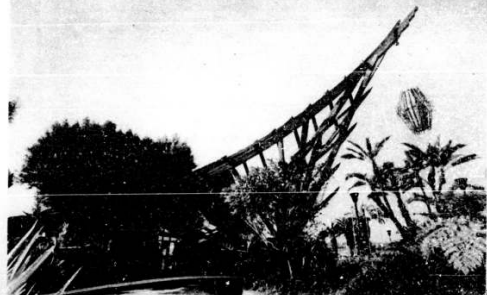


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SAN DIEGO, CALIFORNIA 92138



# City Lights



2303 Shelter Island Drive

## Polynesia Like A Hole In The Head

Shortly before Christmas the *San Diego Log* was evicted by its landlord, Kettnerburg Marine, from the office building on Shelter Island Drive the biweekly paper had occupied for the last four years. Both parties had been comfortable with the arrangement; Kettnerburg was simply following a clause in its 1975 lease with the Unified Port District (which has jurisdiction over the tidelands around San Diego Bay) that called for the five-room structure to be either remodeled or replaced by 1980 (Kettnerburg later asked for and was granted a one-year extension). Pending port approval, the building is set to be demolished and replaced by landscaping.

Kettnerburg Marine is just one of about a dozen Shelter Island businesses whose leases with the port expired in the middle Seventies and who, to gain renewals, had to promise to make either landscaping or structural improvements to fit in with the "Polynesian" theme the port has decided on for the area. In the late Sixties, says Frederick Trull, the port's planning director, a series of studies by a port-commissioned architect criticized the aesthetics along Shelter Island Drive and recommended the port develop a detailed plan to improve the lane's appearance. Several years of discussions finally resulted in the issuance in 1976 of the Shelter Island Precise Plan, a detailed guide to landscaping suggestions and drawings of sample architectural styles — all characterized by peaked, arched roofs and plenty of wood. (Ironically, the original

plan called for the replacement of all the palm trees along the island with other types of trees — "For the simple reason that [port director] Don May doesn't like palm trees," said one port aide — but it was later amended to include the palms after all, fit in with a Polynesian theme.) In the meantime, however, the leases of many of the island's larger tenants expired, and the port — not knowing exactly what type of improvements to demand — began adding rather ambiguous clauses to the lease renewals. These clauses required the tenants to come up with their own ideas for improvements, subject to port approval, in a certain number of years — the port hoping that by the time the proposals became due, some sort of guidelines would have been established.

In that respect, they've been correct. But a walk along

Shelter Island Drive today reveals very little in the way of "Polynesian" influence, outside of such long-standing businesses as the Half Moon Inn and the Bali Hai, despite the guidelines set forth in the planning booklet. "The general theme is Polynesian, but nobody really knows what that is," says Brad Schultz, assistant manager of the port's property department. "I guess whatever the board approves is considered Polynesian, even if it doesn't look like what's in the [planning] book."

If there is a dominant theme among the newly remodeled buildings, it's shingles. First came the San Diego Marine Exchange building, which a year ago was enlarged and covered with light-brown wooden shingles from top to bottom. Since then, Eichenlaub Marine, CME, and North Sails have also added shingles to their facades; Koehler Kraft Company is in the process of doing the same to its structure, and by April the Red Sails Inn

will have joined the list. "The architect most of them are using, Don Innes, likes shingles, so they get shingles," quips Schultz.

Meanwhile, the other part of the Shelter Island Precise Plan — the part that calls on the port to spend nearly a million dollars landscaping all public areas on the island (meaning the construction of numerous benches and rest areas along Shelter Island Drive to break up the monotony of curbside parking) is finally getting started, nearly five years late. "It goes back to a series of bureaucratic tragedies," laments planning director Trull. "At the time that the plan was drawn up, the local Coastal Commission had to approve all construction and landscaping permits, and a lot of plans were delayed or subject to manipulation by them. For example, one time the commission refused to issue us a permit unless we required all our tenants to open up their parking lots to anyone who wanted to park there. We didn't want to do that, and our plans were killed."

The commission was decommissioned last January, however, and the port plans to go ahead with its beautification plans starting this fall, with completion forecast for sometime in 1984.

—T.K.A.

## The Meeting

Last Saturday night some forty San Diegans, most of them young, most of them socialists, gathered at the Militant Bookstore to hear two local labor organizers talk about the current crisis in Poland. The bookstore is also the headquarters of the San Diego branch of the Socialist Workers Party, a Trotskyite group. It is housed in the bottom floor of a tired but

attractively repainted Victorian house on Fifteenth Street around the corner from City College. Party organizers set up the podium in what once might have served as the dining room; the crowd sat on metal folding chairs in what was formerly the living room.

The discussion closely followed a synopsis printed on a mimeographed flyer advertising the Militant Forum, as the regular discussion sessions are known. The flyer said, "Our panel of local labor leaders will analyze current developments in Poland and explain why Polish workers need solidarity — not from Reagan, who fires unionists here (PATCO) while professing support for workers in Poland — but solidarity from American workers. Let's remember: 'An injury to one is an injury to all.'"

The subject to manipulation by them. For example, one time the commission refused to issue us a permit unless we required all our tenants to open up their parking lots to anyone who wanted to park there. We didn't want to do that, and our plans were killed."

The commission was decommissioned last January, however, and the port plans to go ahead with its beautification plans starting this fall, with completion forecast for sometime in 1984.

"In all the bourgeois media reports, I've never seen that," Wilhite told the audience.

"The [San Diego] *Union* and the [Los Angeles] *Times*, which is more liberal but not much, try to say that Solidarity is a blow to socialism and communism. Well that is far, far from the truth. Solidarity is nothing but socialist and communist — it is simply restoring the Polish system to the true tenets of Lenin, Marx, and Engels."

Wilhite said that when he speaks with members of his own local, he tries to stress those points, and warned the audience that "the capitalist press, for all its attention and apparent sympathy with Solidarity, is really scared and

distrustful of the Polish labor movement because it might prove a role model for the American worker."

The panel then took questions from the audience, though most speakers offered comments instead. No one challenged a young man who said, "Reagan isn't really supporting Solidarity, because he is opposed to what it stands for, which is democratic control of production and labor unions. He's just trying to make as much anticommunist hay as he can, and none of this uprising has been anticommunist. But what we have now in Poland isn't real communism, and Lenin would puke if he saw it."

—P.K.



Mariamne Cheatom

## A Reggae Segue

Mariamne Cheatom, the local restaurateur and music promoter, has moved out of the Adams Avenue Theater, where her reggae concerts brought a touch of the exotic to that Normal Heights facility. "We were just too advanced for San Diego," she says.

Cheatom thought differently last spring when she first commissioned artist Mario Toren to create a colorful mural for the theater's facade. At that time, she conceived of the facility as a nonalcoholic haven where reggae fans could gather to dance and sample food prepared by Cheatom's vegetarian restaurant, The Prophet. Over the months, she presented a cultural melange which included not only one or two musical concerts per month, but lectures by Dick Gregory, dance presentations, and a film series which ran the gamut from black music as of the Forties to South African protest films to *Attack of the Kung Fu Girls*.

But by late fall a series of

notices demanding payment of rent began appearing on the theater. Cheatom explains that none of the reggae concerts at the facility made much money, and the \$1600-a-month rent, combined with other expenses of running the theater, drove her monthly outlay up to between \$2200 and \$2500. So by New Year's Eve, when Cheatom celebrated the eleventh anniversary of her restaurant by staging a June Millington concert at the theater, she had decided to pull out. "People think The Prophet has a lot of money, but we strain ourselves to bring Truth to the city and people take us for granted," she says. "In this day of crisis we just couldn't afford to keep draining The Prophet."

Cheatom says she'll continue serving up reggae to San Diegans through other forums, such as a weekly radio program on XHRM and a "reggae night" she's been hosting at Spunky's every Monday.

—J.D.

# City Lights

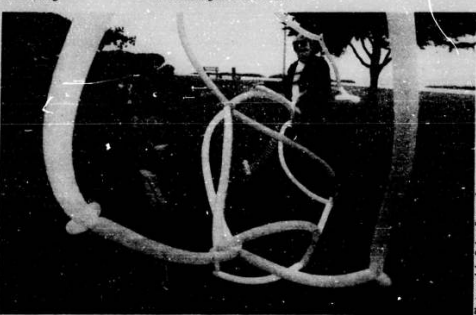
## Mr. Riley's Balloons

The other day he was out in Cove Park in La Jolla at sunset, constructing another of his balloon sculptures. He was pulling long stringy balloons from the pockets of his suede jacket and using his portable helium tank to transform them into three-foot-long tubes. Then he was twisting them together into a hallucinogenic jungle gym, which hovered several feet off the ground, undulating. The pastel colors glowed like neon. When he finally released the creation, it floated past the rocky shore and out over the water, where it hung against the salmon sky.

"Yeah! That's a good one," he whispered with pleasure. A few spectators broke into applause.

Then Don Riley turned and walked to the curb in front of the old house called Red Roost, where he parks the camper which serves as his home. Balloon emblems decorate its front door.

Thirty-six-year-old Riley can give an account of how balloons came to dominate his life — but not a real explanation. He seems well aware that balloons are a well, frivolous... "I do this all the time. But how seriously can people take you when you play with balloons all the time?" he asks, uncomfortable. He liked balloons back in the days when he was married and would play with his children. And then later when he lost his job as a sewage plant engineer and was devoting himself to bodysurfing at Boomer Beach, balloons surfaced again. One day in the summer of '79, as a lark, he and two other regulars collectively known as the "Banana Company" bought thousands of balloons and rented a helium tank. For days on end they inflated balloons and handed them out free to the passing La Jollans. When the "balloon-a-thon" ended, Riley continued buying and blowing.



Don Riley

He acquired his own helium tank for about seventy dollars and experimented with various balloon suppliers. Today he patronizes Fun Services. So he returned to San Diego in November and began grasping for a way to make something out of his expansive pastime. He bought at least \$1500 worth of balloon supplies and began trying to sell balloons as local businesses and pedestrians. The scheme flopped, he reports dejectedly. "I found there's not too much interest in people walking up and buying balloons from the local balloon man. . . . It looks like I'm going to have to do other things to support those silly balloons."

—J.D.

— Jeannette DeWycze, Paul Krueger, and Thomas K. Arnold





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## Banks Anyway

Bob Dorn's article on pawnshops, "Watches & Rings & People & Things" (January 14) was long on the local color but a little short on the economics.

Dorn misook the pawnbroker's loan charges for annual percentage rates. The \$12.50 charged for a one hundred dollar loan for ninety days is the maximum permitted by California Financial Code section

21200.5(i). While \$12.50 is 12.5 percent of one hundred dollars, the annual percentage rate would be 61.21 percent. Remember, the pawnbroker is only lending money for ninety days—not 365 days.

I don't think there is a bank in town that would charge half that 61.21 percent rate of interest. And banks don't demand to hold on to your wedding ring until you pay back the loan. A pawnshop should

be strictly for people who can't get a loan anywhere else. Smart consumers have always fared better at banks.

Douglas E. Coggin, attorney  
San Diego

## Letters

### Thumbs Down On Handouts

What is Robert Cook complaining about? ("On the Dole," January 14.) Seventy dollars' worth of food stamps for six hours "on [his] butt" sounds like a pretty good deal, for Mr. Cook, not the taxpayers. Would Cook prefer that the government just send him his check by mail so that he wouldn't have to go through the degrading exercise of

applying for welfare?

A more important question is why does Mr. Cook need to ask for a handout from the state at all? The January 14 Reader listed twenty-seven real jobs. The Union had several hundred advertised.

Mr. Cook writes well. Why doesn't he work instead of sitting around the welfare office complaining?

It seems to me that the only people truly worthy of public assistance are those who can't get to the welfare office, and those who can't read the forms if they get there. Perhaps the best way to end the complaints of Mr. Cook and his fellows would be to stop all the handouts permanently.

John Sommers  
Pacific Beach

### Labor Dispute

I am writing out of concern over the effect of the article written about my son's underwater birth ("City Lights," January 7). The editing done on the interview left an article that is irresponsible to your readership and adds further potential to the problem of people attempting underwater births unprepared.

The statement that I got over my resolve never to get pregnant again by seeing an article about Russian women giving birth underwater is absolutely absurd and untrue! The truth is I spent two years happily involved in a process called "rebirthing" before I got pregnant a second time. It was the release of fears, especially those surrounding birth, through rebirthing that allowed me that freedom of choice.

Rebirthing is a personal process utilizing the breath as a tool for the surfacing and the release of physiological and psychological stress and thought patterns from previous life experiences.

Rebirthing is so relevant to childbirth because a woman tends to re-create the emotional atmosphere of her own birth as she gives birth. (In fact, everyone present at a birth has birth trauma stimulated to the degree that his/her subconscious allows.) By unraveling and resolving the events of one's birth, and most important, the decisions made about those events prior to the delivery, a woman can simply release the baby. (Now the charge for me from a thirty-six-hour labor to a two-and-one-half-hour labor, which attributes to the emotional releasing I did in the four years in between, much more than either the fact that it was a second labor or the hot-water delivery.) And when everyone present has released his/her birth trauma beforehand, the baby can come out into an atmosphere of peace, love, warmth, respect... instead of fear, anxiety, worry.

I feel it is essential for the enlightenment of your readers and potentially for the safety of some future births for you to print this information. The reason underwater birth is not appropriate for a lot of people is that it necessitates a lot of emotional preparation for everyone involved. Persons interested in a program of "conscious birthing" preparation, which may or may not lead to underwater birth, may contact me.

Jia Lighthouse  
Del Mar

(continued on page 28)

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## THE INSIDE STORY

BY PAUL KRUEGER

THE SAN DIEGO REPERTORY THEATER has 2700 season ticket holders, a \$450,000 annual budget, and a new line-up of plays for 1982. But in six months the "Rep" may lose the Lyceum, its historic downtown theater, and it now faces the prospect of losing a new stage inside the proposed Horton Plaza shopping center.

For San Woodhouse and Doug Jacobs, the Rep's co-directors, the proposed \$5.2 million Horton Plaza theater is the sum of a simple equation: \$1.7 million from shopping center developer Ernest Hahn, \$1.7 million from the city treasury, and \$1.7 million from the Rep's own fundraising sources. But this week two factors in that equation seem well out of reach.

The twenty-five-member executive committee of San Diegoans, Inc., downtown's wealthiest and most influential fundraising group, has refused even to consider aiding the Rep's effort. The group, which includes Malin Burnham, Frank Hope, Evan Jones, and Morley Golden, last month

listened to their president, William Nelson, argue for a \$20,000 grant to underwrite a study of the Rep's financial condition: was the Rep's operating budget sound, could the company make full use of a new theater, was the plan a realistic one? "We'd hire a couple of architects and pass the figures by an accountant," explained Nelson. "Then we'd know if [the Rep] was crazy or on target with their plans."

The Rep's directors know they couldn't have asked for a more sympathetic soul to argue their case before the bankers and businessmen of San Diegoans, Inc. Nelson, a theater-lover, even promised the San Diegoans, Inc. board that his son, who directs the St. Louis Repertory Theater, would volunteer time to scrutinize the Rep's books.

Nelson's arguments, however, went nowhere. "Everyone in the room had been tapped for personal donations to the Globe and the symphony," Nelson recalled. He later confided to Rep director Woodhouse that the opposition was so strong he didn't even float a motion to vote on the issue.



Sam Woodhouse, Doug Jacobs

It was the \$5.2 million price tag for the proposed 600-seat theater that most jolted the membership. Architect Hal Sadler, who designed the new UCSD theater and helped Nelson present the Rep's plan, recalls that "the group kind of gasped" when told of the budget. Sadler himself is somewhat critical of the theater plans, characterizing them as "maybe a bit grandiose," and pointing out that the UCSD theater was built for three million dollars. But Rep

directors Woodhouse and Jacobs say there's no way construction costs could be cut substantially and claim those who label the project extravagant are unrealistic about the inflated cost of construction. "We don't want a Cadillac, just a Chevy," says Jacobs. "But they want to stick us with a Vega." He notes that building a new theater with the amenities of the Rep's current home, the Lyceum, which will be demolished to make room for the shopping center's

parking garage, would cost an additional three million. The Rep is having equally rough times with developer Ernest Hahn, who will build the Horton Plaza center. Jacobs and Woodhouse hope to convince Hahn that San Diego's cultural needs are equal to those of Palo Verde, where Hahn tossed in one million dollars to outfit a shopping-mall theater. (Hahn has already pledged \$750,000 for space, walls, and pillars—a bare theater shell—in the

Horton Plaza center.) The Rep could play off the public perception that Hahn has pledged not just an empty stage, but a working theater for the shopping center, and argue, too, that the center as presently designed contains no other cultural attractions. But Hahn's representatives, aware of the Rep's limited resources, have not yet volunteered a penny more than their original \$750,000 commitment.

Woodhouse knows these major funding problems must be solved before June, the proposed construction date, when the Lyceum will be leveled. About the only optimism he can muster comes on the heels of a city council decision to investigate possible funding sources for the new theater and a meeting last Friday with redevelopment boss Jerry Trimble, who discussed ways of arranging

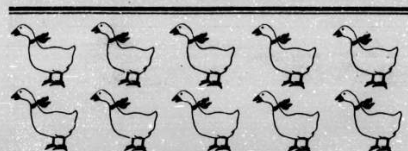
public financing for part of the new theater budget. Superior Court Judge Ed Butler says it's no joke that he may run for mayor should Pete Wilson walk away from city hall before his term expires in 1984. Butler, who finished a distant second to Wilson in the 1970 election, admits he can't resist the beckoning of a vacant mayor's chair. "It's Pavlovian," Butler says.

"When you hear the bells, you start chomping at the bit." More interesting was Tribune columnist Neil Morgan's claim that former city councilwoman Maureen O'Connor will support Butler, thus taking herself out of the race. "I'm very interested in the mayor's race and am certainly considering running," she said last week. But O'Connor's "sources" inform her that the council may try to appoint a

new mayor instead of throwing the issue to the voters, and that conservative councilman Bill Cleator has already lined up the necessary five council votes. O'Connor says she will not compete for such an appointment, regardless of her odds of winning. And there's continued talk that the supposed failing health of O'Connor's husband, financier Robert Peterson, will lead her to forego the race altogether. □

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## Tomorrow's Art

(continued from page 1)  
entitled animals who could make pretty pictures, we were interested in hardheaded professionals who could move the field forward.

"There are a lot of people out there who think we are extremely stuck up, extremely full of ourselves. And they might be right, for all I know. But the department is characterized by an extremely high level of professional activity. I doubt whether in this country you'd find half a dozen other departments put together that would collectively show the kind of exhibition record this faculty has. Our people are beating all over the world."

Cohen is probably right when he says that UCSD's art faculty (twenty permanent members) includes some of the most active and highly regarded artists in the world, but to the uninitiated observer they seem like a peculiar bunch: there are a couple of painters and sculptors, and then there are people who do food performances and site-specific murals and talk pieces and installations with tanks full of live shrimp. Some of them would probably argue that the graffiti quoted earlier in this article is art, although maybe not Art. In the last decade the art world has been preoccupied with conceptual art: which has some new ideas or theory, but which depends on no specific technique, and in some cases on no technique at all. Nowhere is this trend more evident than at UCSD, where courses in art theory and criticism abound alongside new and eclectic art forms such



Allan Kaprow

as performance, installation sculpture, and video. There are painting classes, too, but in general at UCSD it's ideas that count, not canvases; theory and not technique. "Techniques are a dime a dozen," Anin has said. "You can be terrific at doing some wonderfully unnecessary thing." For a large extent criticizing UCSD's visual arts department means criticizing the direction that a great deal of contemporary art has taken. But now that art is moving away from its preoccupation with the conceptual, criticism is surfacing. There is too much emphasis on theory at UCSD, some say; students are learning a

lot about how to talk about art and define its boundaries but not much about the technical aspects of actually producing artwork. "UCSD does well what it does, but it is not a good technical school," one observer of the local art scene commented recently. "They're very anticraft; most community colleges have better facilities. If you're a graduate student and you're interested in conceptual art, it's a good place to go — but it's very narrow. If you're an undergraduate you should probably go somewhere else."

The scene: a large, theaterlike room on

the Muir Campus of UCSD. The seats are slowly filling with students who have come for the final class meeting of Visual Arts 2, Introduction to Art Making, taught this quarter by professor Allan Kaprow. The scene is reminiscent of most classrooms just prior to a class, with students milling around and talking to each other in the aisles. But there are two important differences: nearly all the students have brought candles with them, many of which are already lit, and nearly everyone has brought bread and a drink of some kind, too. (Kaprow had asked them to do this as

(continued on page 12)

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David Anin



Patricia Patterson

## Tomorrow's Art

(continued from page 10)  
part of a "food performance" he was going to orchestrate.)

After what seems like a long time Kaprow appears on the dais in front of the classroom. He is a short, middle-aged man with dark hair and a full dark beard, and he is wearing jeans and a denim jacket. He seems very relaxed. In a few minutes the lights go out, and after a few minutes more Kaprow sits down cross-legged on the dais and, flanked by two graduate students on

either side, begins the food performance. One of the graduate students begins to hit a small gong rhythmically, counting each beat silently with a little wave of his stick — Bong! 2, 3, 4, Bong! 2, 3, 4 — while Kaprow gazes up at the rows of students in front of him calmly, unmiling. Candles are lit on nearly every desk now and the class has taken on the air of a religious ceremony. Some of the students have fallen silent, but many are chatting with the people sitting next to them or, in some cases, the people a few aisles away. Beer bottles have been opened and bread is starting to disappear.

Finally Kaprow picks up a microphone and speaks: "This sharing of our bread and drink will be conducted silently and with joy."

A pause. "I urge you to do just that —

enjoy — and to share that with those around you."

The gong beater continues his monotonous rhythm as the room fills with the sounds of cans being popped open and bread being unwrapped. The noise level swells as students begin to converse with each other over their food (apparently ignoring Kaprow's instructions to remain silent) and soon people are walking up and down the aisles offering each other goodies. A girl in front of me turns around and asks me if I want a brownie, and I accept it gratefully. Later I hear her tell a friend: "These are the worst brownies I've ever made."

Through it all Kaprow sits expressionlessly in the front of the room, accepting food when it is offered to him and chewing it silently as he regards his students. In one

of the aisles a girl is taking flash pictures with an Instamatic camera; in fact, nearly everyone seems to be using the performance as an excuse for a big social occasion, except for the guy hitting the gong, who can't pause to talk or eat or he'll miss the beat. Forty-five minutes after the performance began, Kaprow leans over and says something to the gong beater, who stops.

Taking the microphone again, Kaprow says, "This will be the last meeting of our class."

A pause. "I want to thank you for all you've done, and most of all for who you are."

There is whistling, cheering, and wild applause from the students. The food performance is over.

Allan Kaprow is an art philosopher, art teacher, and artist who has been teaching at



Harold Cohen

UCSD since 1974. He has been described as "a curious mixture of the visionary and the academic intellectual" by *The New Yorker's* art writer, Calvin Tomkins, and he is one of the originators of what is now called performance art, an extremely loose new art form that might be defined as something which involves people performing. Kaprow made his name initially by inventing "Happenings" in New York in the late 1950s — group events in which people often performed slow, ritualistic movements. Happenings were soon criticized, however, in some cases by other artists, as being too easy and of limited appeal.

In his Introduction to Art Making class, Kaprow says, he tries to teach undergraduate art students that consciousness alone can refract ordinary life experiences and

turn them into works of art. "Even making bread can be an artwork," he told me when I met him in his office a few days after the food performance. "and that artwork can be part of your life. In the class the week before, we had been talking about how huge parts of our cityscapes, and our symbolologies, are concerned with food in some way . . . and it turned out that only half of the class had ever eaten homemade bread. So I said, 'Well, here's going to be your chance. I told them to bring some to class, and that it had to have two characteristics: no mixes, don't fake it, knead it, watch it rise. And love it so much you'll be willing and happy to share it with someone else. I told them to bring candles and a drink, too, and to think carefully about it. It sure made the atmosphere of that room better than it usually is."

I asked Kaprow in what way he considered the food performance art, and he replied, "Any deliberate performing ceremony is part of the history of art and therefore artwork by its history. Its form automatically made it art — the way I put it together. I could have made it much more 'artistic' by beefing up the drama, giving it more form, increasing the pacing or the props, all the things dramatists do, but I didn't want to. I wanted it to be art with a lower-case 'a,' because that's the point of that class. I'm not against high-class art but I wanted the students to see that the origins of it are in everyday life."

Thinking of all the noise that was going on during the class, I wondered aloud if the students had made the connection. But Kaprow seemed to think that most of them had, and added that he wasn't much con-



Heidi Hardin

cerned with relating to an audience anyway. Other performances could take place in a car on the freeway or in a small room, he insisted, and when I asked what the point of such a piece would be without the audience that, say, a more traditional play would have, he seemed impatient. "What about them [plays]?" he asked. "They're more attended, and they proliferate. I hardly feel they're in danger. But there are very few artists playing at the outer edge. I'm not advancing [my] stuff as a necessity to anybody. But the most exciting thing to me is what to do with our lives, and if the new arts can help us figure that out, that's as good a reason as any for them being."

"How many explorers and pioneers are there at any one point in history?" he continued a moment later. "The bulk of us at

(continued on page 14)

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# Tomorrow's Art

(continued from page 18)

UCSD are not only active and well-known, but very experimental. UCSD is known for being and still is the most experimental art department in the country.

It wasn't always that way. When the department first formed in the late 1960s, it had no real direction of any kind, according to David Antin. Antin, a poet, an critic, and former curator of the Institute of Contemporary Art in Boston, is a key figure in the department and one of its most vocal supporters. Antidically, he is probably known best for his "talk pieces"—performances that are part poem, part conversation, part lecture—and he has a rapid-fire, rambling way of answering questions that is sometimes entertaining, sometimes tiresome, but always highly rhythmic and logical.

Recently Antin sat in a sparsely furnished office in UCSD's Mandeville Cen-

ter and talked about the growth of the art department. The late 1960s, he said with a smile, "were the good old days, when we didn't have so many faculty meetings and we didn't have the bureaucracy we have now. It was a few of us taught courses, undergraduates came, I was the director of the gallery. But we had to figure that a certain amount of growth was going to occur. And it was figured we'd need more people to teach, and the question was, what could we sensibly teach? Because you can't teach all art, unless you're going to be an immense diploma mill. I mean like the University of Wisconsin, some of these places, they teach engraving, they teach ceramics, they teach print making—I mean you name it and they teach it—woodcutting, weaving. And all those things are interesting, but the question is, what're you going to teach if you run with a smaller group? And there were ideas that whatever else the department would do, it would primarily be a department that would deal with art making, that is, it would be an artists' department, not the tail of a dog where the dog was the art historians, as at, say, Berkeley, or the notorious Ivy League schools. And Paul Brock's [the original chairman's] ten-

encies was to teach in the areas where you could take up what is called the serious commitment art. In effect, he saw it as the high tradition of painting and sculpture.

But even then there was no idea of a discipline. You just selected artists who would be interesting, and you figured the numbers you needed, and you thought you were basically going to teach painting and sculpture, and some art criticism, and that was it in the beginning. Nothing else.

Then a big change took place, when Paul was leaving and we selected as a new chairman a guy he had brought in, a brilliant English color painter who is now known for working with computers. Harold Cohen felt that in order to be a serious department with a serious teaching mission we should have a graduate school. It made sense to me. So we began to imagine, well, what would we teach? Because that's when you begin to set up the image of the discipline. So we began to debate what it would be. Harold and Newton [Harrison] had most of the original input, and I went along with them, but what they created with the best intention in the world was a kind of Technische Hochschule [advanced technical school].

It was going to be high tech, we were going to try to teach some of the things in common between art and science. It was an illusion we all suffered from, that since this was a science school we could somehow make a rapprochement with science. It seemed like it made sense at the time.

It didn't take us long to find out we weren't going to do this. We were very good at teaching computer stuff, but it was mostly the computer students who came to study, not the art students. [Antin laughs.] They didn't really want to do it. So we took another look at the situation, the kind of people who were available, the most interesting art that was going on, and we tried to get people who looked like they were breaking new ground, or trying to break new ground. . . . And I kind of committed us heavily into mechanical electronic media [film, photography, and video] and it didn't take a lot of persuading to get everyone to agree with me. . . . We thought certain areas of sculpture were important, and we realized it was important to do performance, and we did it, and we wound up as the only place in the country that has a serious kind of a subgenre where we teach performance.

"But basically we moved into all these

areas not because we were diversifying but because we thought art was moving toward a conceptual thrust, and that while it wouldn't mean the end of any of the traditional genres, it meant that you wouldn't be able to sustain a really reasonable art school unless you had these things. In the older work, people were often committed to a particular technique, [while conceptual art] deemphasized particular genres, not to dematerialize art, but to emphasize its meaning and its idea."

Antin's point that art is no longer restricted to painting or sculpture—that it consists, in fact, only of new ideas, and that any material or medium will suffice as long as it gets these ideas across—is the essence of the department's approach to art. It includes an extremely casual approach to the craft of art making ("If you have inclinations toward making it in a certain domain, you can figure out what to do or you can always learn what to do," Antin once told me), and it is the main reason critics of the department think it is a better place for graduates than undergraduates. Students at California Institute of the Arts—a progressive private art school north of Los Angeles that is often compared to UCSD's visual arts department—

receive extensive training in subjects such as music or film in what amounts to an apprenticeship program. On the other hand, students at UCSD are encouraged to study several fields at once. They are also encouraged to become fully competent in one, but the problem is, if you don't know how to do all the basics in your chosen field when you come to UCSD—if you're a painter who can't draw animals very well, for instance—chances are you won't learn how in the visual arts department. For one thing, they say they don't have enough money to provide that kind of training to students. For another, they just plain don't have facilities.

"Almost every art school and college in the country has better facilities than we do," says Patricia Patterson, an assistant professor of visual arts at UCSD. "In terms of painting and sculpture space we're way below Grossmont or MiraCosta College. It's shocking. It's a scandal. We don't have a single, decent, large studio with sinks and a storage area so students don't have to take their work home after each class. I've been to high schools that have that. Out here, if students have to go home on the bus, what a drag. It immediately limits the size of what they can

work on."

As one of the few painters on the UCSD art faculty, and one of the few teachers there who emphasize tools and techniques in their teaching, Patterson is probably hurt more by the lack of adequate studio space than most of her more theoretically minded colleagues. Antin insists that the lack of undergrad art facilities at UCSD is not due to the orientation of the department but says it's due to the University of California's financial crisis of the past few years; but he doesn't exactly make it sound like a pressing problem. "The university owes us a building that they've never come through on," he said. "Mandeville Center was not set up to house both a graduate and undergraduate operation. We tend to use it for our graduate operation, which means that we're missing a whole undergraduate building that would house slightly larger studio space. So if you're talking about ordinary studio space, we're probably worse off than many of the traditional places in terms of standard painting, standard sculpture, drawing. But Dick Atkinson [UCSD's new chancellor] has told us that we've [already] got all the space we're going to get. The only way we're likely to get such a building is pre-

sumably to go out and recruit private money to support it. If we can't do that, I doubt seriously that any state money will be put up for an art department building in the next ten years."

Antin also said that students probably are better off getting technical instruction from a private tutor, and that he prefers the university tackle the more "intellectual problem" of encouraging students to understand and utilize various mediums to produce a new kind of art. It must be said that this has been the general drift of American art in recent decades, a drift that has led to a proliferation of bizarre styles and "art forms," many of which have left the public in a state of shock, if not downright bewildered or angry. But like most artists, Antin claims to be unconcerned by this comprehension gap. "One of the peculiar assumptions in this culture is that everybody has to have an opinion about art," he told me. "Most people who never deal with any kind of art at all feel that it is necessary to produce an evaluation of it. It's very curious, and they feel that there's something wrong if they can't say it's good or bad."

"I guess there's some sort of historical (continued on page 16)

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## Tomorrow's Art

(Continued from page 15)

association of art with universal values, and there's a belief that art should be immediately intelligible, incredibly beautiful, and of great value to the human spirit. And these are among the greatest banalities, and they're probably all untrue. It's nonsense. I mean, art can certainly be approached by anyone, but you can't just walk in on it and have an opinion about it any more than you can walk in on anything that's been going on for a while and have an opinion on it, until you know what the hell's going on. You can't have an opinion on a conversation until you've been following it."

Some students and former students of art at UCSD have said that the visual arts department is in fact divided into two opposing camps: those who advocate conceptual art, and those who advocate a new kind of art utilizing more traditional methods of painting and sculpture. There is said to be friction between the members of the two camps, that certain teachers are having difficulty getting raises because others don't like their work, etc. Annin admits there are tensions, but he dismisses them to some extent as "personality differences." "Sparks would crop up in any department that hasn't gone to sleep," he says.

While the department might be divided into two groups, one professor likely to wind up somewhere in the middle is Harold Cohen. Cohen is a painter who has been working with computers in the field of artificial intelligence since 1971, formulating computer programs that mirror the complex logic an artist uses as he or she tries to produce a work of art. He is something of an enigma in the art world; although his \$120,000 worth of computer equipment can produce drawings of its own (and here Cohen's work differs from the vast majority of "computer artists," who program computers to draw specific patterns or objects), many people question whether these drawings can truly be called art. Cohen himself neatly sidesteps the question by saying, in effect, that it hardly matters; one watches the computer producing drawings, one is almost compelled to attach meanings to them, and one is fascinated. Currently Cohen is working on a set of even more sophisticated programs that will "produce drawings which will persuade people that the computer knows what the world looks like," he says with a little smile. Of course the computer won't really know that, and will only be exercising a complex series of choices. Cohen still teaches undergraduate drawing and painting classes at UCSD, and one

afternoon he greets me in one of them, an introductory drawing class held in a large, disorganized room full of movable chalkboards and stacks of unused chairs in the basement of UCSD's humanities library. Students are filing in, and Cohen, a short, stocky man with a neatly trimmed gray beard, is asking them if they have brought their homework with them. Most of them have, and Cohen tells them to take it — sculptures made from bending a single coat hanger — to the front of the room and hang it up. "Why don't you put them all together, so we don't have to walk a lot," he says.

The students gather in a semicircle around the sculptures, and Cohen discusses their work. He points out that some of the hangers have been bent into the outline of a face; they "stand" for an object in the real world. Others are more inventive. Pointing to one wildly bent hanger, he says, "No one's asking you to believe there's an event somewhere out in the real world that corresponds to this."

After a few more minutes of discussion Cohen asks the class to produce a drawing using a continuous two-and-a-half-foot-long pencil line. "We're looking for the difference between two and a half feet of pencil line and two and a half feet of coat hanger," he announces.

As the students go to work, Cohen sits in the back of the classroom and watches his approach to teaching art. Born and raised in England, he speaks with a light accent. "You might notice this class is somewhat different from most traditional art classes," he says. "There's no model, no kids sitting around sketching, and no instructor going around saying, 'You've got the leg wrong.' It's not what I do. I was subjected to that in art school, but I eventually started teaching this way in part because it's more efficient. You wouldn't run a chemistry class by going around and seeing what people had mixed up. I think the knowledge of art that we have can be schematized into a system, and if you say something to one student, inevitably you end up saying things that other people in the room should be listening to."

"But I also don't teach anatomy partly because it's all indoctrination, getting you to use your own ears and eyes. There's no evidence that someone needs to learn anatomy first in order to experiment meaningfully with art. In fact, I'm quite happy when someone comes in to one of my classes who hasn't had an art class before. I try to get them to use their own minds to formulate art making, rather than just accept a formulated idea of what art is."

Soon the students have completed their drawings. Cohen looks them over, and among other things he points out that shading is one thing that can be done with pencil that can't be done with coat hangers. Then he asks the class to shade their drawings, but not in any conventional way; in other words, the shading is not to

be used to denote shadows, etc. Before sending them to work, though, Cohen also announces that if anyone is wondering who I am (I have been sitting unobtrusively in the back taking notes), that I am just a CIA agent collecting information on UCSD students. A few of the students laugh nervously and glance at me over their shoulders. Then they go to work.

During the interludes, Cohen complains to me that too many art students seem to think art has to do with "the state of their soul." "There's been a lot of easygoing, self-expression-type art lately," he says, "and it's disturbing. It's as if people are saying that artists don't have to know anything, just express themselves; that art follows the essentially California paradigm, 'If it tastes good, eat it.' Within that context it's exceedingly difficult to adopt any kind of evaluative, critical position. If the person is only interested in feeling good, what do you say? You feel good now, but you're not going to feel good next week?"

The very lowest form of that type of art you can find on Del Mar fairgrounds. Sunday morning, it's always the same, of course. "I ask Cohen if he is talking about the type of painting that often depicts waves crashing against the rocks, and he nods. "You've seen it. Every now and then Jesus will appear at the top, to bless the surf. That's a local variation."

It isn't long before Cohen asks the students to hang their drawings up in the front of the room. Many of the pieces are unusual and even startling: faces split into patterns of black and white, curiously distorted designs, and others. "These are marvelous drawings, I must tell you," Cohen says, obviously pleased.

"When you said don't rely on the way you would normally use shading, it really put a big obstacle in the way," says one young woman. "I don't know if I feel satisfied with what I did, but it definitely brought up a lot more issues."

"We've been talking about making something new as opposed to matching something 'out there,'" says Cohen. By guiding them through a two-step process, he has gotten them to do this. Now, as a final project for the day, he asks them to try to do it on their own while drawing or assembling anything they choose. "Drawing is inventing," he adds as the students fall to work. "You have to make the whole thing up."

Cohen slips into a chair beside me and comments, "It's rather easy to improve students' work temporarily. The test is whether they can do it themselves." I tell him I think the class so far has been a very instructive lesson in different techniques, but he corrects me. "I wasn't emphasizing technique, I was emphasizing technology. Technique is what Americans charmingly call know-how; technology is really know-why. The things the students were asked to do were chosen to elucidate the kind of constraining effect of the material

upon what they can conceive of doing. Not merely what they can do, though, Cohen also conveys of doing."

"You have to recognize the dynamism of the redefinition of art as the normal state of affairs," Cohen continued. "The things that I do now and the things I see as reasonable to do now would have been unthinkable when I started thirty years ago, but that's not abnormal. We have not lived through an extraordinary event. The fact is, anything that is original and provocative and powerful today not only can but inevitably will be degraded to some kind of dull, tedious, repetitive self-expression game tomorrow. And the reason for stressing the technological aspects of art making instead of the technique aspects is in the hope of protecting people from falling into that kind of a trap."

"It sounds preposterous, but as a teacher you actually have to say, 'Art ought to be this,' or, 'Art should do this.' Not so much to force it in the direction you want it to go — although what else would you do that's what you passionately believe? — but simply to make students aware of the fact that the way the world is now is not the way it's going to be twenty or thirty years down the line. And the things that you're teaching now are either outmoded when you teach them, they become outmoded the moment you have taught them, or they are of a much broader significance. . . . In a very down-to-earth sense you're trying to teach survival skills, intellectual survival skills. And what I mean by that is not even trying to guess what the face of the culture will be in thirty years, but to teach in such a way that artists will be able to respond whatever it is."

By now most of the students have finished the assignment. Cohen stands up and asks them to display their drawings on the front wall, and the students hang their work up and then step back, waiting hopefully. Cohen looks at the rather standard assortment of portraits and other drawings for a few long moments without a word, but you can read the disappointment in his eyes. "There now," he says finally. "It's not so easy, is it?"

In an aging building on Eighth Avenue in downtown San Diego is a large second-story room that faces the street. The walls in the room are painted brilliant white, and there are assorted tables, desks, stools, and bookshelves arranged in a haphazard way in the middle. One table supports a large piece of glass with varying colors of oil paint on it in thick blobs. The room is an artist's studio, and the artist who works there is Heidi Hardin, a former art student at UCSD.

Hardin came to UCSD from Oklahoma in 1971 to study biology. Submerged for four years in the strict, heavily science-oriented curriculum of Revelle College (during summers she sometimes worked in the

(continued on page 18)

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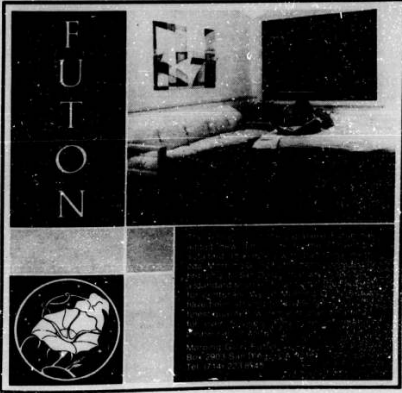
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# Tomorrow's Art

(continued from page 17)

marine biology laboratories, too), she finally began to realize she had no desire to become a doctor, or a researcher, or, for that matter, anything else in the field of science. She had managed to squeeze in a few art courses here and there, she said, "but I didn't know I was getting seriously involved in art until my senior year. I had never dreamed of art as a career; it had always seemed like a hobby."

Hardin eventually graduated from UCSD with a double major — biology and art — and was soon accepted in the graduate program in visual arts there. In 1979 she went to New York on an independent study program, and for a year did almost nothing but paint and go to art galleries. The work she did in New York later formed the backbone of her M.F.A. show (an exhibition of work required of all graduate art students at UCSD), and she received her master's degree in art in 1979.

Since then Hardin has enjoyed considerable success for a young artist. Currently she is having her first solo show at the New Space Gallery in Hollywood, and some of her paintings will soon be in an exhibit at the Long Beach Museum. She is attracting attention for a deft and somewhat whimsical style that combines drawings and outlines with bright splashes of oil paint, often her subjects are people. Some of Hardin's paintings are designed to stand by themselves on a gallery floor, like books that have tumbled off a shelf and are now propped open, and others are long thin panels that hang on walls. The show at the New Space Gallery includes paintings of swans in six panels, she told me as we sat in her studio one evening not long ago. Each panel is one foot high and ten feet long, and taken together they "read like a sentence or a piece of film," she said. "They form a little narrative."

Hardin's work is far from being standard painting, but it still involves putting paint on a surface and, in many instances, drawing pictures of people. I told her it seems kind of traditional compared with what much of the UCSD art faculty works on or says should be worked on, and she nodded. "My interest in art never was

what the mainstream at UCSD was," she said. One of the graduates who believe there is a "schism" in the UCSD art department, Hardin explained that she gravitated to the more traditional (as she put it) side of that schism, particularly to painters and critics Manny Farber and Patricia Patterson. "I knew very few of the other faculty members," she said. When she heard David Annin say things like "paintings are wall obstructions," she just "dismissed it." "He's just talking," Hardin added with a laugh.

Hardin told me she had received some formal training in painting from Farber and Patterson, but she emphasized that those two teachers don't simply teach traditional painting techniques; their approach to painting is as radical in its own way as performances and other new art forms. "For technical how-to — the normal art training — you just don't get it at UCSD. You just don't," she said. "But it's much better this way. You work out your ideas about art as you learn. Most of the technical training you'd think an art student would need you can get in high school."

When I asked Hardin if she thought it was ironic that she had studied art at UCSD but was "only" a painter, she shook her

head emphatically. "My whole work starts from ideas that were given to me in a conceptual framework," she said. "I use film and photography and literature as a foundation for what I paint. And Jesus, I hope I never get into a trap where I have to produce the same kind of art time after time. I can easily see myself stop painting and do some other kind of art, like performance. . . . So I don't think it's odd at all that a painter came out of UCSD. The conceptual concerns of the department are what make my work strong."

It had grown dark in the street outside, and Hardin was waiting for a friend to pick her up for a concert. I started to get up to leave, but before I did Hardin added something to what she had already said, almost as an afterthought. She said, "What UCSD is really all about is waking people up to what art is all about. One of the most valuable things about being there is that the teachers are constantly challenging themselves. They're constantly developing, growing, expanding, seeking. . . . It's almost unbelievable, the amount of energy that's there for a student to pick up on. The issues that are talked about in the art magazines are being created at UCSD. It's an artery for what's happening." □

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## Carlsbad

Just west of the south end of the SD&NE power plant in Carlsbad is the first of three empty ocean-front lots in this city. It is wide and shallow and there is a break in the chain-link fence that encloses it. A well-worn path indicates that the break has been there for a while and that there is probably no intention to mend it. In fact, this is the way to the beach; the lot is adjacent to Carlsbad State Beach and is "an easement for public recreational purposes" and with probably never be developed.

On the 5000 block of Tierra Del Oro is a one-third-acre lot (60x210 feet) that belongs to a couple in Paramount, California. They own the land out to the mean high tide line, but because much of it is a sloping bluff, barely one-third of it could be built upon. The county's records show an assessed value of \$73,000, but this is no indication of what it could be sold for.

Nearby on Shore Drive is a one-sixth-acre lot assessed at nearly \$200,000. The owners live next door. Other improved (built-upon) lots in the neighborhood have sold for as much as \$450,000 within the last two years.

## Leucadia

Along Neptune Street, at the foot of Avocado, is a quarter-acre lot owned by an Anadiah, California, couple. Its assessed value is \$44,000, which means they must have bought it nearly ten years ago.

On the 1300 block of Neptune is a similar lot assessed at the same value, but this one is for sale. The owner lives next door and is asking \$320,000. A comparable lot down the street, with a house on it, sold recently for \$450,000.

Sixteen other small lots are on Neptune, hidden by fences and shrubbery. How long the sea will let these lots stand without claiming them is a source of speculation. There are too many former access staircases collapsed to the beach or clinging to the cliffs below, too many unplanned split-level backyards not to consider the erosion factors.

## Encinitas

There are six lots left here. Two of them are owned by the Self-Realization Fellowship Center and are located on Sealane Drive just north of the center's main grounds. The remaining four are just south of the center. What had been a single lot is now nearly subdivided into sections A, B, C, and D. A sign proclaims their availability.

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# THE LAST 79

(continued from page 19)  
ity through a realtor in Orange County. They are all assessed at around \$93,000 and belong to people in Laguna Beach, Newport Beach, and Orange. One of these one-sixth-acre lots sold in April of last year for \$181,000, soon to be considered a very good price.

## Cardiff by the Sea

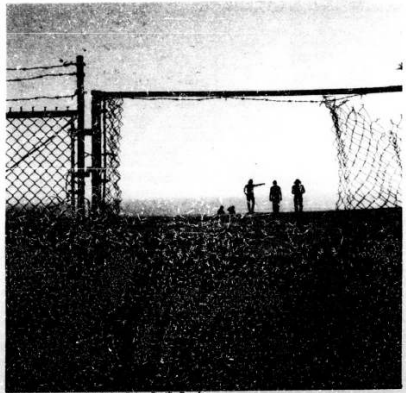
Not a single open lot left.

**Solana Beach**  
At the far west end of Via de la Valle is a large fenced lot of just over two and one-half acres. Two years ago there was a house here. Now, even the foundation has been removed. The county records show that it is actually four lots. A woman in Los Angeles bought the whole package in June of last year for \$1,750,000. A smaller adjacent lot was bought by a Del Mar couple last January for one million dollars.

Adjacent to this is another empty lot held in trust for a Del Mar woman. Its assessed value is only \$112,000, a good example of the fact that assessed value and actual market value can vary tremendously.

**Del Mar**  
Ten vacant parcels remain; the northernmost lies adjacent to the empty lots in Solana Beach and has been set aside for public use. It faces south and west and commands a breathtaking view, especially at dusk, with the lights down the coast sparkling.

Farther south, the lot at the end of Twenty-ninth Street belongs to a man in Los Angeles. A very small lot near Twenty-fifth Street belongs to a couple in Sumner, Maryland. The tiny sandy lot between Twenty-third and Twenty-fourth streets belongs to the Del Mar Civic Association.



Calumet Avenue at Sea Ridge Drive, Pacific Beach

There are five small lots at the south end of Del Mar that face south over the ocean and toward La Jolla. They are only ocean-front in that nothing comes between them and the ocean, although the cliff and the railroad tracks eliminate easy beach access for hundreds of yards in either direction. The view is fabulous. They were sold a year and a half ago for \$985,000 to Edward F. O'Gaara, whose address, according to county records, is Westlake Village, north of Los Angeles.

**La Jolla**  
Of the eleven lots left in La Jolla, most are located at the southern end, near Pacific Beach. But there are three parcels still available along La Jolla Farms Road,

far above and behind Black's Beach. Two are on the market now for \$850,000 and \$1,200,000 respectively, "which is actually a very reasonable price," a realtor said, "for such a property next to a desirable major population center. This same type of property would cost substantially more in Malibu."

A La Jolla woman, Margot Marsh, owns the third lot. Beach access is arduous—but again, the view is unmatched. She obviously bought it before prices shot up; it is assessed at only \$79,000 (1.63 acres). She purchased it with the intention of building on it but now reluctantly is looking for a buyer because "building seems like such a lot of work." She prefers not to discuss the price.

From La Jolla Farms Road south, no vacant lots exist until the area of Windansea beach. (Eight years ago there were perhaps six lots at the north end of La Jolla Shores, south of the Scripps pier. The last of them is now going under—the architect, contractor, and developer all proudly displaying their names on signs attached to a fence surrounding the property.)

At the foot of Gravilla, near Windansea, is a lot covered with ice plant. The county says it is really two lots, each assessed at \$32,000. This is the most surprisingly undeveloped lot yet, an empty acre just houses away from where architects and developers are putting more and more living space into less and less square footage. The owners, who live nearby, could ask about anything they want for it if they are willing to wait, they will get it.

Farther south, where Camino de la Costa jogs east at a panoramic outcropping known as Sun Gold Point, there is a lot of approximately 100x250 feet, owned by Harold and Alice Johnson, whose mailing address is the De Anza Hotel in Calexico. A chain-link fence went up around it three weeks ago. The property is assessed at \$112,000, no more than a tenth of actual market value.

At the north end of Chelsea Avenue in the Birdrock area is a shallow lot that has been posted as "Future Park Site" for at least ten years. It is nearly seventy feet wide, has a magnificent view, two benches, a low fence to sit on, no noise, and there is usually someone there.

There is a prime secluded lot on Dolphin Beach, assessed at more than 200,000. On Calumet Avenue, just south of Birdrock, is a grassy ocean-front park (owned by the City of San Diego) that could easily have been four or five lots. It has no beach access.

Along the 5300 block of Calumet is a lot with a low fence that can easily be stepped over. The owners live next door; they paid \$275,000 for the one-fifth acre in July of 1979. An improved lot next door sold in November of 1980 for \$735,000.

The lot at the junction of Calumet and

Sea Ridge Drive gives direct access to the heavily surfed PB Point area. There are homes on either side of it (one of them sold for \$535,000 in April, 1981) and there is a gating tear in the chain-link fence that will never heal so long as the lot is empty.

The owner, Bill Lee, always hoped he might have an ocean-front home, but he thought he would have to choose between his two preferences, either a hillside view of city lights or an ocean view. Facing south to Point Loma, his lot provides both. "I bought it about four years ago," he said. "Scraped together \$25,000 for a down payment. Paid \$125,000 for it. At the time I thought I was being sinful, I wouldn't even tell my friends. But I feel lucky that I did it at the time. I plan to build there, but I'm not in a hurry. I have no family, so I need a house like a hole in the head."

"I put the fence in to please the neighbors. Unfortunately, the land is really not equipped for people to use it. The foot traffic does erode the cliffs—that's my only objection. I'm kind of disappointed that they don't use the public access provided just 200 feet away."

## Pacific Beach

Only three open lots remain, the first being the irregular grassy area at the foot of Law Street in Pacific Beach, formerly known as Palisades Park and owned by the city. An imaginative builder could put up four homes here, given the chance. (Of course, the view enjoyed by those across the street would be destroyed.)

There is a gravelly lot between the Breakers and the Drifters hotels to the

west. It is 100x140 feet, owned by a man in Santa Monica, and assessed at \$160,000. Just north of the Surfer Motel, a mile south, is a big sandbar of a lot owned by the City of San Diego.

## Mission Beach

At the end of Queenstown Court is a large lot with a contractor's sign on the fence, a sure sign that the only remaining lot will soon be built upon.

## Ocean Beach

The last two vacant lots here may never be developed because of the unstable condition of the nearby cliff. One of the lots is located near the foot of Santa Cruz Avenue; the other is two short blocks south, near the foot of Del Mar Avenue.

## Point Loma

In the 1100 block of Sunset Cliffs Boulevard there is a half-acre going for \$295,000. Mysteriously, three blocks south there is a quarter-acre lot going for \$325,000. There is no appreciable difference in the lots—just in the imaginations and the hopes of the sellers. The Maudhoff brothers, dealers in nautical hardware, own that smaller, more expensive lot. They bought it five years ago with the vague intent of building on it. They wanted a house full of the hardware they sell—brass portholes for windows, for instance—but the high cost of money has shelved that plan. The lot is now for sale or exchange. (An exchange avoids capital gains taxes.) They have had offers of land in Hawaii, Lake Tahoe, and even the Virgin Islands. "If there is any appreciation left in

the market," said Paul Maudhoff, "it's in ocean-front land; they're not building land and they're not building anything in the ocean. As to real estate speculation, a lot of it's just dumb luck. And until you liquidate it, you don't know what it's worth. Until then it's just the same old dirt."

Paul and Hazel Wedgewood also own a lot along this section of Sunset Cliffs Drive. "We didn't buy it for the investment," said Mrs. Wedgewood, "but for our view. We enjoy seeing out and others seeing through it. Until we pass on, it's sitting there." She was reluctant to talk, especially about price. They bought it before World War II and it is assessed at just under \$41,000.

Madeline Wisner owns another lot on Sunset Cliffs, assessed at \$36,000. She has no plans for it for now; in fact, she intends to leave it to her daughters. She bought it to protect her house from what she called the "jerk" being built on other nearby lots. "This is a beautiful property," she said. "I told you I didn't put a shack on it. Besides, they look nice empty, don't you think?"

"A man came to my door once," she added, "and offered me \$350,000 cash for the lot. I told him I'd have to talk to my lawyer. That spooked him and he never came back."

There are five other lots along Sunset Cliffs with assessed values ranging from \$37,000 to \$190,000, bringing the total to nine.

Coronado

None.

## Imperial Beach

A bonanza of lots remains here, though their prices are escalating rapidly. An Upland, California, couple owns two 30x100-foot lots assessed at \$90,000 each. That is approximately \$1,500,000 per acre. A comparable improved lot next door sold in August of 1979 for \$486,000.

A one-eighth-acre lot in south Imperial Beach is for sale at \$225,000 (\$1,800,000 per acre). The owners are husband and wife and former teachers who have gone into real estate. "These lots are unique," she said. "There are so few available. We bought ours long ago, mostly as investments. We see the boom yet to come. Ocean-front real estate generally appreciates thirty to thirty-five percent per year, while real estate overall in Imperial Beach appreciates fourteen percent."

"I appreciate public access to the beach as much as anyone, but people ought to be able to live there as well as have public access. There is simply a need for higher density in the beach areas."

A very old Coronado woman owns three of the twelve lots here. She's waiting for interest rates to come down before she does any building. Local resident Roscoe Stotter has a small lot in joint tenancy with his daughter but has no plans for it. "How do I know?" he said. "She might move onto it tomorrow."

The remaining five lots, like most ocean-front lots in Imperial Beach, are small—25x96, 25x118, and 30x100 feet, for example. Most are assessed at less than \$20,000; obviously they were purchased long before the San Diego coast became the domain of the wealthy. □

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## Hades Choice



Left: Will, James A. Strain, Nicholas Genovese, D'Ann Paton Peace

JEFF SMITH

Don Juan Tenorio, the central character in George Bernard Shaw's philosophical *Don Juan in Hell*, would have burst with admiration for baseball star Henry Aaron's recent complaint. In a brilliant career, Aaron hit more home runs and knocked in more runs than any other player in history. Last week he was inducted into the Hall of Fame. But even though he was granted access to the eternally sunny fields of Baseball Heaven, Aaron wasn't completely satisfied. His election wasn't unanimous. He received only 406 of the 415 votes cast by the ten-year members of the Baseball Writers Association of America. "I'd be lying if I said I didn't want to be unanimous," Aaron was quoted as saying, "but I realize nobody ever has been..." He went on to say he was happy to receive the number of votes he got. Don Juan would have respected Aaron's quest for perfection — he might even have swung into a sermon about seeing the Life Force at work in Aaron's complaint — because for Don Juan, there is no such thing as enough. When he gets to heaven, which he promises to do at the end of *Don Juan in Hell*, his mere admission will be insufficient. Don Juan will strive to make the place better.

Don Juan says as much toward the end of *Don Juan in Hell*, an excellent production of which is presently being staged at the Gaslamp Quarter Theatre. "In Heaven, as I picture it," Don Juan claims — placing a firm emphasis on his personal "picture" — "you live and work instead of playing and pretending. You face things

book" that follows the script — requires super powers both to perform and observe. For this reason, the *Don Juan in Hell* dream sequence has often been extracted from the larger text and presented separately. It was, in fact, the first play given a "pure" reading — devoid of overly theatrical trappings — in this century.

In the play, Doña Anna de Ulloa finds herself in an ethereal realm, one devoid of corporeality. She is informed, by a man she fails to recognize, that she is in hell. Startled by her seemingly unjust damnation, she is equally startled to discover that the man speaking to her is Don Juan Tenorio, the notorious rake who, as he was attempting to seduce her, murdered her father in a sword fight. Shortly thereafter her father appears, along with the devil himself. Her father — whose earthly exploits earned him not only a commemorative statue but also admission to heaven — announces that he finds paradise a hopelessly dull locale. Then, in the climax of a series of startling inversions, Don Juan claims that he is bored with hell.

What follows is a debate, in the form of a Platonic dialogue, in which the four speakers argue the relative merits of heaven, hell, life, women, art, morality, politics, and just about everything else. It is a bird's-eye view of the universe and the Meaning of It All. And although each of the four participants has something to contribute, Shaw has put the majority of his bullets in Don Juan's gun. The rest shoot only blanks. It is their sentimentality by comparison to the lock-step logic of Don Juan's theories of the supremacy of the Life Force.

The critical rap against *Don Juan in Hell* is that it lacks drama. Productions of the play have ranged from stilted philosophical farces, lacking any development of character, to bombastically theatrical indulgences, which fight the rap by stressing the Nietzschean figure of Don Juan. Gaslamp director Will Simpson has avoided these extremes. His actors don black tie and tuxedos, and the actress wears designer Christiane's white formal gown. Save for a floor rich in pastel, geometrical patterns, and rear projection with shooting lights that bob up and down hypnotically on the scrim, Robert Earl's set is sparse: four altar-embossed music stands that swirl in place. Each actor, under Simpson's direction, performs within a restricted area, the limits of which are defined by the stands. This initially staid, elegant, formal setting, combined with the stuffy extremities of the actors, creates the sense that one is about to witness not a play but rather a concert performed by a quartet of musicians. One merely expects the proceedings to begin with the ticking of a conductor's baton.

Simpson's directorial choice — a reading modeled on a concert performance — determines the nature of the drama. In the pseudo-argumentative flow of the discourse, each character functions like a musical instrument — a voice that, when blended with the others, leads to both harmony and dissonance. The choice also stresses the interplay among the characters. In doing so, it shores up the speeches of Don Juan's three opponents, thus balancing the essentially one-sided nature of the play. The result is a subtle, understated version, one that grants equal time to the development of the characters and to the ideas, as well as doing justice to Shaw's wit and the often dazzling grace of his language. Don Juan's voice wins in the end, but his victory is tempered by the reactions — both comic and serious — and the human believability of the other three characters.

Nicholas Genovese is, at best, a passively adamant Don Juan. Remembered for his excellent work in the Gaslamp's recent *Don Juan*, Genovese is less successful in this production. His Don Juan is relatively lacking in passion — moral or otherwise — and he often appears reticent to take off on the soaring verbal flights offered by the script (and, to be fair, blame him, though — Shaw has packed his monologues with some pretty preposterous notions). Genovese's gentlemanly Don Juan is also to be said, is in keeping with the understated feel of the production as a whole. But from the champion of the Life Force and Creative Evolution one more attention than productions usually grant them. D'Ann Paton Peace and Will Wiff — as the headstrong, feisty Doña Anna and her visceral-brained, bumbling father — enliven the evening. Both performers, who present their characters in great detail, succeed consistently in turning the sky-scraping intellectual drama to a level that is down (corrected: up) to earth. And James A. Strain frequently threatens to steal the show as a hip, urbane, world-weary devil, for whom universe-shakers like Don Juan are old hat. Strain also places a firm — and necessary — emphasis on the devil's lines toward the end of the play: "Beware of the pursuit of the superhuman; it can lead to contempt for the human." For that emphasis, much thanks.

Shaw's *Don Juan in Hell* takes a decidedly potential look at most of the things civilization holds dear. It rips away at human values such as love, courage, and morality. It unloads invective upon institutions — marriage, art, and religion. Its view of women is primal. Unlike most productions of the play, which favor Don Juan's rhetorical flourishes, director Will Simpson has treated it democratically, giving all four characters the opportunity to express their views (and thus giving the audience a choice in the matter as well). The result is a rich, full, and rewarding evening of drama, wit, and intellectual reprieve.

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ELEANOR WIDMER

**The Restaurant:** Budapest  
**The Location:** 211 Fifteenth Street, Del Mar (481-4100)  
**Type of Food:** Hungarian  
**Price Range:** Dinners, \$4.95 to eight dollars  
**Hours:** Closed Sunday. Open Monday through Saturday for lunch and dinner. Lunch, 11:30 a.m. to 4:00 p.m. Dinner, 5:00 p.m. to 9:00 p.m.

Cold and rainy weather is when we all long for European stick-to-the-ribs food: sauerkraut dishes running with the juices of sausage, noodles of every kind roiling in luscious sauces, dumplings and gyooses, and veal and fried potatoes, stews prepared with wine which have been simmering for hours. Followers of Zen philosophy know that one must never turn one's back on the weather: we have to allow our sensibilities and bodies to respond to it. With this notion in mind I set out one stormy night to a new Hungarian restaurant called Budapest.

Hungarian food employs both white and red cabbage as one of its mainstays in stews and in dishes cooked with cabbage, such as stuffed cabbage or cabbage rolls. It's also not uncommon to serve with dinner both potatoes and rice, or potatoes and noodles. Paprika is used to flavor chicken and this combination is one of the most famous dishes of Hungarian cuisine. However, the soups are one of the glories of its kitchens because they resemble stews. Stews are referred to as "goulash" and these may be prepared from beef, pork, or chicken.

Needless to say, that stormy night my friends and I went to the Budapest, we were salivating in anticipation. Sure enough, the weather was not only stormy but Del Mar, in which the restaurant is located, was having a blizzard. We had to make our way through the dark streets and grope into the restaurant, which was lit only by tiny candles in red hurricane lamps. The electric coffee machine wasn't operating, but fortunately the stove was powered by gas. In the half-dark I couldn't believe the modest prices. Entrées were \$4.95 and \$5.95 and the most expensive item cost sixteen dollars for two people and provided a sampling of almost every dish in the house. At lunch this same dish is only twelve dollars for two.

The Budapest has modest prices and a

## Restaurants Hungarian Rhapsodies



Illustration by Elizabeth Minkley

modest setting: approximately six tables constitute the entire dining space, and once the lights went on midway through the meal, we could see the kitchen in clear sight. The total staff consists of a waiter and the proprietress-chef, a comely young Hungarian woman who used to assist at the Gypsy Celler restaurant.

My friend and I shared the large combination plate (sixteen dollars for two) and another friend had the Hungarian goulash (\$4.95). We also ordered the Hungarian goulash soup. As we were waiting for our meals to be prepared in the virtual dark, a couple came in with a powerful flashlight. When the soup arrived we borrowed the flashlight to look at it. It was a marvel of chunks of beef and chunks of vegetables, and for \$1.50 it makes a simple but tasty meal. Don't miss this soup, with its awareness, however, that it's very filling. Our acquaintances who owned the flashlight had the soup only. You have to ask for bread if you want it — it's not served automatically — and the night that I dined there the restaurant did not yet have a wine or beer license.

Our meals were marvelously tasty, very much in the vein of home cooking. This is a Hungarian "diner" complete with oilcloth tablecloths and the worst paper nap-

kins around — you need about ten of them for the evening. However, I found the veal thin and tender, the chicken paprika good but lacking sour cream, the stuffed cabbage hearty, but not of the sweet-and-sour variety, the sausage delightful, and the red cabbage satisfying. We were served enough potatoes and rice to feed a large family. For a beef eater, the Hungarian goulash is wonderful and is accompanied by homemade *spargel* or "dumplings," which are really clumps of heavy noodles. The entrées do not come with soup or salad, but these are so minimal in price that if you use a capacious eater, you may order them without putting a strain on your cash flow.

Please bear in mind that Budapest only seats about twenty-five people, that the chef has no assistant, and that this is a small, family restaurant without too many flourishes. The food is straightforward, tasty, filling, and the prices are wonderful. You may have as little as soup for \$1.50 or a meal for \$4.95. Of the dishes I sampled, the best were the veal and goulash. File away Budapest for the next time you are in Del Mar. There's no gay music, but this unassuming cafe is just what we need in replica throughout the city.

**The Restaurant:** La Chaumaine  
**The Location:** 1466 Garnet Avenue, Pacific Beach (272-8540)  
**Type of Food:** French  
**Price Range:** Lunch \$4.50 minimum, lunches \$5.50 to eight dollars  
**Hours:** Lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.

At the other end of the spectrum is the new luncheon policy at La Chaumaine, the French restaurant in Pacific Beach which has been serving credible French dinners for many years. Lunch at La Chaumaine is new and when I went there the other afternoon, the idea appeared a success. La Chaumaine has an old-world air, and as the sunlight streamed through the filmy curtains and laid patterns on the red-flecked wallpaper, my friend and I were hard pressed to believe that the bustle of the elegant Garnet Avenue was right outside the door. My friend took one look at the menu and quipped, "The people who would love to come here live in downtown San Francisco."

We San Diegans are not much given to leisurely French lunches complete with wine at midday, but it's a lovely idea if you have the time. Lunches at La Chaumaine range in price from \$5.50 to eight dollars, but my strong advice is to opt for the specials which are under six dollars and vary from day to day. The price of the lunch includes soup or salad. The salad of bronze lettuce had an almost perfect Dijon mustard dressing and I was tempted to order another one for my desert. My friend's cream of watercress soup was good, but not as interesting as the salad. I also enjoyed the crock of sweet butter. The bread is not scordough, but arrives warm.

My friend had salmon with capers, which was nicely done, as were the carrots and potatoes, the latter of which were boiled, sliced thin, and drizzled with butter. This was a most satisfying lunch.

The second special was beef in wine and it was a bit early in the day for me to face beef so I opted for the fillet of sole meuniere. While the sole was fresh, rather than frozen, it had a strong metallic taste which comes only when the fish is past its prime in freshness. For this reason I suggest that you stick with the daily specials which are prepared fresh on that particular day. As for the desserts, La Chaumaine produces a very creditable *barre tartin* (apple tart) but a heavy "commercial" (and from my point of view disappointing) chocolate mousse cake, which is not even in the same class as that baked daily at the French Gourmet. □

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# Sprinkles



DUNCUN SHEPHERD

Bold, original, innovative, cinematic, unprecedented—these are some of the adjectives we have been programmed to apply to *Pennies from Heaven*. They all do apply, though only to a moderate degree. Make that, on second thought, a minimal degree. And by way of excusing myself from the high-kicking critical chorus, it might be a good idea to be precise about the area of applicability.

The first thing to be tossed aside as extraneous would be anything to do with the Depression-era milieu. To swallow whole, as this movie does, the handed-down mythology and iconography of that period has some obvious benefits, chiefly freeing the movie from some of the nuts and bolts of good narrative, and giving the plot development a comic-strip abruptness

which, if not one of the proclaimed boldnesses we've been hearing about, is nonetheless one of the movie's nicer qualities. It is pretty standard procedure, however, for a period piece to be visualized in the style of the paintings and/or photographs of the given period, and it is the furthest thing from original and unprecedented for it to duplicate those artworks down to the last detail. What are we supposed to be thinking, assuming we are cultured enough to be impressed that the moviemakers are as cultured as we are, when we recognize the very same Carole Lombard movie poster that appears in a famous Walker Evans photograph? Or again when we spot a *tableau vivant* of Edward Hopper's *Nighthawks*? I can hardly believe that in that second instance we are intended to be thinking silently to ourselves, or remarking out loud to our neighbors, things like "Fifty parasite!" and "Rotten plagiarist!" and "Brainless

parrot!" I can no more easily believe we are meant to feel that Hopper must not have had a very original vision, that such views of life were and are available on every streetcorner, to anyone with one eye open. And if, as seems certain, there is no intention to disparage Edward Hopper, it would be an incredible coincidence for the hero of this movie to just happen to be sitting in that immortalized coffee shop at the very moment when Hopper had set up his easel across the street, and another incredible coincidence, later, in a similar *tableau vivant* of his *New York Movie*, for Hopper to be nestled five rows in back of the hero with a sketch pad propped up on his knees. On the other hand, while I am sure moviemakers have much to learn from Edward Hopper, especially as to the use of gay colors to create somber moods, and while I think some of those lessons have been applied to advantage in Gordon Willis's cinematography, I can't quite ac-

cept the idea that these specific images of Hopper's have somehow evolved from private property into community property. I think I feel the same about their appropriation here that I would if I recognized whole chunks of Hemingway's dialogue being plunked down in the script.

Still less does the Depression-era milieu contribute to any sense of boldness, etc., in regard to the central theme: namely, the expectation that life ought to be as it is in pop songs, and the anguish that results when it falls short. (Add "novels" and "movies" to "pop songs" in the preceding sentence and you would open up to a theme that occurs with some frequency.) Romantic delusions always make easier targets, are always easier to recognize as delusions, when they belong to an earlier era, and they are especially easy to recognize as such when even the people of that era recognized them as such. It is a great temptation, verging on cultural snobbery, to imagine that inhabitants of the 1930s took Fred Astaire and Ginger Rogers with no larger a pinch of salt than they did Edward G. Robinson and Joan Blondell. What I would be apt to credit as bolder, harder, trickier, would be for this same theme—the deluding effects of popular music—to be applied to the stuff of Rod Stewart, Elvis Costello, Stevie Nicks, and their contemporaries.

But to continue to close in on where *Pennies from Heaven* can be seen as bold, original, innovative, and all that:

Mere seriousness, even tragicomic, of theme, with the songs giving lyrical expression to or lyrical escape from the prevailing grimness, is no longer enough to give distinction to a musical. Victor Herbert has long since relaxed his hold on the musical form. Without pretending to have unearthed the best possible examples to illustrate that, but without wanting to turn this into a comprehensive research project, I will limit myself to mentioning such screen musicals as *The Threepenny Opera*, *Forcy and Bess*, *Carmen Jones*, *West Side Story*, *Fiddler on the Roof*, and *Sweet*

*Charity*, and you can take it from there.

The last-named, with its contrast of the hero's sordid circumstances and her untutored soul, seems especially pertinent.

The jarriness of the transitions in *Pennies from Heaven* from prosaic reality to musical fantasy is not enough either. These transitions would be hard to distinguish, on that count, from the innumerable clumsy transitions that have made so many musicals so unintentionally funny. I realize that that's not *The Point of the Jarriness* here; that *The Point* has to do with the wide, wide gulf between gritty reality and glittery fantasy. But this point, which diminishes in force each additional time it is made, merely makes plain what is already plain enough in musical fantasies like *Sweet Charity*.

The rigorous confinement of the musical numbers to explicit fantasy scenes is also not quite enough. I can't offhand think of any other musical that's quite so segregationist about its music, unless it would be the Freudian musical *Lady in the Dark*, where all the musical numbers, as I recall, are psychoanalyzable dream scenes. But it is common practice, particularly as a way to reduce the laughability of the transitions, to do musical numbers as dreams and fantasies.

*Pennies from Heaven*, in summary, doesn't believe in the sort of anti-realistic musical universe in which a person can break into song whenever and wherever the spirit moves him, can always count on fifty-string orchestral accompaniment to waft out of the woodwork at the appropriate moment, and will be listened to or joined by the people around him as if this were all perfectly natural. And in the ruthless exclusion of its musical numbers from "real" life, it is really closer in spirit to such biographical or backstage musicals as

*Love Me or Leave Me* and *New York, New York* (to such a specifically Depression and depressing one as *Blue in the Face*), in which the grime of real life and the release thereafter to be found in songs are standard themes.

Ultimately, then, all that boldness and originality and whatnot seem to me to come down to two things. The first is the gimmick of exclusively using actual recordings from the period, by artists like Bing Crosby, Rudy Vallee, Sam Browne, and Helen Kane, so that the actors mouthing the words on screen never remotely match the voices, sometimes don't even match the sexes, of the singers on the soundtrack. The effect is perhaps not all that different from nonsingers like Richard Beymer and Natalie Wood not matching very well the voices of their respective dubbers, or the occasional gag scene where Jerry Lewis might mime a Dean Martin vocal. But certainly the mismatch effect has never been taken to such an extreme. The second thing is also a matter of extremeness: the extreme nastiness of the musical hero, a short music salesman who fully expects to encounter in the real world the happiness he hears about in songs, who thus goes around in a constant state of unfulfillment, especially sexual, and who is not averse to venting his frustrations on the weak and defenseless. Not all of these are unpalatable traits, of course, and even the unsavory specifics of his sexual longings—his search for a woman who is as aroused as he by the thought of making love in an elevator, his wild excitement about the putting of lipstick on nipples—would still not completely remove him from sympathy if, after he has found women to go along with these ideals, he weren't quite so quick to betray them: Steve Martin's ballyhooed debut in this

role as a "straight" actor has its highs and lows. His rather unconvincing delivery is no great handicap to his character's duplicity, and his crudely chiseled features, sharp nose, jutting brow, lantern jaw, give him the appearance of the archetypal American blockhead. His readiness to mug in the musical fantasy sequences tends to spoil the illusion: these are the faces (and also, on one occasion, the hands) we know so well from his comedy routines.

But there is much else to worry about in the musical sequences. They are at first badly timed for effectiveness, coming on fast and too often, as if the moviemakers were in a hurry to make sure you understood their idea. The Busby Berkeleyan production number falls flat, as do so many other Berkeley imitations, because it doesn't build, doesn't develop, doesn't flow and flower the way the originals did. The Fred and Ginger number is briefly beguiling when Martin and Bernadette Peters climb up on the stage apron beneath a movie screen and mimic the movements of the real, larger-than-life Fred and Ginger (in I believe, *Follow the Fleet*), but up to that point it is quite all right that Martin and Peters are no match for their models; it becomes less all right once they displace them in a pale carbon copy of the original scene.

Even if these imitations of 1930s musicals were letter-perfect, they would still be the sorts of things that could function in a serious dramatic context. More is at issue here than just their previously noted jarriness with the surrounding reality. They inevitably devalue the intended emotion, which wouldn't matter so much in a piece of Astaire-Rogers fluff. Is it credible on any level, even allowing for "stylization," that someone who has just been turned down for a bank loan would

case the hurt by fantasizing himself in a lavish production number in which he is handed oversized moneybags with dollar signs printed on them, or is stretched out on the floor under a shower of silver dollars? Even if so, is it also credible that everyone else in the movie, or in the real world, would fantasize in pretty much the same mode? Is it credible that a grubby streetcorner beggar, who presumably hasn't been seeing too many Hollywood movies, would imagine himself in a Bill "Bojangles" Robinson solo soft-shoe under a downpour of pennies, on a fabulous roadside-diner set with a fall-away wall? Is it credible that a prim, condescending school teacher would imagine himself as a classroom Betty Boop in a silver-spangled gown with a V-cut neckline plunging to her navel? Is it credible that even a depraved pimp (Christopher Walken, interesting as usual) would choose to see himself as a Jimmy Cagney hooper in a "Shanghai Lil"-type bawdy barroom extravaganza?

I think the answer to more than one of these questions is no. And an unavoidable conclusion to come to is that the likeliest sort of person to fantasize in that style, the only sort of person in a powerful enough position to impose that identical style on the most disparate people, is a movie director. Not a movie director fantasizing about his own daily life, of course, but rather about his next cinematic smash. In this case, he is Herbert Ross. And all the "bold" talk about this movie begins to make more sense when put in the context of Ross's career. To someone who is a regularly designated adapter of Neil Simon, it is quite probable that what is actually a rather trivial novelty could seem as bold and original and so forth as we are evidently meant to believe it is. □

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# Devices and Virtues



Deborah May, Ellis Rabb

JONATHAN SAVILLE

"O coz, coz, coz, my pretty little coz, that thou didst know how many fathoms deep I am in love! But it cannot be sound, my affection hath an unknown bottom, like the bay of Portugal." That is one pole of the world of Shakespeare's *As You Like It*. And here is the other, the conclusion to the melancholy Jaques' speech comparing the seven ages of a human being's life to scenes in a play: Last scene of all, That ends this strange eventful history, Second childishness and mere oblivion, Sans teeth, sans eyes, sans taste, sans everything.

leading us from infancy through lusty adulthood to feeble old age and death. Love that brings together, destructive (in nature and in human impulses) that tears apart — which is the truer, the stronger? It is a question the playwright refuses to answer; the joy and the sorrow are so thoroughly intermingled that not the keenest logician could sort them out. Freeze, freeze, thou bitter sky, That dost not rain but only a wet fall of tears, As benefits forget, Though thou the waters warp, Thy sting is not so sharp. As friend remember'd not, Heigh-ho! sing, heigh-ho! unto the green holly. Most friendship is feigning, most loving mere folly. Then heigh-ho! the holly! This life is most jolly. Even at the end of the play, when all the impediments to happiness have been removed and all the villainous characters have been miraculously converted, the melancholy Jaques tells the sad knell of sobriety and renunciation. Such is the self-contradictory world view of a poet whose mind is great enough to transcend logic.

Craig Noel's production of *As You Like It*, the first show in the splendid new Old Globe, is particularly intent on coping with this polarity. In many ways it succeeds marvelously, but certain directorial choices and certain problems of casting do diminish the clarity and power of the emotional contrasts so crucial to the play's meaning. The dark forces are superbly presided over by Ellis Rabb's Jaques. Here is a sadness so large that it has room within it for a kind of sweet cheerfulness, the case of someone who has given up the battle to achieve happiness and has thereby freed himself of anxiety. The humorous eccentricity of the character — Jaques as an absurd figure, to be mocked — is present in Mr. Rabb's characterization, but only as a slight ridiculous shimmer playing over the contours of a serious view of life. Mr. Rabb's magnificent voice — rich, ripe, resonant, like an abundant autumn vintage port, a

landscape by Ruydael — is conjoined with a sense of timing so precise and so persuasive it would bring credit to Arthur Rubinstein or Margot Fonteyn. How grandly he has shaped Jaques: "All the world's a stage" speech, exchequer of various gossamer gossamer, in favor of a subtle, progressive slowing of the pace, so that by the time Man has reached second childishness and mere oblivion the words are dropping like distant, isolated pebbles into the serene pool of the universe.

On the other side, the side of life affirmation, it is actors James Winkler and Eric Christmas who hold the comic banner the highest. Mr. Winkler is a lanky, bounding Touchstone, as energetic as a stretched rubber band, his wit and his long legs snapping away inexhaustibly, his brilliant smile flashing direct messages from the spirit of comedy. It is the same nimble zainness, the same devil-may-care explosion of life forces, that we have seen in Mr. Winkler's Mercutio and Berowne, in the 1980 Shakespeare Festival's *Romeo and Love's Labour's Lost*. And it is also the same mellifluous, seductive voice, edged with utterly clear diction, that always seems to suggest that the speaker knows and feels a lot more than the surface conversation might let on — a perfect voice for Touchstone, whose unique tonality goes beyond mere clownishness.

As for Eric Christmas, this consummate comic actor appears to have accepted the utterly negligible role of Sir Oliver Mar-text (three lines) in order to show how he can dominate the stage on the basis of absolutely nothing. To see the way Mr. Christmas 'sleeks out his part with mutterings, fics, fussy stage business, droffical expressions, and sheer extravagance of personality, instantaneously creating a character so vivid that everyone else on stage seems momentarily to fade away, is to see comic acting in all its purity, lovably delightful and totally unfettered by meaning. This is a performance as liberating as Mr. Rabb's is sobering.

The extreme vividness of Mr. Rabb, Mr. Winkler, and Mr. Christmas — along with the sense that there is no difference

whatever between the actors and the parts they are playing — is not shared by the rest of the cast. Michael Lueders and Jonathan McMurtry, in the small roles of the courtiers Le Beau and the shepherd Corin, do indeed carry conviction, and they are nicely absorbed into their roles — but the roles themselves do not offer the actor sufficient opportunity to grasp our attention with any memorable force. Peter Donat, whom I found so compelling in the ACT's production of *The Three Sisters* this past season in San Francisco, seems oddly out of place as the exiled Duke; the requisite warmth and humanity are there, but there is a lack of magnitude and authority in Mr. Donat's characterization, which is considerably lighter in dramatic weight than what is suggested by the Duke's social position, his wisdom, and his centrality in the play's structure. Neither G. Wood (as the Duke's wicked brother) nor Joe Vincent (as the young hero's wicked brother) is sufficiently wicked. Mr. Wood, in particular, has a native kindness and charm that he does not succeed in concealing beneath all his bluster. Since both these wicked persons are converted to goodness at the end of the play, it may be that Mr. Noel and the two actors wished to indicate from the very beginning that the usurping and oppressive brothers were not totally devoid of goodness and so were capable of being reformed. But nuanced characterizations of this sort actually undermine one of the important dramatic effects of the play: the unsolicited, unprovoked, unlikely, inexplicable transformation of evil into good, of destructiveness into love, through nothing more than the operations of the life spirit or the spirit of comedy.

Of the major romantic characters, Orlando (George Delo), Rosalind (Deborah May), and Celia (Melora Marshall), it is probably fair to say that they do workmanlike jobs sometimes rising to real excellence, but that in general they lack the power of personality, the bite of freshness and uniqueness necessary to keep these performances in the audience's memory. All three are handsome, well spoken, vigorous, intelligent. But in all three there is a

tinge of routine, a sense that they are not fully inside their roles or their lines but are going through the paces with the deepest parts of their personalities engaged elsewhere. Miss May's Rosalind sparkles in some scenes, but there is a veil over the sparkle, and at times (as in the epilogue) she verges on dullness. For this central role to be as exciting as the performances of the outstanding character actors in the production, there would have to be a good deal more incisiveness of wit, inner vitality, expressive manner, and magic than Miss May is often able to provide. It should be said, however, that in the scenes where she inveigles Orlando into wooing her, the vitality often does emerge, and one gets the pre-echo of magic if not the thing itself.

Two matters of staging must be commented on, because they are so prominent in the audience's perceptions and experiences. Richard Hay's scenic design focuses on a turntable surrounded by a number of leafless trees. It is a decent set, though by no means richly evocative, but the turntable is oversized, and its frequent rotations tend not to change the scene significantly enough to justify the technical trick. It is the music, however, that is bound to prove the most controversial aspect of Mr. Noel's production. Conrad Suss is responsible for the score, which may conveniently be divided into three categories. There are, first of all, the songs Shakespeare has included in the script. Mr. Suss has set these to music of his own devising, sometimes (as in "It was a lover and his lass," set as a sprightly duet for Touchstone and his girlfriend) with relative success, and sometimes (as in "Under the greenwood tree") with abject failure. The problem is that, even at their best, Mr. Suss's settings are inferior — in melodic line, in shapeliness, in rhythmic energy, in the match of words and music — to the traditional Elizabethan settings. It is worthwhile to recompose these songs just for the sake of newness, when the originals are not improved upon but the change is rather in the opposite direction?

A second category of Mr. Suss's score is the background music he has provided. This is music of lush sentimentality, played by tender-hearted strings, and recorded on tape; it sounds exactly like some old-fashioned movie score for *Erin Brockovich* or *Scottish Rhapsody* about horses and lassies and misty Celtic moods, with Great Garson coming blithely through the heather. I must say I find all of this quite offensive. Films are chiefly visual, and music is often appropriate to enhance their images. Shakespeare's theater is chiefly verbal, and there is quite enough music in the verse itself to evoke all the necessary images and emotions. We do not need the hype of background music to instruct us how to think and feel: we do not, for example, have the slightest need of those peals of little bells that are meant to indicate to the stupid among us the moment when someone on stage is falling in love. Reputable actors know how to convey this sort of thing without bells. But if there must be background music, it should be in a style that reinforces the style of the play — and sentimentality, lushness, nostalgia, and Brigadoon have nothing at all to do with the clear-eyed, amused, and tenderly realistic approach to life and love in *As You Like It*. And in any case, taped music, sounding like the soundtrack of a movie, has no place in a theater like the Old Globe; just as a playhouse like this one demands living actors rather than effigies on a screen, so too it demands living musicians and the immediacy and spontaneity of live musical performance. Mr. Suss's background music should be shoved back in the can and buried at sea.

The most striking musical element in the production is not the songs or the background score but the curious device of having the actors sing many of the spoken lines. At arbitrary moments, a character will cease speaking Shakespeare's verse and continue the passage in a kind of edifying arison, shapeless and melodically directionless, like a bad imitation of bad opera. While this singsong holds sway, three-quarters of the original meaning and ideas in the passage being sung are smothered by the change in medium; for Shakespeare's script is nothing like an

opera libretto, and its meanings are expressly meant to be conveyed in speech. The music, such as it is, takes over, and the dramatic meaning and verbal nuances of the script retire into the dim distance.

For example, there is a scene in which Rosalind reads aloud a love letter written to her (Rosalind is disguised as a young man named Ganymede) by the foolish shepherdess Phoebe. The situation is ridiculous, and Phoebe's letter is written in banal rhyming couplets meant to mirror the banality of her mind and feelings. But instead of reading the letter, the Old Globe's Rosalind sings it, in a creamy mezzo-soprano voice, into a melancholy and tender tune. The silly letter is transformed — as a dramatic experience — into a serene (if ill-shaped) love aria. This is precisely what Shakespeare did not want. And a bit later, the charming scene in which Phoebe, Silvius, Rosalind, and Orlando discourse antiphrastically on the nature of love — a scene in which truth about human nature is exquisitely fused with the sounds and rhythms of the language — is turned by Mr. Suss into a vocal quartet, with overlapping lines, in which the ideas, the feelings, the personalities, and the situation are all sentimentalized and muddled. "What is it to be in love?" asks Shakespeare — to which his characters reply: Silvius: It is to be all made of fantasy. All made of passion, and all made of wishes.

All adoration, duty, and observance. All humbleness, all patience, and impatience. All purity, all trial, all obedience; And so am I for Phoebe.

Phoebe: And so am I for Ganymede. Orlando: And so am I for Rosalind. Rosalind: And so am I for no woman.

Could anyone seriously suppose that this needed to be set to music? Except that Mr. Suss's setting — along with much of the rest of his music for this pleasant but flawed *As You Like It* — conforms so perfectly to Rosalind's, or to the general idea of the four-way conversation about love: "Pray you, no more of this: 'tis like the howling of Irish wolves against the moon." □

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## Letters

### Baby, It's Warm Outside

I am compelled to comment about the article on underwater birth from your January 7 issue. I think the article was very balanced and well written and I was relieved to be quoted fairly and accurately. As one who has established his credentials for being open minded and oriented to the supreme importance of the emotional aspects of the birth experience, I am concerned about the medical naivete of the "rebbers."

I am amazed that the Lighthouse couple chose to have their second birth without medical supervision after the "terrifying experience" of the placenta not detaching and the fact that "Jo almost bled to death." Suppose that had happened with this birth? Suppose the placenta had separated too soon and the baby's oxygen source was cut off. Were they prepared to resuscitate a expert? That first ten minutes of a baby's life can

affect its brain function for the next seventy-plus years. That's an awesome decision to make (for the baby) to attain the unverifiable benefits to its psyche of being born underwater.

Part of the litany from home-birth advocates involves criticism that doctors cut the cord too soon, thus "forcing the baby to breathe." The mechanics of birth are such that when the upper half of the baby's body comes out of the birth canal and the squeezing pressure on the chest is released, the chest expands and the baby takes its first deep breath. It fills its lungs even before it gets completely out of its mother's body. It isn't physically possible to clamp the cord sooner than a healthy baby takes its first breath!

Using the Lighthouse procedure of dimming the bright lights to ordinary illumination and immersing the baby in a few inches of simple, warm (102-degree) tap water in an unsterilized container usually has the effect of making the baby calm, relaxed, open-eyed, and responsive to its environment.

The baby's father does the bathing in a simple plastic tub beside the delivery table or bed. Often some of the baby's bath water comes from the father's tears of joy and excitement! The procedure is simple, practical, and its safety has been established.

John C. Meyers, M.D.  
San Diego

### Getting Ideas

Congratulations to Jeanette DeWyc for her article about Fred Schaubelt ("I'm Glad You Asked Me That Question," January 7). By describing some of Schaubelt's philosophy and his reasons for some of his views, she showed her readers the respect of assuming they could understand and evaluate ideas.

Schaubelt's ideology was a major factor in making him so well known. It is ironic that the *San Diego Union* and the *L.A. Times*, in their long articles about him, chose to focus more on personality and political squabbles, and hardly described ideas at all.

Sara Haase  
La Mesa

### Below Schaubelt

Re: your article on Fred (don't call me Harris) Schaubelt. Schaubelt's view of the nature and responsibilities of government are certainly unique and I feel I've learned of one way that I can make myself understood using Schaubelt's pointed suggestion. As to his political philosophy, Schaubelt is full of crap. He doesn't know what he's talking about, it's the most antique thing I've ever heard.

Arthur L. Roe  
San Diego

### Let A Smile Be Your Tax Umbrella

As a welfare worker retired from the trenches, i.e., the inner-city core of the "Waynes" of our world, I deal with many like him ("Postcards from Western Civilization," December 10). From the retrospect of hindsight and experience, I caution the inexperienced about trying to be

too helpful to those like Wayne who tend to use and abuse would-be benefactors. Especially if they tend to bridle easily. For whilst proffering success, they may very well get suckered. The "Wayne" types often subvert off the soft-hearted among us, and they defeat the structured "system" (such as welfare and charities) which demand of them compliance and accountability. The article illustrated such traits. Often when we saw them was when they had, temporarily, run out of relatives and others whom they could exploit. Dealing from long experience, we were a lot harder to deceive or exploit. Thus, they'd move on and out into transiency. But our salubrious climate and other amenities guarantees us an enduring flow. So "the system" has to be tough and tight with the public's backs. My personal methodology was to encourage the transiency by extolling the attributes and opportunities for a variety of places where employment was better, but it wouldn't work with a "Wayne," for whom work isn't an ethic.

Regarding another recent article, Fred Schaubelt's revelations about changes of his heart and mind regarding motivations of business and special interest groups display a naive understanding of a historian — as he professes to be.

Doesn't he know that the essence of capitalism, that which makes it work so well, is the right to exploit for profit? Corporate structure was designed to protect persons from having their bodies taken to prison, as in totalitarian regimes. Instead, the guilty pay fines after pleading *not guilty*, a cop-out taken by seventy-six percent of all major U.S. corporations over the years. Also, why should it surprise Fred if the Taxpayers Association seeks special favor? Doesn't he know that group is a lobby for big business? Check the roster of members, Fred. They sure don't represent the average taxpayer. But keep smiling, Fred. I can cover a lot of misinformation. D.E. Briggs  
San Diego

### A Volunteer Must Have Pulled The Switch

As a friend and occasional sympathizer of Duncan Shepherd's I feel obligated to warn him that there may exist a plot to further bruise his reputation. It seems that his reviews of *The Woman Next Door* and of *La Rapine* ("Movies," January 7) were somehow interchanged at the printer. Certainly this must be the case since I find it difficult to believe that a reviewer named, such as Duncan, would applaud some will like *La Rapine* that must have been dredged up from French late-night television and deserves no more than a local going, while giving *The Woman Next Door* a review too meek and too perfunctory. His friends have been circulating statements such as "Dave just couldn't have allowed his strabismus to get this out of control" just to fend off these evil-minded conspirators. It might

be wise to correct this editorial mishap as soon as possible to prevent what is most likely an already publicly humiliating situation.

Patrice Leo Krohn  
Mission Hills

### Duncan Can Ken, Can't He?

This is a fan letter. I have delayed it for a while, but let us hope it is better late than never, or words to that effect.

I enjoyed Duncan Shepherd's review of the San Diego Film Festival, yet I was disappointed that he wasn't able to see *Full Young Un*. I thought it was the best film of the festival. The Ken is bringing the film here March 8 through 10. I believe Mr. Shepherd would enjoy it, and I look forward to his analysis.

Ken Cox  
La Jolla

### Mr. Dependable

I've learned that I can rely on Duncan Shepherd's movie reviews. The *Reader* entertains me for a whole week. Thank you.

Karen Pratt  
San Diego

### Drooling Banjos

Blind Leading the Blind Award: John D'Agostino.

John has earned his right to a lifetime handicapped sticker and tenure at the *Reader*, consistent in presenting a series of lunate reviews ("Year in Review," December 17).

David Lindley is from San Marcos, California. He used to take his banjo to bed with him. Playing it until he went to sleep. David was never known for stage presence, we always allowed that, because he is probably the most gifted and inventive musical genius to emerge from the Haigh Ashbrenners with discipline and a quality of excellence that every major group and industry leader recognizes, and which flew over the John.

Write a review, John. When you

discover that content as well as form is considered essential in passing along information, we can move you to the want ad section. There, at least, we can find essentials. Filling space by stringing words together to form sentences does not comprise a review of a musician's sometimes awkward or shy comment, talent, or his verbal communication. The best example of this is your own review. When you fail to understand something, you fill space commenting about what you can comprehend — the brand of shoes the man wears, where he got his dry cleaning done, etc.

Grinning all the while, such contributions as yours are consistent with our great San Diego tradition. We all enjoy a good laugh. You can always count on a music review from the *Reader*.

Should you ever reach a level of competence, in writing, equal to a musician's attempt to

(continued on page 10)

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## Letters

(continued from page 29)  
communicate with his audience, so I take you seriously. Should you ever form to understand the years of dedication it takes to achieve great craftsmanship, and that every gifted person that stands before you speaks through his own studied medium, you may then be allowed to comment on what you think you see and hear. To allow yourself the pretension of a search-and-destroy mission is self-descriptive. You are not much help. But you really are funny. Enjoy yourself. We do.  
Morris Smith  
Leadville

## How About San Diego John D'Agostino Stadium?

As an avid Reader fan, and generally one of John D'Agostino's fans as well, I was utterly astonished to read something in as poor taste as his column of December 17 ("Year in Review").

It wasn't so much the column as the "target" Jack Murphy business, that he placed after "the Rolling Stones at San Diego Stadium," that was so upsetting. I am not a fanatic who feels that the dead must be universally revered, but Mr. Murphy was a fine man and he was most decidedly deserving of having that stadium named in his honor.

Like many San Diegans, I'm of the opinion that it should have been given his name while he was alive.

No more Jack Murphy slurs! He deserves better than that.  
Colleen Carnevale  
San Diego

## Lay Back And Get Pseudo

Upon returning to KVMY from vacation, I was pleasantly surprised to note that I received the Reader award for mellowest DJ of the year ("Year in Review," December 17).

I am especially delighted with the award from the Reader, since I have always strived to be to "mellow," what the Reader is to "pseudo." Thanks again.  
Ken Richards  
KVMY

## Had Great Western

In your November 25 edition, you made a statement in your article ("City Lights") on Marina Village Shopping Center that "promotion — such as the recent 'Western Days' — [were] feeble."

We take exception to that statement. We are a shopping center marketing company and were in charge of that promotion. It was successful. I suggest you should have checked with the advertising liaison merchant at Marina Village, Lynn Tillman of In Focus Photo, or myself for a more authentic judgment. We used the Reader as our prime source of advertising for that and other promotions and found that it pulls good response, as it did for the "Western Days."

Marina Village is far from a successful center for a variety of reasons, but not everything about it should be bagged as without merit, as is the implication of the story.  
Frank Mangio  
Mangio Professional Communications  
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## Off the Cuff

Have you ever met anyone famous?



Bob Barron  
Music Student  
San Diego

Henry Winkler, the Brady Bunch, Robert Redford... that was at the Academy Awards. I saw Brooke Shields go out to the dance floor. I had to tell my friends that I met her, so I dragged my step-mom out there to dance. Everybody else was waiting but Brooke and Michael Jackson were really boogeying down. I bumped into her on purpose and said, "Sorry about that." She was tall and she had on this gaudy dress with huge padded shoulders. I'm five-ten and she towered over me; she must have been wearing heels. When I was a kid I met a bunch of people on sets and things — not so much anymore. My dad's in the motion picture business.



Nancy Campbell  
Bookstore Manager  
La Mesa

Avery Schreiber, the comedian. I knew him before he became famous. He's got a big bushy mustache and he's fat and medium tall. He's the one on the Doris commercial. This would have been back in the summer of '57 or '58 — I was eighteen and he was twenty-two. We both worked as counselors at a camp for emotionally disturbed children. It was called Camp 4-Fun, in Watervliet, Michigan. At the end of the summer we presented a musical theatrical performance that the kids put on for their parents. He really helped the kids. He was very outgoing, humorous, very easy to be around.



Diane Wariner  
Wallpaper Shop Owner  
La Mesa

I was March 4, 1966. I'll never forget that date. Artur Rubinstein was appearing with the Los Angeles Philharmonic at the Dorothy Chandler Pavilion. We went up to Los Angeles for the concert and it was wonderful. We were staying with my aunt, who lived three blocks from the Beverly Wilshire Hotel. We decided to drop off some record albums at the desk because Rubinstein was staying there and we were hoping he would autograph them. He just happened to walk into the lobby while we were there and we spent at least fifteen minutes talking to him. He was very natural, very warm, very friendly. I have his autograph to prove it.



Frank Crooks  
Mechanic  
San Carlos

The only person I've ever met that I can think of who's sort of famous is Ted Leiner. He was out in the main quadrant at Grossmont College talking about sports in general during "College Hour." You know, he was pretty much the same as he is on television except he was a little more open, speech-wise. He had a session where people could ask him questions. He said what he felt but this time I think he added even a little more. Things you can't say on television. I got his autograph and told him I thought he was doing a really good job.



Karen Chestney  
Food Service  
El Cajon

I was in a supermarket in Los Angeles very late one night — it was a Ralph's. I had my basket nearly full and I guess my mind was preoccupied because I was coming up one aisle pretty fast not really watching where I was going, and he was coming around from the other aisle and we just rammed into each other. Our baskets both flipped over and there were groceries all over the floor. He knew I knew he was Dustin Hoffman but I didn't make a big deal out of it. He was very nice, very human. We sat down right in the middle of the aisle and sorted out which stuff was his and which stuff was mine and we kind of laughed about it.  
—Lan Jakary

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I've heard others complain about retail computer stores in the same way. I recently spoke with a friend who writes about computers, who posits a theory on why so many retailers are needy. "Let's figure it takes just as much work to sell a \$10,000 system to a small businessman as it does to sell a \$200,000 system

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

## Section 2 Events, Theater, Music, Film



### Figures Philosophical

John Buck spent a month in Jerusalem last year. Out of that trip has come *A Month of Sundays*, an installation of painted wood sculptures and drawings now on view at Mandeville Art Gallery. It's the work of a Midwesterner meeting the Middle East, and it is both highly personal and visually communicative enough to say something to those who know neither Jerusalem nor Kansas.

All the sculptures—ten of them—are based on the taller-than-livesize figure of a man who could be Buck or Everyman. They are flat or slightly contoured, stylized shapes, mostly without heads, cut out of wood and painted. Several are black, with a soft

seen that is between ebony and slate. Each incorporates their own environment: black painted canvas stretched on the wall behind the figure; the canvas serves as frame as well as picture plane, as backdrop as well as being part of the sculpture. The craftsmanship is fine and finished, though the shapes are simple and intensely crude.

Chronologically, the first piece is *In Sea in the Dark*, which is also the most elaborate and active. Made before Buck's trip, it represents the voyage into the unknown that he was about to take, and expresses all the apprehensions he had. The figure with its head inside its body where its heart should be is crying tears that that inner self, a hermaphrodite figure is glued onto the canvas behind, and there are numerous symbols of death—a snake, a skull, a cross, a scythe piercing a sphere to

### Too Seldom Seen

Of the loose handful of young French filmmakers to have emerged over the past decade, perhaps the most exciting, and certainly the most consistently intriguing, is Claude Miller, who, with just three films, displays a confident and steady hand in the treatment of heavily emotionally charged material. His work (and his face) are not unknown to San Diego audiences: he brought his 1977 film *Tell Her I Love Her* to the San Diego Film Festival in 1979; and he attended last October's fourth annual festival for the U.S. premiere of his latest film, *Candé A Vie*. Near Wednesday will bring a rare chance to see Miller's first feature, *The Best Way* (Le Meilleur Façon de Mourir), released in 1976, as part of a continuing series of too-seldom-seen movies at the La Jolla Museum of Contemporary Art.

Miller came to make his first film by a familiar route up through the industry, serving as assistant to such directors as Truffaut, Godard, and Breton. He and his co-screenwriter Luc Béraud set the drama of *The Best Way* in an upper-middle-class summer camp for boys, a lively arena of both social and sexual tensions. Here, the director explores the contradictions inherent in all things "masculine" with the character of the camp's tough-guy athletic director (Patrick Dewaere), who teases and bullies the less virile drama teacher as cover for his physical attraction. In this, as in his subsequent films, Miller shows a preference for enclaved situations and interpersonal disjunctions and, eventually, a directorial sensibility that is craftsmanlike, even-tempered and nonjudgmental. "What interests me in the characters I want to film is their potential for excess," he is widely quoted as saying. "I think it's in the moment when they're out of control that people are at their most authentic—which is not

to say they don't terrify me at the same time."

*The Best Way* (which played a one-night stand at the Ken Cinema in 1978) will be second in a series that commenced on January 11 with Claude Chabrol's *La Rapace* (1970) and continues on alternate Wednesdays. The fact that the first four films in the series happen to be French is purely coincidental; troupe organizer Gregory Kahn, since the series has no overall theme or concern other than the screening of movies of an individualistic nature, foreign and domestic, that are rarely, if ever, brought to the San Diego area.

In future weeks, the series has scheduled films by two Japanese individualists of the French cinema.

On February 10 is *Sympathy for the Devil* (originally *One Plus One*), Jean-Luc Godard's 1968 Marxist semidocumentary that uses a Rolling Stones recording session as metaphor for revolution.

February 24 brings *Mouchette* (1967) by the veteran Robert

Bresson, an austere pastoral tragedy considered by many to be among the director's best. Subsequent titles in the series will be announced later. *The Best Way* will be shown on

Wednesday, January 27 at 7:30 p.m. in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. For further information, call 494-1541.

—Rick Geary



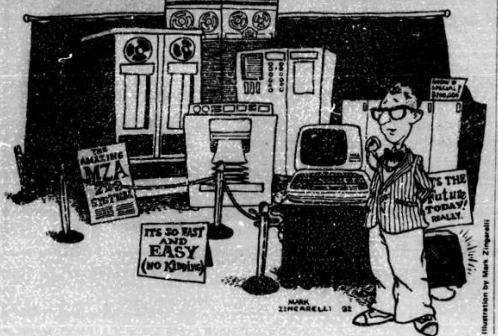
### McData

I once looked into buying a small computer and a printer to help me with word processing (writing and typing) at home. I went to a retail store in Mission Valley that specializes in home computers, having done a little reading on my subject, and carrying two advertisements that I'd cut from magazines. I was the repeat, nicest piece of buying potential that ever walked into a new market, and yet I walked out of that store after twenty minutes with no interest in owning a home computer, all because the salesman was such a jerk. He had a three-piece suit, a thin mustache, and a jumbo clan ring, but practically no knowledge of computers, and certainly no ideas on how a word processor could help me in my work.

I've heard others complain about retail computer stores in the same way. I recently spoke with a friend who writes about computers, who posits a theory on why so many retailers are needy. "Let's figure it takes just as much work to sell a \$10,000 system to a small businessman as it does to sell a \$200,000 system

to a company," he said. "Obviously the commission on the \$200,000 system is greater, so all the guy who are any good will be selling that instead of the low systems. There just isn't much room for the small guy yet... though I'm still waiting

for the Ray Kroc in this industry to set up home computer franchises with the same sort of training and organization that has gone into making hamburgers. I mean, why not home computers, too?"



Performing Arts Center. Apple, IBM, and Radio Shack, which are the biggest names in the personal-computer market, will set up "hands-on" displays that enable visitors to practice on their latest wares. One hundred other companies will pitch their hardware, software, accessories, and services.

Of particular interest to the turned-off consumer would seem to be the seminars offered on the personal aspects of computer technology. The one-hour seminars have such titles as "Computers and Kids," "How to Buy a Microcomputer for a Small Business," "Practical Law Office Administration," "The Microcomputer in a Physician's Office," "The dBase II (CPM) Data Base Program," and "The Angry Consumer's Guide to Word Processing."

"I'd be interested in the program on the dBase II," said my friend with the Kroc idea. He said dBase was the brand name for a data program that he has never seen adequately demonstrated by a computer salesman. One thing I remember about my trip to the computer store was a word of advice from a handbook: "We can't tell you

(Continued on page 4, col. 4)



## READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the event, in order to be considered for publication. Please do not phone. The Reader Events section is not a substitute for the local classifieds. For more information, please call READER EVENTS EDITOR, P.O. BOX 883, San Diego, CA 92118.

### Dance

"The Paduca Celebration" will commemorate the centennial of Anna Paduca's birth with an evening of ballets originally performed by the Russian Ballet and her company, performed here by Starr Dance, Chicago King, and a company of dancers. Thursday, January 21, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

"Dance Jam," an alternative chance to dance, will be held Friday, January 22, 8 p.m. to midnight. Interval Foundation, 886 Third Avenue, downtown, 230-1713.

Modern Dance Concert featuring the innovative choreography of Lar Lubovitch will be performed by the term-member La Lubovitch Dance Company, Wednesday, January 27, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

### Film

Cartoons, Mighty Mouse, Guffy, Heckle and Jockle, and Ferdinand the Bull will be seen in Spanish. Friday, January 22, 5:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

"Annapurna: A Woman's Place," a film chronicling the 1978 ascent of one of the world's highest mountain peaks by two American women climbers, will be shown and sporting goods displays and cultural and travel exhibits, to benefit the ERA, Friday, January 22, 7 to 10 p.m., Fort Hall, San Diego Federal Savings Building, University Towne Centre, 483-1387.

"Battle of Chile," an epic documentary, in two parts, of the events leading to the military overthrow of the government of Salvador Allende, will be screened in the "Political Film Series" of the UCSD Committee for World Democracy, Friday, January 22, 7 p.m., room 7122, undergraduate science building, UCSD, Free, 452-1362.

"The Killing Ground," a documentary film on illegal water dumping, will be shown by the Environmental Health Coalition, and followed by a discussion of local toxic waste issues in our neighborhoods, Wednesday, January 27, 4 p.m., room 158, County Administration Building, 1600 Pacific Highway, downtown, 236-1999.

"The Best Way," the first feature film directed by Claude Mulot, about an alcoholic director and a

drama teacher at a summer camp, will be screened in French with English subtitles, Wednesday, January 27, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 120 Prospect Street, La Jolla, 454-3341.

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### Music

Chinese Classical Music will be presented in concert by Tsai-Ping Lang, mezzo and leading member of the Cheng, a seven-stringed instrument of the Japanese koto, Friday, January 22, 8 p.m., South Recital Hall, 5181, 265-4243.

Symphony, the San Diego Symphony Orchestra, conducted by Rainer Miedel of the Seattle Symphony, will perform Alan Hovhaness' "Flourishing World," Liza's Piano Concerto no. 2 in A with pianist Antonio Barbosa, and Debussy's Symphony no. 6 in D major, following a pre-concert talk by SIDS music historian and professor of music, Janelle Mincey, Friday, January 22 and Saturday, January 23, 8 p.m., and Sunday, January 24, 2:30 p.m., Civic Theatre, downtown, 236-6510 or 239-0721.

In Concert, the Canadian Brass will perform for North County Concert Association, Friday, January 22, 8 p.m., MiraCosta College gym, One Burnard Drive, Encinitas, 758-5123 or 452-3136.

Metropolitan Opera Auditions in San Diego will be open to the public for listening, Saturday, January 23, 10 a.m., Foundry's Hall, 454-6087.

Young People's Concerts on the theme of "The Wild, Wild West" will include music of Newman, MacDowell, Goff, Puccini, and Rossini, performed by the San Diego Symphony Orchestra with guest Timothy Foster and soprano Joan Zane, Saturday, January 23, 10:30 a.m., Sunday, January 26, 10 a.m., and next Thursday, January 28, 10 and 11:30 a.m., Civic Theatre, downtown, 239-0726.

"The Golden Voice of the Great Southwest," U. Utah Phillips, will sing and tell tall tales, Sunday, January 23, 7:30 and 9:30 p.m., Old Time Cafe, 1664 North Highway 101, Encinitas, 454-6030.

World-Touring Band Servant will be sponsored by San Diego Campus Life, Sunday, January 23, 7:30 p.m., Greenview High School au-

ditorium, 1102 Murray Drive, La Mesa, 286-4500.

Mini-Concerts series will feature the Suzuki String Trio, violinists Theodore Brunson, violist Rebecca Campbell, and cellist Glenn Campbell, playing works of Vivaldi and Mahler, Monday, January 25, noon, Beverly Hills Salon, Civic Theatre, downtown, Free, 454-6522 or 459-7351.

An Evening of Music and Song will feature soprano Valerie Piant, pianist Jim Heller, and violist Frank Almond Jr., presented by Music Makers, Monday, January 25, 8 p.m., San Diego Women's Club, 2557 Third Avenue, Hillcrest, Free, 460-4965.

Student Composer Series, Atomatic, will present a concert of solo works by a short, 8 to 20, two percussion pieces, Tuesday, January 26, 8 p.m., Mandeville Auditorium, UCSD, Free, 452-3229.

Piano Recital will be presented by Christina Voets, Wednesday, January 27, noon, Mandeville Recital Hall, UCSD, Free, 452-3229.

Local Groups the Siamma Gael Celtic Irish Band and the Big Jewish Band will perform in concert to benefit out-of-town KPFF, 90.7 FM, Wednesday, January 27, 7:30 p.m., Old Time Cafe, 1664 North Highway 101, Encinitas, 454-6030.

### Special Events

Computers of all sorts will be on display, and lectures on computer technology will advise you what to do with them, at the Pacific Computer Expo, Thursday, January 21 through Saturday, January 23, 10 a.m. to 7 p.m., Convention and Performing Arts Center, 202 C Street, downtown, 236-6510.

"A Tribute to Margaret Sanger" will include a film about the women's liberation movement who coined the phrase "birth control" and was jailed for her advanced views, and readings of her writings and speeches by Susan Love Brown, Friday, January 22, 8 p.m., old post office building, Oceanside and Hornblende streets, Pacific Beach, Free, 331-2941, or 232-4801.

Under the Big Top, all 90,000 square feet of it, Circus Vargas will fill their rings with trapeze artists, jugglers, elephants, acrobats, magicians, clowns, and more, beginning Friday, January 22, 8 p.m.; Saturday, January 23, noon, 4 and 8 p.m.; Sunday, January 24, 11, 11:30, and 7 p.m.; and Monday, January 25, 4:30 and 8 p.m.; all at Parkway Plaza, El Cajon, and continuing Tuesday, January 26, 8 p.m.; and Wednesday, January 27, 4:30 and 8 p.m., Mira Mesa Mall, Mira Mesa, 263-4491 or 722-2318.

Health Fair will include a danceathon, fitness testing, and talks on nutrition, physical fitness, and stress, to benefit the American Heart Association, Saturday, January 23, 10 a.m. to 5 p.m., California Aerobic Dance, 3446 Fifth Avenue, Hillcrest, 247-7777.

Vietnamese Tet New Year will be celebrated with a lecture on Vietnamese culture and New Year rituals and customs presented by Le Van Khao, and an exhibition of wooden prints of New Year symbols and astrological animals, photography by Le Van Khao, and silk paintings, Thursday, January 23, 2 p.m.; exhibition on January 23 through Friday, January 24, La Jolla Art Center, 1371 India Street, San Diego, 524-0086.

"Sidewalks and Canyon Trails," a walk through San Clemente Canyon, will be sponsored by Walk about International, Saturday, January 23, 3 p.m., from west side of canyon parking lot, Claremont Mesa Boulevard and Route 52, 452-4405 or 233-WALK.

"Love Me and the World Is Mine: A Tribute to Harpo Marx," a one-man show of Les Manderson will remember this Marx brother with slides, film clips, and tape recordings, Saturday, January 23, 8 p.m., Mandeville Auditorium, UCSD, 452-4574.

"Taboo Subjects," a performance work that deals with sexuality and violence in the Eighties, will be presented by contemporary performance artist Rachel Rosenblat with Sue Dankin and Gracia Torretta, as part of the "What's Cooking?" series of UCSD's Center for Music Education, Saturday, January 23, 8 p.m., South, 851 Eighth Avenue, downtown, 235-8466.

Chinese New Year, the Year of the Dog 4680, which will begin on January 25, will be celebrated with lion dances and martial arts, Sunday, January 24, 3 to 5 p.m., outside Ming's Garden restaurant, 5771 La Jolla Boulevard, La Jolla, 459-9043.

"Mormon Heritage Arts Festival" will display pioneer and modern arts and crafts, including quilting, tanning, soapmaking, and candle-making, daily through January 31, 9 a.m. to 9 p.m.; with demonstrations Friday and Saturday, 10 a.m. to 5 p.m., Mormon Battalion Visitor Center, 2310 Juan Street, Old Town, Free, 298-3317.

Whale 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 (293-4400), and from excursion boats, Natural History Museum, Seaford Landing (231-3821), weekends through January 24; Coast Marine Services, Sherman Harbor Island Hotel dock (234-1717); Fisherman's Landing, 2838 Garrison Street (222-0391); H&M Landing, 2803 Emerson Street (222-1649), which also has all-day trips to the Coronado Islands on the weekends, Islanda Sportfishing, 1551 West Mission Bay Drive (222-1164); Point Loma Sportfishing, 1419 Scott Street (231-1675); Seaford Sportfishing, 1717 Quivira Road (224-3383); and Redwoody brigantine sailing ship or Kato's yacht, Sherman Harbor Island Hotel dock (222-1405), all daily through mid-March, and San Diego Harbor Excursion, form 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 (755-2063 or 452-8732), every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 58 miles east of Lakeside (291-8771); and every Sunday by the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48), Free.

Flowering Trees and Shrubs, a subtropical region of the world can be seen on guided garden walks every Sunday from 1:30 to 2:30 p.m., and bought at a weekly rate plant sale, Sundays from 10 to 4 p.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas, 753-4432.

### Sports

Copper Backshots, the San Diego Copper will play host to the De-

## TO LOCAL EVENTS

most Pistons, Thursday, January 21, 7:30 p.m., and the New Jersey Nets, Saturday, January 23, and Phoenix Suns, Wednesday, January 27, both at 7:35 p.m., Sports Arena, 256-8456.

League Leaders the Harlem Globetrotters will be playing just basketball against the Washington Generals, trying to better their 14,742 to 331 win-loss record, and there will be circus performer Walter Wail and roller skaters the Flying Rollers too, Friday, January 22, 8 p.m., Sports Arena, 256-4126.

Coastal Bike Ride will get us far as Del Mar, sponsored by American Youth Hostels, Saturday, January 23, 8:30 a.m., from Del Mar Cove parking lot, Mission Bay, Free, 239-2644.

Superbowl Sunday Super Run, a 10K or two-mile alternative to sitting on the couch, will benefit the March of Dimes, Sunday, January 24, 8 a.m., La Jolla Village Square, 284-1166.

Soccer Soccer, the San Diego Sockers will face the defuncting indoor champion Edmonton Drillers, Sunday, January 24, 3 to 5 p.m., Sports Arena, 280-GOAL.

Golf Tournament, the fifteenth annual Andy Williams San Diego Open will begin with a \$10,000 Celebrity Pro-Am featuring Gerald Ford, Bob Hope, and others, Wednesday, January 27, 8 a.m.; and really get underway with the \$300,000 main event, Thursday, January 28, 8 a.m., Torrey Pines golf course, Del Mar, 272-0851 or 457-5507.

### Lectures

San Diego Post-Verne Brown will read from his work, Thursday, January 21, 7 p.m., Pine's Books, 1615 West Lewis Street, Mission Hills, Free, 299-7058.

Hempstead Poetry will be read and translated by Ennio Belluschi, Thursday, January 21, 7:30 p.m., Chi Cafe, UCSD, Free, 452-2311.

"People's Murals" from Chile to Cuba to Nicaragua will be shown in slides by muralist and author Eva Cockcroft, Thursday, January 21, 7:30 p.m., Gross Roots Cultural Center, 1847 South Street, Golden Hill, 232-5029.

Political and Human Rights Activist Dick Gregory, also comedian, satirist, author, and actor, will address current issues affecting society, Thursday, January 21, 7:30 p.m., Southwestern College gymnasium, 900 Oak Lakes Road, Chula Vista, 424-6200.

"Vaidi Kandinsky's Blue Reiter to Bauhaus" will be the title of a lecture presented by Ida Righi-Sforza on the work and theories of one of the founders of abstract art, in conjunction with a current exhibition, Thursday, January 21, 7:30 p.m., Corley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

"World Population Problems with Special Reference to India and China" will be described by demographer Sripari Chandrasekar, former minister of health and family planning in India, Friday, January 22, 10 a.m., room 111A, administration complex, UCSD, Free, 452-3429.

Art Talk, Arnold Nechtes will discuss his work and the opening of a show of his recent paintings at the Baker Galleries, Friday, January 22, 2 to 4 p.m., north conference room, student center, UCSD, Free, 452-2864.

Indian Tales will be told in folklore

collector and author Malcolm Margolin, Friday, January 22, 7 p.m., Museum of Man, Balboa Park, 239-2001.

Prose Reading will be offered by Ennio Belluschi, author of the recent mystery novel *Nice Through Street*, Friday, January 22, 7 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills, Free, 299-7058.

"Europe Going Neural?" will be the question addressed by Sir Patrick Wall, M.P., at a World Affairs Council dinner, Friday, January 22, 7:30 p.m., Holiday Inn at the Embankment, 1355 North Harbor Drive, San Diego, Reservations, 231-0111.

"Physical Anthropology at the San Diego Museum of Man: Research and Exhibition" will be the subject of a lecture presented by Rose Tyson, curator of the museum's current *Bodies and Bones: The Inside Story* exhibition, Friday, January 22, 8 p.m., Scripps Clinic and Research Foundation amphitheater, 10666 North Torrey Pines Road, La Jolla, Free, 454-7047.

"Important Developments in British Politics" will be discussed by Tom Anderson, who will focus on the youth riots, struggle for jobs, Labor Party split, anti-nuclear movement, "Troops Out Movement" for Northern Ireland, and Prime Minister Thatcher's austerity program, Saturday, January 23, 7:30 p.m., Militant Forum, 1051 15th Street, San Diego, 234-6433.

"Ancient Astronomy and Modern Thought" will be the topic of a lecture presented by astronomer and science writer Dennis Rawlin, who has specialized in the history

of ancient astronomical discoveries, Sunday, January 24, 2 p.m., Villa Montezuma-Less Shop/House, 1914 Street, San Diego, Free, 239-2111.

Riverside Post James E. MacWhinney will read selections from his work, Monday, January 25, 7:30 p.m., U.G. Wolf Books, 7527 La Jolla Village Square, La Jolla, Free, 456-1820.

"New Plays for the New Year," a

series of two-hour readings of excerpts from eight plays by local playwrights, will be presented by the Playwrights Workshop, Monday, January 25 and Tuesday, January 26, and Monday, February 1 and Tuesday, February 2, 8 p.m., Manzanita Public Theater, 1717 India Street, San Diego, 236-7674.

"Total Health: A Life's Lifetime Affair" series of health education lectures will continue with Jennifer Piske of Bay General Community

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Friday, January 26/27: 10:30-9:30 p.m. Saturday, January 27/28: 10:30-9:30 p.m. Sunday, January 28/29: 10:30-9:30 p.m. Monday, February 1/2: 10:30-9:30 p.m.

Admission tickets may be purchased at Lorraine Price in Pacific Beach on Garnier, in Classroom Building at San Diego State in the Student Center, the Torrey Pines on Grand in La Jolla, and the UCSD ticket office. Because of the overwhelming response to the 1981 Festival, we have added several performances.

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<b>Del Cerro/College</b> 267-0092 6352 Del Cerro Blvd., north of Hwy. 8	<b>Rancho Bernardo</b> 485-0074 16721 Bernardo Center Dr.	<b>Friars Road &amp; Mission Gorge</b> 281-6889 10330 Friars Rd., just west of Mission Gorge

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# READER'S GUIDE TO THE THEATER

**SAFFORD, ANN MARY**, Will Wright, Bill Wolf, Bud New, and Shelly Abernethy. An optional lunch, prepared by local chef Frank Pappa, is available starting at 11:45 a.m. (Sm.)

**GALEAP QUARTER THEATRE**, Friday, January 22 and Saturday, January 23, 7 p.m. and 11:45 a.m., curtain at 12:15 p.m.

**MAN OF LA MANCHA**  
For as fine production of the 1982 season, the Lyric Director Theatre presents Dale Wasserman's musical about Miguel de Cervantes and the fate of a manuscript he has written called Don Quixote. Sent to prison for dubious crimes, Cervantes sold possession in the manuscript. And when his fellow inmates question its value, he urges them to play it out to determine its worth. The most all with such memorable songs as "The Impossible Dream," "Dulcinea," and "Alonso." Is directed by Jack Tygert. Scott Chamberlain is Cervantes; Quixote is Hanson Tygert is Alonso; and Gordon Howells is Sancho Panza. (Sm.)

**LYRIC DIRECTOR THEATRE**, through March 28, Wednesday through Saturday, 7 p.m., curtain at 8:00 p.m.; Matinee Sunday, January 23, 2 p.m., curtain at 3:00 p.m.

**NEW PLAYS FOR THE NEW YEAR**  
The Playwright's Workshop offers a two-part showcase of new plays by local San Diego writers, on Monday and Tuesday nights. Audiences will see staged readings of excerpts from four plays on the Monday program, followed by four new excerpts on Tuesday. Produced by Kent Blakey, the

plays are directed by Mary Bornstein, Jim Brown, Alan Glynn, McCallum, and Kevin P. Harkin. The plays are staged locally by Margaret Allen, Susan Jean by Lynn Berchert, The Family Way by Steven Barnes, Edgar by Dale Fehrlinger, The Other Side of the Bush by Bill Wright, and The Final Days by Robert M. Rose. (Sm.)

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**ONE FLEW OVER THE CUCKOO'S NEST**  
The current production of David Williamson's staged version of the Ken Kesey novel has much to recommend it. Under the direction of Thomas J. McCoy, and supported by a cast that is never less than superb, it is a highly polished, often quite funny show. The production tends, however, to emphasize the play's comic elements, and the result, along with some technical and staging problems in key scenes, occasionally obscures the play's potential to explore its more somber realms. The play takes place in a mental hospital, where directorial Nurse Ratched rules over a group of men—the "asylates"—all of whom have committed themselves voluntarily to the institution. (Sm.)

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plays are directed by Mary Bornstein, Jim Brown, Alan Glynn, McCallum, and Kevin P. Harkin. The plays are staged locally by Margaret Allen, Susan Jean by Lynn Berchert, The Family Way by Steven Barnes, Edgar by Dale Fehrlinger, The Other Side of the Bush by Bill Wright, and The Final Days by Robert M. Rose. (Sm.)

**SEASCAPE**  
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## Theater Directory

- CALIFORNIA-PACIFIC THEATRE**  
234-7398  
**CARTER CENTRE STAGE**  
Belmont Park  
239-2253  
**CMC THEATRE**  
2501 S. Street, downtown  
239-0110  
**CONCORDIA PLAYHOUSE**  
1755 Seward Way, Concordia  
439-4886  
**C.R.A. THEATRE**  
9115 Claremont Mesa Boulevard, San Diego  
277-8900 x111  
**EAST COUNTY PERFORMING ARTS CENTER**  
2116 E. Main Street, El Cajon  
442-2277  
**EDUCATIONAL CULTURAL COMPLEX THEATRE**  
4383 Ocean View Boulevard, San Diego  
232-2804  
**FLETA DINNER THEATRE**  
9601 Lemoor Road, Spring Valley  
687-8977  
**FOUR THEATRE**  
122 S. Street, downtown  
234-6331  
**GARLAND QUARTER THEATRE**  
347 Fourth Street, Old Town  
234-0863  
**GRANDMONT COMMUNITY COLLEGE**  
Stageshows Theatre  
8800 Grandmont College Drive, El Cajon  
465-1700 x410  
**JEROME COMMUNITY CENTER**  
Front and Center Theatre  
4079 Feltz Road, San Diego  
563-3603 x35  
**LA JOLLA STAGE COMPANY**  
Parker Auditorium, La Jolla High School  
750 N. La Jolla Village Drive  
456-3819  
**LAMAR PLAYERS THEATRE**  
404 E. 4th Street, National City  
474-0402
- LAKELIGHTS COMMUNITY THEATRE**  
San Pointe Fine Arts Center  
8053 University Avenue, La Mesa  
464-4368  
**LEMON GROVE PLAYERS**  
Lemon Grove Junior High School  
3146 School Lane, Lemon Grove  
466-9776 ext. 146  
**LYCEN THEATRE**  
314 F. Street, downtown  
233-8025  
**LYRIC DIRECTOR THEATRE**  
1778 El Cajon Boulevard, La Mesa  
464-1196  
**MARINO PLAYERS THEATRE**  
PARKWAY GALLERY THEATRE  
3171 India Street, San Diego  
238-4111  
**MARICOSTA COLLEGE**  
Little Theatre  
One Boulevard Drive, Oceanside  
757-2121 x236  
**NORTH COUNTY COMMUNITY THEATRE**  
Yola  
724-1421  
**OLD GLOBE THEATRE**  
Festival Stage, Belmont Park  
239-0863  
**OLD TOWN OCEANO HOUSE**  
4040 Tupper Street, Old Town  
238-0863  
**PALOMAR COLLEGE**  
Palomar College Theatre, San Marcos  
744-8860 x2  
**PATCO PLAYHOUSE**  
Horseshoe Theatre Center  
1151 E. Valley Parkway, Escondido  
266-4669  
**PINE HILLS LODGE**  
2860 La Presa Way, Julian  
765-1100  
**POINT LOMA COLLEGE**  
Sullivan Theatre  
3900 Lomas Drive, Point Loma  
222-4774  
**SAN DIEGO CITY COLLEGE THEATRE**  
Theatre and C. Street, downtown  
239-7854  
**SAN DIEGO JUNIOR THEATRE**  
Casa del Prado Theatre, Belmont Park  
239-8355
- SAN DIEGO MESA COLLEGE**  
7500 Mesa College Drive, San Diego  
274-2200 x206  
**SAN DIEGO REPERTORY THEATRE**  
1620 Sixth Avenue, downtown  
239-8025  
**SAN DIEGO STATE UNIVERSITY**  
New Stage and Experimental Theatre  
265-6844  
Opera and Amphitheatre  
265-6847  
**SAN DIEGO LITTLE THEATRE**  
Del Mar Playhouse, Del Mar  
755-7358  
**SECONDO AVENUE THEATRE**  
881 Second Avenue, downtown  
233-3965  
**SCRIPPS RANCH COMMUNITY THEATRE**  
Waggoner Junior High School  
Auditorium  
9200 Cold Coast Drive, Mira Mesa  
396-7300 x216  
**SOUTHWESTERN COLLEGE**  
Anexo Theatre, Mayan Hall  
9601 Lemoor Road, Chula Vista  
421-1180  
**SPRUELLS THEATRE**  
121 Broadway, downtown  
233-6541  
**STURGEON**  
Santiago Blvd., Belmont Park  
232-3049 or 234-5748  
**UNITED STATES INTERNATIONAL UNIVERSITY**  
Zeller Theatre  
10455 Torreyana Road, Scripps Ranch  
271-4300  
**UNIVERSITY OF CALIFORNIA SAN DIEGO**  
UCSD Theatre, John Muir Theatre Studio  
452-4514  
Mandelville Auditorium, Mandelville Recital Hall  
452-2380  
**UNIVERSITY OF SAN DIEGO**  
Carmichael Theatre, Alcala Park  
291-5480

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2828 Camino del Rio South, Mission Valley 299-2828

# READER'S GUIDE TO THE MUSIC SCENE

**Music commentary is by John D'Aquino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80810, San Diego 92138 or call 231-7821 Friday before 5:00 p.m.**



AL DI MEOLA

**Writing about a musician like former Return to Forever guitarist Al Di Meola is a lot like writing about a consistent, respected point boxer. As in any critical analysis of the pugilist who serves up just the required number of disciplined jabs, well-timed counterpunches, and controlled, targeted flurries to win on points, Di Meola's playing must be approached from a purely scientific standpoint. Years of squandering himself in a closet to practice scales, voicings, and alternate fingerings, to develop speed, precision, and touch-regulated tone, gained Di Meola a mastery of guitar technique that even his most ardent detractors cannot fault. A scouting report on Di Meola would likely read: fast, well-trained, great hands. But a point boxer rarely excites anyone outside of that reliable handful of purists who religiously follow the fight game. Similarly, Di Meola earns high marks from his peers, but lacks—so the criticism goes—the one ingredient that can cause a stir in the cheap seats: passion. Many hold that an absence of emotion and spontaneity is the unavoidable by-product of too much**

**schooling. If that's true, then Di Meola is guilty of cool detachment on a unanimous decision. But for others, myself included, possessing a surfeit of technical skills does not automatically disqualify a musician from communicating on an emotional level. Profundity is often, but not always, found in the simplest expressions. For anyone who appreciates the complexities of the guitar (or instrumental prowess in general), listening to a musician like Di Meola, who can call upon the sweetest lyrical phrase or the most melodically knotted lines at will, is capable of delivering the goods when the music demands veriginous speed but knows when to apply the brakes when economy is in order, who can**

**wring anguished squalls from his instrument one moment and play a fluttering run of delicate, muted notes the next, elicits a response that is definitely emotional. To be sure, Di Meola has succumbed in the past few years to the temptation that dogs all great players: he has seen fit to record albums that display his tools in a variety of settings, including fusion, jazz, rock, disco, and classical, often signing himself with the treats of each respective idiom. In short, Di Meola is not above—to quote pool shark Steve Mearns—"just showing off." But his adroit handling of these forms, a discernible sense of humor, an admirable adaptability to the idiosyncrasies of his sidemen, and the pervasive sense that**

**Di Meola really enjoys playing, mitigate the self-congratulatory atmospheres of these efforts. What is most apparent on Di Meola's recordings, and in his live performances, is the fact that he is simply one of the best guitarists in the business.**

**Tuesday night Di Meola will team with keyboardist Jan Hammer—whose past collaborations have included two other outstanding guitarists, John McLaughlin and Jeff Beck—Steve Gadd, Anthony Jackson, and Mingus Lewis, for a concert at the Fox Theatre. Another instrumentalist who is no stranger to critical acclaim, and who has sought a variety of idioms in which to exhibit his spectacular talents, is saxophonist Oliver Lake. Lake, who also plays soprano sax, flute, and sings, must prove a headache for staid jazz critics, who equate art with tyeveiters whenever a favorite son strays from the acceptable line of development of the jazz tradition.**

**Lake's playing, at once lofty and combustible, is a force in the World Saxophone Quartet, and he has been seen in these parts with that group, as well as most recently this past summer at the part of the Oliver Lake/David Murray Quartet. But Lake is not simply a jazz musician. He is equally adept at applying his volucious horn to soul, blues, or any other form of music as, for example, his blowing, and is a successful (i.e., respected) champion of**

**eclecticism. This Saturday night Lake will once again grace a San Diego stage, this time as leader of the "funked-up" band, Jump Up. The band features bassist Billy Grant, guitarist Jerome Harris, guitarist/harmonica player Alphonso Tims, and drummer/percussionist Phemans As Laff. All well-traveled and accomplished musicians in their own right, Jump Up will play two shows at the International Bldg.**

**In case you're wondering about the Miss Davis concert that was supposed to have been held this week, I should tell you that it has been indefinitely postponed. According to the promoter, Davis fell victim to kidney stones and was hospitalized recently. That's the bad news. The good news is that, though painful, kidney stones are not really that serious, and you should be reading of a rescheduled appearance any time now.**

**In other concert news this week, Bobby "Blue" Bland will be at the Bacchante tonight, Thursday, for two shows with the local jazz band, the Blue Parrot in La Jolla. Friday night the Diddies, the Puppies, and Delante will play at the Spirit, while across town Taj Mahal performs at the International Bldg, and the Circle Jerks, Effigies, and Sacred Lies appear at Fairmount Hall.**

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## - 2828 Camino del Rio South, Mission Valley - 299-2828



## CONCERTS

**Bobby "Blue" Bland and the King Biscuit Blues Band** Bachanal, tonight, Thursday, 8 and 11 p.m., 8022 Claremont Mesa Boulevard, 560-8009.

**Laurindo Almeida Trio** Blue Parrot, Friday and Saturday, January 22 and 23, 9 p.m., 1298 Prospect, La Jolla, 455-9131.

**Dickies, Puppies, and Defente** Spirit, Friday, January 22, 9 p.m., 1130 Buena Vista, 275-3993.

**Taj Mahal** International Blend, Friday, January 22, 8 and 10 p.m., 4034 30th Street, 284-9603.

**Circle Jerks, Effigies, and Sacred Lies** Fairmount Hall, Friday, January 22, 8 p.m., 3750 Fairmount Avenue, 224-6457.

**Jump Up** featuring **Oliver Lake**:

**International Blend**, Saturday, January 23, 8 and 10 p.m., 4034 30th Street, 284-9603.

**Al Di Meola with Jan Hammer, Anthony Jackson, Steve Gadd, and Mingo Lewis** Fox Theatre, Tuesday, January 29, 8 p.m., 720 B Street, 235-4203.

**Leslie West and Curly Laing and New Mountain** Bachanal, Sunday, January 31, times to be announced, 8022 Claremont Mesa Boulevard, 560-8009.

**James Brown** Hideo, Monday, February 1, 7:30 and 10:30 p.m., La Jolla Village Drive at Villa La Jolla Drive, off I-5, La Jolla, 457-5290.

**Foreigner and Greg Lake** Sports Arena, Tuesday, February 2, 8 p.m., 1000 Sports Arena Boulevard, 224-4171.

**Greg Kihn Band** UCSD Gymnasium, Friday, February 5, 8 p.m., 452-4559.

**"X"** Bachanal, Friday and Saturday, February 12 and 13, 9 p.m., 8022 Claremont Mesa Boulevard, 560-8009.

**Predators and Bureau Golden Hall** Tuesday, February 16, 8 p.m., Community Concourse, downtown, 236-6509.

## CLUBS

*Club listings are compiled by Linda Nevin. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.*

### North County

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

**Billy Up Tavern**, 143 South Cedros Avenue, Solana Beach, 451-9422: Shuffle, rock and roll, Thursday through Saturday; the Chicago Six, Incubus; Friday happy hour and Sunday; evening the Constables, bluegrass, Wednesday happy hour; the Rascal Underwood Band, rock and roll, Wednesday.

**Bobby G's**, 185 First Street, Encinitas, 436-7297: Jerry McCain and the Gigolos, rock and roll, Thursday through Saturday and Wednesday; Shuffle, rock and roll, Thursday through Tuesday.

**Burn 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, 744-4120: Jallas Express, country, Tuesday through Sunday.

**The Country Side Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 757-0867: New Country, country rock, Thursday through Monday.

**Distillery East**, 755 Metcalf Street, Escondido, 741-0993: Hermes, rock and roll, Thursday; dance with Roxton Stone V., Friday and Saturday; rock and roll, Sunday; call club for information; Greater San Diego Talent Search featuring four bands, Wednesday.

**Distillery Nightclub**, 140 South Sierra Boulevard, Solana Beach, 756-6733: Bratz, rock and roll, Thursday through Saturday; Dallas Collins, rock and roll, Sunday; Dirk DeDonato and the Boat People, rock and roll, Monday and Tuesday; Tweed Sneakers, new wave, Wednesday.

**Firebird Restaurant and Lounge**, 430 West Washington, Escondido, 745-1931: Emergency Exit, rock and roll, Thursday through Sunday.

Saturday: Sky High, rock and roll, Tuesday and Wednesday.

**Fish House West**, 2633 South Highway 101, Cardiff, 753-6438: Bob Long, jazz, Thursday through Saturday; jazz jam session with Tony Ortega, Sunday.

**Fogwater**, 2508 Carlsbad Boulevard, Carlsbad, 729-3188: Planet, rock and roll, Wednesday through Saturday; Incognito, new wave, Sunday through Tuesday.

**Francine's**, 509 North Hill Street, Oceanside, 722-7123: 360, top 40, Thursday through Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar, 755-6614: Barrie Cunningham and Black Slacks, rockabilly, Wednesday through Saturday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 423-2623: The Russ Kirkpatrick Band, Southern soul and artistry, Wednesday through Saturday; the Good Life, contemporary, Sunday and Monday; the Red Lane Band, country and rock, Tuesday.

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

**Kooter Brown's**, 656 First Street,

Stephen Cloud Productions regrettably announces

**The Cancellation of the Miles Davis Concert**  
scheduled for  
Monday, January 25  
Ticket refunds at  
Center Box Office  
236-6510

Encinitas, 942-2860: Hi Street, rock and roll, Friday; Sailor and the Swimmers, rock and roll, Saturday.

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

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: The Shifters, contemporary, Wednesday through Saturday.

**Muhney's**, 340 East Grand Avenue, Escondido, 741-0935: Richie Hunt, contemporary, Wednesday through Saturday.

**Oakdale Lodge**, Lake Wohlford,

749-3183: White Lightning Express, country western, Friday and Saturday evenings, Sunday afternoons.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 439-4030: David Miller, 80's songs, Wooden Nickel, country blues, Thursday; Rick and Lorraine Lee, traditional and contemporary folk songs, Friday; U. Utah Phillips, folk and country music and stories, Saturday; Peter Feldman, old time music, Sunday; Old Time Hoot Nite, Tuesday; benefit for KPFF radio, Wednesday.

**Pomera Club**, 12237 Pomerado Road, Poway, 746-1135: Telegraph

Canyon, country, Wednesday through Saturday.

**Powder**, 1690 Coast Boulevard, Del Mar, 755-9435: Tweed Sneakers, new wave, Thursday; Hermes, rock and roll, Friday and Saturday.

**Poway Music Company**, 12375 Poway Road, Poway, 748-7296: 566-2070: The Kosta-Staples Band, rock and roll, Thursday through Saturday.

**Red Dog Saloon/Village Fort Steakhouse**, 3757 South Mission Road, Fallbrook, 728-1998: Don Termination and Country Plus, country and contemporary dance

music, Wednesday through Saturday.

**Red's Place**, 389 North El Camino Real, Encinitas, 942-3076: Nightwatch, rock and roll, Thursday through Saturday.

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

**Sandy's**, 510 West Mission, Escondido, 743-0620: Chaser, rock and roll, Thursday through Saturday.

**The Shepherd Cde**, 1126 South Highway 10, Encinitas, 753-1124: Lisa Kinn, classical piano,

**JOHNNY CASH SHOW**

IN PERSON IN CONCERT

STARRING **JOHNNY CASH** featuring **JUNE CARTER** and the **GREAT EIGHTIES**

KSON welcomes THE JOHNNY CASH SHOW  
Sunday, January 24, 4:30 & 8:00 p.m.  
FOX THEATRE  
Reserved seats \$11.00 and \$9.75  
Tickets on sale at Fox Theatre Box Office and all Ticketron locations. For Changeling and information call 235-4203.

**International Blend**  
4034 30th Street 284-9603 No age limit  
Thurs. Jan. 14 8:30 pm **CABARET** Live Magic, Dancers, Hypnotists, Comedians, Musicians

Thurs. Jan. 22 8:30 pm **TAJ MAHAL** Two shows 8 pm & 10 pm \$8.00 adv / \$7.00 door Tickets Available

**JUMP UP** Sat. Jan. 23 Jazz Ragga featuring **OLIVER LAKE** Two shows 8 pm & 10 pm \$8.50 adv / \$6.50 door La Jolla Jazz Festival

Advance tickets available at: Lorraine Pines • Frisette Records • Chromation Records • International Blend

coming Wed. Feb. 3 **ALEX DEGRASSI / SCOTT COSSU**  
Feb. 14 **WILLIE BOBO** Valentine's Day at Mecho's



& Robert Silvert Entertainment Group & KPRI FM106

Proudly Announce The San Diego debut of

## MARTY MITCHELL BAND



Monday, January 25

Doors open at 7:30 p.m.

For more information call 291-8635



Next Tuesday  
Tickets still available

**AL DI MEOLA**

"THE ELECTRIC RENDEZVOUS TOUR"

featuring special guests:  
**JAN HAMMER STEVE GADD**  
**ANTHONY JACKSON MINGO LEWIS**

**JAN. 16 8 PM**  
**FOX THEATRE**  
720 B STREET

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

Monday, February 1  
**James Brown**  
Rodeo—8880 Villa La Jolla, 457-5590

Coming Soon:  
Friday, March 5  
**U2**  
Mandeville Auditorium, UCSD. Tickets on sale February 5.



Thursday: Moby, contemporary piano, Friday and Saturday: Feet on the Wheel, folk and contemporary, Sunday: Jeff Greig, folk guitar, Monday: Jeff Proctor, 60s music, Tuesday: Scott Tancher, contemporary, Wednesday: classical and folk guitar during lunch, seven days.

**Stage Coach Inn**, 1865 Vista Way, Vista, 724-9096: 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.

**Triton**, 2530 South Highway 101, Cardiff, 578-6446: The East West Band, rock and roll, Tuesday through Saturday; De Mox (formerly the Mark Leaman 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.

**Vista Entertainment Center**, 435 West Vista Way, Vista, 941-1032: Feelin', top 40, Tuesday through Saturday.

**Whiskey Creek**, 14240 Poway Road, Poway, 746-7531: Covote, country western, Wednesday through Sunday; White Lightning Express, country western, Monday and Tuesday.

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

**The Winner's Circle**, 550 Via de la Valle, Del Mar, 735-6666: Lady Luck, country and top 40, Tuesday through Saturday.

## Beaches

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

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

**Bahia Belle, at the dock, Bahia Hotel**, 998 West Mission Bay Drive, Mission Bay, 488-0551: The Mike Edwards Duo, contemporary dance music, Friday and Saturday.

**Bahia Hotel**, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Louder, Jonathan Von Brana and Thunderbird, Elvis impersonator, Tuesday through Saturday; Piano Bar Jack Pollock, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

**The Beach Club**, 1921 Bacon Street, Ocean Beach, 222-0622: Vision, rock and roll, Thursday through Saturday.

**Beachcomber West**, 2903 Mission Boulevard, South Mission Beach, 275-2722: Live rock and roll, Wednesday and Saturday.

**Blue Parrot**, 1298 Prospect Street, La Jolla, 454-9131: Thunder, Latin jazz, Thursday; Laurindo Almeida Trio, jazz, Friday and Saturday; Dave Millard and Friends, jazz, Sunday; Bruce Cameron and Hollis Gentry Ensemble, jazz, Monday; the Regon Lettau Quartet, jazz, Tuesday; the Joy of Sax, jazz, Wednesday.

**Carmel**, 3205 Midway Drive, Point Loma, 222-0640: Phil Barber, light classical and contemporary guitar, Friday and Saturday.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach, 488-1081: Phil Volk and Tina Mason Band, contemporary, Tuesday through Saturday.

**Chick's Steak House**, 1250 Prospect Street, La Jolla, 454-5325: Margarita Page, jazz, Thursday through Sunday.

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

**Elan's**, 7650 La Jolla Shores Drive, La Jolla, 454-0441: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday through Sunday.

**Gator Gardens**, Navy Amphibious Base Enlisted Club, Silver Strand, Coronado (open to public), 437-2545: Ben, rock and roll, Thursday through Saturday; Shakee Jake, rock and roll, Wednesday.

**Haleys**, 4268 West Point Loma Boulevard, Loma Point, 225-9556: Next, rock and roll, Tuesday through Saturday; Four Eyes, rock and roll, Sunday and Monday.

**Halligan's**, 4325 Ocean Boulevard, Pacific Beach, 274-3474: Steve Vaux, contemporary, Tuesday through Thursday.

**The Headquarters Nightclub**, 4617 Mission Drive, Pacific Beach, 270-7000: Rock and roll, Friday and Saturday, call club for information.

**Hilton Hotel**, Cargu 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, 435-6611: One Plus One, contemporary, Tuesday through Saturday.

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

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

**Le Châlet**, 5046 Newport Avenue, Ocean Beach, 222-5309: The Steve Edwards Band, rock and roll, Thursday; Phat, rock and roll, Friday and Saturday; Professor Oak, Friday and Saturday.

## SMAUG STUDIOS

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and the Hurricanes, blues and rhythm and blues, Sunday and Monday; Sailer and the Swimmers, rock and roll, Tuesday and Wednesday.

**Macbe's**, 2966 Midway Drive, Loma Point, 424-4401: Monnena's Revenge, country and comedy, Thursday, Tuesday and Wednesday; Colmar, Latin, Friday and Saturday; live salsa band plus DJ Sammy Diaz, Sunday.

**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 Point, 225-1871: Mike Sanders, contemporary, Thursday through Saturday.

**Mon's Saloon**, 945 Garnet Avenue, Pacific Beach, 488-5998: Night

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Returning to San Diego after touring with The Furey Brothers.  
Singing his hit single "The Town I Loved So Well"

### SPECIAL NIGHTS

Wednesday	Thursday	Sunday
Ladies' night Well drinks \$1.00	Irish Coffee night All night \$1.00	Guinness night Draft pints \$1.25

### SUNDAY FAMILY DAY

Every Sunday 4-10 pm  
Children welcome  
Featured entertainment 6-10 pm  
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Both must be discovered: both are meant to be savored. They are special moments, shared by those who have cultivated a taste for the finer things in life. A true connoisseur of good contemporary jazz and fine wine would never want to miss the opportunity to discover the Gold Coast Lounge. Here, on a beautiful hillside overlooking the ocean, you'll find a sophisticated atmosphere of jazz and wine. The Gold Coast Lounge is an all-out effort to bring you the best of both worlds. More jazz take the stage through 11 p.m. through midnight, Tuesday through Saturday. To play the best in today's modern jazz. The Gold Coast Lounge is an all-out effort to bring you the best of both worlds. More jazz take the stage through 11 p.m. through midnight, Tuesday through Saturday. To play the best in today's modern jazz. The Gold Coast Lounge is an all-out effort to bring you the best of both worlds. More jazz take the stage through 11 p.m. through midnight, Tuesday through Saturday. To play the best in today's modern jazz.

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Rockin' Weekends  
Rock & Roll with two great acts!

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In the Cabaret  
Tuesday-Saturday now through January 30  
January 22 & 23

**THE HEROES**  
In the Cabaret  
Tuesday-Saturday, February 2-7  
February 12 & 13 and February 26 & 27  
with TWEED SNEAKERS  
February 14  
Social Valentine's Day Bash

**Oh! Ridge**  
In the Cabaret  
Tuesday-Saturday, March 2-7  
with Dallas Collins  
March 5 & 6 and March 12 & 13

**TWEED SNEAKERS**  
March 26 & 27

Coming to Lehr's Cabaret  
**The Heroes** Ron Bolton  
March 30-April 10  
2938 Camino del Rio South, Mission Valley 293-3328

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A SYMBOL OF NORTH COUNTY ELEGANT TASTE Since 1974 PROUDLY PRESENTS

### !! NOW SERVING COCKTAILS !!

Thursday, Friday & Saturday, January 21, 22 & 23 9 PM  
Rock 'n' roll with **SHUFFLE**

Sunday, January 24 7:30-10:30 PM  
Disco/land Jazz with **THE CHICAGO SIX**

Wednesday, January 27 9 PM  
Rock 'n' roll with **THE RANDALL UNDERWOOD BAND**

Coming Thursday, January 28 9 PM  
Ragtime with **REBEL ROCKERS**

Friday, January 29 9 PM  
Rockin' R&B and Rock-a-Billy with **THE BLASTERS**

Coming February 5  
**ROD PIAZZA & the MIGHTY FLYERS**

February 7  
**BUCKWHEAT**

February 11  
**COMMANDER CODY**

February 14  
**LES DUKE**

February 18  
**STEFAN GROSSMAN & JOHN RENBOURN**

February 19 & 20  
**ALBERT COLLINS & the ICEBREAKERS**

February 21  
**BIG MAMA THORNTON**

February 26 & 27  
**NORTON BUFFALO**

February 28  
**JANES HARMON BAND**

### AFTERNOON CONCERTS

Every Friday afternoon 5-7 PM Every Wed. & Sat. afternoon 5-7 PM  
**CHICAGO SIX** **THE CONSTABLES**  
Disco/land Jazz Ragtime

Both days: 5 to 7 PM Happy Hour!  
SERVING LUNCH DAILY  
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THURSDAY, JANUARY 21 8 & 11 PM

## BOBBY "BLUE" BLAND

WITH SPECIAL GUESTS  
**KING BISCUIT BLUES BAND**

FRIDAY & SATURDAY, JANUARY 22 & 23

## TWEED SNEAKERS

SUNDAY THROUGH TUESDAY, JANUARY 24-26

## CIRCUS

ST. CLOVER CHARGE DRINK SPECIALS

WEDNESDAY, JANUARY 27

## DOUBLE ROX

MOVING TARGETS  
WITH SPECIAL GUESTS  
**CATCH**  
A HOT NEW BAND THAT IS OPENED FOR THE HOTTEST LAST TIME AROUND!

SUNDAY, JANUARY 31

## LESLIE WEST, CORKY LAING & NEW MOUNTAIN

FRIDAY & SATURDAY, FEBRUARY 12 & 13 8 & 11 PM

## "X"

WITH SPECIAL GUESTS  
**TOP JIMMY & THE RHYTHM PIGS**  
WITH SPECIAL GUESTS  
**GUN CLUB**

THURSDAY, FEBRUARY 19 8 & 11 PM

## ANGELA BOHILL

For complete weekly listings call 480-8827  
For concert only call 480-8827  
For more information call 480-8827

Admission: \$5.00 for all non-alcohol consumers. \$7.50 for alcohol consumers. \$10.00 for all alcohol consumers. \$12.50 for all alcohol consumers. \$15.00 for all alcohol consumers. \$17.50 for all alcohol consumers. \$20.00 for all alcohol consumers. \$22.50 for all alcohol consumers. \$25.00 for all alcohol consumers. \$27.50 for all alcohol consumers. \$30.00 for all alcohol consumers. \$32.50 for all alcohol consumers. \$35.00 for all alcohol consumers. \$37.50 for all alcohol consumers. \$40.00 for all alcohol consumers. \$42.50 for all alcohol consumers. \$45.00 for all alcohol consumers. \$47.50 for all alcohol consumers. \$50.00 for all alcohol consumers. \$52.50 for all alcohol consumers. \$55.00 for all alcohol consumers. \$57.50 for all alcohol consumers. \$60.00 for all alcohol consumers. \$62.50 for all alcohol consumers. \$65.00 for all alcohol consumers. \$67.50 for all alcohol consumers. \$70.00 for all alcohol consumers. \$72.50 for all alcohol consumers. \$75.00 for all alcohol consumers. \$77.50 for all alcohol consumers. \$80.00 for all alcohol consumers. \$82.50 for all alcohol consumers. \$85.00 for all alcohol consumers. \$87.50 for all alcohol consumers. \$90.00 for all alcohol consumers. \$92.50 for all alcohol consumers. \$95.00 for all alcohol consumers. \$97.50 for all alcohol consumers. \$100.00 for all alcohol consumers.

Concerts produced by **TONY KAMPMANN** PRESENTS











**The Joker Box**, San Diego Hotel, 350 West Broadway, downtown, 234-0221. John Ward, country and pop. Tuesday through Saturday.

**Mandala Wind**, 308 University Avenue, Hillcrest, 297-0017. King Biscuit Blues, blues and rhythm and blues. Friday and Saturday. Professor Oak and the Hurricanes, blues. Tuesday through Thursday.

**My Rich Uncle's**, 6205 El Cajon Boulevard, East San Diego, 287-7332. The Stern Brothers, 60s rock and Beatles music. Tuesday through Saturday, with Becky and the Blue Tones, rock and blues, and the Stripes, rock and roll. Tuesday, rock and roll. Sunday and Monday.

call club for information.

**The Press Room Saloon**, 956 Second Avenue, downtown, 239-8225. Eddie Gold, piano and vocal variety. Tuesday through Saturday, with Tammy Tate. Tuesday, Derek Page, piano and vocal variety. Tuesday through Thursday happy hours, Sunday and Monday evenings.

**Raphael's**, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6706. Larry and Julien, contemporary. Tuesday through Saturday.

**Red Coat Inn**, 5933 University Avenue, East San Diego, 583-6670.

Prophet, rock and roll. Tuesday through Saturday; the Merv Douglas Band, rock and roll. Sunday and Monday.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 291-2900. Sundowner Lounge, Stone's Throw, vintage jazz, blues, and rock. Tuesday through Saturday; Leslie Gold, standards and contemporary. Sunday and Monday. Butterfield Stage Saloon, The Bass Went Home, variety—Beatles to Bach. Tuesday through Saturday.

**Sheraton Inn Airport**, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400. The Kim

Beck Duo, country. Monday through Saturday; jazz jam session with Joanne and Jimmy Chatham. Sunday.

**Soleada's**, 425 West B Street, downtown, 232-7588. The Matt Davis Trio, contemporary. Friday and Saturday.

**Tom Han's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9110. Dusty and Melissa, contemporary. Wednesday through Saturday.

**Triton**, 6011 El Cajon Boulevard, East San Diego, 583-3240. Ella Ruth Piggie, jazz. Seraphim, jazz. Wednesday through Saturday.

**Tuba Man's**, 2551 University Avenue, North Park, 295-9426. Ira Cobb's Jazz Band, jazz. Saturday.

## East County

**Alex's Steak House**, 7353 El Cajon Boulevard, La Mesa, 469-1500. Jack Costanza and Gerry Woon, contemporary dance music. Tuesday through Saturday.

**Antonio's Hacienda**, 700 North Johnson, El Cajon, 442-8827. Lonnie Hudson and Dusty Best, contemporary. Friday and Saturday.

**Big Oak Ranch**, 1723 Harrison

Canyon Road, Oceanside, 445-0047. The Big Oak Ranch Band, country, plus guest. Sunday afternoon.

**Black Angus**, 1000 Graves Avenue, El Cajon, 440-5655. Frenaud Moten, top 40. Monday through Saturday.

**Blue Bill's**, 9225 Mission Gorge Road, San Diego, 444-9883. Johnny West and the Chaparrals, country. Friday and Saturday.

**Bull and Bear**, 690 North Second Street, El Cajon, 440-5757. Steve Mousan and Finest Action, country and contemporary dance music.

Tuesday through Saturday.

**Cantareys**, 10757 Woodside Avenue, San Diego, 449-6700. Rick and roll, seven nights. call club for information.

**Circle D Corral**, 5500 Grossmont Center Drive, Grossmont Center,

La Mesa, 462-1579. Kenny Munda and Silverfox, country. Tuesday through Saturday; Country Justice, country. Sunday and Monday.

**Driftwood**, 5286 Baltimore Drive, La Mesa, 462-0533. Carl Simmons and Southern Comfort, country. Tuesday through Saturday; E. Zane

Wood and Blazing Saddles, country. Sunday and Monday.

**Ember Room**, 7050 El Cajon Boulevard, La Mesa, 463-2283. Powder River, country. Thursday through Saturday.

**Flem Springs Inn**, 15505 Highway

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You know us as a great steak house... But we're much more than that!

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## BILL SUMMERS & SUMMERS HEAT

"Jam the Box"/"We Call It the Box"

Saturday, February 6, 7:00 & 10:30  
Fox Theatre, 720 B Street

Tickets reserved \$10.50 advance, available at the Fox Box Office, Sears, Wards, all Ticketron outlets, Fargo 8-8-83 No. 2, and all On-Target Record Shops. For ticket info, 238-4203

## SAN DIEGO TICKET EXCHANGE

FOREIGNER FEB. 2 PRICED FROM \$20 EX. LOWER LEVEL & FLOOR  
SAN DIEGO SPORTS ARENA  
THE POLICE ★ THE PRETENDERS FEB. 8, 9 & 10 FEB. 14 & 15  
AC/DC LOS ANGELES ONLY FEB. 21, 22 & 23

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# BRUCE TOM Dallas Collins

Thursday, Jan. 21 through Jan. 23 at Flanigans

Sunday, Jan. 24 Distillery, Solana Beach

MONDAY, JAN. 25 - ONE SHOW AT FLANIGAN'S

Wednesday, Jan. 27-Jan. 30 at Flanigans

Sunday, Jan. 31 Distillery, Solana Beach

Monday, Feb. 1 Distillery, Solana Beach

Wednesday, Feb. 3-Feb. 6 Flanigans

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Rock and Roll with  
**CHASER**  
Who knows what's in the minds of musicians?  
Thursday-Saturday, Jan. 7-30 at  
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**ROCK N' ROLL**  
**T-BIRDS**  
**JONNY KAT**  
**M-E-ONE**  
**NEW CULTURE**  
JANUARY 23, 8:00 P.M.  
**JOURNEY**  
5375 Kearny Villa Road (Clearmont Mesa off ramp)  
279-2040

**RESTAURANT BLUE PARROT Live Jazz**  
Thurs. **Taumbu** Latin Jazz Ensemble  
Fri. **Layrinda Almeida** Trio  
Sat. **Dave Millard & Friends**  
Mon. **Bruce Cameron** with Hollis Country  
Tues. **Keyvin Lettau** Quartet  
Wed. **Joy of Sax** 7 piece band  
Coming: **Mace Allison** 2/1, 2/5, 2/6  
Discount with advance ticket purchase.  
1208 Prospect, La Jolla—opposite the Crow 454-9131

**TIO LEO'S Mexican Restaurant & Bar Peggy Spye**  
Contemporary guitar & vocals  
Wednesday & Thursday from 7:30 pm  
**Melissa McCracken**  
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Featuring delicious, authentic Mexican specialties at reasonable prices.  
Open for lunch & dinner every day.  
Reservations accepted  
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**The Johnson Twins Trio**  
Wed & Thurs 8:30 PM-12:30 AM  
Fri & Sat 9:00 PM-1:30 AM  
**The Jolly Roger**  
Oceanside Marine  
1900 Harbor Drive, San Marcos (714) 722-1831

Tom & Flo welcome you to  
**THE LONGSHOT SALOON**  
Exclusive North County engagement  
**TALL COTTON**  
Jan. 22 & 23, 29 & 30  
Honky-tonk music  
Jan. 21: BLIND DRAW DOUBLES DART TOURNAMENT—7:00 pm  
Featuring homemade pizza & fine Italian food.  
843 Grand Avenue, San Marcos 744-8576  
11 a.m.—2 a.m., closed Sunday

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proudly announce  
**A BACK TO SCHOOL EXTRAVAGANZA**  
featuring San Diego's finest  
**the HEROES** 7:45-8:45  
**Danzon** 10:15-11:15  
**Poison Ivy** 11:30-12:30  
introducing  
**MARTY MITCHELL BAND** 12:45-1:45  
plus radio personalities  
Doors open at 7:30 p.m. \$3.00 cover 35¢ beer all night long  
Come early since seating is limited  
Produced by  
Robert Silvert Entertainment Group  
For more information 291-8635  
**5373 Mission Center Road, San Diego**



**BRUCE CAMERON & HOLLIS GENTRY ENSEMBLE**

at **Clarie's Restaurant**

WED-SUN 9pm-1am

459-0541

Summer House Inn 7955 La Jolla Shores Dr

801 El Cajon, 443-9568: Sam's Peppergate Band, country western, Friday and Saturday.

**Hungry Hunter**, 402 Fletcher Parkway, El Cajon, 442-0517: Show Motion, contemporary, Thursday through Saturday.

**Lakeview Resort**, Highway 79, Encinitas, 750-0726: C.Y. Dagit, country, Friday and Saturday.

**Lakeview Hotel**, 9940 River Street, Lakeside, 443-9591: Shenandoah, country, Thursday through Saturday.

**La Posada del Sol**, 1221 Broadway, El Cajon, 447-5665: Joe Stewart, country, contemporary, soft rock, Thursday through Saturday.

**Lorenzo's**, 590 Broadway, El Cajon, 442-9006: Chari Reaction, contemporary dance music, Wednesday through Saturday; Pro Bringham's Preservation Band, Dixieland, swing and oldies, Sunday through Tuesday.

**Magnolia Mahoney's**, 8861 Magnolia Avenue, San Diego, 448-8509: Bramble, country, Wednesday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon, 442-5572: Justice, country rock, Tuesday through Saturday; country music, Sunday and Monday, call club for information.

**Mickey D's**, 9563 Mission Gorge Road, San Diego, 448-9934: Gravel Canyon, country, Friday and Saturday.

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

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111: Illusion, rock and roll, Tuesday through Saturday; Heroes, rock and roll, Sunday and Monday.

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

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

**South Bay**

**Black Angus**, 707 E. Street, Chula Vista, 426-9200: Summerwine, top 40, Monday through Saturday.

**Country Bumpkins**, 1862 Palm Avenue, Imperial Beach, 429-1161: Country Casanova, country, Wednesday through Saturday.

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

**Dock's Cocktail**, 317 Third Avenue, Chula Vista, 422-1556: Jerry Davis, country western, Thursday through Saturday; Earline Reeves, piano bar, Sunday and Monday; Bill Daniels, country western, Tuesday and Wednesday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 423-3477: Leather and Lace, country, Thursday through Saturday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 479-3337: Gary Sherwood, contemporary, Friday and Saturday.

**Sunnyside Steak House**, 5170 Bonita Road, Bonita, 479-0855: Linda Sherwood and Western Union, country, Friday and Saturday.

**Western**, 22 West Seventh, National City, 474-2919: Tony Mills and Crockett, rock and roll, Wednesday through Sunday; Homeboy, rock and roll, Monday and Tuesday.

**Sarkis**

proudly presents

**Dinner & Dancing**

with **THE BILL COLEMAN JAZZ QUARTET**

4520 West Point Loma Blvd., 223-9158

No cover charge. Lunch served Mon.-Fri., 11:00-2:30.

Hrs.: Sun., Tues. 5:30-10:00, Wed.-Sat. 5:30-11:00

Happy hour prices all day.

Fresh swordfish \$9.95

**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

5933 University Ave., just west of College, 583-6670

**Cafe Del Rey Moro**

Balboa Park

"Somethin's Always Happenin'"

**SPIRIT** TUES. & WED. 7:30 TO 11:30 PM

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

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

**Rock & Roll at Cunningham's**

Thurs., Fri. & Sat., Jan. 21 through 23

**THE BLUE BROS**

Tues., Wed., Thurs., Fri. & Sat., Jan. 26 through 30

**EMERGENCY EXIT**

Best kamikazes in town!

'1 all night long every night!

7094 Miramar Road 578-1216

Intersection of Miramar Rd. & Distribution Ave.

**DISTILLERY NIGHTCLUB**

140 South Sierra, Solana Beach.

755-6733

Thurs., Fri. & Sat., Jan. 21 through Jan. 23

Sun., Jan. 24

**Super Bowl Special**

**Dallas Collins** 75¢ beer Large screen T.V. free popcorn

Mon. & Tues., Jan. 25 & 26

**Dirk Debonaire & the Boat People**

Wed., Jan. 27

Coming Feb. 3 CBS Recording Stars

**Danny Johnson & The Bandits**

Lead guitarist with Red Stewart

No cover during Happy Hour 7-9 p.m. 50¢ drinks

Wed. thru Sat., Sun. night 75¢ Margaritas

Call 755-6734 for further concert ticket information.

**MOM'S SALOON**

Now through Jan. 24

**NIGHT FLIGHT**

Monday, Jan. 25

**"TREMOR"**

Coming Jan. 26-31

Every Wednesday night is

**KGB FM 101.5 STUDENT NITE**

with **PAT MARTIN**

(Free admission with valid student I.D.) Drink specials and free records & other giveaways.

Drink specials all night Monday-Thursday

Happy Hour: Doubles for singles prices

Sunday-Thursday 8-9 p.m. (Monday 8-10 p.m.)

Friday & Saturday 8-10 p.m. (Monday 8-10 p.m.)

1- Rock 'n' Roll every night

Every Monday night is

**KPRI FM 106**

with **GARY KELLEY**

Kamikazes \$1.00 all night

Happy Hour 8-10 p.m.

doubles at singles prices.

No cover charge.

228-4853 945 Garnet P.B.

**PERFORMERS**

Performers listings are compiled by Linda Neff. If you wish to be included, please call 234-2508

Thursday afternoon or Friday before 5:00 p.m. The listings are free.

**Rock & Roll**

The Amber Band: Jolly

Roger/Superior Village

Artisan: Turquoise Lounge

Barrie Cunningham and Black Slacks

Shacks: Hill House

Billy and the Blue-Tones: My Rich Uncle

The Blitz Brothers: Cunningham's

Mom's Saloon

Ron Bullock: Fox Masters

Brian: Rockin', Distillery Nightclub

Chaser: Sunday's

Chair: Icehouse: Spirit

Circle Jerks: Fairmount Hall

Circus: Bacchanal, The Loading Zone

Dallas Collins: Distillery Nightclub

Flamingo's

Dick: Victory Spirit

Defender: Spirit

The Dickies: Spirit

Del's Debonaire & the Boat People: Spirit, Distillery Nightclub

Dr. Debe: Andy's Saloon

Double Take: The Loading Zone, Bacchanal

The New Douglas Band: Red Hot

Jim

Ducktail Revue: Country Bumpkins

The East West Band: Triton/Curditt

The Steve Edwards Band: Le Chale

Eligible: Fairmount Hall

Emergency Exit: Cunningham's, Fireside Lounge

Fig and the Bombers: Spirit

Paula London Opera House

The Flys: The Loading Zone

Four Eyes: Halcyon

Happy Hour: Spirit

Honore: Position, Distillery East, Park Place

Hi Society: Rocker Brown's

Honolulu: Western

Ilusion: Park Place

Insoulful: Popstar

Johany Kati: Journey

The Koolha-Staples Band: Proway

Mike Ch.

LaDada: Windrow

Jerry McCann and the Gipsies: Bubbly 77

Tony Mills and Crockett: Western

Moving Targets: Rockin'

N-E-One: Journey

Next: Halcyon

Night Flight: Mom's Saloon

Nightwatch: Red's Place

The Nomads: Jose Murphay's

Planet: Popstar, Whiskey Flats

Pulson: Rockin'

Prophet: Red Coat Inn

The Puppies: Spirit

Push Le Chale

The Rock Band: All The Way Inn

The Randall Underwood Band: Bubbly Up Tavern

Rock and the White Boys: Bacchanal

The Robbers: Old Pacific Beach Cafe

Rock Bacchanal

Sacred Lies: Fairmount Hall

Sailor and the Swimmers: Le Chale

Shades: Gator Gardens

Shells: Bubbly Up Tavern, Bubbly 77

The Silks Brothers: My Rich Uncle's

Sky High: Nando Inn, Fireside Lounge

Some Philharmonics: Spirit

Stevens: Nando Inn

Stripes: My Rich Uncle's

Tank: Gator Gardens

T-Birds: Journey

Thunderbolt the Wonderbolt: Jose Murphay's

Tremor: Mom's Saloon

Tweed Soakers: Bacchanal

Providence, Distillery Nightclub

The Vagabonds: Spirit

Vision: The Beach Club

Wild Kingdom: Spirit

Gary Wilson and the Blind Dates: Spirit

**Contemporary/Top 40**

Phil Brothers: Canavaggio's/Paint

**Hill House RESTAURANT & BAR**

**BARRIE CUNNINGHAM & BLACK SLACKS**

Rock-a-billy

Wednesday-Saturday 9-1

**AUDITION NIGHT**

Monday 8 p.m.

CRACK O' NOON-Coming

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2730 Via de la Valle, Del Mar 755-6614

In the Flower Hill Mall

270-3220

4302 Mission Blvd., Pacific Beach

**JOSE MURPHY'S IRISH PUB**

Entertainment Nightly

Every Friday & Saturday

**Thunderbolt the Wonderbolt**

Sunday & Monday

**ALL COAST**

Honky-Tonk Country

David Bradley is coming

Tuesday-Thursday

**the Nomads**

Every Thursday is Ladies' Night

First cocktail free from 9-11 for the ladies

**TIME MACHINE**

Tuesday, January 26

9:30-1:30

**TWEED SOAKERS**

Every Thursday special guest D.J.

**Mark Richard Show**

Music from the 50's & 60's

plus contests consisting of

**Family Feud**

**Kissing Contest Name That Tune**

Lots of audience participation

Prizes will be awarded 8:00-closing

New Orleans Square, 302 N. Midway 743-1772

between Grand & Valley Parkway, Escondido



## Excitement to catch your every mood

Mon	<b>ISRAELI FOLK DANCING</b>
Tues	<b>BALLROOM NIGHT</b> Big band music, dances of the '30s, '40s, '50s. Free admission Tues. with this ad, thru 1/21/82
Wed	<b>INTERNATIONAL FOLK DANCING</b>
Thurs	<b>SPANISH FLAMENCO NIGHT</b> Full Flamenco shows, 7:30, 8:30 & 9:30
Fri	<b>GREEK FOLK DANCING</b>
Sat	<b>INTERNATIONAL FOLK DANCING</b>
Sun	<b>GREEK FOLK DANCING</b>

\*Classes available—call for schedule

**CALLIOPE'S GREEK TAVERNA**

Serving delicious Greek foods...  
moussaka, roast lamb, spanakopita  
... Greek wines, imported beers  
... fresh baked pastries...

2927 Meade Ave., North Park  
1 block north of El Cajon Blvd. at  
30th St. 1 281-2610

Reservations a must!

Complimentary wine or baklava  
with the purchase of any  
dinner entree. Tuesdays  
or Thursdays only  
through 2/11/82. Not valid  
with any other coupons.

## WHO-SONG & LARRY'S PRESENTS SAN DIEGO'S MOST FASHIONABLE PERSON

Grand Prize  
\$400.00  
Plus Dinner  
For Four At  
Our 4 Star  
Restaurant  
"Canos"  
In Newport



1st Runner-Up  
\$200.00  
2nd Runner-Up  
\$100.00

**TUESDAY - JAN. 26th, 1982**

JUDGING STARTS 9:00 P.M.

JUDGING WILL BE BASED ON FASHION, PRESENTATION, POISE & PERSONALITY  
JUDGES WILL BE FROM THE FASHION, MODEL AND MEDIA PROFESSION  
CONTESTANTS MUST BRING ENTRY IN NO LATER THAN JAN. 25, 1982

WIDE SCREEN TV REPLAY OF SAN DIEGO'S MOST FASHIONABLE PERSON WILL  
BE SHOWN ON MONDAY, FEB. 8, - 8:30 P.M. AT WHO-SONG & LARRY'S  
Entry Forms Must Be Presented In Person \* You Must Be 21 Or Older (ID Present)

## HALCYON

4258 W. Pt. Loma 225-9559

Tuesday - Saturday  
January 19-23, 26-30

# next!

Sunday & Monday  
January 24 & 25, 31 & Feb. 1



Starting Tuesday, February 2



No cover charge  
when dining at the Halcyon.  
GREAT FOOD  
REASONABLE PRICES

## Flip Side RECORDS & TAPES

Buy & Sell  
New & Used  
L.P.s & Cassettes

Buttons, T-shirts, Caps, Posters

3260 Sports Arena Blvd. (across from FedMart)  
223-3119

**VELCRO ROCK WALLETS**  
Van Halen • Styx • Hendrix

Judas Priest • Who

and many other artists

Now only \$472

Offer good through Jan. 31, 1982

**Jim Hawkey:** Monterey Whaling Co., Old Pacific Beach Café  
**San Jose:** Holiday Inn/Hilberts  
**San Antonio:** Springfield Wagon Works  
**Mike Sanders:** Midway's Diner  
**Gary Sherwood:** Old Pacific Beach Café  
**The Citters:** Old Pacific Beach Café  
**Crack A'Nutmeg:** Monterey Whaling Co.  
**The Matt Davis Trio:** Salsada's  
**Dusty and Melissa:** Tom Hain's  
**The Mike Edwards Duo:** Bahia Belle  
**Fastrac:** Lehi's Greenhouse  
**Feelin':** Vista Entertainment Center  
**Flaggi and the Biltz:** Black Angus/Mission Valley  
**Forward Motion:** Black Angus/El Cajon  
**The Good Life:** Hungry Hunter/Countryside  
**Leslie Gold:** Sheraton Harbor Island  
**Phil Gomez:** Disney Magpie's  
**Goldmine:** The Boat House

**Danny Salinas:** Anthony's  
**Scott Turchin:** The Shepherd Cafe  
**San Antonio:** Springfield Wagon Works  
**Mike Sanders:** Midway's Diner  
**Gary Sherwood:** Old Pacific Beach Café  
**The Citters:** Old Pacific Beach Café  
**Crack A'Nutmeg:** Monterey Whaling Co.  
**The Matt Davis Trio:** Salsada's  
**Dusty and Melissa:** Tom Hain's  
**The Mike Edwards Duo:** Bahia Belle  
**Fastrac:** Lehi's Greenhouse  
**Feelin':** Vista Entertainment Center  
**Flaggi and the Biltz:** Black Angus/Mission Valley  
**Forward Motion:** Black Angus/El Cajon  
**The Good Life:** Hungry Hunter/Countryside  
**Leslie Gold:** Sheraton Harbor Island  
**Phil Gomez:** Disney Magpie's  
**Goldmine:** The Boat House

**Travis:** The Ground Floor  
**Scott Turchin:** The Shepherd Cafe  
**San Antonio:** Springfield Wagon Works  
**Mike Sanders:** Midway's Diner  
**Gary Sherwood:** Old Pacific Beach Café  
**The Citters:** Old Pacific Beach Café  
**Crack A'Nutmeg:** Monterey Whaling Co.  
**The Matt Davis Trio:** Salsada's  
**Dusty and Melissa:** Tom Hain's  
**The Mike Edwards Duo:** Bahia Belle  
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**Forward Motion:** Black Angus/El Cajon  
**The Good Life:** Hungry Hunter/Countryside  
**Leslie Gold:** Sheraton Harbor Island  
**Phil Gomez:** Disney Magpie's  
**Goldmine:** The Boat House

**Country/ Country Rock**  
**Gerry Base and a Touch of Country:** Mission Club  
**The Kim Beck Duo:** Sheraton Inn  
**Airport**  
**The Big Oak Ranch Band:** Big Oak Ranch  
**Rhythm, Etc.:** Woodcreek Pizzeria  
**Drumline:** Magnolia Highway's  
**C. V. Dugli:** Lakeside Resort  
**California Express:** Stage Coach Inn  
**The Constables:** Betty Op Tavern  
**Country Crossover:** Country

## WE HAVE GREAT BLUES



**KING BISCUIT BLUES**  
Playing their own  
inimitable spirit-lifting  
songs on Friday and  
Saturday...



**PROF. OAK & THE HURRICANES**  
Doing their New-Band-In-  
Town stuff on Tuesday,  
Wednesday & Thursday

**MANDOLIN WIND RESTAURANT**  
308 University Ave., Hillcrest, San Diego 297-3017

## HARPOON HENRY'S PRESENTS



SAN DIEGO'S FINEST  
ENTERTAINMENT  
**TAILWIND**  
Original music plus popular  
sounds speed with  
Latin Percussion  
Fri & Sat 9 p.m. to 1 a.m.

Lunch Monday - Friday 11:30 - 2:30  
Dinner Sunday - Thursday 5:30 - 10:00  
Friday - Saturday 5:30 - 11:00  
Fresh Fish - Oyster Bar  
2225 Shelter Island Drive 224-8242



## Le Chalet

Entertainment by the Sea  
NEVER A COVER CHARGE



**STEVE EDWARDS BAND**

Tonight is the last chance for a while  
you'll get to see  
this Platinum Record award winner.  
Come early Thursday, Jan. 21 only.

### FOOD SPECIALS

Thursday Hamburgers  
w/ fries & 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



## WIDE SCREEN SUPER BOWL XVI PARTY

25+ Hotdogs—Beach Brunch with Drink \$2.00—Surprises



## PROF. OAK & 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?

## SAILOR & THE SWIMMERS

A melodic rock group  
that we really enjoy. Catch them  
this next Tuesday & Wednesday.  
Try them, you'll like them!

The exciting sound of  
Push returns for  
another great weekend.  
They won't be back until  
Feb., so come down  
this Friday & Saturday.

Le Happy Hour Doubles, Monday—Saturday 5—7 p.m.  
5046 Newport Ave., Ocean Beach, by the pier 222-5300



*Pat Joey's, Lorenzo's*  
**Bruce Cameron and Hollis Gentry**  
*Ensemble: Triton; San Diego*  
*Blue Parrot*  
**Jeannie and Jimmy Cheatham:**  
*Sheraton Inn Airport*  
**The Chicago Sax Belly Up Tavern**  
**Ira Cobb's Jazbo Drieland Band:**  
*Tuba Man's*  
**Bill Coleman Quartet: Sassia's**  
**Jimmy Corsaro Ensemble:**  
*Corsaro's Strictly Jazz*  
**Gary Music Co.: Town and Country**  
*Hotel*  
**Eddie Harris Trio: Blue Parrot**  
**The Joy of Sax: Blue Parrot**  
**Jump Up: International Island**



690 N. 2nd St., El Cajon

For your dancing and  
listening pleasure:

**STEVE MOUZAS  
& FINEST ACTION**

**"A MUSICAL EXPERIENCE"**

Tuesday - Saturday  
9:00pm - 1:00am  
Nightly Bar Specials!  
For information: 440-5757

**RED'S PLACE**  
privately presents

**Strictly Rock & Roll**  
Thurs. thru Sun., Jan. 21 thru Jan. 24

**Night Watch**  
Thurs. thru Sun., Jan. 28 thru Jan. 31

**Dirt Cheap**

**Super Bowl Sunday**  
**Special**  
GIANT SCREEN TV  
HAPPY HOUR PRICES DURING GAME

380 N. El Camino Real  
Encinitas 942-1676

**The Fireside**  
 Restaurant Lounge  
 Thurs., Fri. & Sat., Jan. 21-23  
**EMERGENCY EXIT**  
 Tues., Jan. 26  
 through Sat., Jan. 30  
**SKY HIGH**  
 City, City Pkwy. at Washington, Escondido 745-1931

[illegible]

**Dine in an undersea grotto...**  
Come early and enjoy

- **Fresh Catch of the Day**
- **Fresh Pacific Red Snapper**
- **Harpoon of Beef**
- **Hawaiian Chicken**

} your choice  
**\$5.95**

All dinners include rice pilaf, a basket of hot bread, and a trip to our soup & salad bar. Sunday through Thursday 5-7 pm.

The Triton Presents Live Jazz

**Ella Ruth**  
featuring: Serephim (Angel)

Coming in February:  
**Bruce Cameron & Hollis Gentry**

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**The Triton**

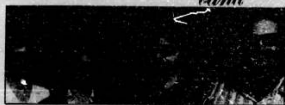
6011 El Cajon Blvd. (at College)  
Reservations for dinner 583-5240  
Closed Mondays



... a truly distinctive seafood restaurant

**TAKE A STEP BACK IN TIME**  
with Steve & Kevin and

*the* **RAM** *band*



**Your favorite oldies from  
the 50s, 60s, 70s, 80s**  
Wed. through Sun. from 9 p.m.

**SUPERBOWL**  
on our 7-foot TV


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**ALL THE WAY INN**  
The French Quarter

4240 West Point Loma Blvd., 224-8282 Open 10am-2am

**Female Wrestling**

**Whipped Cream and Mud**



**Whipped Cream and Mud**

**Sats./Club Royale Tues./In Spot East  
Weds./Club Royale Thurs./In Spot East**

Showtimes 10 p.m.

**Club Royale**  
4309 Ohio St. North Park  
284-7435

**In Spot East**  
8290 Broadway Lemon Grove  
460-4750

All events are on a **BIG SCREEN TV**

**Pitchers '1.55 Draft Beer 35' (Budweiser)**

**CASTAWAYS**  
January Events

**BANDS** MISFITS: 19, 20, 21, 22, 23, 26, 27, 28, 29, 30  
21 Feb. 1-4

**ARTISAN \$1**

**SUN.** ALL RUM DRINKS \$1 after 9 pm  
ALL WELL DRINKS \$1c from 7-9 pm  
**BREAK GIVEAWAYS!**  
Castaways/Artisan T-shirts or record albums

**MON.** BEER NIGHT: Beer 75¢ after 9 pm  
BEER 25¢ between 7 and 9 pm **BREAK GIVEAWAYS!**

**TUE.** LADIES' NIGHT: All drinks \$1

**WED.** ALL WELL DRINKS \$1  
**BREAK GIVEAWAYS!**


**THUR.** VODKA NIGHT: All vodka drinks \$1

**FRI. & SAT.** NO COVER BEFORE 9 pm  
DRINK SPECIALS DURING BREAKS!

**Drink Specials!**

449-6700  
10757 Woodside Ave., Santa Margaloita & Mission Grove Rd.

**CASTAWAYS**



**The  
Trojan Horse**  
6179 University (College & University) E82-1070

Tuesday - Saturday

**TRIX**

Sunday 8-1 am

**GARY LEE  
& THE RIXX**

Gary & Rick D. Formerly of Besky & the Blu-Tones  
Rick Y. formerly of Ticket & Indigo

**SUPER BOWL SUNDAY**

\$1.00 pitchers, 25¢ hotdogs during the game. Giant screen T.V.

---

Bring this ad for  
**FREE ADMISSION**  
(Regularly \$1.00 admission on Friday and Saturday.)

**Oldies But Goodies  
Every  
TUESDAY**

SHAKE  
IT UP,  
BABY TO THE  
RHYTHM OF  
OLDIES BUT  
GOODIES  
8 P.M. TIL  
2 A.M. DGT

**Limbo Contest  
Hula Hoop Contest**

COME DRESSED AND GET

**79¢ Cocktails**

**Foggy's Notion**

3655 SPORTS ARENA BLVD., SAN DIEGO

Butch Lacy: *Islandia Hotel,  
Doc Masters*  
Keynon Lettiau Quartet: *Blue Parrot*  
Bob Long: *Fish House: West, La  
Hacienda, Canina*  
Joey Quintero: *Crossroads*  
Dave Millard and Friends: *Blue  
Parrot*  
Susan Mosher: *Corsaro's Strictly  
Jazz*  
New Tuxedo Jazz Band: *Houlihan's*  
Tony Ortega: *Fish House: West*  
Marguerita Page: *Chuck's Steak  
House*  
Ella Ruth Paez: *Triton/San  
Diego, Doc Masters*  
Serafinis: *Triton/San Diego*  
Stone's Throw: *Sheraton Harbor  
Island*  
Tumbao Jazz Ensemble: *Blue  
Parrot*  
Jaime Valle: *Black Frog*  
Wang: *Black Frog*

**Folk/Ethnic**  
Curt Boutsier: *Drossey Maggie's*  
Brian Conners: *Blarney Stone Pub*  
Colours: *McHale's*  
Lew and Virginia Carstairs: *Drossey Maggie's*  
**Feet On The Wheel: The Shepherd Cafe**  
Peter Feldman: *Old Time Cafe*  
Ruth Treiman: *Drossey Maggie's*  
Jeff Gregory: *The Shepherd Cafe*  
Gary Orsamen and Dennis Dobler: *Drossey Maggie's*  
Jim and Theresa Hinton: *Blarney Stone Pub*  
Ruth Hinton: *Drossey Maggie's*  
Rick and Lorraine Lee: *Old Time Cafe*  
**The Middle Eastern Musicians:**  
Al-Salam Restaurant  
Minnette Edwain's *Continental Cusine*  
U. Utah Phillips: *Old Time Cafe*  
Paddy Reilly: *The Patriot Game Room*  
Shamus Gail Cell Irish Band: *Drossey Maggie's*  
String Dogg String Band: *Drossey Maggie's*, *Woodcutter Pizzeria*  
Stray Dogg String Dogg Band: *Old Time Cafe*

[illegible]

**CLUB 30**

30th & Upas St. North Park 692-0080

*back by popular demand*

**RHYTHM & BLUES AT ITS BEST**

*featuring*

  
**BIG CITY  
BLUES BAND**

**Wednesday—Sunday**

**91X FM**  
announcers

**ROCK'N' ROLL PARTY**  
FEATURING:

**Snails** Fri., Jan. 22  
 

**T-BIRDS**

**Sat., Jan. 23**

 **NO FUTURE**  
**RAILERS**

**HEAD QUARTERS**

WINTERGARDEN, FLA. 32789 (407) 852-2222

COLOSSEUM THEATRE, 1001 N. MILITARY AVE., SUITE 100, MILWAUKEE, WIS. 53233 (414) 224-2222

**The Old Time CAFE**

# COFFEE HOUSE FOLK CLUB

**FOLK • BLUES • BLUEGRASS**

The home of folk music on the North Coast

1484 N. Hwy 101—Leucadia, Ca. 92024 • Tel 414/38-4030

Thursday	Folk singer, guitar	Country Blues Duo	7:30 - 9:30
	<b>DAVID YELLIN WOODEN NICKEL</b>		<b>\$2.00</b>
Friday	Traditional & contemporary folk music		7:30 & 9:30
22			<b>\$4.00</b>
<b>RICK &amp; LORRAINE LEE</b>			
		Ojaiuca, Plano, Fargo	
Saturday			
23	OLD OUT U. UTAH PHILLIPS		
	Banjo, Fiddle, guitar	Country & old time music	7:30 - 9:30
24			<b>\$3.00</b>
<b>PETER FELDMAN</b>			
	<b>OLD TIME HOOT NITE</b>		7:30
	Musicians, call in at 5:30	\$15.00 or a musical instrument	
Wednesday			
27		<b>BENEFIT: KPFC RADIO</b>	Donation \$5.00
Thursday	Virtuosio autoharpoon		7:00 & 9:30
28			<b>\$5.00</b>
<b>BRYAN BOWERS</b>			
	Baroque to Square Corner Reels		

Advance reservations recommended 435-4030











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## JANUARY 21, 1982 1



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All food prepared on premises.

We will be serving faggots and pea  
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**GAMES!**

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**FREE  
ONE TIKI  
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At 11:15 a new low price of  
one Tiki Chicken served with  
side of rice and macaroni  
from the Tiki Hut. Choose from  
the menu of different Tiki  
chickens. Expires 1/13/82

**FREE**



**TIKI  
LUAUAU**

At 11:15 a new low price of  
one Tiki Luau served with  
side of rice and macaroni  
from the Tiki Hut. Choose  
from the menu of different  
Tiki Luau's. Expires 1/13/82

**\$4.50**



**NEW  
CHICKEN  
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At 11:15 a new low price of  
one Tiki Chicken served  
with side of rice and macaroni  
from the Tiki Hut. Choose  
from the menu of different  
Tiki Chickens. Expires 1/13/82

**\$3.45**



**TIKI  
STRIP  
COMBO**

At 11:15 a new low price of  
one Tiki Strip served with  
side of rice and macaroni  
from the Tiki Hut. Choose  
from the menu of different  
Tiki Strips. Expires 1/13/82

**\$4.50**



**LUAU  
TO GO**

At 11:15 a new low price of  
one Tiki Luau served with  
side of rice and macaroni  
from the Tiki Hut. Choose  
from the menu of different  
Tiki Luau's. Expires 1/13/82

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1/2 oz.  
TINK**

At 11:15 a new low price of  
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side of rice and macaroni  
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Tiki Tinks. Expires 1/13/82

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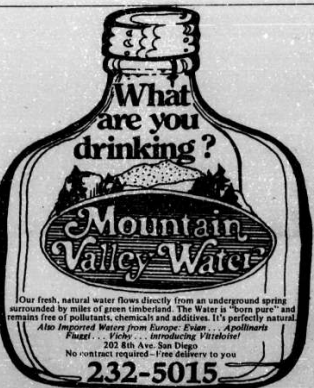
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