes, the stylized public

occasions (a nightclub act, a bunch of army officers playing musical chairs, a charity concert, Perón's inauguration ceremony, *Evita*'s last radio broadcast) all blend realism, allegory, fantasy, and the concrete presentation of ideas — *Evita* is an anthology of modern stage technique, with an endless flow of inventiveness, metaphor, and theatrical excitement. *The Composer*: Here is a piece of junk. Composer Andrew Lloyd Webber has little sense of melody and an incredible lack of musical imagination in the way he gives structure and harmonic support to the little fragments of melody he does manage to invent. Aside from "Don't Cry for Me, Argentina," there is hardly any distinguished music in *Evita*. A lot of energetic rhythm makes good background for dancing, and Larry Fuller's choreography takes full advantage of it. But there are really few good songs here, and the music almost never is adequate to express the drama. What the music is, without any doubt, is pretentious, for *Evita* is cast not in the form of musical comedy (songs interspersed with spoken dialogue) but rather as a full-fledged grand opera, with everything sung by soloists or choruses. Webber has devised the right kind of music for

the various dramatic scenes (his procedents in matters of style are Kurt Weill and Leonard Bernstein, among others), but the substance of the music is so thin that it rapidly becomes monotonous, and it does not move forward through expressive development in the way characteristic of real opera. As music, this is poor musical comedy and poor opera. *Evita* deserved better. *The Voice Teacher*: Here is a piece of unmitigated junk. Scarcely a singer in the current production has enough vocal training to cope with the demands of the music. Most egregious is Loni Ackerman as *Evita* herself. Miss Ackerman screams at the top, bellows at the bottom, and forces brazenly in the middle; listening to her traversing the registers of her voice is like listening to a trio or quartet of different singers, all bad. Monserrat Caballé need not fear the competition. What is worse, Miss Ackerman has no idea of how to deliver a song. Her rhythm is mechanical and four-square, she keeps at the same dynamic level throughout, she has apparently never heard of phrasing, and she seems incapable of expressing any feeling through the voice, so that even "Don't Cry for Me," which can be so touching, tramps by like a regiment of Perón's cohorts. The

only singer in the cast who seems to know how a voice is put together is Kelli James, in the regrettably tiny role of Juan Perón's mistress (she has only one song, beautifully done). Scott Holmes, in the crucial role of Che (he is on stage almost all the time), is not so very good when it comes to questions of vocal production — what a juttering bray he manages to come out with now and then! — but he is an effective singer nevertheless: expressive rhythm and phrasing are his strong points, and he uses the intermingling of singing, speaking, and the in-between stages to great expressive effect. But you really cannot write music as though you are composing an opera and expect musical-comedy singers to get through it unscathed. The fault here is not only with the singers but also with the composer, who has created music unsuitable for any possible type of singer who might actually sing the roles.

A Boy of Eleven, sitting next to this reviewer: I love *Evita* because it's colorful and energetic.

*This Reviewer*: I suppose you had better not miss it; it's an important piece of theater, intelligent and commanding, and brilliantly staged. But you will enjoy it best if you are a bit deaf.

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# Think Pieces



Reed

DUNCAN SHEPHERD

It was at just this time a year ago — though it feels almost as if it could be a year or two longer ago than that — that I was bemoaning the aggressive anti-intellectualism of the December movie crop. What I had in mind in the way of a remedy — what I hoped for when I used up the first of my three wishes on the money — was a good-luck charm — was certainly nothing as gruesome as *Reds*. It serves me right, I suppose.

The mode of presentation will color the ideas being presented is a truth that needs no defense, and you do not have to be abnormally sensitive to detect irony in

Warren Beatty treating the life of John Reed — or that part of his life tangled up with Louise Bryant — on the cinematic scale of late-period David Lean: a forty-million-dollar monument to Conspicuous Consumption. Apart from sheer size, there are other graspable reasons for the comparisons one hears being made to *Dr. Zhivago* and *Lawrence of Arabia*. As in one of those, the action takes place in Russia, at least some of the time, and as in the other, there is a train trip through Middle Eastern desert and a hero who experiences disillusionment when he sees the ideals he has fought for undermined by petty infighting. There must be other reasons as well, but I feel obligated (even as one who hadn't noticed when, how, or whether those two White Elephants had established themselves as standard cinematic meas-

ures of excellence) to point out that David Lean, given three and a half hours of screen time, delivers a far wider range of character, of incident, of image, than Warren Beatty does.

As to the likelihood that the real John Reed, if he could only know, would be blushing in his Kremlin grave at such treatment, we can only guess (as we can guess that T.E. Lawrence would surely be not). We might be on safer ground, or at least on arguable ground, in suggesting that the decent response for true soul mates of this fabled American communist, author of *Ten Days That Shook the World*, and bona fide highbrow hero, would be to go as red in the face as in ideology. This hue ought not to be the least bit lightened, should if anything be turned a shade darker, by a recital of the rationales put forth for Bertolucci's *1900* and Cimino's *Heaven's Gate*: something along the lines of pulling a fast one on the money men, ripping off the system, eating cake and having a revolution too.

One movie I haven't seen mentioned for purposes of comparison, in the admittedly few reviews I have looked at, is Paul Leduc's *Red: The Urgent Mexico*, which dealt with the phase of Reed's life just prior to that taken up in *Reds*, a phase acknowledged by Beatty in a flashback the length of a blink. The intention to tie the decade-old movie is perhaps not surprising, since it isn't an especially memorable movie even for the fourteen American moviegoers (approx.) who happen to have seen it. About all I myself remember of it is the septa that by which it aimed to recapture the feel of old photographs. What I distinctly do not remember is the sort of indulgence in luxury and excess by which Beatty dishonors his subject at every moment, and fomented open warfare between ends and means.

Notwithstanding the novelty of making a Hollywood movie about a Leftist luminary, the thing that puts *Reds* smack dab in the middle of Hollywood tradition, much more so even than its cast of thousands, its epic scope, or its exquisitely frosted photography, is its star-centered, hero-centered construction — a point which could be made without incurring any additional

gomania to Beatty's producer-director-co-writer responsibilities. It would be easy, on the evidence, to come away with the impression that what was most wrong with the post-revolutionary Russian government was that John Reed — or perhaps Warren Beatty — was not single-handedly in charge of it. (The movie is by no means a valentine to Russia, nor to the Communist Party, and yet the timing for such a project as this, from a box-office standpoint, must have seemed a good deal better a decade ago, when Beatty first got interested in it, than in the wake of recent events in Afghanistan and Poland. Where else but Hollywood, where time moves more slowly than in the outside world, could someone's head still be so completely turned by the romance of 1960s activism?) Reed, in Beatty's version, emerges as the lone voice of reason and honest human feeling in a Babel of ideologies, the passionate spokesman of Love Above Politics. This is a position he arrives at rather late, has trouble putting across to his Russian comrades, but finally gets to express in a standard movie Big Speech which the audience is meant to accept as pure wisdom (if you have lost love, you have lost the revolution, or words to that effect), before he is rudely interrupted by cannon shot. The historical accuracy or inaccuracy of this turn in the thoughts of John Reed, and his arrival at the conclusion that time spent with the Bolsheviks in Russia would have been better spent back home with his wife is not the point. The point is that the movie never provides any sort of forum in which those thoughts, or any others, can be given a decent hearing.

*Reds* does not so much characterize as embody the either/or approach to love and politics. Attention given to one is attention withheld from the other, and even at three and a half hours the movie seems remarkably stingy toward both. It sometimes had the feeling, as I had in *Heaven's Gate*, that Beatty must have expected, or unconsciously assumed, that the publicity of his off-screen affair with his co-star (in this case Diane Keaton; in the other, Julie Christie) would make up for whatever was lacking on screen. I trust I need not harp



Reverend

my head too low when I admit that I had never before heard of Louise Bryant (the eventual Mrs. Reed), and the qualities of this woman as a writer and thinker remain one of the movie's bigger question marks. One lovers' quarrel over this very issue typically tells us nothing. It's hard enough, first off, to pay attention to what's being said when our eyes are being ravished by the leafy, fluttery shadow-play created by rain on the windows. But even if an idea were to peek through the visual frippery, it would be wiped out again when the scene concludes with matching smiles from the two stars, a surge of tinkly piano music, and a shift to the sight of the two of them, outfitted in wedding-cake white, strolling on a beach with a flock of birds drifting by in the background. It says quite a lot, and none of it flattering, that the Louise Bryant character struck me as the most dispensable element in the movie, and the primary obstacle to my getting more of the interesting politics and history.

Often the conflict between love and politics seems to be perceived by Beatty in

terms of the career-vs.-marriage formula of Hollywood Past. Perhaps the most symptomatic scene, in this regard, is the October overthrow of Kerensky's Provisional Government. This, creating the impression of a bloodless coup in which the power in power wilted away under the weight of a thousand-voiced rendition of "The Internationale," is done as a liquidy montage showing the two American journalists taking time off from their on-the-spot observations of "History-in-the-Making" in order to pitch snowballs in the street or make whoopee beneath the sheets ("Ten days that shook the bed," cracked a friend of mine). But perhaps the most truly disguised scene is that old staple of domestic comedy: Man in Kitchen. A bird in the oven is burned to a crisp, a fire breaks out in the frying pan, a pot boils over, etc., etc., and the audience is supposed to dissolve in laughter.

In the circumstances, what some reviewers have commended as Beatty's "daring" device — the periodic interpolation of interview-style testimony from



1917

"witnesses" such as Adela Rogers St. Johns, Rebecca West, Henry Miller, George Jessel, Will Durant — can also be seen as the opposite of daring: ass-covering. True, it is unusual to find such documentary interludes in a narrative film, and the creased and fallen faces are always fascinating to look at. A small complaint could be lodged about the arty, shadowy lighting effects that cloak these faces, as they do most other faces throughout the movie's length, and a rather large complaint could be made about the lack of identification as to who the individual "witnesses" are and what their relation was to Reed and Bryant. But the largest complaint has to be saved for the illusion created that these people, whenever they pop in, are commenting directly on the action we have just seen, and thereby giving official sanction to something that too often verges on a sort of Cary Grant-Katharine Hepburn schtick. Beatty has not troubled to curtail any of his importing, ingratiating mannerisms — the rumpled forehead, the comic-strip cocked eyebrow,

the voice that doesn't quite escape the throat — and Keaton has not cut back a bit on her taste for funky hats, sweaters, coats. Jack Nicholson's display of oily, boozey lechery will almost certainly do nothing to bolster the sagging reputation of Eugene O'Neill (Reed's chief rival for Bryant's affections, until she decides finally to pack up her pride and put her own career behind her husband's), but he briefly enlivens the movie with a characterization that, unlike Beatty's and Keaton's, seems tailored for the purpose at hand. He — that is, O'Neill — is the recipient of that wonderful line of Keaton's in the coming-attractions trailer — "I'd rather be with a fighter who wants to change the world than with a critic who wants to mourn it!" — which led me to expect that *Reds* might be more fun, of one sort or another, than it turned out to be. Somehow I missed that line in the actual movie. Is it possible, as hard as it is to believe after three and a half hours, that Beatty could have actually cut something

(continued on page 28)

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## Think Pieces

(continued from page 27)  
from the movie voluntarily? Or could I have simply been asleep?

The elementary lesson to be drawn from *Reds* is that an intelligent central character is not a better prescription for a good movie than an intelligent moviemaker. Unhappy, or unhelpfully, the most common moviemaker's method of declaring his intelligence, albeit a kind of intelligence that has nothing to do with making good movies, is to latch on to an important issue. And before making any more wishes on the monkey's paw, it would be advisable to ponder the lessons of *Absence of Malice* and *Roller*. Both of these, directed by established Hollywood liberals, Sydney Pollack and Alan J. Pakula respectively, spend so much time lining up their issues that they are stymied as romantic thrillers, and at the same time, or at a different time, their romantic-thriller obligations sidetrack and dilute the issues.

The first of them presents a journalist of a different type than the one in *Reds*; the would-be Woodward/Bernstein who is to

be found on every newspaper in America, the muckraking investigative reporter whose standard investigation technique consists of waiting around for an informant to come along with a story and then copying down whatever the informant has to say. Some film critics in the print media, out of fellowship with their co-workers in the news department, or out of defensiveness about the ranks from which they have risen to the cushy critic's job, have been unusually vigilant in sniffing out procedural inaccuracies. But the basic premise here — that underresearched and carelessly written stories occasionally find their way into print and that some of these stories do harm — should not stretch imaginations beyond capacity, and the persistent blundering-ahead of the Lois Lane reporter, never learning a lesson on route, is really rather amusing. Or anyway it provides some compensation for the liberated-woman banter which we have to put up with, and which finally boomerangs when the reporter prints an abortion story, complete with the name of the no-longer-existent mother, in full confidence that no one minds about such things anymore.

It is at that point, or at the point of the

suicide that follows thereafter, that the movie stops developing the issues of journalistic ethics it has been laying out and turns into a straightforward revenge drama. By then the emergence of the reporter (Sally Field) as a potential romantic partner for the avenger (Paul Newman) diminishes the reporter's further usefulness as a villain. The culpability of the press thus takes a backseat to the culpability of the government, and the key figure of villainy becomes a balding bureaucratic snob who fiddles constantly with a rubber band and compensates for the lack of hair on his head with some of it on his upper lip. (Perhaps the legitimate complaint of journalists against this movie would be that they aren't given due blame for their indiscretions, but are brushed aside as mere pawns and patsies.) The basic situation here is not hard to imagine as an old-fashioned (i.e., pre-*Watergate*) thriller in which a man wrongly implicated in the murder of a labor leader would set out to clear his name by solving the murder himself. Such a scenario is even not hard to imagine with Paul Newman still in the leading role; he is very good here, even if only because his role is so devoid of character that he is forced to fall back on

star presence, of which he has plenty. It is typical of the up-to-date (post-*Watergate*) issue-conscious thriller that the official investigators of a murder case should be seen as even bigger menaces than the murderer, whoever he may be.

*Roller* likewise takes no interest in identifying, much less bringing to justice, the murderer who sets the plot in motion. It has bigger fish to fry, and it soon enters into competition with *Absence of Malice* as the dullest thriller in many a month. If you were to gauge simply by the mechanically industrious music of Michael Small and Dave Gwyn, you might think the two movies finish the dullness derby in a dead-heat. But *Roller* loses slightly into the lead by its inexplicable casting of Kris Kristofferson as a Wall Street white-kid, and pulls decisively ahead by locating its drama on the financial page of the daily paper rather than on the front one. The vocabulary of this international intrigue is sufficient all by itself to kill your interest: "Euro-dollars," "currency translation," "liquidity," "stability," "short capital," "short feed stock," "bottom fishing," "cash flow," "trapped out," "down the tubes," "in the shit-house," and "brought authenticity." The obfuscation brought

about by this lingo almost, but not quite, conceals the ridiculous plot premise. According to this, the next financial holocaust could be precipitated single-handedly by an industrialist's widow (Jane Fonda making like a Movie Queen, undulating down a staircase and tipping her head back to receive kisses on her sternum) whose connivances to take over the Chairmanship of the Board so annoy her Arab backers that they decide to pull the plug on civilization as we know it. The moviemakers themselves hardly seem to comprehend what has happened, when their idea of a note of optimism (rather than of hideous irony) is for this middle-class Pandora to offer herself to the ruined hero as "partners" in the rebuilding process.

The movies this season that serve up the most substantial brain-food to chew on, if not necessarily to swallow, are *Chariots of Fire* and *Taps*. For some, the intellectual content therein will be obscured a bit by the reactionary nature of some of the ideas expounded. Both of these movies enter immediately into hallowed academic settings and into eulogistic speech modes, such as to produce goose flesh on anyone who retains a soft spot for John Ford, and to produce hives on anyone who doesn't.

Both movies, however, prove themselves to be extremely good listeners, hearing out their characters at length and without smothering them in production values and narrative conventions. Neither of them, on the other hand, is visually very exciting, although *Taps*, directed by Harold Becker, reinforces the prevailing nihilistic spirit with a good eye for regimented, geometrized compositions. *Chariots*, with its washed-out color and shallow space, is the messier of the two, but the Cambridge/Scottish Highlands/White Cliffs of Dover locales give a boost to the rampant Anglophilia.

The factual story of the latter concerns two rival British runners, one a Christian (and a charmer of an actor: Ian Charleson), and the other a Jew, who appear to be heading toward a showdown in the 1924 Olympics until Fate (not always the best plotter) finds a way for both of them to win and creates a somewhat diluted double climax. The timing and staging of these climaxes are so bungled that even the moviegoer who is most apt to put his palms together, who views movies as if they were present-tense sports events, who never asks himself whose benefit he thinks he is applauding for, might be hard put to find

the proper moment. The most stirring moment (completely non-athletic) occurs well after the conclusion of the hundred-meter dash, when the Italian-Arab trainer, banned from the racetrack because of archaic sanctions against professionals, and forced to sweat the outcome in a hotel room across the street from the stadium, gets the news via the playing of the national anthem and the raising of the flag above the stadium wall. (The potential stirriness of the opening and closing credits depends entirely on whether or not the Vangelis theme music has been runned for you by its use as standard accompaniment to sports-highlight montages on the TV networks.) If *Chariots* is weak where you would expect it to be strong, that is in visualizing the sports action (somehow sports movies almost always succeed in distorting their chosen sport to such an extent that you can no longer tell why they were attracted to the sport in the first place), it is strong where most sports movies — most movies, really, of any sort — take no interest at all: the characters' tortured rationalizations for what they do, the few running for personal glory, the Christian for the glory of God. Each of these characters has a particularly sharp-edged scene in which they, in their

turn, are put at a social disadvantage and then forced to fend off philosophical attack in addition to social awkwardness.

*Taps* is no less liberal in outlook than Lindsay Anderson's *If*, though it takes the long way round to its viewpoint by putting its mutinous youths in solid support of the Patton-esque headmaster of Bunker Hill Military Academy. The inflammatory situation, students seizing the arsenal and entreaching themselves against plans to close the school, is undoubtedly far-fetched (where, we might wonder, have all the instructors gone?), and it runs out of gas en route to a compromised ending that tries to satisfy dew and hawk alike. But it never caricatures or villainizes any of its people, not even to the extent of the anti-Semitic Cambridge dons in *Chariots*. Timothy Hutton and Tom Cruise, in particular, are quite frighteningly convincing about the zeal with which some kids will play at being soldier. There is much talk of honor, courage, leadership, duty, tradition, and such like. Most of it is well said. But because it mostly comes from the mouth of babes, the ultimate effect, and a salutary one, is to suggest that ideas are not detachable from the people who hold them.

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Well, I confess that our system with all its available members can be a little awesome at first. But, isn't it wonderful to have this kind of dilemma: "Who to choose first?" And for those members who want someone to matchmake for them, I can say only one thing: "Sorry. We're not a dating service!"

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Jeffrey Ullman, President

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## City Lights

(continued from page 3)

asked him who he was and why he wanted the documents, Shaw answered that it didn't matter, he strongly believed the documents should be available to the public. "I just wanted to go in as a normal citizen. I didn't want to have to pull any power plays." Early in November, after he met with the resistance, he filed federal Freedom of Information Act requests for the breast cancer protocols from the Navy and VA hospitals, the Food and Drug Administration, and the National Cancer Institute, and he used a similar tactic on the state level for the UCSD information.

Last month those requests began to yield some answers. On December 7 he received a thin stack of paper describing cancer tests currently being done at the Navy Hospital, and not long afterward he got word that similar documents would be forthcoming from the VA. His request to the university led him to an interview with Dr. Igor Grant, chairman of UCSD's human subjects committee, who expressed surprise that Shaw had any trouble. With Grant's aid, Shaw soon obtained what he wanted — an index to the university cancer center's breast cancer protocols.

Grant isn't the only local doctor who insists that local cancer experiments aren't secret. Shaw's experience notwithstanding, Dr. John Mendelsohn, head of UCSD's cancer center, says any cancer patient may come in to the center and discuss ongoing research with its doctors. He points out that at the moment about eighty research trials (relating to a variety of cancers) are being conducted under the center's auspices. Furthermore, the number of San Diego cancer patients who are involved in those experiments has grown dramatically. Five years ago only fifty patients were enrolled in the cancer center's trials, compared with 1980, when the center saw between 1400 and 1600 patients, about 400 of whom were subsequently permitted to participate in the experiments.

Mendelsohn concedes that perhaps the recent growth in such cancer-patient involvement in the experiments partly explains why Shaw had trouble getting the information he sought, may be the hospital staff members weren't accustomed to the abrupt request from an outsider. But Mendelsohn also thinks part of Shaw's problems stemmed from his refusal to work through a doctor, and from the broad nature of the documents he asked for.

Shaw reacts to that explanation with skepticism. Instead, he wonders if the researchers aren't afraid that their work might be "scooped" if it were more widely publicized, and he heatedly asserts, "Their private careers should be less important than the lives of the people who might be helped."

—J.D.  
—Jeanette Dr. Wiser,  
Paul Krueger,  
and Matt Potter

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## Off the Cuff

How's the rain affecting you?



Helen Douglas  
Businesswoman  
San Diego

It's making me tired today. I wish I could close the doors, lock up the business, and go home now. I'd like to light a fire, roast some chestnuts, and curl up with a good book. It's been awhile since I've had time to read. A few years ago we owned a business up the block and we were constantly flooded out. One time it rained so hard we were out there with sand bags. I was knocked to the ground. I could have drowned in the current. There were kids rowing rafts down University Avenue. At my age you don't want to fight those currents. If I had been younger, I would have had a ball.



Marie Schmidt  
Retired  
College Area

We just missed the bus. We have to wait another half hour and there's no shelter, so we came over here to Taco Bell to stand under the umbrellas. I think the buses are running a little faster today because of the rain. There aren't as many people out, so they can pass up some bus stops. I'm not complaining but it could be better. Back in Chicago every seven minutes you can get a bus if you miss one, no matter how bad the weather is. We're senior citizens and we have to bundle up and be careful in this wind and rain. Otherwise, we're taking a chance on a cold. Dial-a-Ride is expensive; it's a dollar each way. It's not so bad standing out here, but in the rain a half hour feels like forever sometimes.



Paul Barrera  
Truck Driver  
Imperial Beach

When I got up this morning most of the storm had passed, there was a little drizzle. I start driving at 5:00 a.m., so there's not much traffic, but you still have to take it a little slower. You can do a lot of damage if you lose control of a truck. The roads are slick but they're nothing like the black ice up in Oregon. That's when the asphalt freezes over. San Diegans wouldn't know what to do if that happened here. Other than that the weather doesn't really affect me. I do seem to drink more coffee and hot chocolates, though. I don't know what would happen here if it rained like it's raining now up in San Francisco. Mission Valley would be gone. I still think it will happen — nature's just going to take its course someday.



Dolly Kammerer  
Billing Lead  
Spring Valley

My battery just died. I always turn my lights on in the rain for safety reasons. I went in to eat and I came back out and I had left them on. Just forget. I came out here and I thought, "Oh, shoot." One of my relatives is going to give me a jump, so it's not so bad. I like it when it rains. I have beccoli and lettuce growing in my garden right now and it means I won't have to water it today. Also, I just planted my Christmas tree and I'm hoping it will grow. I remember when the Sweetwater Dam overflowed a few years ago. It was a mess. It's looking dry again, so we could use the rain, but I hope it doesn't flood.



Scott C. C.  
Retired Navy  
East San Diego

You know what they say — "bad weather's good for makin' love." But you can't really call this bad, can you? I mean, have you ever really seen a storm in San Diego? I remember a time I was in the Navy and we were caught in a storm off of Cape Hatteras. There were gale winds and it was blowing and raining like crazy. It was so bad we couldn't even go topside for three days, so we had to eat sandwiches — butter sandwiches. Now that was a real storm. This here makes the grass green. We need it... puts me in a good mood.

— Lin Jakary

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# SUPERSTORES

## Illustration by David Diaz

## READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 88063, San Diego, CA 92188.

### Dance

"Dance Jam," an alternative chance to dance, will be held Friday, January 15, 8 p.m. to midnight. Interval Foundation, 860 Third Avenue, downtown. 298-1713.

"Dance Your Heart Out," an aerobic dance to benefit the American Heart Association, will be held Saturday, January 16, 8:30 a.m. to 4 p.m., Federal Building, Balboa Park. 363-9331 or 282-7761.

Ballet Program of the Ballet Conservatory will include folk, national, and classical dances choreographed by Sondra Jones and performed by her students. Saturday, January 16 and Sunday, January 17, 3 p.m., Southwestern College auditorium, 900 Otay

Lakes Road, Chula Vista. Free. 455-3425.

Modern Dance Concert of Three's Company will include Ricardo Mayan's "Slip Slidin'", Jean Isaac's and Patrick Noller's "Reverendances," Bill de Young's "At Last I Depart, Now and Journey," and a solo work performed by guest artist Tim Wenged of the Martha Graham Company. Sunday, January 17, 8 p.m., Mandeville Auditorium. UCSD, 452-4599 or 286-9523.

### Film

"Paul Jacobs and the Nuclear Gang," a film about government and corporate cover-up of the dangers of nuclear radiation, will be shown Thursday, January 14, 7:30 p.m., Granada Cultural Center, 1947 10th Street, Golden Hill. 232-5029.

New York Filmmaker Joanna Korman will screen three of her recent films in the structural tradition, a film about Freud and dreams, a film about New York City from a personal point of view, and a film about postcards. Friday, January 15, 4 p.m., room 103, Mandeville Center, UCSD. Free. 452-2860.

Political Film Series of the Committee for World Democracy will screen On Company Business, a documentary look at the CIA's role in U.S. foreign policy. Friday, January 15, 7 p.m., USB 2622, UCSD. Free. 452-1362.

"Portraits of Society on Film," a series of classic films and discussions on the cinema in society that they depict, will begin with *Jarvis*. William Wyler's 1938 film starring Bette Davis as a Southern belle who is too daring, with discussion led by General therapist Miriam and Irving Polster and SIBU management professor Herman Golan and Natasha Josefowitz. Friday, January 15, 7 p.m., TLH 107, UCSD. 452-1400.

Rocks, Crystals, and Rocky Mountains will be featured in films screened Saturday, January 16 and Sunday, January 17, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Davy Crockett, King of the Wild Frontier," a 1955 Walt Disney film starring Fess Parker as the Tennessee Indian scout who became a congressman, and Buddy Ebsen as his pal, will be screened Monday, January 16, 3:30 and 6:30 p.m., National City Public Library, 200

East 12th Street, National City. Free. 474-8211.

Anti-Rape/Sexual Assault Program will include Rape Culture, a documentary film made by the Boston Women's Health Collective, rape crisis and sex crime information, a medical/legal presentation, and a self-defense demonstration. Monday, January 18, 7:30 p.m., Ocean Beach Recreation Center, 4726 Santa Monica Avenue, Ocean Beach. Free. 225-9309.

"Mental Health 6, the Movies" series of films and discussions sponsored by Southwood Mental Health Center will present *One Flew Over the Cuckoo's Nest*, the study of a newspaper reporter patterned after William Randolph Hearst, with discussion by psychiatrist Gilbert Green. Tuesday, January 19, 7 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 426-6101.

### Music

"Week of Women in Music" will wind up with musical storyteller Sandy Ducky. Thursday, January 14, 7:30 p.m., and all-Ireland harp champion Sylvia Woods on Friday, January 15, 7:30 and 9:30

p.m., Old Time Cafe, 1464 North Highway 101, Encinitas. 436-4030.

Symphony, the New York City Symphony Orchestra will be conducted by Joel Lebowitz of the Cleveland Orchestra in performance of Verdi's *Overture to La Forza del Destino*, Khachaturian's Violin Concerto, and a self-defense demonstration. Monday, January 18, 7:30 p.m., with the San Diego Master Chorus, Thursday, January 14, and Friday, January 15, 8 p.m., and Sunday, January 16, 2:30 p.m., Civic Theatre, downtown. 236-5010 or 565-2865.

"The Hallel Show," a concert featuring East L.A. new-wave Chicano band Los Illegals, will be preceded by a reception with photographs by Philip Fildesborn, and the undocumented worker by Alfredo Velasco, and a slide show by Raul Jaques. Friday, January 15, 5 p.m. concert at 8:30 and 11 p.m., International Bred, 4034 30th Street, San Diego. 264-9001.

Martin Luther King Commemorative Concert will be presented by the UCSD Gospel Choir under the direction of Joseph Slade, with guest speakers. Friday, January 15, 7:30 and 9:30 p.m., Mandeville Auditorium. UCSD. 452-2226.

An All-Vivid Performance will be performed by the New York Chamber Solists, who are celebrating their twenty-fifth anniversary. Saturday, January 16, 8 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. 459-3724.

"What's Cooking?" performance art series will continue a series of concert demonstrations by KIVA, a research/performance electro-acoustic ensemble of dancer Hah Park Robinson, percussionist Jan-Charles François, and musician John Silber, beginning Saturday, January 16 and Sunday, January 17, 8 p.m., Center for Music Experiment, building 406, Warrington Campus, UCSD. Free. 452-4183.

Paulist Jeffrey Kahane will be featured in the sixth annual Hilberg Memorial Concert. Sunday, January 17, 2:30 p.m., Jewish Community Center, 4079 54th Street, San Diego. 583-3300 x19.

Faculty Concert Series, cellist Marjorie Hart, violinist Henry Kolar, and pianist Nicolas Revelles of UCSD will perform Vivaldi's Concerto in B-flat with the Civic Youth Orchestra II, and the Symphonic Wind Ensemble will perform works of Williams, Fucik, and Giovannianni. Sunday, January 17, 4 p.m., Caminito Hall, USD. Free. 234-7227.

Chamber Music Recital of the Paul Schmitt Quartet, violinists Paul Schmitt and Stephen Sachs, violoncello Wheeler, and cellist William Narhan, will feature Haydn's String Quartet in E-flat op. 64 no. 6 and Beethoven's String Quartet in C minor opus 18 no. 4. Sunday, January 17, 5:30 p.m., Chula Vista Public Library, 311 Highland Avenue, El Cajon. Free. 444-1849.

"A Concert of Favorite and Familiar Melodies V" will be presented by organist Chris Gonsch and feature works of Corelli, Stravinsky, Greg, Rosini, Mozart, and others. Sunday, January 17, 7 p.m., North Chapel, Naval Training Center. Free. 225-3555.

"A New Year's Gift," a yomantic program of medieval, Renaissance, and baroque music from the Thirteenth to Eighteenth centuries, will be presented in concert by Alfonso X, the Early Music Ensemble, the Chudonian Hand,

## To LOCAL EVENTS

and Westside Consort, followed by a buffet reception. Sunday, January 17, 7:30 p.m., St. Paul's Episcopal Church, Fifth Avenue and Nuremberg Street, Hillcrest. 453-8151 or 286-2057.

Community Concerts series of San Diego Community Concert Association will feature violinist Camar Zori. Sunday, January 17, 2:30 p.m., Civic Theatre, downtown. 582-7454.

West Coast Ensemble of the Harry Patch Tour will begin here. Monday, January 18, 7 and 9 p.m., Umoja Theatre, women's gym, SIBU. 265-5204.

In Concert, the LaSalle Quartet will perform Haydn's Quartet in C major op. 64 no. 2, Zemlinsky's Quartet in E minor, op. 4, and Smetana's Quartet in E minor, on a set of matched Amati instruments. Monday, January 18, 8 p.m., Polmar College Theatre, 1140 West Mission Road, San Marcos. 744-1156.

### Special Events

World of Wheels Custom Car Show, the twenty-ninth annual, will display 84.2 million dollars worth of cars, vans, trucks, motorcycles, and model cars. Friday, January 15, 5 to 11 p.m.; Saturday, January 16, noon to 11 p.m.; and Sunday, January 17, noon to 10 p.m., Convention and Performing Arts Center, 202 C Street, downtown. 236-0510.

"A Day of Discovery in Downtown San Diego" will be a day-long art tour of galleries and artist studios, including lunch and a live performance at the Gaslamp Quarter Theatre. Saturday, January 16, 9 a.m. to 4:45 p.m., from north end of May Company parking lot, La Jolla Village Square. Reservation. 454-2074 or 454-1541.

"Kinsmen Day Parade" will be held in honor of Martin Luther King Jr. Sunday, January 16, 11 a.m., from 47th Street and Imperial Avenue, east on Imperial, south on Euclid Avenue, west on Logan Avenue to Pacific Coast Bank, Southeast San Diego. 660-7325.

"Year of the Dog 4680," a Chinese New Year celebration will include a lion dance, long fe, calligraphy, acupuncture, and parades. Saturday, January 16, 11 a.m. to 2 p.m., Chinese Social Service Center, 428 47th Street, downtown. 234-4447 or 234-0442.

San Diego Authors will be honored with a reception for them and their books, which are on display through January 23. Saturday, January 16, 1 to 4 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5649.

Whole Watching of the California gray whale's annual migration from the Bering Sea to Baja breeding grounds can be seen in our waters from Cabrillo National Monument, Point Loma (293-5450), and from excursion boats. Natural History Museum, Sealife Landings (232-3821), weekends through January 24; Coast Marine Services, Sheraton Harbor Island Hotel dock (234-1717); Fishermen's Landing, 2538 Garrison Street (222-0391); H&M Landing, 2803 Emerson Street (222-1144), which also has all-day trips to the Coronado Islands on the weekends. Blandia Sportfishing, 1551 West Mission Bay Drive (222-1164); Point Loma Sportfishing, 1403 Scott Street (223-1627); Sealife Sportfishing, 1717 Quivira Road (224-1383); etc. Reservations bringer sailing and/or Karam-E yacht, Sheraton

Harbor Island Hotel dock (221-4105), all daily through mid-late February, and San Diego Harbor Excursion, east of Broadway at Harbor Drive (234-4111), daily through mid-March.

Nature Walks will be guided every Sunday and Sunday, 1:30 p.m., Torrey Pines State Reserve, Del Mar (755-2053 or 452-8732), every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 530 miles east of San Diego. Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 or 1481). Free.

Flowering Trees and Shrubs from subtropical regions of the world can be seen on guided garden walks every Sunday from 1:10 to 2:30 p.m.; and taught at a weekly rare plant sale, Sunday from 1 to 4 p.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. 754-4432.

"Mormon Heritage Arts Festival" will display pioneer and modern arts and crafts, including quilting, tanning, soapmaking, and dollmaking. Starting through January 31, 9 a.m. to 9 p.m., with demonstrations of needlepoint, rug making, quilting, silk screening, lace making, porcelain dolls, and violin making. Friday, January 15 and Saturday, January 16, 1 to 5 p.m., Mormon Battalion Visitor Center, 530 Juan Street, Old Town. Free. 298-3317.

### Sports

Clippers Basketball, the San Diego Clippers will play against the Cleveland Cavaliers. Friday, January 15, 7:35 p.m., and the Denver Nuggets. Sunday, January 17, 7 p.m., Sports Arena. 226-8446.

Windsorfield Mid-Winter Regatta will be held Sunday, January 16, 11:30 a.m.; and Sunday, January 17, 11 a.m., Santa Clara Point, Mission Bay. 274-3016 or 488-0669.

Olympic Gold Bowl will pit sixty-six of the nation's best senior all-star football players from the college ranks before they turn pro. Saturday, January 16, noon, San Diego Stadium. 281-1330.

"25 in 3" Qualification Ride, that's twenty-five miles in three hours, will be conducted by American Youth Hostels for bicyclists. Sunday, January 17, 8:30 a.m., De Anza Cove parking lot, Mission Bay. 239-2644.

Soccer Soccer, the San Diego Sockers will meet the San Jose Earthquakes. Wednesday, January 20, 7:30 p.m., Sports Arena. 280-0048.

### Radio/TV

"Art and Antiques of the '80s" series representing with contemporary artists in conversation with Joyce Cutler Shaw will continue with Marilyn Levine, Canadian artist who makes representational ceramic sculptures in the Bay area. Thursday, January 14, and LHM Folklore. Los Angeles artist who assembles comic art works. Monday, January 18, and concludes with Helen Escobedo, Mexican City environmental artist. Tuesday, January 19, all at 6 p.m., Channel 13.

"A Star is Born" Janet Gaynor and Fredric March star in the 1937 TV version of a Hollywood classic. Thursday, January 14, 8:30 p.m., repeating Monday, January 18, noon. Channel 15.

Metropolitan Opera Broadcasts will present Puccini's *La Bohème*,

with Teresa Stratas as Mimì. Saturday, January 16, 10:30 a.m., KSDS-FM 94.1.

Tennis Tournament, the semifinals and finals of the Grand Prix Masters Tennis competition will be televised live from Madison Square Garden. Saturday, January 16, noon; and Sunday, January 17, 12:15 p.m., Channel 6.

Gold, the Bob Hope Desert Classic will be covered live from Indian Wells Country Club in Palm Springs. Saturday, January 16, 1 p.m.; and Sunday, January 17, 1:30 p.m., Channel 19.

"Weekend with the Stars," the fourth annual United Cerebral Palsy Telethon will be shown locally. Saturday, January 16, 7:30 p.m. through Sunday, January 17, 5 p.m., Channel 10.

"Alice at the Palace," a musical version of Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass*, adapted from Elizabeth Swados's stage version, will star Meryl Streep in the title role. Saturday, January 16, 8 p.m., Channel 39.

"The Man in the Glass Booth" is Arthur Golden, survivor of Nazi concentration camps, who may actually be a former S.S. leader, portrayed by Maximilian Schell. Saturday, January 16, 8 p.m., Channel 15.

"Live from Studio AM," Cansio

Remembered," a tribute to Enrico Caruso, will feature Metropolitan Opera tenor Placido Domingo and the New York Philharmonic. Saturday, January 16, 9:30 p.m., Channel 19.

"Bridgeshead Revisited," an eleven-part dramatization of the Evelyn Waugh novel about two young men and their relationship at Oxford University, will star Anthony Andrews. Jeremy Irons,

## WHALE WATCHING

...a voyage of discovery

Now through mid-February, local cruises to view the great California Gray Whale migration. 2 1/2 hour cruises weekdays 10am & 1pm, weekends 12 noon & 2:00pm. Full day cruises Saturday & Sunday 9am.

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January 20—February 14  
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Wednesday	Thursday	Sunday
Ladies' night	Irish Coffee night	Guinness night
Well drinks \$1.00	All night \$1.00	Draft pints \$1.25

### SUNDAY FAMILY DAY

Every Sunday 4—10 pm

Children welcome  
Featured entertainment 6—10 pm

Open daily 4 pm/ Authentic Irish Menu  
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SPORTS	REGULARLY	SALE
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Saison	\$24 to \$28	\$16.99
Giant	\$28 to \$27	\$16.99
Henry Graham	\$28 to \$32	\$14.99 & \$16.99
Giordano's/Purini	\$28 to \$30	\$14.99 & \$16.99
Gloria's Versace	\$48 to \$48	\$29.99
Joe Bore		
Daniel Hechter	\$25 to \$36	\$14.99 & \$19.99
Sheridan/Ruffini	\$28	\$19.99
Hot Colors	\$17	\$10.99
Pants		
Yves Saint Laurent	\$40	\$24.99
Macys/Klein	\$46	\$29.99
Giordano Versace	\$48	\$29.99
Calvin Klein	\$30 to \$38	\$19.99
Louis Andre	\$30 to \$38	\$14.99
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U.I.O.	\$30	\$14.99
White Ropeloft	\$60	\$29.99
Accessories		
Daniel Hechter	\$45 to \$50	\$24.99
24 to 34	\$24 to \$34	\$14.99
Michael Jordan	\$45	\$24.99
Loren Allen	\$45 to \$49	\$19.99
Tony Lambert	\$40 to \$45	\$24.99
Accessories		
Famous makers	\$25 to \$30	\$9.99 to \$19.99
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Assorted styles	\$24 to \$30	\$14.99

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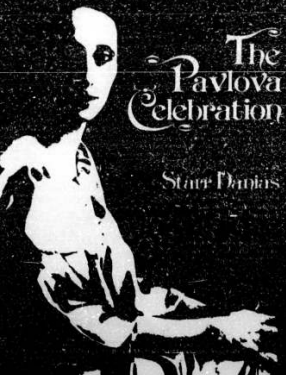
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**The Pavlova Celebration**

Starr Danias



January 21, Thursday, 8 p.m.  
Mandeville Auditorium  
UCSD Stu. \$6.00, G.A. \$8.00  
UCSD Fac/Staff/Other Stu. \$7.00  
UCSD University Events Box Office 132-4529  
presented by the UC San Diego University Events Office

## Lar Lubovitch Dance Company



The Lar Lubovitch Dance Company has won wide critical acclaim for its appearances in the United States and Europe. They have performed at Jacob's Pillow Dance Festival, New York Dance Festival and many others. Lubovitch has choreographed for American Ballet Theatre, Ballet Rambert, Ballet de la Comédie Française and Pennsylvania Ballet. He is one of the most innovative choreographers in modern dance today.

January 27, Wednesday, 8 p.m.  
Mandeville Auditorium  
UCSD Stu. \$6.00, G.A. \$8.00  
UCSD Fac/Staff/Other Stu. \$7.00

## Paul Taylor Dance Company

March 11 & 12, Thurs. & Fri., 8:00 p.m.

UCSD University Events Box Office  
452-4559  
presented by UCSD's University Events Office

# READER'S GUIDE

Dana Quick, Laurence Olivier, Claire Bloom, and John Gielgud, beginning Monday, January 18, 8 p.m.; repeating Wednesday, January 23, noon, Channel 15.

"King of America," an original drama by R.J. Merello, about a Greek sailor who jumps ship in New York harbor in 1915 to make himself a new life in America, will be shown on "American Playhouse," Tuesday, January 19, 9 p.m., Channel 15.

"Roy Acuff: Fifty Years, the King of Country Music" will be televised Tuesday, January 19, 9 p.m., Channel 39.

"Children's Radio Theatre," an award-winning series of original radio drama for children and adults, will present "The Emerald Prince," a musical fairy tale about the Ruby Princess and the wicked wizard Phantasmor, Wednesday, January 20, 7 p.m.; repeating Saturday, January 23, 9 a.m., KPBS-FM 89.

## Lectures

"A Case for the Vegetarian Diet" will be presented by health sciences

specialist Stanley Ledington, Thursday, January 14, 7 p.m.; Scripps Clinic and Research Foundation, 10566 North Torrey Pines Road, La Jolla. Reservations: 455-8835.

Safari to Kenya and Zambia will be relayed by Pete Nelson for local labor activists, Saturday, January 16, 7:30 p.m.; Natural History Museum auditorium, Balboa Park. Free. 233-7744.

"How to Be a Better Father After a Divorce" will be the topic of George Grider, president of Father's Aid of San Diego Inc., Friday, January 15, 8 p.m.; House Federal Savings and Loan, 2005 Via de la Valle, Del Mar. Free. 462-2059 or 460-5562.

"Current Crisis in Poland" will be the subject of discussion for local labor activists, Saturday, January 16, 7:30 p.m.; Militant Forum, 1053 15th Street, San Diego. 24-4630.

"How San Diego Will Become a More People-Oriented City" and ways to enhance the quality of human life in our town will be the topics of a lecture presented by Danah Fayman, chairperson of

Partners for Livable Places, Sunday, January 17, 2 p.m.; Villa Montemontese Shepard House, 1925 K Street, San Diego. Free. 239-2211.

Verbal Magic will be spun by Rubich, the Storyteller, in parades, enchantments, and dreams, Sunday, January 17, 9 p.m.; Gross Reedy Cultural Center, 1947 30th Street, San Diego. 232-5009.

Local poet Pat Mooney will read from her work, Monday, January 18, 7:30 p.m.; D.G. Wills Books, 7527 La Jolla Village, La Jolla. Free. 456-1800.

"Total Health: It's a Lifetime Affair" series of lectures sponsored by Southwest College and its local health agencies will begin with "Health Assessment," presented by R. Gregory Nunn, director of Kaiser Permanente's Health-Wise program, Tuesday, January 19, 7 p.m.; south lower level, Plaza Bonita Shopping Center, Sweetwater Road near Highway 805. Free. 421-1180.

"A Print in Progress" and the artistic and technical processes involved in the creation of a print will be described by painter and graphic artist Will Farmer, in conjunction with an exhibition of his graphics and works on paper, Tuesday, January 19, 7 p.m.; Old Town Circle Gallery, 5501 San Diego Avenue, Old Town. Free. 296-2596.

"Myths: Elusive Imagination and Reality" is the title of a lecture to be presented by philosopher, poet, and historian of religions Seymour Chai, on the world's most famous living historians of religions, who is a scholar and a writer of fiction, Wednesday, January 20, 7:30 p.m.; D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

## Galleries

"Reflections," an exhibition of thirty black and white photographs made by Danica McCook, mostly of people at leisure, will open with reception for the artist, Friday, January 15, 8 to 10 p.m., and remain on view through February 10, Gallery Graphics, 3847 Fifth Avenue, Hillcrest. 295-3578.

Two-Man Show, "Regular Citizens," an installation by Mark Frause, and color photographs by R.J. Jones, will be on view through January 16, Sisti, 852 Eighth Avenue, downtown. 235-8466.

In the Galleries of the San Diego Museum of Art are Chinese rhinoceros horn cups, and Asian porcelains made for Europeans and Asian-style porcelains made by Europeans, through January 17; Egyptian antiquities from the collection of Charles Parlow ranging from 3200 B.C. to 30 A.D.; fifty watercolors of Nauli Kandinsky made between 1911-1940 from the holdings of the Guggenheim Museum and Hilla von Rebay Foundation, and forty-seven Old Master drawings from the Seattle Museum of Art spanning the last Fifteenth to the Nineteenth centuries, through January 31; with decent tours Tuesday through Thursday, 10 a.m., 11 a.m., and 1:30 p.m.; and Sunday, 2 p.m.; San Diego Museum of Art, Balboa Park. 232-7931.

"Pacific Coast Birds," a collection of life-size watercolor by Canadian wildlife artist J. Fenwick Laidlaw, will be exhibited through January 17, Scripps Aquarium-Museum, Scripps Institution of Oceanography, 8063 La Jolla Village Drive, La Jolla. 452-6933.

Modern Spanish and Mexican

# TO LOCAL EVENTS

Works will be on exhibit through January 19, Wenger Gallery, 4683 Cass Street, Pacific Beach. 454-4444.

Chromosome Prints of Bob Ball will be on display through January 23, Darnall Photographics and Gallery, 1450 West Mission Road, San Marcos. 227-5445.

"The International Mind," an exhibition of forty-two color photographic portraits by Anthony di Giori, of Margaret Mead, Truman Capote, Janis Joplin, U Thant, and others, will remain on view through January 29, Walter Library, USU, 10455 Comodoro Road, San Diego. 571-4300.

Paintings and Watercolors by British artist Jeff Howe and New York artist Patricia Beantano will be exhibited through January 30, Deane Art Gallery, 1214 Prospect Street, La Jolla. 456-1555.

"Quick Pictures and Scenes," a group of spontaneous photographs by Steve Dunn, Jackie Estrada, Harold Gee, Jay Johnson, Tim Whitehouse, and others will be displayed through January 30, Town Shop, 748 Fifth Avenue, downtown. 233-9242.

"A Continuation of the Figurative Tradition," an exhibition of painting and sculpture by contemporary artists, painters Baldo DiDano, Manny Farber, V.H. Hildecker, Robert Israel, Kim MacConnel, Arnold Mesches, Marjorie Nodelman, Patricia Patterson, Pierre Picot, Ernest Silva, and sculptors Niki de Saint Phalle and Iano Scanga, will continue through January 31, Baker Gallery, 828 Prospect Street, La Jolla. 456-0828.

Works from "The Deep," "Squid," and "Chela Viva" Series by Peter Alexander will be exhibited through February 10, Thomas Behrer Gallery, 7470 Otsead Avenue, La Jolla. 454-0345.

"A Month of Sundays," an exhibition of painted wood sculpture and drawings by John Buck, will be on view through February 12, Mandeville Art Gallery, UCSD. 452-2860.

"New Work on Paper I," an exhibition of ninety works on paper by Dan Christensen, Alan Cote, Tom Holland, Yvonne Jacquette, Ken Koff, Joan Snyder, William Tucker, and Jake Berber, traveling from New York's Museum of Modern Art, will be on display through February 28, with decent tours Thursday at 1 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

## Partch

tumbleweed, flying gulls, wriggling snakes, waving grasses." Melodic material is short and haunting, and the motifs continually recur. The complexity of Partch's music and the uniqueness of his instrumentation, are well illustrated by parts of this piece. A trio of Bass Marimba, Boo, and Diamond Marimba (all original Partch instruments) written in 31/16 meter is structured with five unequal beats per measure, the beats subdivided into sixteenth in patterns of 5-5-7-9-5. A duet of the Boo and Harmonic Canon is written in a polymeter of 4/4-7/4 over 4/8-7/8. These various comments on the piece by Danlee Mitchell indicate why a special ensemble is needed to perform Partch's music — and the ensemble itself, as previous

Ballou Park through Sunday, January 31. Museum hours are 10:00 a.m. to 5:00 p.m. Tuesday through Sunday; closed Mondays. For further information, call 232-7931.

— Amy Chu

## Pavlova

(continued from page 1)

remembers her as "the most plastic dancer I have ever seen; every movement was felt through her entire body, through the tips of her fingers, through her large luminous eyes. She danced with a passionate abandon and intensity I have never seen equalled." The centenary of Pavlova's birth gave rise to numerous international tributes, one of which was The Pavlova Celebration, a re-creation of Pavlova's most famous roles by ballerina Starr Danias of the Joffrey Ballet and the American Ballet Theatre. Every attempt was made to reproduce the atmosphere and technique of the original performances. All records of the costumes, scenery, and choreography were carefully

researched, films of Pavlova's performances were studied meticulously, and members of Pavlova's original company restaged a number of her dances. The personnel in this production, which will be performing in San Diego next week, includes (aside from Starr Danias) Gregory King of the Joffrey Ballet and Clark Tippet of the American Ballet Theatre, along with a company of supporting dancers. Sets, costumes, and lighting are designed by Irving Milton Baker, one of America's most prominent and distinguished designers. The program includes dances to music by Schubert, Glazounov, Chopin, and Liszt, the complete second act of Giselle, and — of course — the famous Dying Swan.

Set to music by Camille Saint-Saëns and with choreography by Michel Fokine, this most famous of all dramatic solos for the ballerina shows the last minutes in the life of a stricken swan. It takes only about two minutes to perform. When Pavlova first danced it at the Metropolitan in New York, Carl Van Vechten wrote that it

was "the most exquisite specimen of her art which she has yet given the public." French critic André Levinson has described the short ballet in this way: "Arms folded, on tiptoe, she dramatically and slowly circles the stage. By even, gliding motions of the hands, returning to the background whence she emerged, she seems to strive toward the horizon, as though a moment more and she will fly — exploring the confines of space with her soul. The tension gradually relaxes and she sinks to earth, arms waving faintly as in pain. Then fluttering with irregular steps toward the edge of the stage — leg bones aquiver like the strings of a harp — by one swift forward-gliding motion of the right foot to earth, she sinks on the left knee — the aerial creature struggling against earthly bonds, and there, transfixed by pain, she dies."

The Pavlova Celebration will be performed next Thursday, January 21, at 8:00 p.m., in UCSD's Mandeville Auditorium. For further information, phone the box office at 452-4559, or 452-4900.

— Ben Sira

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JAN. 17, 8:00 p.m.

Mandeville Auditorium UCSD

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# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agnostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80693, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

With obvious exceptions, this week's line-up of concerts reads like the pop music calendar of a 1969 newspaper. And while the familiar artists in question may have retained some of the qualities that lifted them to the top in the first place, it's a remembrance of things past that dogs their appearances here and renders nostalgia almost unavoidable.

If I were to tell you that Autry De Walt will be appearing in town, you would probably not circle the date on your calendar, unless you know that De Walt's stage name is Jr. Walker. As the leader and musical fulcrum of *Jr. Walker and the All-Stars*, Walker finds himself in the forefront of what many pop critics continue to hail as a revival of interest in the soul music of the Sixties.

If you listened to the radio at all in those days, you had to have heard the Jr. Walker hits, which seemed to follow in rapid succession, beginning with "Cleo's Mood" and the Grammy Award-winning "Shotgun," and eventually including "Roadrunner," "Hip City," "What Does It Take (To Be a Star)," "Home Cookin'," "Shoot Your Shot," and a cover of Marvin Gaye's "How Sweet It



JR. WALKER

is." Walker's style was immediately recognizable. His rhythm section was as tight as any in the business, and Walker's tenor sax, alternating staccato bursts with lyrical sweeps and stabs, provided the cutting edge of a music that was irresistibly kinetic.

Having left Motown Records in 1977, Walker has spent most of the last few years touring

Europe, where he is still as big as he was fifteen years ago. Of late he has been on the road in this country, playing to sold-out houses and getting in the odd season work whenever possible (one recent session gig found him supplying the solo on the Foreigner hit, "Jaguar"). Although none of the original All-Stars remains in the band, I've heard that Walker's new

sidemen (including son Autry, Jr. on drums) are more than adequate to the task of breathing life into the older material. Walker and band will be at the Belly Up Tavern Saturday night for two shows.

At about the same time that Jr. Walker was riding the charts, John Kay and Steppenwolf were titillating teen-age doers with song like "The Pusher Man," "Born to Be Wild," and "Magic Carpet Ride." I was never a Steppenwolf fan. One of the few in my peer group not to own at least a couple of their albums, I found Kay's lyrics naive, often contrived, and the band's music barely palatable. Most of my heroes of that day earned a special place in my rock consciousness because they were bold enough to test the plasticity of the market with visionary music. The Beatles, Jimi Hendrix, the Who, the Yardbirds, the Doors, even the Beach Boys — these groups opened new channels of expression in rock music that lesser groups could imitate, benefit from, and expand upon, but never equal or duplicate.

There were, as there always are, the mules and the fakers. I placed Steppenwolf in the latter category.

Too many years later, when I hear the old Steppenwolf song on the radio in one of those "flashback" segments or some such, I am less inclined to snigger. Oh, the tunes still sound purile and hastily conceived, and Kay's muted

historians are just as grating now as ever, but the group cannot help but trigger memories of a more vibrant rock scene, one bristling with creative electricity and brimming with a sense of discovery and promise. That Steppenwolf was only a sliver on a branch of that oak does not matter. That they were a part of that landscape at all makes their appearance here this week noteworthy.

The last time I saw Steppenwolf live was at the Newport Pop Festival in 1969. They played very well, reproducing their hits with professional precision. I don't know whether the current group boasts any of the original members (besides Kay), but if they are at least moderately competent, Steppenwolf fans should find much to their liking when the group plays at the Spirit club with Beachy and the Roadnuts Friday night.

In a very full concert agenda, other acts this week include Del Shannon at the Bacchanal tonight, Thursday. Shannon was, of course, the man who gave us "Runaway" in 1961, a song that in many ways was ahead of its time (much of Shannon's early work, with its emphasis on minor chord progressions leading to major chord resolutions, can be considered influential on such songwriters as Paul McCartney and other Merseybeat tunesmiths). He also wrote the

(continued on page 10)

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CONCERT EVENTS

**DEL SHANNON**  
THURS. JAN. 18 @ 11 PM

**BUS BOYS**  
FRI. SAT. JAN. 19 & 20 @ 11 PM  
-TICKETS ONLY \$8.50

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WED. JAN. 31 @ 10 PM ONLY

**LESLIE WEST, CORKY LAING AND BOBBY "BLUE" BLAND**  
THURS. JAN. 21 @ 11 PM

**NEW MOUNTAIN**  
SUN. JAN. 31

Monday, January 18: Tremors, No Future, Rollers (No Cover Charge - Drink Specials)  
Tuesday, January 19: Circus (51 cover charge, drink specials)  
Wednesday, January 20: Four Eyes, DFX2, Roosters

Concerts Produced By  
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**SPRIT**

**TOMORROWS:**  
January 21st: Rosie & the Re-Boplin Screammers return plus guests  
22nd: from L.A. on A&M Records & Tapes the Dickies with  
Stiff Records-Puppies; and Detente  
23rd: Twisted Roots, Dark Victory and Choir Invisible

**Thurs. (Tonight)**  
Government Records  
present **CLAUDE COMA & THE IV'S**  
**GIRL TALK and SOLID STATE**

**Fri.**  
The legendary and original  
**"Born To Be Wild," "Pusherman," "Magic Carpet Ride"**  
**JOHN KAY and STEPPENWOLF**  
One show only — doors open at 8:00 — advance tickets available with **BEACHIE AND THE DEACONS** from L.A.

**Sat. From L.A. THE PLOUZ**  
with **THE FLESHTEATERS and LOS ALBERALS**  
A Tim Maze, KCR Production

**Tues. 19th**  
**AVERAGE CITIZEN** with **JONES and THE 502's**

**Wed. 20th**  
**THE MAGNETS** with **THE ALLIES**  
and **CLEAN SPOT** A Smiling Teeth Joan Production

**W** all, things aren't as bad as they seem, they're worse, but just remember everybody's somebody's fool, take me, I'm yours. Why else would I bring you in such love as the Allies on Tuesday, ask C.J. Horton about them. He was headlining Wednesday, Some Ambients, they were here last year and they'll probably be around this one too. He-Crow made their debut, passed and got the first car music award. Thursday, Claude Coma and the IV's opened. They sound like the kind of band that would make senior citizens running wild. The Urban General band from Rockville never showed, so I still don't know what doesn't last long. Oh — this is for Home Town and her Re-Boplin Screammers that made their re-re debut, and sounded great. You made me love you and I didn't want to do it, sounds like a song, huh? Friday, I arrived at 8:30 to people standing in line 50 feet deep just like the big movie theaters. It's amazing how people can sense a great show coming about. Outside the line reminded me of the only first row movie I saw. The Electric. In fact, the seats did too. The Electric. In fact, the seats did too. I saw my nose and shucky hands. I tried to put a sign up in my hand to keep people back of my hands from consciously selling any more tickets. You see what you're made of? Oh — Jim McInnes, Tom Arnold, Steve Espinosa, Jerry Stiff Competition, Bruce Tucker, Ron Sobel, the two Razz Ma Tazz's, Ray Strachan, and all the usual V.I.Z. nobodies that don't give me a dime for their space, so I am making it short. I know The Busters who headlined want to thank all of you for providing them with all those \$5.00 you gave them — listen, and almost watch. Top Jimmy & the Rhythm Pigeon play like they drink, heavy. After the 100th case of Bud I had to cut them off for fear of drinking while under the influence of driving. The Pistols were wonderful, they opened the show on time. Saturday, Trombone Cannon late, their secondary defense failed them, the combs and guitarist lost something on the way and showed it. Darius and boys, but on a good they did right. They had to pick Friday and now I am in trouble, pictures don't lie, but honest. One, we had room for 10 more in the kitchen. I shook hands with John Marlin Davis, but the bands better music is crisp, good, and new, and worth the price of a bullet and how much are those now? Now to our V.I.P. Nobodies. Of all days for Greg Durnan and the Channel 10 news to film us for TV, they had to pick Friday and now I am in trouble, pictures don't lie, but honest. One, we had room for 10 more in the kitchen. I shook hands with John Marlin Davis, but the bands better music is crisp, good, and new, and worth the price of a bullet and how much are those now? Now to our V.I.P. Nobodies. 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**Belly Up! TAVERN** A SYMBOL OF NORTH COUNTY ELEGANCE TASTE Since 1974

**!! NOW SERVING COCKTAILS !!**

Thursday, January 14 9 pm  
Tickets \$4 at the door  
Two of America's finest acoustic artists.

**ERIC ANDERSON**  
An American poet, composer, and songwriter, Eric Anderson has influenced poet songwriters such as Joni Mitchell, Leonard Cohen, and Vic Krieger. Brian Epstein was quoted, "Eric's music brings on great happiness." Phil Ochs, "One of the misanthropes of the folk world." A great solo acoustic act.

with special guest

**RAMBLIN JACK ELLIOT**  
In recent years, Jack has toured with such artists as John Pines and Otis Stevens and has appeared in concert with countless performers including Willie Nelson, Jimmy Buffet, Commander Cody, Joan Baez, Maria Mulderer, Joni Mitchell, Andy Grubbs, Jerry Jeff Walker and the Rolling Stones.  
Mick Jagger claims Jack as one of his earliest inspirations and Rod Stewart told Rolling Stone magazine Paul McCartney that he wouldn't be nervous about meeting Dylan, but he would be sweetened in front of Elliott.

Friday, January 15 9 pm  
Good time rockin' reggae with

**MELTING POT**  
Saturday, January 16 8 & 11 PM Two shows  
Tickets \$4 advance, \$7 at the door  
Available at Belly Up & all Ticketron outlets  
The Greatest Motown Sax  
Remember "Shogun" 1965 Grammy

**JR. WALKER & THE ALL STARS** with special guests  
**JOHNNY ALMOND RHYTHM REVUE**  
Jr. Walker established himself as THE tenor sax man in the '60s through a succession of finger-popping, up-tempo dance numbers recorded for the Motown label. As a master showman, he has returned doing as well to treat San Diego with a rare appearance at the Belly Up. Remember "Roadrunner," "Ciao's Mood," and "Low Sweet Little." One of the best acts we've ever presented. Don't miss it.

Sunday, January 17  
8 & 10-30 pm  
\$5 at the door

**JOHN FAHEY**  
One of the finest folk guitarists in America. Influenced the great guitar player Leo Kottke. Fahey has made 18 LP records. He is credited with the discovery of blues singers Bukka White and Skip James. Fahey says, "I like to be out there traveling and playing for people." He will be here at the Belly Up Tavern Sunday Jan. 17 to give us that rare opportunity to hear one of America's best.

with special guest **JERRY MC CAH**  
Wednesday, January 20  
9 pm 100 dancing  
\$3 at the door  
One of L.A.'s hottest blues guitarists and vocalists

**SMOKEY WILSON** and the **SMOKEY WILSON RHYTHM & BLUES BAND**  
Smoky Wilson is a L.A.-based bluesman highly respected as a vocalist and a hot guitar player of many different styles. One of the Belly Up blues clients' favorite acts.

Thursday, Friday & Saturday, January 21, 22 & 23  
**SHUFFLE**  
Thursday, January 24 **REBEL ROCKERS**  
Friday, January 25 **THE BLASTERS**

**AFTERNOON CONCERTS**  
Every Friday afternoon 5-7 PM Every Wednesday afternoon 5-7 PM  
**CHICAGO SIX** **THE CONSTABLES**  
Disco/Jazz Blues  
Both days: 5 to 7 PM Happy Hour!

**SERVING LUNCH DAILY**  
VISIT THE BELLY UP! FOR THE BEST SANDWICH YOU'LL EVER EAT (ONE OF THE BEST ANYWAY)  
143 S. Cedros, Solana Beach 481-9022

**RODEO** 457-5590

Thursday, Friday & Saturday, January 14, 15 & 16

**TREE KINGS**

Sunday & Monday, January 17 & 18  
**Moving Targets**

Tuesday & Wednesday, January 19 & 20  
**Poison Ivy**

**FABULOUS RODEO HAPPY HOUR**  
4-8 Monday through Friday  
Lots of complimentary hors d'oeuvres  
All drinks, including call & premium  
**ONLY \$1.05**

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. Open for lunch, happy hour and dinner. For more information, call 457-5590. You must be 21 or older to enter and picture I.D. is required. Dress Code.

**RON BOLTON**

Tuesday through Saturday, 9-1

**THE DAN MURPHY SHOW**  
Sunday & Monday, 9-1

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

(continued from page B)

hit song "I Go to Pieces" for Peter and Gordon. Now he's got a new album, *Drug Dealer and Get Me*, produced by Tom Petty, and a new band. This could be interesting.

Folk artists Eric Anderson and Ramblin' Jack Elliott will form a rare double bill at the Belly Up Tavern tonight, Thursday.

Bobby and the Midnites will be at the California Theatre Friday night. Bobby, by the way, is guitarist Bob Weir of the Grateful Dead, and the Midnites include Billy Cobham on drums, Alphonso Johnson on bass, and Brent Mydland on keyboards. The band plays a somewhat predictable blend of Dead rock, blues-ish funk, and a mishmash of other styles, but there are some very good moments on their new, self-titled album. And I've never heard Cobham so subdued.

The Bus Boys and Reach and the White Boys will be at the Bacchanal on Friday and Saturday nights for two shows per. Vista High School will host Rock Fest '82, featuring the Pimpoules, the Incognito Brothers, and the Next. Saturday: the Plugs, the Fleabathers, and Los Illegals, notorious bands from East L.A., will play Saturday night at the Spirit; low-keyed but immensely talented classical/folk guitarist John Fahey will perform two shows at the Belly Up Tavern on Sunday; the irrepressible B.B. King will bring his patented guitar vibrato and it-hurts-so-good vocalizing to USC's Mandeville Auditorium Monday night; southern heavy rockers Molly Hatchet and the Henry Paul Band will share a bill at the Sports Arena Tuesday night; and the L.A.-based blues guitarist Smokey Wilson will be at the Belly Up Tavern on Wednesday.

Del Shannon: Bacchanal, tonight, Thursday, 9 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

Eric Anderson and Ramblin' Jack Elliott: Belly Up Tavern, tonight, Thursday, 9 and 10:30 p.m., 143 South Cedros, Solana Beach. 481-9022.

Great Bullies and This Kid: Duffery East, tonight, Thursday, 9:00 p.m., 755 Metcalf Street, Escondido. 741-9393.

TYON, Menel Mojeto, and 5-6-5-1: Fairmount Hall, Friday, January 15, 8:00 p.m., 3760 Fairmount Avenue. 224-6457.

Winter Jam II: The Penetrators, Hitt Brothers, Four Eyes, Raes, Heron, T. Black, the Next, This Kid, X-Offenders, Johnny Kai, and Chrissy Del Mar Fairgrounds, Ring Crosby Hall, Friday, January 15, 6:30 p.m., Via de la Valle, Del Mar. 270-8122.

John Ray and Steppenwolf and Barclay and the Backstreet Spirit, Friday, January 15, 9 p.m., 1336 Buena Vista. 276-3993.

Bobby and the Midnites: California Theatre, Friday, January 15, 8 p.m., 1120 Fourth Avenue, downtown. 560-8069.

The Bus Boys and Reach and the White Boys: Bacchanal, Friday and Saturday, January 15 and 16, 6 and 11 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

Rock Fest '82 featuring the Pimpoules, Incognito Brothers, and the Next: Vista High School, Saturday, January 16, 8:30 p.m.,

**Marc Berman AVALON** KGB-FM

**TOMORROW NIGHT** proudly announce

**Incredible All-Star Band**  
**BOBBY & the MIDNITES**

featuring  
**Bob Weir**  
**Billy Cobham**  
**Bobby Cochran**  
**Dave Garland**  
**Alphonso Johnson**  
**Matthew Johnson**

**Friday January 13, 8 p.m.**  
**California Theatre**

Tickets at Sears, Wards, and all ticketron outlets

**MARC BERMAN KGB-FM 101.5 AVALON ATTRACTIONS** proudly announce

**"THE SOUTHERN EXPLOSION"**

**MOLLY HATCHET**

**SPORTS ARENA**

**TUE · JAN 19 · 8:00 PM**

Tickets 9.75, 8.75 at Sports Arena, Mad Jack's, and all Arena Ticket Outlets. call 224-4171 for information  
SELECT TICKETS MAY NOT BE AVAILABLE FOR PUBLIC SALE

**CONCERTS** **Marc Berman AVALON** **AND** **ATTRACTIONS**

**THE HENRY PAUL BAND** Special guests

**KGB-FM 101 & 13KZ** give a warm San Diego welcome to

**FOREIGNER**

**TUES-FEB 2-8 PM SPORTS ARENA**  
Select tickets may not be available for public sale  
on sale tomorrow

**Marc Berman AVALON** **CONCERTS**

400 East Bohier Drive, Vista, 726-5611.

**Jr. Walker and the All Stars:** Belly Up Tavern, Saturday, January 16, 8 and 11 p.m., 143 South Cedros, Solana Beach, 481-9022.

**Plugs, Flashbeaters, and Los Illegals:** Spirit, Saturday, January 16, 9 p.m., 1130 Buena Vista, 726-3993.

**John Fahey:** Belly Up Tavern, Sunday, January 17, 8 and 10:30 p.m., 143 South Cedros, Solana Beach, 481-9022.

**R.B. King:** UCSD's Mandeville Auditorium, Monday, January 18, 7:30 and 10 p.m., 452-4559.

**Molly Hatchet and the Henry Paul Band:** Sports Arena, Tuesday, January 19, 8 p.m., Sports Arena Boulevard, 224-4171.

**Smokey Wilson:** Belly Up Tavern, Wednesday, January 20, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

**Bobby "Blue" Bland:** Bachanal, Thursday, January 21, 8 and 11 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

**Circle Jerks, Effigies, and Sacred Lies:** Fairmount Hall, Friday, January 22, 8:00 p.m., 3760 Fairmount Avenue, 224-4457.

**James Brown:** Rodeo, Sunday, January 24, 7:30 and 10:30 p.m., La Jolla Village Drive at Villa La Jolla Drive, off I-5, La Jolla, 457-5590.

**Miles Davis:** Civic Theatre, Monday, January 25, 8 p.m., Community Concourse, downtown, 236-6510.

**Al DiMeola with Jan Hammer, Anthony Jackson, Steve Gadd, and Mingo Lewis:** Fox Theatre, Tuesday, January 26, 8 p.m., 720 B Street, 255-4013.

**Leslie West and Cory Laing:** Bachanal, Sunday, January 31, times to be announced, 8022 Claremont Mesa Boulevard, 560-8069.

**Foreigner and Greg Lake:** Sports Arena, Tuesday, February 2, 8 p.m., Sports Arena Boulevard, 224-4171.

**Prenders and the Bureau:** Golden Hall, Tuesday, February 16, 8 p.m., Community Concourse, downtown, 236-6510.

## CLUBS

*Club listings are compiled by Linda Nietz. If you wish to be included, please call 234-2548 Thursday afternoon or Friday before 5:00 p.m. The listings are free.*

## North County

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

**Belly Up Tavern:** 143 South Cedros Avenue, Solana Beach, 481-9022; Eric Anderson, folk and originals, Thursday; the Chicago Sea, Disneyland, Friday; happy hour, Melting Pot, reggae, Friday; Jr. Walker and the All Stars, rhythm and blues, with guest, Saturday; John Fahey, folk and blues guitar, Sunday; the Constables, bluegrass.

**TERRA CLUB**  
560 5th Avenue (at Market)  
230-4222

Thursday, January 14  
**Hi Street**

Friday, January 15  
Celebrate Martin Luther King Day with  
**Trowers**  
and their Revolutionary  
Hi-Life Music

Saturday, January 16  
**Magnets**  
and  
**Paladins**

For booking info call  
Janice Patterson Agency  
295-9477

Must be 21  
\$3 cover charge

The Catamaran presents



**Phil Volk and Tina Mason**  
(formerly of Phil Revere & The Raiders) (Disneyland singing star)  
and a five-piece band.  
Great Top 40 rock and dance music.  
Now through February 6 8:30-1:30  
No cover - No minimum

**Catamaran**  
HOTEL & RESTAURANT  
3999 Mission Boulevard Call 488-1081

*International Blend*  
4034 36th Street 284-0603 No age limit  
Call for reservations

Thurs., Jan. 14  
8:30 pm  
**CABARET**  
Live Magic, Dancers, Hypnotists,  
Comics, Musicians...

Fri., Jan. 15  
8:30 pm  
**LOS ILLEGALS** From East L.A.

Fri., Jan. 22  
8:30 pm  
**TAJ MAHAL**  
Two shows: 8 pm & 10 pm  
\$6.00 adv./\$7.00 door

Sat., Jan. 23  
8:30 pm  
**JUMP UP**  
Featuring  
**OLIVER LAKE**  
Two shows 8 pm & 10 pm

Advance tickets available at:  
Licence Pizzeria • Flipside Records • Crayon Records •  
International Blend

Coming: Valentine's Day at Macho's **WILLIE BOBO**

**Le Chalet**  
Entertainment by the Sea  
NEVER A COVER CHARGE

**WIDE SCREEN SPORTS**  
Saturday 16th  
Gold Bowl  
Wide World of Sports  
World Cup Downhill Skiing.  
Sunday 17th  
NBA Basketball  
Boxing: CZYZ VS. SIMS  
Kurt Thomas Gymnastics

**FOOD SPECIALS**  
Thursday Hamburgers  
w/ries & fixin's  
1/2 lb. only \$1.50  
1/4 lb. only \$1.00

**Sunday Beach Brunch**  
Cheese omelet, hash browns,  
biscuits & well cocktail \$2.00

**Monday Spaghetti Feast**  
Pasta with meat  
sauce, salad &  
garlic bread only \$1.50

Le Happy Hour Monday—Saturday 5pm—7pm.

**METRO**  
After too long of an absence  
Metro returns at last. Tonight, only.  
This versatile rock group will be  
returning at the end of the month,  
but if you can't wait that long,  
tonight is the night.



**PROF. OAK**  
and The Hurricanes  
The new kids on the block,  
and the best new R&B we've heard  
in a long while. They'll be with us  
this Sunday & Monday. Why is it  
Blues makes you feel so good?










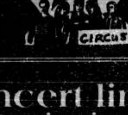
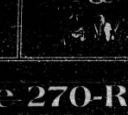
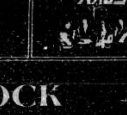
**STEVE EDWARDS**  
STEVE EDWARDS BAND  
Steve, a platinum record award  
winner has toured with Chuck  
Berry, Albert Collins and Hamilton,  
Joe Frank & Reynolds among  
others. He's formed a new band  
and will be performing Tuesday,  
Wednesday & Thursday next.

5046 Newport Ave., Ocean Beach, By the pier 222-5300

**WINTER JAM '82**  
Come Early and Look Good!  
Winter Jam will be Recorded for a Live Album  
and Filmed for a Motion Picture

A party with capacity 8,000 people  
200-KEGS in 2 separate Beer Bars  
Available with I.D.

12 Bands  
Twelve Sets of So. California's  
Hottest Rock 'n Roll

Concert line 270-ROCK  
Beginning at 6:30 p.m.

**Friday**  
**JANUARY 15**  
Indoors in the Exhibition Hall.

**DEL MAR FAIRGROUNDS**

Wednesday happy hour: The Smokey Wilson Rhythm and Blues Band, rhythm and blues, Wednesday.

**Bobby G's**, 485 First Street, Encinitas, 436-7897: Emergency Exit, rock and roll, Thursday through Saturday; Shuffle, rock and roll, Sunday through Tuesday; Jerry McCann and the Gigs, rock and roll, Wednesday.

**Bum Steer Saloon**, East Valley Parkway at Midway, Escondido, 743-6422: E. Zane Wood and Blazing Saddles, country, Wednesday through Saturday.

**Charlie's Little Bit of Country**, San Marcos Boulevard at Highway 78,

San Marcos, 744-4129: Dallas Forewest, country, Tuesday through Sunday.

**The Country Side Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 757-0860: New Country, country rock, Thursday through Monday.

**Distillery East**, 725 Metcalf Street, Escondido, 741-2853: Great Buildings, rock and roll, This Kids, rock and roll, Thursday; dance with Rodin's Steve W., Friday and Saturday; the Passengers, rock and roll, Sunday; audition night, Wednesday.

**Distillery Nightclub**, 140 South

Sierra Boulevard, Solana Beach, 755-6733: Four Eyes, rock and roll, Thursday; Moving Targets, new wave, Friday and Saturday; Dallas Collins, rock and roll, Sunday; Night Shift, reggae, Monday; Johnny Almost Rhythm Revue, rock and blues, Tuesday; Heroes, rock and roll, Wednesday.

**Pineapple Restaurant and Lounge**, 439 West Washington, Escondido, 745-1931: Planet, rock and roll, Thursday through Saturday; Bratz, rock and roll, Tuesday; Emergency Exit, rock and roll, Wednesday.

**Fish House West**, 2633 South Highway 101, Carlsbad, 753-6438: Bob Long, jazz, Thursday through

Saturday; jazz jam session with Tony Ortega, Sunday.

**Fog Cutter**, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: Tremor, rock and roll, Thursday through Saturday; Inocento, new wave, Sunday through Tuesday; Planet, rock and roll, Wednesday.

**Franchise's**, 509 North Hill Street, Oceanside, 722-7223: 590, top 40, Thursday through Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar, 755-6614: Shuffle, rock and roll, Wednesday through Saturday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633: The new

Critters, country and contemporary, Thursday through Saturday; The Good Life, contemporary, Sunday and Monday; the Red Lane Band, country and rock, Tuesday; the Busa Kipatrick Band, Southern soul and artistry, Wednesday.

**Jolly Roger**, 1900 West Harbor Drive, Oceanside, 722-1831: The Johnson Twins, comedy and variety, Wednesday through Saturday.

**Longbeach Saloon**, 117 North Hill Street, Oceanside, 722-8954: Dakota, country rock, Thursday through Monday.

## 2 of the best entertainers San Diego has ever seen!

Larry Page is a well known entertainer in San Diego and up and down the state. Larry blends both his originals and many popular music pieces performed on the piano and guitar. Wednesday through Saturday... Bob Long has become quite popular as an entertainer with variety. Performing on the piano... Bob mixes Classical, Boogie and Jazz and Country and even a bit of Rock 'n' Roll for your pleasure Sunday, Monday and as a trio on Tuesday. Don't miss them... they're Great! Entertainment starts at 7:00 p.m., Sundays and 9:00 the rest of the week.

MISSION VALLEY INN  
875 Hotel Circle South  
296-8281



## The Legendary B.B. King



January 18, Monday, 7:30 & 10 p.m.  
Mandeville Auditorium  
Students \$7.50 & \$8.50,  
General Admission \$8.50 & \$9.50

**Tickets at Ticketron & UCSD University Events Box Office 452-4559**  
presented by UCSD's University Events Office

## CLUB 30

30th & Upas St. North Park 692-0080

presents  
**RHYTHM & BLUES AT IT'S BEST!**  
featuring

**BIG CITY BLUES BAND**

Thursday—Saturday

## LEHR'S GREENHOUSE

Rock & Roll in our Cabaret with

**Jambou**

Tuesday—Saturday  
Moving Targets—coming January 22 & 23

TUESDAYS! Taqila Shooters \$1.00	WEDNESDAYS! Well doubles for the price of singles	THURSDAYS! Thursday is Kamikaze night, Kamikaze \$1.00
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## TICKET AGENCY Inc.

CONCERTS • THEATRE • SPORTS  
BEST SEATS & LOWEST PRICES  
ON SALE NOW

AL DIMOLA WITH JAN HAMMER	JAN. 26
BOB WEIR & THE MIDNITES	JAN. 18
MOLLY HATCHET	JAN. 16
FOREIGNER WITH GREG LAKE	FEB. 2
POLICE WITH GINGO BOINGO IN L.A.	FEB. 10
PRETENDERS RESERVED & GEN. ADM.	FEB. 16

A small refundable deposit guarantees choice seats to see  
**GENESIS • POLICE • AC/DC**

AL JARREAU • WHO • EMY LOU HARRIS  
RICK SPRINGFIELD • DAVID BOWIE • BLACK SABBATH  
BOB DYLAN • J.S.O. • BOB SEGER • SHARON FOGHAT  
NEIL DIAMOND • U.F.O. • CARS • RIOT  
MICHAEL SCHENKER • CLASSY • SAMMY HAGAR

Call now or stop by  
**223 & 2355**  
11-6 Mon.—Sat.  
3233 Midway Dr. (in th. Sports Arena area)  
24-hour phone information

Longshot Saloon, 843 Grand Avenue, San Marcos, 744-8572: The Foris, rock and roll, Friday and Saturday.

**Monteary Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2800: The Shiffers, contemporary, Wednesday through Saturday.

**Muhoney's**, 340 East Grand Avenue, Escondido, 741-4955: Richie Hunt, contemporary, Wednesday through Saturday.

**Outback Lodge**, Lase Wilford, 745-3153: White Lightnin' Express, country western, Friday and Saturday evenings, Sunday afternoons.

**Old Time Cafe**, 1464 North Highway 101, Lenoix, 436-4130: Sandy Dufky, storyteller and musician, Thursday; Sylvia Woods, Irish harp, Friday; Alan Carr and Jane Rothfield, Scottish vocal and fiddle music, the Tray Sheiks, originals and folk songs, Saturday; Dance of the Universe Orchestra with Peter Sprague, jazz, Sunday; Old Time Hoot Nite, Tuesday; Kenny Hall and the Long Hair String Band, Irish and Appalachian music, Wednesday.

**Pomerado Club**, 12237 Pomerado Road, Poway, 748-1135: Telegraph Canyon, country, Wednesday through Saturday.

**Poseidon**, 1690 Coast Boulevard, Del Mar, 755-0345: The Blitz Brothers, rock and roll, Thursday through Saturday.

**Poway Mine Company**, 12375 Poway Road, Poway, 748-7296, 565-2070: The Kosta-Sapias Band, rock and roll, Wednesday through Saturday.

**Red Dog Saloon/Valley Fort Steakhouse**, 3757 South Mission Road, Fallbrook, 728-1996: Country All Stars, country western, Wednesday through Sunday.

**Reuben's**, 2515 El Camino Real, Carlsbad, 434-1766: Blue Skies, contemporary, Tuesday through Saturday.

**Sandy's**, 510 West Mission, Escondido, 743-0920: Chaser, rock and roll, Thursday through Saturday.

**Stage Coach Inn**, 1865 Vista Way, Vista, 724-9090: California Express, country, Thursday through Sunday.

**Sunset Lounge**, 2328 South Escondido Boulevard, Escondido, 741-2541: Lone Star Country, country, Friday and Saturday, Sunday jam session.

**Trifun**, 2530 South Highway 101, Carlsbad, 578-6440: The East West Band, rock and roll, Tuesday through Saturday; the Mix (formerly the Mark Lesman Band), rock and blues, Sunday and Monday.

**Valley Center Inn Saloon**, 27555 Valley Center Road, Valley Center, 749-1466: Country Rejects, country, Thursday through Saturday.

**Whiskey Creek**, 14240 Poway Road, Poway, 748-7531: Coyote, country western, Wednesday through Sunday; White Lightnin' Express, country western, Monday and Tuesday.

**Whiskey Flats**, 1260 West Valley Parkway, Escondido, 745-8640: Don Livingston and Timberline, country, Tuesday through Saturday; Planet, rock and roll, Sunday and Monday.

**Windhammer**, 2591 South Highway 101, Carlsbad, 753-0188: The Mix (formerly the Mark Lesman Band), rock and blues, Thursday through Saturday.

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## Beaches

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

**Atlanta**, 2595 Ingraham Street, Mission Bay, 224-2434: Roberta Lynn and the Gamblers, country pop, Tuesday through Saturday.

**Bahia Belle**, at the dock, Bahia Hotel, 958 West Mission Bay Drive, Mission Bay, 488-0551: The Mike Edwards Duo, contemporary dance music, Friday and Saturday.

**Bahia Hotel**, 958 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Louie, Jonathon Von Brana and Thunderbolt, 20th Impersonator, Tuesday through Saturday. Piano Bar: Jack Pollack, Tuesday through Saturday; Bob

MacLeod, Sunday and Monday.

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

**Blue Parrot**, 1298 Prospect Street, La Jolla, 454-9131: Tambo Jazz Ensemble, Latin jazz, Thursday; Eddie Harris Trio, jazz, Friday and Saturday; Jazz, Sunday through

Wednesday; call club for information.

**Catamaran Hotel**, 3969 Mission Boulevard, Mission Beach, 488-1081: Phil Volk and Tina Mason Band, contemporary, Tuesday through Saturday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-5325: The Bill Coleman Quartet, jazz, Thursday through Saturday.

**Corano's Strictly Jazz**, 4204 Voltaire Street, Point Loma, 224-3695: The Jimmy Corano Jazz Ensemble featuring Susan Mosher, vocalist, Ron Free and Billy Kyle, Tuesday through Saturday.

**Elario's**, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday through Sunday.

**Gator Gardens**, Noy Amphibious Base Enlisted Club, Silver Strand, Coronado (open to public), 457-2545: Tati, rock and roll, Wednesday through Sunday.

**Holmes**, 4528 West Point Loma Boulevard, Loma Portal, 225-9559: Poison Ivy, rock and roll, Thursday through Saturday; Four Eyes, rock and roll, Sunday and Monday; Next, rock and roll, Tuesday and Wednesday.

**Halligan's**, 4325 Ocean Boulevard, Pacific Beach, 274-9476: Steve Vasa, contemporary, Tuesday through Thursday.

**The Headquarters Nightclub**, 4617 Mission Bay Drive, Pacific Beach, 274-4010: People Movers, contemporary, Tuesday through Saturday; Triple Play, contemporary, Sunday and Monday.

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

**Hotel del Coronado**, 1500 Orange Avenue, Coronado, 435-0611: Wildflower, contemporary, Thursday through Saturday; One Plus One, contemporary, Tuesday and Wednesday.

**Islands Hotel**, 1441 Quivira Road, Mission Bay, 224-3541: Beth Lacy, jazz, Friday and Saturday.

**Joe Murphy's**, 4302 Mission Boulevard, Pacific Beach, 276-3220: The Nomads, rock and blues, Tuesday through Thursday; Thunderbolt the Wonderbolt, rock and roll, Friday and Saturday; Tail Coats, lounge, Sunday and Monday.

**Mac's**, 2066 Midway Drive, Loma Portal, 224-2401: The Executives, rhythm and blues, Thursday-Via, Latin, Friday and Saturday; Hector Valle, salsa, with DJ Sammy Diaz, Sunday; Gary Fine, rhythm and blues, Wednesday.

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

**Moby's Deck**, Adam's Rib Restaurant, 1403 Rosecrans Street, Loma Portal, 226-1871: Mike Sanders, contemporary, Thursday through Saturday.

**Mom's Saloon**, 945 Carrot Avenue, Pacific Beach, 488-9598: Night Flight, rock and roll, Thursday through Saturday; Tuesday, Wednesday; The Penetrators, rock and roll, the Puppies, rock and roll, the Paladins, rock and roll, Sunday; the Flys, rock and roll, Monday.

**Mustang Club**, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Gerry Base and A Touch of Country, country, Monday through Sunday; Gary Handley, Country Casanova, and California Express, Monday; McKenna Cell, country, Gary Handley, country, Sunday.

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 276-7622: Jim Hawley, contemporary, Wednesday through Saturday; the Critters, country and Monday; the Rollers, rock and roll, Tuesday.

**Rodex**, 8980 Via La Jolla, La Jolla, 457-5599: Tweed Sneakers, new wave, Thursday through Saturday; Moving Targets, new wave, Sunday and Monday; Poison Ivy, Tuesday and Wednesday.

**Sandwich Lounge**, 2702 North Mission Bay Drive, Mission Bay, MacLeod, Sunday and Monday.

**Cafe Del Rey Moro**  
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**SPIRIT** TUES. & WED. 7:30 TO 11:30 PM

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MON 18th ALL THE WAY INN with: CLAUDE COMA & THE I.V.'S, ROSIE FLORES and the RE-BOPPIN SCREAMERS, and JOSE SINATRA.

TUES 19th MY RICH UNCLE'S with DFX2, THE PALADINS and FRED ZEPPELIN.

**Raphael's**

A fine restaurant  
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RESTAURANT & BAR

**SHUFFLE**

Rock & Roll  
Wednesday-Saturday 9-1

**AUDITION NIGHT**

Tuesday 8 p.m.  
Winners play  
Sunday & Monday

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2720 Via de la Valle - Del Mar - 755-6614 in the Flower Hill Mall

274-3314: The Fred Land Trio, music of the 40s to the 80s, Thursday through Saturday; Randy Javies and Bonnie Brannan, variety and comedy, Sunday and Monday.

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

**756 Club**, 741 Ventura Place, Mission Beach, 488-4438: Tim Machak, contemporary, Friday through Sunday.

**Vacation Village Hotel**, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Shine-It-On, contemporary, Tuesday through Saturday; We Three, contemporary, Sunday and Monday.

**Windrose**, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Tullia Collins, rock and roll, Tuesday through Saturday.

**Woodsaver Plaza**, 2225 Midway Drive, Loma Portal, 222-0388: Rambling Rose, country and bluesgrass, Friday.

## San Diego North

**The Alamo**, 3093 Clairemont Drive, Clairemont, 276-2240: Lanny Frowitt and Cinnamon Ridge, country, Tuesday through Saturday.

**Al-Salam Restaurant**, 7947 Balboa Avenue, Kearny Mesa, 279-1520: The Middle Eastern - Muslims, Middle Eastern music and belly dancing, Tuesday through Saturday.

**Bacchanal**, 8022 Clairemont Mesa Boulevard, Clairemont, 569-8022: Del Shannon, contemporary, plus guest, Thursday; the Busboys, rhythm and blues, Rock and the White Boys, rhythm and blues, Friday and Saturday; Ronin, rock and roll, Sunday; Tremor, rock and roll, Seattle, rock and roll, Monday; rock and roll, Tuesday, call club for information; Four Eyes, rock and roll, DFX2, rock and roll, the Rooters, rock and roll, Wednesday.

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

**Black Angus**, 10370 Friars Road, Mission Valley, 563-5362: Flagg and the Ritz, top 40, Tuesday through Saturday.

**Blarney Stone Pub**, 5617 Balboa Avenue, Clairemont, 279-2033: Brian Connolly, Irish music, Thursday through Saturday; Jim and Theresa Hinton, Irish music, Wednesday and Sunday.

**Bushby's**, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Arsenio, rock/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: Heroes, rock and roll, Thursday through Saturday; rock and roll, Tuesday and Wednesday, call club for information.

**Hugh Robb**, 921 Camino de la Reina, Mission Valley West, 296-2018: Middle Eastern music and belly dancing, Thursday through Saturday.

**Island Inn/Mission Valley**, Orick's, 995 Hotel Circle South, Mission Valley, 291-5720: Sky Islands, contemporary, Tuesday through Saturday.

**Island's Old Place**, 5323 Mission Center Road, Mission Valley, 297-6370: New Tunes Jazz Band, Dolehead, Friday and Saturday; Bumper Bunny the Magical Rabbit, family entertainment, Sunday brunch.

**Journey**, 5375 Kearny Villa Road, Kearny Mesa, 279-0445: Saboteur, rock and roll, Sinner, rock and roll,

**Prophet**

Tuesday-Saturday

Sunday & Monday  
**Live Entertainment**

Sunday, Monday & Tuesday  
**\$1 Drink Night**

Wednesday  
**Kamikazes 2 for \$1**

Thursday  
**91X Night**

Thursday & Friday-as usual, no cover.  
Entertainment seven nights a week  
5833 University Ave., just west of College. 583-6670

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**THE HEROES**

Tues. & Wed., Jan. 19 & 20

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Best kamikazes in town!  
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**Mission & Metcalf, Escondido**  
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**HALCYON**  
4258 W. P. Loma, 225-9559

Thursday, Friday, Saturday  
January 14, 15, 16

**Poison Ivy**

Sunday & Monday  
January 17 & 18, 24 & 25

**FOUR EYES**

Tuesday - Saturday  
January 19, 23, 26, 30

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No cover charge when dining at the Halcyon  
Great food - reasonable prices

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**THE GRIMMERS** SUN & MON

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

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

Scottish fiddle  
**ALAN CARR JANE ROTHFIELD** 7:30 & 9:30 \$4.00

**THE TRAY SHEKES**  
John Tray & Jay Wadler - Cafe music: Classical rap, French mandolin, flute and swing guitar

Folk Jazz  
**DANCE OF THE UNIVERSE** 7:00 & 9:00 \$3.50

Musicians call in at 5:30 \$1.50 or a musical instrument  
**OLD TIME HOOT NITE** 7:30

Master mandolin & fiddle  
**KENNY HALL** 7:30 \$3.50

Irish & Air-Heaven music  
Advance reservations recommended 436-4030

Underground, rock and roll, Saturday.

**La Hacienda Cantina**, 878 Hotel Circle South, downtown Valley, 298-8281; Larry Page, contemporary, Wednesday through Saturday; Bob Long, jazz variety, Monday and Tuesday.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 279-2828; Patricia, contemporary, Tuesday through Saturday.

**The Leading Zone**, 7888 Othello Street, Kearny Mesa, 279-9869; The Fly, rock and roll, Thursday and Friday; Melting Pot, reggae, Saturday; Double Take, rock and roll, Sunday and Monday; Metro, rock and roll, Tuesday and Wednesday.

**London Opera House**, 5404 Balboa Avenue, Clairemont, 279-2390; Flash, rock and roll, Tuesday through Saturday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 563-0960; RPM, top 40, Monday through Saturday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 291-1638; Crack A Noon, contemporary, Tuesday through Saturday; Jim Hanley, contemporary, Sunday and Monday.

**Navajo Inn**, 8515 Navajo Road, San Carlos, 465-1720; Stress, rock and roll, Thursday through Monday; Sky High, rock and roll, Tuesday and Wednesday.

**Pal Joey's**, 5147 Waring Road, Allied Gardens, 286-7872; Pro Brigham's Preservation Band, Blues, swing, and oldies, Friday and Saturday.

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

**The Playboy Club**, 425 Camino del Rio South, Mission Valley, 296-8508; Cabaret Room: Fire and Palace, Las Vegas-style revue, Monday through Saturday; Piano Bar, San Sandoval, Monday through Saturday.

**Reuben's Placehouse**, 7637 Balboa Avenue, Clairemont, 278-7273; John Barker, folk rock, Tuesday through Saturday.

**Spirit**, 1130 Buena Vista Avenue, Bay Park, 278-3983; Girl Talk, rock and roll, Claude Come and the B's, rock and roll, plus guests, Thursday; John Kay and Supperwolf, rock and roll, Beaches and the Beachnuts, rock and roll, Friday; The Plugs, new wave, Los Illegals, new wave, the Phishcats, new wave, Saturday; Average Citizen, rock and roll, the Jones Band, rock and roll, plus guests, Tuesday; the Allies, plus guests, Wednesday.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 265-2772; San Antonio, contemporary, Friday and Saturday.

**Stadium Club**, 6665 Fairmount Extension (at Twain), Mission Gorge, 282-2286; Legend, country rock, Thursday through Saturday.

**Tio Leo's**, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Peggy Spee, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

**Town and Country Hotel**, 500 Hotel Circle North, Mission Valley, 291-7131; Ablette Lounge, Richie Gary and Sundown, country, Tuesday through Saturday; Gold Coast Lounge, Gary Stokes, Country featuring Gary Stokes, jazz, Tuesday through Saturday; Pavilion Lounge, Larry Kay Trio, contemporary and light classical, Tuesday through Saturday.

**Wanderer's Roost**, 6608 Mission Gorge Road, Mission Gorge, 280-6263; The Oaks Band, country, Tuesday through Sunday.

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4520 West Point Loma Blvd. 223-9158  
No cover charge. Lunch served Mon.-Fri. 11:00-2:30.  
Hrs: Sun.-Thurs. 5:30-10:00, Wed.-Sat. 5:30-11:00  
Happy hour prices all day.  
Fresh swordfish \$9.95

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Thurs., Jan. 14  
**FOUR EYES**  
No Cover During Happy Hour 7-9 p.m. 50¢ Drinks

Fri., Jan. 15 & 16  
**Moving Targets**  
Mon., Jan. 18  
**Hoppy Night**  
No Cover During Happy Hour 7-9 p.m. 50¢ Drinks

Sun., Jan. 17  
**Dallas Collins**  
No Cover During Happy Hour 7-9 p.m. 50¢ Drinks

Tues., Jan. 19  
**Johany Almond Rhythm Revue**  
No Cover During Happy Hour 7-9 p.m. 50¢ Drinks

Wed., Jan. 20  
**INHERITORS**  
No Cover During Happy Hour 7-9 p.m. 50¢ Drinks

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**Danny Johnson and the Bandits**  
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**Clarice's Restaurant**

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Summe House Inn 7955 La Jolla Shores Dr

**San Diego South**

**Anthony's Harborview**, 1355 North Harbor Drive, downtown, 232-0606; 232-6358; Danny Salinas, contemporary, Tuesday through Saturday.

**Black Frog Restaurant**, 4672 Federal Boulevard, East San Diego, 264-5797; Freddie Picou and Lila Brown, jazz, Wednesday and Thursday; Wave, jazz, Friday and Saturday; jazz jam session, Sunday.

**Boat House**, 2040 Harbor Island Drive, Harbor Island, 291-8010; The Spud Brothers, music of the 40s, 50s, and 60s, Tuesday through Saturday; Guideline, contemporary, Sunday and Monday.

**Cafe del Rey More**, 1549 El Prado, Balboa Park, 234-8511; West Coast, soft rock, Thursday through Saturday; Raggle Taggle, new Americana variety, Sunday afternoon; Spirit, contemporary, Tuesday and Wednesday.

**Chateau Lounge**, 3623 College Avenue, College Grove, 582-5800; 1980s, variety, Thursday through Saturday.

**Cosmoade**, 345 Market Street, downtown, 233-7856; Tambo Jazz Ensemble, Latin jazz, Friday and Saturday.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island, 232-2572; Ron Bottom, rock and roll, Tuesday through Saturday; The Dan Murphy Show, music and comedy, Sunday and Monday.

**Dowry Magpie's**, 31st Street and University Avenue, North Park, 298-8884; Melissa McCracken, contemporary, Thursday; Karen Mullally, contemporary folk, Friday; Dennis Jubbler and Gary Griesem, folk, country, and originals, early evening Saturday; Steve Buchser, swing, jazz, and folk, Saturday; Dan Connor, contemporary folk and originals, Sunday; Open Poetry Reading, early evening Monday; Old Time Host Night with Lou and Virginia Curtis, Monday; Richard Freeman, bluesgrass, folk, and originals, early evening Tuesday; Sierra Galt Celtic Irish band, traditional Irish music, Tuesday; Annie Levin, easy listening variety and folk, early evening Wednesday.

**The Duke Box**, San Diego Hotel, 339 West Broadway, downtown, 234-0221; John Ward, country and pop, Tuesday through Saturday.

**Handala World**, 308 University Avenue, Hillcrest, 297-3017; Kind Biscuits, blues and rhythm and blues, Friday and Saturday; Professor Oak and the Hurricane, blues, Tuesday through Thursday.

**The Mexican Restaurant**, 861 West Harbor Drive, Seaport Village, 291-2909; Sundowner Lounge: Sherry's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Leslie Gold, standards and contemporary, Sunday and Monday; Butterfield Stage Saloon: The Bass West Home, variety - Beatles to Bach, Tuesday through Saturday.

**Shannon Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 291-2909; Sundowner Lounge: Sherry's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Leslie Gold, standards and contemporary, Sunday and Monday; Butterfield Stage Saloon: The Bass West Home, variety - Beatles to Bach, Tuesday through Saturday.

**Sharon's Inn Airport**, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-8400; The Kim Beck Band, country, Monday through Saturday; jazz jam session Sunday.

**My Rich Uncle's**, 6205 El Cajon Boulevard, East San Diego, 287-7332; The Sierra Brothers, Beatles music and 60s rock.

**DEAD OR ALIVE PRESENTS**

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Los Angeles, CA

**THE TIMES**

Thursday-Friday-Saturday  
January 14, 15, 16  
DANCE CONTEST-DRINK SPECIALS  
VISION is coming  
**THE BEACH CLUB**  
Bacon & Newport 222-6822

Stray Dogs String Band, southern Appalachian fiddle tunes and folk songs, Wednesday.

**Pat City/China Camp**, 2137 Pacific Highway, downtown, 232-0606; Wild Hair, contemporary, Friday and Saturday.

**The Press Room Saloon**, 956 Second Avenue, downtown, 239-5225; Eddie Gold, piano and vocal variety, Tuesday through Thursday through Sunday, with Montezuma's Revenge, c. country and comedy, Sunday; Montezuma's Revenge, Monday; the Penetrators plus guests, Tuesday; the Sierra Brothers, Wednesday.

**The Press Room Saloon**, 956 Second Avenue, downtown, 239-5225; Eddie Gold, piano and vocal variety, Tuesday through Thursday through Sunday, with Montezuma's Revenge, c. country and comedy, Sunday; Montezuma's Revenge, Monday; the Penetrators plus guests, Tuesday; the Sierra Brothers, Wednesday.

**The Press Room Saloon**, 956 Second Avenue, downtown, 239-5225; Eddie Gold, piano and vocal variety, Tuesday through Thursday through Sunday, with Montezuma's Revenge, c. country and comedy, Sunday; Montezuma's Revenge, Monday; the Penetrators plus guests, Tuesday; the Sierra Brothers, Wednesday.

**DEL SHANNON**

Saturday, with Tammy Tann, Tuesday; Derek Page, piano and vocal variety, Tuesday through Thursday happy hours, Sunday and Monday evenings.

**Red Coat Inn**, 5903 University Avenue, East San Diego, 583-0670; Prophet, rock and roll, Tuesday through Saturday; the Merv Douglas Band, rock and roll, Sunday and Monday.

**Shannon Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 291-2909; Sundowner Lounge: Sherry's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Leslie Gold, standards and contemporary, Sunday and Monday; Butterfield Stage Saloon: The Bass West Home, variety - Beatles to Bach, Tuesday through Saturday.

**Sharon's Inn Airport**, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-8400; The Kim Beck Band, country, Monday through Saturday; jazz jam session Sunday.

**Sharon's Inn Airport**, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-8400; The Kim Beck Band, country, Monday through Saturday; jazz jam session Sunday.

**Los Alacranes Mojados**

Friday, January 15  
Two shows: 8:30 & 11:00 p.m. \$4.00

**ROCK N' ROLL SABOTAGE UNDERGROUND SINNER**

JANUARY 16, 9:00 P.M.

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

with Jeanne and Jimmy Cheatham, Sunday.

**Soleads**, 425 West B Street, downtown, 232-7588; The Matt Davis Trio, contemporary, Friday and Saturday.

**The Press Room Saloon**, 956 Second Avenue, downtown, 239-5225; Eddie Gold, piano and vocal variety, Tuesday through Thursday through Sunday, with Montezuma's Revenge, c. country and comedy, Sunday; Montezuma's Revenge, Monday; the Penetrators plus guests, Tuesday; the Sierra Brothers, Wednesday.

**Tom Han's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9110; Dusty and Melissa.

**Black Angus**, 1000 Graves Avenue, El Cajon, 440-5757; Steve Mouna and Finest Action, country and contemporary dance music, Tuesday through Saturday.

**Boas Bill's**, 9325 Mission Gorge Road, Santee, 445-9983; Johnny West and the Chapparals, country, Friday and Saturday.

**Bull and Bear**, 690 North Second Street, El Cajon, 440-5757; Steve Mouna and Finest Action, country and contemporary dance music, Tuesday through Saturday.

**Castaways**, 10757 Woodlake Avenue, Santee, 449-2700; Artisan, rock and roll, Tuesday through Saturday.

**Circle D Corral**, 5500 Groatment Canyon Road, Delmar, 442-9827; Lennie Hatten and Dusty Red, contemporary, Friday and Saturday.

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

**Harbor Island Drive**, Harbor Island, 291-8400; Monday through Saturday.

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Now appearing Thursday, Friday & Saturday  
8:30 pm-1:00 am - Music from the 40s on up.

**R&R**  
Randy James & Ronnie Brannan  
Friday & Monday 8:00 pm-1:00 am  
Wide variety of Country, Light Rock, Easy Listening & Comedy

Mission Bay's Hottest New Night Club

**Sandray Lounge**  
At Mission Bay Golf Course  
Fine dining every night except Monday 10:00-11:00 pm  
274-3314 - 2762 N. Mission Bay Dr.  
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Who knows what lurks in the minds of musicians?  
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210 W. Mission  
at Center City Parkway, Escondido  
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Lorenzini, 596 Broadway, El Cajon.  
442-9696: Chain Reaction.

**Organ Power Plaza**, 3459 Imperial Avenue, Lemon Grove. 463-3977. Tony Stark, family musical entertainment, sing-alongs, seven

**The Turquoise Lounge**, 5975  
Severin Drive, La Mesa. 465-1525.  
Sky High, rock and roll, Tuesday  
through Saturday.

Earline Reeves, piano bar, Sunday and Monday; Bill Daniels, country western, Tuesday and Wednesday.

## EAT BLUES

The Allies: *Spirit*  
 The Johnny Almond Rhythm  
 Revue: *Distillery Nightclub*  
 The Amber Band: *Jolly*  
*Roger/Seaport Village*  
 Artisan: *Castaways*  
 Average Citizen: *Spirit*  
 Beachy and the Beachnuts: *Spirit*  
 The Billa Brothers: *Posseidon, Del*  
*Mar Fairgrounds*  
 Ron Bolton: *Ice Masters*  
 Brian: *Fireline Lounge*  
 The Bushboys: *Bacchical*  
 Chaser: *Sandy's*  
 Circus Del Mar Fairgrounds  
 Cassia Coma and the IVs: *Spirit*  
 ♫Sue Collins: *Distillery Nightclub*  
*Windrose*  
 DFX2: *Bacchical*

*Nightclub, Del Mar Fairground*  
**The Jones Band: Spirit**  
*Race: Del Mar Fairgrounds, Crow's Nest*  
*The Kinks: Stacks, Del Mar*

**Planet:** Fireside Lounge, Fogcutter,  
Whiskey Flats  
**The Plaza:** Spirit  
**Poison Ivy:** Halcyon, Rodeo

Twisted Sneakers: *Rudeo*  
Underground: *Journey*  
Jr. Walker and the Ail Stars: *Rolly*  
Up Tavern

**Coyote:** Whiskey Creek  
**The Critters:** Old Pacific Beach  
Cafe  
**Dakota:** Longbranch Saloon

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Playing their own  
inimitable spirit-lifting  
songs on Friday and  
Saturday and ...



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& THE  
HURRICANES**

Doing their New-Band-  
in-Town stuff on Tuesday,  
Wednesday & Thursday

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All-In-One, home health machine

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You must be 21 to enter

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Tuesday - Saturday  
Thru January



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A unique night of azule entertainment


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San Diego's hottest dance venue

**Superstar shows at CRYSTAL T'S** Jan. 27, 02 **CLUB**  
Jan. 18 & 29, **EL CONQUISTADOR** 17/Jan. every  
Thurs, **TRIANA TILLIE'S** Jan. 22

[illegible]

# THE LOADING ZONE


Tonight! Thursday, January 14 & Friday, January 15



Thursday—\$1.00 cover      \$1.00 drinks all night

Saturday Night, January 18—One night only

## MELTING POT



Rock 'n reggae returns to the Zone

Sunday & Monday  
January 17 & 18

DOUBLE TAKE

No Cover

Tuesday & Wednesday,  
January 19 & 20

METROF

No Cover

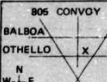
Later this month: **Melting Pot, Circus, Push**

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7 nights a week in San Diego's  
sizzling new night spot.







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BLOW OUT

**Rain or Shine**  
The Spectacular Event  
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Technics PIONEER  
PIONEER  
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**SPEAKERS**  
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PIONEER KROSS  
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**PORTABLES**  
Panasonic AKAI  
TOSHIBA  
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**MICRO SYSTEMS**  
AKAI SANYO  
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**Mad Jack's**

**EL CAJON 442-2801**  
676 Pioneer Parkway  
San Marcos, CA 92069

**EL CAJON BLVD. 489-1141**  
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San Diego, CA 92108

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**Two Guys from ITALY**  
ITALIAN CUISINE AND PIZZA

**NOW INTRODUCING SAN DIEGO'S ONLY SEVEN COURSE DINNER FOR UNDER \$50.00**

**This week's Blackboard Special**

**Ravioli**  
with meat sauce

**\$4.95**

Includes soup, salad, antipasto, garlic toast, dessert, coffee and a glass of our house wine.

**Italian Cuisine Prepared in the Old Country Tradition**  
6766 El Cajon Blvd., (five blocks west of 70) San Diego, 464-7768

**Su Casa**

**IS BACK!!!**

**FUN • FUN • FUN**

**Great Mexican Food**  
(Sonora Style)

A chicken or beef enchilada, or taco, rice and beans. Soup or our famous salad bar.

**\$4.65**

**ALL NEW • NEW • NEW**

**Awarded 7 California Gold Medals, Holiday Magazine award for food excellence.**

By the beach  
6738 La Jolla Blvd., La Jolla 454-0369



**WOW!**

**I'VE GOT A LUCKY BUCK**

In Celebration Of Our 23 Years In San Diego MacVittie's Dance Studios Makes This Limited Offer.

If you have a Dollar Bill with a 2 and a 3 in it (in any order) you have a lucky buck. It can be exchanged for:

- \* 15 Dance Lessons at any MacVittie's Dance Studio.
- \* 5% Hrs. • Private • 5 hrs. Group • 5% Hrs. Parties

One lucky buck per person/present unless not eligible. Lucky Bucks must be registered as such as possible. Offer may be cancelled without notice!

**BALLROOM • DISCO • COUNTRY WESTERN**

**MacVittie's**

Specialists for adults since 1969  
**DANCE STUDIO**  
North San Diego  
7094 Miramar Rd.  
578-0070

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578-0070

**Chinese New Year Gourmet Dinner**

To celebrate the year of the Dog, Ming's Garden has prepared this special gourmet festival dinner for our guests: Serves 10 to 10 persons \$99.00

**手撕香鸡**  
**蟹肉笋片汤**  
**炒肉片**  
**梅菜扣肉**  
**中式牛柳**  
**樟茶全鸭**  
**紅燒全魚**  
**羅漢齋**  
**飯**  
**青茶雪糕**  
**茶**

**Famous Peking Shredded Chicken Salad**  
**Crab Meat and Asparagus Soup**  
**Minced Squid (finely minced with Chinese mushrooms and water chestnuts stir-fried with oyster sauce. Served over crispy transparent noodles in lettuce leaves)**  
**Lemon Chicken (our chef's latest creation)**  
**Mandarin Steak Kow (tender chunks of steak sautéed with onions in a tangy sauce)**  
**Smoked Tea Duck (Szechuan duck smoked in burning tea leaves - spicy skin, ginger flavor)**  
**Braised Whole Fish (boneless fish braised in brown sauce with shredded mushrooms, bamboo shoots, pork, ginger, scallions and dry chili flowers)**  
**Buddha's Feast (a select combination of assorted vegetables, stir-fried)**  
**Steamed or Fried Rice**  
**Exotic Green Tea Ice Cream**  
**Tee and Fortune Cookie**

Tax and Gratuity Not Included  
No Substitutions

**FOR RESERVATIONS PLEASE CALL**  
**Ming's Garden**  
MANDARIN CUISINE  
COCKTAILS • BANQUET • CATERING  
5771 LA JOLLA BLVD., LA JOLLA, CA 92037 PHONE: 459-9043 or 459-7775  
Complimentary Chinese Zodiac Calendar on our reception desk.  
Lions Dance and Martial Arts Demonstration will be held at Ming's Garden Sunday, January 24, 2-4 p.m.  
The purpose is to cheer away the bad spirits and welcome a healthy and prosperous New Year.











