

A vertical, high-contrast, black and white image showing a textured surface, possibly a book cover or endpaper, with a prominent vertical crease or fold line running down the center. The texture is grainy and uneven, with some darker areas and lighter highlights.

City Lights

Somebody Call Me A Submarine

While rain pounded down outside and the San Diego River began to rise, some of Mission Valley's wealthiest and most powerful property owners sat down around a huge table last week and tried to agree on what steps to take next in the protracted war between nature, real estate interests, and government planners over the valley's future. Among those present were Terry Brown, president of the multimillion-dollar Atlas Hotel Corp., Gary Goss, assistant general manager of the Union-Tribune Publishing Co., and Alvin Cushman, whose old-line San Diego family owns a big chunk of what is now the Starland Country Club, but may someday become condominiums.

That it was raining was ironic, the meeting, hosted by Brown at his Town & Country Convention Center less than twenty-five feet from the usually docile river, had been scheduled a month earlier. Alarmed by reports that the city might force them to surrender more land than anticipated for an expanded flood control channel, the businessmen had invited a group of city planners to sit down across the table and explain themselves.

The planners, who edged warily into the high-ceilinged conference room and stood among themselves until the gathering was convened, had privately expressed their own anxiety about the motives of the property owners. The planners had heard of rumors that the property owners wanted to construct a concrete-lined channel through the section of the river next to the Fashion Valley shopping center and the Union-Tribune building. Desperate to preserve the unmarred of wildlife which makes a home along the river bed, the planners were determined to hold out against any attempt to pave the riverbottom.

Two hours into the meeting, though, it was obvious that there would be no confrontation. The property owners politely insisted they had been misinterpreted by the planners and had never insisted upon the need for the concrete channel; the planners reported they hadn't reached a final calculation regarding how wide they thought a new channel would have to be. Although there was little overt disagreement, there was even less common ground.

A smiling Terry Brown told the planners, "We see that you are not in concrete, parking the expression. Nor are we." As he slipped out the door, hurrying to catch a plane for a meeting out of town, Brown was asked if he thought the morning-long discussion had produced any progress. "Maybe," he replied.



San Diego River

"I think we have a long way to go yet," said property owner Cushman. "There are over 2000 acres in the valley and we should be planning together, but everything is growing so fast nobody wants to sit down and agree to anything," Cushman, as well as the others who own land along the reaches of the river below Highway 163, complain that upstream developers have gotten the jump on them and are creating havoc by building parking lots and other improvements which increase water run-off and hence exacerbate the annual winter floods.

Because the planning process has been so slow and indecisive, some property owners, especially those with large holdings upstream from Highway 163, have begun to work together to come up with flood-control proposals. The chief among these is the so-called "river rat" plan, still on the drawing board, which would route the river along a gently meandering, well-landscaped course between the towering overpass of Interstate 805 and the bridge. Winter floods now make that stretch of river impassable for weeks at a time, nearly marooning such valley landmarks as Houlihan's restaurant and the giant

Mission Valley shopping center. The river-rat plan, sponsored by the four major property owners of the area — Lion Property Co., the May Co., Corroch, and the Hazard Co. — would tame the raging winter stream with strategically placed dikes that would, proponents claim, still leave the river's wildlife untouched. But perhaps the most appealing aspect of the river-rat proposal, from the proponents' standpoint, is that the plan would open up for development a vast amount of acreage currently subject to inundation.

That last point is not lost on the property owners downstream, who don't like the idea of being held to the standard of the river-rat plan. "They [would be] reclaiming forty-seven acres of usable land," says Allan Hodel, Ray Hoobler of his upstream corporate neighbors. "In our case, we're already built up, and we just don't have very much land to work with in the first place." Hoobler says attempts by city planners to force his company to maintain a flood channel wider than 300 feet (which would be required if the river-rat plan were adopted) would "eat up a portion of our parking area" and might force the Union-Tribune next door to construct a prohibitively expensive parking garage to replace employee parking lost to the river.

Councilman Tied To Railroad Track?

If the state department of transportation (Caltrans) ever gets control of downtown's Santa Fe Depot, a brass plaque with the following inscription should be mounted above the train station's front door: "This metropolitan transportation center was made possible by the skillful lobbying efforts of Maureen O'Connor, Lucy Killea, the Save Our Heritage Organization, and Edward Fike."

The depot doesn't yet belong to Caltrans, and if Mayor Wilson has his way, it never will. Wilson wants the depot's current owner, Santa Fe Railroad, to renovate the Spanish-style station and is paying the company will summon forth a spirited guarantee of its supposed good intentions by February 8, when the city council meets to vote on the depot's future. But Maureen O'Connor doesn't trust Santa Fe and has publicly and loudly been telling Wilson that the city and Caltrans should buy the building.

Councilwoman Lucy Killea agrees and has mustered a few council votes toward obtaining the majority needed to overrule Wilson and his loyalists. The Save Our Heritage Organization (SOHO) did its part by appealing to Councilman Bill Mitchell's soft spot for historic buildings and overriding Mitchell's political concerns about spending taxpayers' money for any public project.

So with four councilmembers backing Santa Fe and four siding with Caltrans, freshman Councilman Dick Murphy holds the crucial swing vote.



Dick Murphy

And Murphy, a conservative who philosophically leans toward letting Santa Fe take the project, is getting pressure from both sides. Following discussions with O'Connor, Killea, and SOHO, he's taken a call from Caltrans boss Adriana Giannetto, who offered to "answer any questions" Murphy may have on the state's proposal. This week Murphy will hear a pitch from fellow Republican Larry Stirling, a state assemblyman who also likes the idea of public depot ownership. In counterpoint, the mayor's office has lobbied Murphy to believe in Santa Fe's promises and cast his vote likewise.

Enter Edward Fike. Editor of the San Diego Union's editorial page and a true-blue Copley conservative, Fike admits that his own "philosophical preference is to let private enterprise [Santa Fe] do this [restoration]." But as Fike researched the Santa Fe's renovation plans he found company executives inaccessible, uncooperative, and very vague. That didn't sit well with Fike's refined Southern temperament. "It became very obvious to me that it would be a terrible mistake to let the depot's future as a transportation center depend on Santa Fe," Fike argues.

So he called Councilman Murphy to discuss the issue. Murphy admits that Fike "pitched" him on the advantages of dropping Santa Fe's plan in favor of the Caltrans proposal. Fike, who last week wrote a strong and extraordinarily long editorial backing Caltrans, says, "I didn't call anyone to lobby them. . . I don't do that sort of thing," and he terms his talk with Murphy "an exchange of views."

-P.K.

Sorry, This Seat Is Taken

Phil del Campo has served eight years as a member of the San Diego Stadium Authority and the rules say it's time for him to give up his seat to a newcomer. But del Campo, a Community College administrator and Padres baseball fanatic, doesn't plan to step down from his job on the board, which advises the city council on stadium matters. His strategy for staying is a simple one: though his term expired January 1, he will remain until his replacement is appointed by Mayor Wilson, who can help fellow Republican and friend del Campo by relegating the search for a successor to the bottom of a lengthy appointments list. Del Campo also talked about four councilmembers about changing the Stadium Authority charter to allow him to serve a third-year term. One councilmember, he says, has talked with the city attorney's office and has been told such a rule change is possible. But such maneuvering strikes fellow Stadium Authority member George Mitrovich as being "unpleasantlike conduct." As a matter of principle no one should be allowed to stay more than two terms," comments Mitrovich. "They ought to honor the rules."

-P.K.



Poster Boys

The Hole is a gay bar on Lytton Street across from the Marine Corps Recruit Depot, and its owner, Bob Cooper, is careful not to give the police vice squad any reason to pay an extra, unannounced visit. He always posts an employee at the door to turn away would-be drinkers, and when the vice drop in, Cooper says nothing much ever happens. "Some of the young guys have smarted off at the officers, but I've never had any real problems here since I opened the bar in 1948," Cooper testifies.

But when he finally did run

afoul of police and investigators from the state Alcoholic Beverage Control board, it was the result of an ordinance Cooper didn't even know existed. He and the owner of the Depot, a downtown San Diego bar, will soon pay fines totaling \$700 for displaying photographs of nude and seminude men. Neither, it seems, did the vice squad know about the ABC ordinance banning "scenes, still pictures, or films depicting the genitals." After spotting the pictures on a routine visit, the vice officers checked with ABC investigators and confirmed such artwork was prohibited. Then the vice squad

officers returned to the bars, seized the posters, and filed a complaint. The cases are now winding their way through the ABC bureaucracy, which has tentatively leveled a \$500 fine against the Hole and a \$200 penalty for the Depot.

Cooper is especially upset because the posters, including Playboy centerfolds and a publicity shot for a San Francisco gay bar showing a lion crouched "suggestively" over a naked man, had graced the backroom walls of the Hole for seven years without soliciting even a warning from vice or ABC investigators. As word of the seizures spread, other gay bars — including the

Iron Spur on Lytton Street — tore down similar posters to avoid run-ins with the law. And while scores of provocative but permissible posters still cover the walls at the Crypt, an adult bookstore whose front door opens on to the bathroom floor, has removed all "visual" materials from his shelves for fear the displays could provoke further fines.

ABC administrator Peter Case says the picture/poster ordinance was included in regulations drawn up in the 1970s to control topless and bottomless entertainment in bars. Case says other posters have been confiscated, though he can't remember when or where and he admits that as posters of nude women have ever been stripped from the walls of a "straight" bar. Attorney Tom Hottel, who counseled the owner of the Depot on the ABC violations, says the ordinances as written "would prohibit a statue of David and most of Michelangelo's work from being shown" in a bar or restaurant with a liquor license.

Hottel says he'd willingly fight the ABC ordinance in court on behalf of the Depot or the Hole, but bar owner Cooper just wants to pay the \$500 fine and forget about the incident. "I don't want to fight the vice squad," he explains. "It will just create hate and discontent and cause me more problems."

-P.K.

The Hood Ornament

About a year and a half ago, Andrew Hougie, a twenty-five-year-old who lives with his parents in La Jolla Shores, was watching Robert Wagner in a rerun of *It Takes a Thief*. In this particular episode Hougie watched the actor leap up on the roof of the antagonist's car, holding on by grabbing with one hand the little grill in front of the windshield wiper and, with the other, the side mirror. And Hougie remembers precisely how Wagner reached in the side window and wrestled the steering wheel out of the driver's control. Those memories were triggered violently about 9:10 p.m. on the evening of December 16.

Hougie had been hired (for the Christmas season) as a box boy by the Sports Arms FedMart and he was gathering shopping carts in the parking lot. He says he noticed the three-age boys approach two young women near the front door of the store. He also witnessed one of the youths bump into one of the women, and the other two grab her purse and bolt. The victim began screaming that she had \$2000 in the purse. Hougie says he also heard a bystander laugh and say, "I had my purse stolen last month. Now it's your turn."

He says that laugh galvanized him. Along with



Andrew Hougie

two fellow FedMart employees, he chased the purse snatchers around to the back of the store, where the thieves scrambled into a stolen 1972 Pinto. As they revved it up, Hougie stationed himself in front of the vehicle, leaning forward, arms and legs braced and spread wide, bouncing with excitement like a catcher waiting to receive a ball. When the car started to come at him, Hougie bounded up on it. "I jumped right onto the hood. Exactly the way he [Robert Wagner] did it. With those things, you cannot afford to

make a mistake," he says solemnly. And yet, as the car began to rear down Midway Drive with Hougie plastered against the windshield, he realized he had made one error in not noting that the driver's window was closed, thus barring his access to the steering wheel. "At that point I knew I would have to act my own unheeded script."

He began yelling for the crooks to let him off. They

responded by alternately swerving and braking, trying to fling off the obstruction to their view. Finally, they turned off Midway onto Wing Street, near the Midway Adult School. By that time the driver had finally opened his door and began beating Hougie's right elbow with a steel rod, while one of the passengers lamely tried to steer. But within seconds the car crashed into a parked 1973 Plymouth.

Hougie was thrown to the concrete, suffering cuts on his face and left hip but only one fracture in one of his middle fingers. And in the darkness the crooks fled, leaving the purse behind. A few hours later the ecstatic owner of the money thanked Hougie profusely for the good deed. But others were less enthusiastic.

When Hougie returned to FedMart the next day, he says most of his fellow workers congratulated him on his act of heroism. But he also felt the chill breeze of corporate disapproval. He says on manager told him, "You were hired to bag groceries and push shopping carts, not to risk your life." For a few days, he says the company even threatened not to pay his hospital bills, but eventually agreed to do so.

At home, Hougie says his father chastised him for selfishness. "He said, 'You care about nothing but yourself. You didn't care if you

died. Look at the emotional trauma that our family would have gone through.'"

Despite the mention in a forthcoming police commendation, Hougie has received nothing, and in fact says the investigating detective even bawled him out. "He told me what I did was actually encouraged the youths to use lethal weapons the next time. I totally disagree. I think that scared those guys stiff. I think they would seriously consider before doing this again."

He insists he never thought of receiving money or glory when he made that leap. "I did what I did for personal satisfaction," he says, adding that he believes people should help their fellows. At the same time, he thinks it would have been nice if he had received some reward "because it would have encouraged other people to get involved." He says he has only one real regret: he wishes the driver's window had been open from the beginning so he could have duped Wagner's stunt perfectly. He doesn't sound bitter — just slightly deflated.

-J.D.

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Every Little Intrigue Seems To Whisper UCSD

David Amis is wrong when he says the lack of studies space for undergraduates is not the fault of the faculty of UCSD ("Today's Subject Is Tomorrow's Art," January 21). The fact of the matter is, the main purpose of the UCSD art department is to support and cultivate the permanent interests of the art department faculty no matter what.

How so? you might ask. The evidence is this. Every little maneuver, every little intrigue they may pull will never hide the fact that they alone stand responsible for deceiving utterly a UCSD community with real needs.

Whoever comes knocking at their door finds harm, because he/she to intrigue even for art breath helplessness and hopelessness too awful to describe.

The real scandal at UCSD and in the art world needs to be looked at by everyone — it's just possible that wouldn't do more harm than good. From one who got an "education" in spite of it.

Leslie Kuehler, ex graduate student Seattle

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Art Nouveau To Be Jackhammered

My heart sank when I read in Paul Krueger's "Inside Story" (January 21) about the San Diego Rep's fundraising problems that the demolition of the Lyceum Theatre is scheduled for this coming June. Having recently seen the Rep's widely acclaimed productions of *Working* and *The Elephant Man* at that jewel of a theater, I find it hard to believe that the city is going to allow this splendid facility to be destroyed for, of all things, a parking garage to serve yet another conglomerate of department stores, boutiques, and restaurants.

As I understand it, the issue has already been decided, but it is not yet irreversible until the wrecking ball actually does its ugly work. It simply makes no sense to destroy this absolutely lovely little theater — its superb bronze fittings, its unique Art Nouveau decor, its intimate seating and well-designed stage — and then force the Rep to raise over five million dollars to build a new theater which would surely have neither the charm nor the historical value of the current Lyceum. A number of years ago all of us were shocked when some demented arsonist burned down the Old Globe, destroying a rare and beautiful theater, and now the developers of the downtown area, in collaboration with the San Diego City Council, are playing the same role as that arsonist in demolishing the Lyceum.

Surely the front of the Lyceum could be modestly renovated to fit into the new development's design and the plans could be altered to build around the theater instead of demolishing it at a much lesser cost and a much greater benefit to everyone concerned: the developers, the Rep, and most of

all, the people of San Diego. Let's not let the Lyceum go with so little public protest.

Fred Monaghan La Mesa

No Vote On Bill

Paul Krueger reported in his column that Maureen O'Connor's sources have indicated that the city council may attempt to appoint a new mayor, should Mayor Wilson leave his post before his term expires.

Letters

Supposedly Councilman Bill Cleaver has lined up sufficient votes to secure this appointment. Just recently, a number of prospective candidates for the mayor's job, as well as several city council persons, stated that they would neither seek an appointment nor support such a procedure, which would deny the people of San Diego the right to have a voice in this matter.

To appoint a mayor, rather than allow the citizens to elect one, would be another blatant attempt at circumventing the democratic process. Last year, instead of holding an election where two council positions became vacant, the city council hastened to appoint two persons who would guarantee the continuation of present policies. Subsequently both were re-elected. Clearly, the incumbents have a considerable advantage over their opponents.

Added to that, in these cases, were the substantial funds obtained from parties interested in maintaining the status quo, which were utilized to support the candidates for re-election.

Should a mayor be appointed, rather than elected, his or her

chances of eventual re-election would be equally good, thereby perpetuating the present situation ad infinitum. The big question really is: Does San Diego need or want a man of the caliber of Councilman Cleaver as its mayor?

He appears to have little regard for the ordinary citizen and his vision seems to be rather limited and narrow. He seems to see a Red under every bed. When one considers the vast amounts of money contributed by developers and other real estate interests to the election campaign of some of the council persons, and the enormous amounts raised by the same groups to defeat Proposition O, the rent control initiative, the few hundred dollars contributed by Tom Hayden to the district election campaign are rather insignificant. Yet Councilman Cleaver made it appear as if Tom Hayden were going to invade San Diego and take over city hall, a somewhat silly implication at best.

Councilman Cleaver has shown clearly and repeatedly whose side he is on. For instance, he has consistently refused to do anything at all to slow down condominium conversion, or even to set any kind of standards. It is no longer a secret that such conversions have a very detrimental effect on available rental housing and that they hurt most the people who can afford it the least. His attitude is best exemplified by the following: When I suggested to him some time ago that unless further inroads into the available, limited rental stock were stopped, San Diego would become a completely elitist city, his reply was, "I would not worry about that one bit, because that is exactly what is going to happen." When I asked him who would do the service work needed in the city, or the unpleasant tasks that neither I nor the councilman were able or willing to perform

(continued on page 28)

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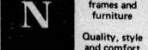
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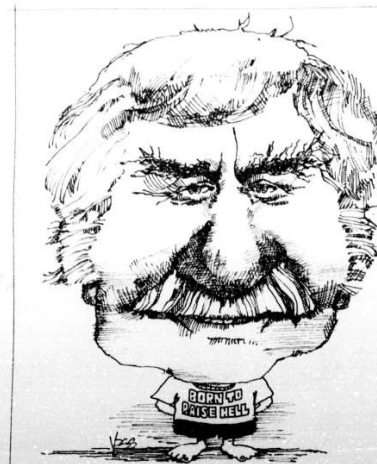
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SPORTS

Do you know why the Chargers watched Super Bowl XVI on the tube? Because owner Gene Klein is a dodo. That may be unkind, but not bad.

BY STEPHEN HEFFNER

Something Old. In the shadow of the Super Bowl, a few notes about Gene Klein. According to Jerry Magee, San Diego Union football hack and ranking squatter in the warm vest pocket of Gene Klein's Chargers, Forrest Gregg, last Sunday's losing Super Bowl coach, had the chance and the desire to succeed Charger coach Harland Vance in 1973 when the latter resigned late in that season. At the time, Gregg was a member of Vance's coaching staff, and he wanted very much to step into the spot vacated by Vance, but Klein, according to Magee in the January 25 issue of the *Union*, "wanted to leave Gregg's coaching reputation unscathed" and, therefore, gave the interim head coaching job to Ron Walter, whose reputation we can assume Klein didn't give a bowl of spit about. Magee quotes Klein as saying to Gregg, "Forrest, you may not understand it now, but I'm doing you a big favor." And then to Magee, "I think if you were to ask Forrest now, he would understand." I was not surprised in scanning the remainder of the article to see that Magee never did ask Gregg what he thought of Klein's noble and selfless wisdom; or if he did, he was unable or unwilling to print the answer. It should also have escaped the notice of Charger fans that the winning coach in the Super Bowl, Bill Walsh, was, once upon a time, the offensive



Gene Klein

coordinator of the Chargers and everyone's logical choice to succeed Tommy Prothro. Now, Prothro was a world-class evaluator of football talent (credit his wise drafting for much of the Chargers' success in recent years) and a fine bridge player, but he was at least two packs a day a better chain smoker than he was a head coach. Prothro wouldn't quit, though, Klein wouldn't fire him, and Bill Walsh moved on to better things, as we all saw last Sunday. It was another judgment call. Where's the noble wisdom when you need it?

There's more. Does the name Fred Dean ring a bell? How about Dan Audick, starting tackle for San Francisco, whose recent earnings include a bulky gold, diamond-studded Super Bowl ring? How about Amos Lawrence ("two cutty" for the Chargers), whose value is now enhanced by several thousand dollars' worth of ring similar to those belonging to Dean and Audick. How about Mike Fuller, a man declared unfit for this year's brilliant Chargers' defensive scheme, a man who missed a ring but still managed to play one game more than any Charger in this town.

One more name here — Jack "Hackaw" Reynolds — reminded me Sunday of Gene Klein's damaged heart. Klein's well-publicized heart attack came last year on the steps leading from the courthouse where he had just given sworn testimony that he'd never conspired with — may even spoken with — either Pete Rozelle or Georgia Frontiere about the matter of Al Davis's attempt to move his Oakland Raiders to Los Angeles. Klein

tried to convince the court that his and Gene's interest in retaining their exclusive access to the lucrative Southern California pro football market was not something that the two would have ever had any interest in discussing vis-à-vis the potential invasion by Davis, that the fact that Gene and Georgia could practically walk between their respective offices in L.A. if they chose to never did prompt even a casual meeting on the subject; and that Rozelle, Davis's greatest enemy, and the two owners most affected by Davis's plan never took even a moment in their occasional NFL business and party gatherings to pass a single word on the subject.

Well, even a professional bullshitter has limits to his endurance, and I overheard a joke in a saloon recently that suggested that Klein's rehabilitation program included warnings from his doctor to avoid fatty foods, whiskey, and the stress of telling tall tales in public. I wondered about the famous, efebated head Sunday as I watched 49ers' linebacker Reynolds single-handedly knock the Bengals' resident freight train, Pete Johnson, two yards back from the goal line and inspire the defensive stand that turned the game decisively for the 49ers in the third quarter. Was that heart not breaking as its owner watched and realized that all of his linebackers together might not be capable of such a play, and that he could have had the free agent Reynolds on his team in 1981? File the question of why Hackaw did not become a Charger this year in the same waste basket Klein uses to stow the questions

about Dean and Jefferson and the rest. As for his heart, if it's as bad as his judgment, he's in some trouble.

Something New. For better or worse, football will have to wait until September before again raising its beleagned head, and I owe a moment here to the game that, for part of the interim, is the best in town: indoor soccer. In making that claim, I won't point out the fact that the San Diego Sockers are currently fighting for first place in the western division of the Pacific Conference of the North American Soccer League. Impressive as that might sound, it is merely misleading, as there are only three teams in the division, only six in the conference, and the slim total of thirteen in the entire league. Indeed, it is a refreshing change in professional sports that what is important and attractive about this team has little to do with its won-lost record or its standing in the league; rather, its appeal is one of genuine sporting excitement coupled with a sense that the game is a healthy, unblemished child of promise, not yet scarred and twisted by greed and ego as so many of its elder siblings certainly are.

With the sport in San Diego a season and a half old, most should be aware that the game is practically a copy of hockey, but played with a soccer ball and human feet instead of a puck and sticks. Fans have probably also read or heard some of the raps against the game, primarily from so-called "soccer purists" who refuse to budge from their preference for the original outdoor game, and who speak of the indoor game in highly negative terms ("A typically vulgar Americanism," snorted one such observer). In a *Union* article last week, Peter Richmond called it "a fairly worthy of the darker recesses of Charley Finley's imagination."

But I, who have been accused of being too critical of sports and people, am pleased to announce that this game, so far, is just fine with me. Show me a huffing "soccer purist" and I'll show you a sagging reactionary who'll resist innovations on principle rather than on reason, the type who is responsible for keeping the two-point conversion rule out of pro football, and who, in other times, would have held out against Bob Dylan, the Beatles, and microwave ovens.

Indoor soccer demands speed, skill, and endurance from its players, as most good sports do, and it simultaneously offers spectators excitement and action — and a good view of the two. The outdoor game, by contrast, is slower, quieter, and much farther from those viewing it. The common complaint I've heard from San Diego fans who've tried and failed to become interested in the outdoor game is that the size of the field dilutes the action and makes the whole thing too damn slow. From the same fans, I hear only loud complaints about indoor soccer.

If money means anything, San Diego indoor soccer might outlast its air, as the team's owners expect to turn a profit sooner instead than out. "Purity" notwithstanding, that's as it should be. A cheer from this corner for the vulgar American.

THE SKY ABOVE, THE BAY BELOW

(continued from page 1)

plaza and ends up directly beneath the bridge. Thyself drives his car along the narrow, twisting road with the absent-minded ease that comes from having traveled the same route many times before. He's been manager of the bridge for more than ten years, and might justifiably view the monthly inspection tours as routine; but he doesn't. "I suppose I'm a bridge buff to start with, and I like to keep abreast of what changes are going on," he says. "The painting maintenance program, in which various parts of the bridge are repainted sooner than others, is a direct result of one of my walks." After parking beside one of the bridge's land-based stanchions, or "piers," Thyself strides up the three flights of stairs that lead to the start of the catwalk. He unlocks a steel door at the top of the stairs, opens it, and begins his two-mile walk across the bay.



From the air, the San Diego Coronado Bay Bridge looks like a gigantic letter J. It measures 11,179 feet, just under two and a quarter miles, from Crosby Street and Logan Avenue in San Diego to the Coronado base at Fourth Street and Chioetta Boulevard. In the language of engineers, it's known as an orthotropic bridge, one in which the main sections are constructed in the manner of rectangular boxes, with the upper side of the boxes serving as the roadway. (Most conventional bridges have their roadway attached separately to the horizontal supporting structure.) Three of these "boxes" span the center portion of the bridge, and their combined length of 1880 feet is unmatched by any other orthotropic bridge in the world. The roadway, a mere nine inches thick, is 243 feet above the bay at its highest point. From curb to curb, it stretches across five lanes measuring twelve feet each. The concrete bridge rails are only three feet high (so motorists can take in the view) and are constructed so that the wheels of a colliding car strike it and the vehicle is thus hurled back onto the roadway. All of this is supported by thirty concrete towers which, in turn, are supported by concrete pilings hammered up to 160 feet into the bay.

The bridge's sleek design is primarily the work of two architects, Steve Allen of San Francisco and Robert Mosher of La Jolla, who acted as design consultants during the bridge's construction. (After the state built the San Rafael-Richmond Bridge in 1956, an open-trestle span Mosher describes as "so bloody ugly and awkward... a horrible bridge," the state division of bay toll crossings was directed by Governor Pat Brown to hire a design consultant for all future toll-bridge constructions. "A committee of people came to San Diego and interviewed four local architects for the job, including me," Mosher recalls. "When they came into my office, I told them from the start that I'd dedicated myself to preventing construction of the bridge. At the time my feelings were that if there was no easy access to Coronado, the rural community there would not be ruined, as was States Island with the construction of its bridge in the Fifties, and San Diegos would always have a charming contrast in environmental experience. So these guys [the committee members] asked me why I had let them talk to me, and I told them that I was a realist, knew that Pat Brown was paying off a political debt to Coronado landowners, and would get the bridge built, and that being the case, I wanted to help design the most beautiful bridge possible. I was

hired. So for the next year, Steve and I just reviewed and contributed to the ultimate design of the bridge. Steve wanted to paint it his new penny copper, which he had used on the San Mateo-Hayward Bridge, but I knew how Coronado was against the whole project and felt it would go over much better if we painted it blue to span the bay and the sky, and the directors agreed with me.

"The design itself was relatively simple to arrive at. The cities of Coronado and San Diego wanted it to be arched [curved] so it could flow into the desired access streets; the state division of highways also wanted an arch to maintain highway speeds of sixty miles per hour; and the Navy wanted a certain amount of vertical clearance over the bay. So when they all got through telling us their requirements, we just took a pencil and drew what was built."

The only way really to comprehend, not to mention appreciate, the San Diego Coronado Bay Bridge's beauty and simplicity of design and construction is to walk along its inner core. No one realizes this more than Byrd Thyself, and he freely admits that it is one of the chief reasons why he enjoys his monthly walks. As it heads out over the bay, the catwalk — following the route of the bridge — slopes upward and to the left. Walking along it, Thyself's view of the surrounding area is obstructed by steel girder plates that appear to hang from the roadway on each side of the catwalk. (In truth, the plates and their connecting steel beams support the roadway.) Every twenty feet or so he must duck to avoid hitting his head on the low-slung crossbeams that stretch across the catwalk from girder plate to girder plate, once or twice he forgets and issues a resounding "Whoa!" But the Caltrans hardhat that's mounted on his head like a thimble prevents him from incurring any serious injury. About a hundred yards over the bay the crossbeams suddenly start to ascend and he can walk erect, although his hands will grip the catwalk's steel pipe railing, which houses electrical cables leading to the equipment room at the center of the span. As he lets go of the railing with a quickening of his pace, the wire mesh between his feet and the bay blends into a blur and, looking down, it appears he's treading water from twenty stories up.

Watching him gradually round the curve, enveloped by the mass of steel and concrete, like a mountain climber on a face of granite, it's easy to imagine that "bridge — like a mountain — has no a around forever. But as is the case with so many other enormous construction projects, the idea for the San Diego Coronado Bay Bridge existed long before the actual bridge did.

A bridge connecting Coronado to San Diego was first proposed in 1926 by the J.D. and A.B. Spreckels Securities Company of San Diego, but Navy opposition (should the bridge collapse, more than one hundred Navy ships would be trapped in the southern part of the harbor), along with the Spreckels' growing interest in the development of downtown proper, caused the firm to abandon its plans. In the next three years, three more proposals for either a bridge or an underwater tube were made by other private firms, but none of them materialized, primarily because of little community support and continued Navy opposition.

In 1933 the Coronado City Council proposed to build its own toll crossing. A few days after the idea was made public, the *San Diego Union* published an editorial in opposition to the bridge, the first in a series continued for nearly thirty years. Titled "No Bridge," that first editorial asserted, "There will be no bridge... One local citizen of a doubtful opinion — even that opinion is too high, we believe — is actually promoting the bridge. And the leading promoters... have something to sell, as usual. In this case they hope to sell half of San Diego for one more bridge-building job." And at a subsequent public hearing,

(continued on page 10)

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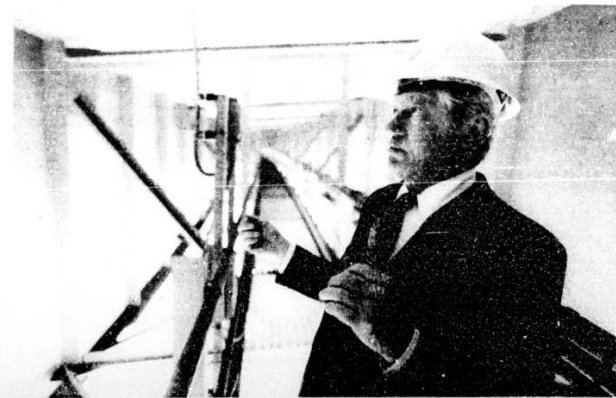
(continued from page 9)
the Navy warned that if a bridge were built, all Navy ships moored south of the site would be moved to another port. Coronado withdrew its proposal, but submitted a new one a month later. Navy and public opposition continued unabated, however, and Coronado reluctantly withdrew its proposal a second time.

By the start of the Fifties, business and government leaders on both sides of the bay were again talking about some kind of crossing. That decade saw the completion of two more feasibility studies, both of which concluded that construction of either a bridge or a tube was physically and financially possible. The question of a crossing was also submitted to Coronado voters, who defeated the measure in 1952 and 1958 but approved it in 1955 after a ferry strike.

By the end of the Fifties, momentum was clearly shifting toward the bridge's proponents. In 1960 Coronado Mayor Robin Goodenough announced he was in favor of building a bridge and asserted that most Coronadans agreed with him. Later that year, Governor Edmund G. "Pat" Brown gave bridge proponents their biggest boost when he authorized the state department of public works to compile a comprehensive study of nine proposed crossings — four bridge and five tube. The study was released in August, 1962 and recommended the construction of a four-lane toll bridge. Both Governor Brown and San Diego's state senator Hugo Fisher formally endorsed the bridge concept.

In the ensuing months, Navy opposition began to wane, though as recently as May, 1962 the Navy had proclaimed it was against the bridge because "structural failure, sabotage, or disaster" could trap more than 300 vessels, including 120 active-duty ships. In September the Navy said its worries would end if a second ocean-entry passage were channeled at the south end of the bay. The following month Navy Undersecretary Paul Fay stated that although the Navy would continue its opposition to the bridge, if one were built, the Navy would not curtail its San Diego operations, and if it felt the community really wanted a bridge, all objections would be withdrawn.

The Army Corps of Engineers completed its technical studies in early January, 1964 and announced it was ready



Byrd Thayer

About one person per month jumps from the bridge, a rate very close to that of the state's leading death ledge, the Golden Gate Bridge, and by far the highest rate of those bridges that prohibit pedestrians.

to issue a construction permit as soon as the Navy gave its approval. Two months later the Navy formally withdrew its opposition to the bridge in a letter from Deputy Secretary of Defense Cyrus Vance to Governor Brown, and a permit was issued. Former San Diego congressman Bob Wilson, one of the bridge's staunchest opponents, recalls his surprise at the Navy's sudden turnaround. "From a Navy standpoint, a bridge was not acceptable; I supported that position and they deserted me," Wilson said recently. "But I think the Navy sold out to the politicians on that one. They gave up their principle, which was that ships would be trapped in the harbor should the bridge collapse. Brown wanted the bridge and he got to the Kennedy/Johnson people and pressured the Navy secretary to give in. The principle, however, is still valid and continues to be held by most Navy technicians. And it's still undesirable that in a combat situation you're going to see very many ships in the south portion of the bay."

"You know, back then I made a promise that if they were going to go ahead and

build a bridge, I'd jump off it. I haven't forgotten that. One of these days I will." (As it turns out, the Navy never did get its South Bay channel to the sea, and although Captain Jack Garrow, the Eleventh Naval District's public information officer, refuses to confirm or deny the existence of contingency plans should damage to the bridge trap warships in the harbor, informed speculation suggests that in the event of such an emergency, the Navy is prepared to use explosives to blow a channel through the Silver Strand somewhere north of Silver Strand Park and south of Coronado.)

For the most part, bridge opponents — their chief ally gone — quietly resigned themselves to the fact that a bridge would, after all, be built. But both the San Diego Union and a newly elected (and decidedly anti-bridge) Coronado City Council continued to fight construction of the span, the former through a series of increasingly melodramatic editorials (including one in which they likened Governor Brown giving San Diego a bridge to the Trojans bringing the Romans a horse) and the latter

through lots of verbal blistering and several meaningless resolutions, including one that sought to block construction of the bridge several months after work had already begun. By this time, however, there was little doubt in anyone's mind that a bridge was going to be built, and on May 14, 1964, the California Toll Bridge Authority, with Governor Brown as chairman, agreed unanimously to proceed immediately with construction.

Brown's motivation in his ardent support of a bridge here has continued to be the subject of speculation. Many knowledgeable people, such as architect Robert Mosher and several local politicians who asked not to be named, insist he was satisfying an obligation to a group of wealthy Coronadans who had contributed heavily to Brown's gubernatorial campaigns. Prominent among those mentioned has been John Alessio, who at the time owned the Hotel Del Coronado, which undeniably stood to gain from the construction of a bridge. Brown, however, denies this charge. "John was a great friend of mine, but he had nothing to do with getting the

bridge built," Brown said recently. "Friendship has nothing to do with politics. I used to go to Coronado all the time and it seemed a waste to always be waiting so long for the ferry. Besides, I just believe in bridges. I put a bridge in San Mateo, I put a bridge in Richmond, I put bridges in all over the state."

Brown does, however, take principal credit for the construction of the San Diego Coronado Bay Bridge. "Without me, it wouldn't have been built," he says flatly. "I was the chairman of the California Toll Bridge Authority and personally appointed three of the four other members, including my lieutenant governor. When a suit was filed to block construction right before the bonds went on sale, I went ahead and did it (began construction) anyway. I wanted to build a bridge." The former governor also takes credit for helping to alleviate Navy opposition. "The Navy was strongly against a bridge, but I called (Robert) McNamara, the secretary of defense, and told him I, as governor, wanted it and it is shortsightedness on the part of the Navy (to oppose construction). So he overruled

the secretary of the Navy. It wasn't easy, but we did it."

To finance the project, the Authority hoped to mix state and federal funds. After awarding contracts to various low bidders in each aspect of the bridge's construction and determining how much it would cost to purchase the San Diego Coronado and Star Crescent ferry companies, which had to be phased out to eliminate competition with the bridge (a provision of the public bonds the state intended to sell), the Authority came up with a new figure of \$47.6 million. (The major builders were the Guy F. Atkinson Company of South San Francisco, which bid seven million dollars to construct the substructure, and Murphy Pacific Enterprises of San Francisco, which built the superstructure and did all necessary steel work for \$15.6 million. The cost of buying out the two ferry companies was estimated at about four million dollars, which included severance pay for the firms' several hundred employees.)

The Authority's requests for federal money were turned down, and on

November 15, 1966, the state agency adopted a resolution to allow the issuance and sale of revenue bonds for the entire amount. The bonds would go on sale December 13 and be paid back from toll revenues in thirty-six years. One-way tolls were set at sixty cents for cars and \$1.25 for trucks and buses; commuters could purchase booklets of twenty-five two-way coupons for \$22.50. As soon as the bonds were paid off, tolls would be eliminated. And if the payments ever got ahead of schedule, tolls could be reduced. (So far, bond payments are more than thirteen years ahead of schedule, but all rates have remained the same except those paid by commuters, who now only pay fourteen dollars for twenty two-way tickets.) The bonds were sold to the only bidder, an Eastern syndicate of investment firms headed by Blyth and Company, the First Boston Corporation, and Ripley Incorporated. The group agreed to purchase the Class-A bonds at an interest rate of 5.24 percent, which would net them more than \$90 million if the bonds were allowed to mature.

On March 6, 1967, ground was officially broken by a loader that ripped into the surface of the Coronado Golf Course, which was bisected by the bridge's construction. That same month, dredging operations deepened the south portion of the bay and used the displaced sand — all 900,000 cubic yards of it — to create twenty acres of new land to replace the section of the golf course that had been selected as the site of the bridge's toll collection plaza.

For the remaining months of 1967 the Atkinson Company hammered nearly 500 concrete pilings into the bay floor. Once they were in place, concrete was oozed on top of them by a large tube; the resulting pedestals then provided a base for the large concrete columns that would support the bridge deck. Meanwhile, construction was underway on the toll plaza in Coronado and the access ramps to Interstate 5 in San Diego.

One of the world's largest floating cranes, the Marine Boss, arrived in San Diego Bay in February, 1968 to begin laying out the bridge's approach spans. (continued on page 12)

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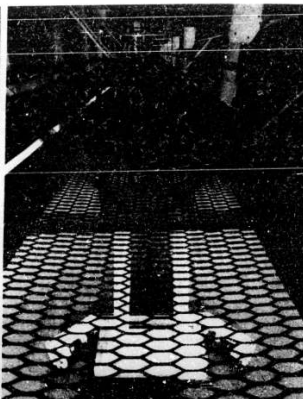
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THE SKY ABOVE, THE BAY BELOW

(continued from page 11)

ing into place the 285-foot steel girders, a task that continued for more than a year. By early 1969 construction engineers were busy figuring out how they would confront their most difficult task: how to fit into place the final section of the span, a 200-ton, sixty-seven-foot-long steel "box." For the next three months engineers repeatedly measured the gap between the two cantilevered arms of the nearly completed bridge, weighing the arms with one hundred tons of extra steel during the final measurement to simulate the weight of the girder, which had to fit to the quarter inch. Finally, on the morning of May 28, 1969, the *Marine Boss* lifted the massive box girder — its final measurements thirty-three feet wide, twenty-five feet deep, and just a fraction over sixty-seven feet long — into place in an operation that took only half an hour. To everyone's relief, the fit was nearly perfect, and workers who had been waiting inside the superstructure immediately belted the box into place. By noon the bridge was structurally complete — all that remained to do was pave the roadbed and paint the bridge, and the San Diego Coronado Bay Bridge could open officially to the public on August 2, 1969, less than a month behind schedule.

The opening-day celebration, attended by various local and state dignitaries such as Governor Ronald Reagan, San Diego Mayor Frank Curran, and Coronado Mayor Paul Vetter (who served as master of ceremonies at the dedication), included a VIP caravan from the Hotel Del Coronado to the old ferry landing. After taking the ferry across the bay to San Diego,



the guests drove back over the bridge to the hotel. A luncheon for 1200 followed. "My most vivid recollection of that day is having a confrontation with the supervisor of the ferry, Sidney Dodge, for having the caravan late for the crossing," former mayor Vetter recalls. "There was a fifteen-minute delay at the landing and we had an altercation that we didn't mention until a year ago [1981], when we shook hands and finally made up. Later, at the luncheon immediately after the dedication ceremonies, Frank Curran and I exchanged the usual repartees regarding our closer ties to San Diego and the fact that we would enjoy all the benefits of proximity to a major metropolis while retaining our small-town atmosphere. Then I gave him a

key to our city, a small two-inch key I thought I'd surprise him with. But as soon as I did that, he turned to an aide and handed me a huge key to San Diego, ten times as big as the one I'd given him. We all laughed that the keys were proportionate to the size of our communities."

Maintenance crews spent much of the evening cleaning up the mess that had been left by the thousands of revelers on hand for the celebration, and at 12:01 a.m. Sunday, August 3, the San Diego Coronado Bay Bridge was officially opened to the public. First to cross the bridge was a motorcycle driven by Gordon Moore from his Beverly Hills home; as he zoomed into the toll plaza in Coronado, he screamed, "I made it, man!" In the next twenty-four

hours, 40,000 vehicles roared across the bridge.

Opening day for the bridge, however, was also closing day for the ferry. As the last of the ferries, the *Crown City* and the *San Diego*, met in the middle of the bay on their final crossing just before midnight, passengers aboard both boats gathered on the decks to sing "Auld Lang Syne." Earlier in the day, James C. Haugh, president of the San Diego-Coronado Ferry Company, had been asked whether there would be any sort of festivities aboard the ferries. "There are none," he had solemnly remarked. "As far as the company is concerned, it is a sad, sad day and there will be many damp eyes among the company's 150



May, 1968

employees." At 11:54 p.m., just seven minutes before the bridge was opened to the public, the *Crown City* tied up at her Coronado dock for the last time, marking the end of an era in which the venerable ferries has transported more than 250 million people across San Diego Bay in eighty-three years.

As it nears the center portion of the bridge's superstructure — and of the bay — the tiny carwalk gradually levels out, and Byrd Thysell starts to slow his pace once again. He pauses to unlock a tiny, hatchlike steel door blocking his route and,

as it swings open, he explains that he's about to enter the first of the bridge's three "boxes," or orthotropic spans. The first and second spans measure 660 feet in length and are situated directly above the west and center shipping channels; the third box, slightly smaller at 560 feet, sits atop the narrower east channel. Above him, the roar of traffic can be heard sharp and tiny; once he steps inside the massive box, however, it assumes an entirely different sound, richer and full of echo as it reverberates from top to bottom, from side to side. The catwalk continues to rest on crossbeams that span the width of the bridge, but here there is a solid panel of steel several inches beneath it instead of only sky and water. Each of the three

boxes has dim overhead lighting that Thysell switches on before he enters it; otherwise the massive boxes are virtually pitch black, save for a few streams of light that find their way in through the tiny ventilation windows near each box's end.

Just before he reaches the end of the first span, Thysell stops and, on a lark, lifts two wooden floorboards that cover up another steel hatch. Unlocking it, then pulling it open, he begins to climb down a frail-looking aluminum ladder that reaches twenty feet down the stanchion to a crow's nest. From this vantage point his view is no longer obstructed by the walls of steel, and looking to the northeast he is afforded a unique impression of the San Diego skyline: skyscrapers in varying stages of

completion, the Horton Plaza construction zone, with mounds of dirt and parking lots everywhere, and there — reflected in the mirror walls of the new Columbia Centre building — an image of the bridge itself, distorted but recognizable. Closer to the shore, he sees the shipyards and manufacturing plants that seem to flock around the bridge's base like moths around a candle flame.

Walking around the tiny crow's nest, he looks to the west and sees Coronado matted against the still-foggy outline of Point Loma, from here no larger than his thumb. Near Point Loma's tip, the statue of Juan Rodriguez Cabrillo at the national monument is just barely visible; further north, (continued on page 14)

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THE SKY ABOVE, THE RAY BELOW

(continued from page 13)

the expensive homes of La Playa are hidden behind a screen of vegetation.

Climbing back up the ladder, Thysell hoists himself through the hatch and, as it swings shut behind him, he points out a large steel bar spanning the top section of the box girder; similar bars span the other three walls and were installed, he says, as earthquake restrainers in the middle Seventies; they're one of several structural alterations to the bridge since it was built, and they are designed to fortify the bridge against tremors up to 8.5 on the Richter scale.

At the behest of several South Bay cities, the California Toll Bridge Authority in late 1970 authorized the construction of ramps to and from Interstate 5 south of the bridge, and a year later construction had begun. The bridge was lengthened to accommodate an off-ramp from northbound Interstate 5 and an on-ramp to southbound Interstate 5 at a cost of three million dollars. Shortly after the start of construction, the bridge experienced its first traffic fatality when John Cerny crashed his car into a signpost at the newly built off-ramp.

Throughout the bridge's history, one word always seems to crop up: traffic. Traffic is why the bridge was built in the first place; the steadily growing stream of cars traveling from one side of the bay to the other was becoming more than the ferries could handle, with long lines at the ferry landings turning ten-minute ferry

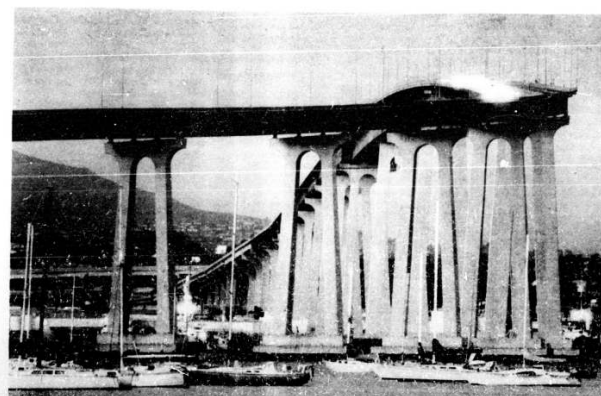


trips into hour-long delays. Traffic is also why Coronado officials and many of the city's residents — particularly those living near Third and Fourth streets, the only access routes to and from the bridge — were so opposed to its construction: quiet, peaceful Coronado would be invaded by an onslaught of speeders if the bridge were built. Many feel that prediction has come true. Especially during peak hours, Coronado is a divided city, with the flow of cars bisecting the town like a mobile Berlin Wall. And the major issue in last November's Coronado municipal elections was traffic, with all five city council candidates calling for state or federal assistance in solving the problem through a variety of solutions, ranging from the workable (construction of a peripheral

causeway around Coronado; reinstating the ferry to relieve some of the bridge load and to divert North Island traffic from downtown Coronado) to the preposterous (blowing up the bridge).

The bridge's traffic statistics illustrate why so many Coronadans' wrath has been aroused. On the average, the ferries transported between 8000 and 9000 vehicles a day to and from Coronado. During the bridge's first year of operation, its daily average was 16,600. Today the daily average is 38,800. "I can certainly understand how some people feel, especially the long-time homeowners along Third and Fourth streets," says Eleanor Ring, a member of the Coronado City Council in the early Sixties and an outspoken opponent of the bridge's construction. "All of a

sudden, a quiet area is a disaster. And believe me, there is a problem with traffic; it's difficult even for the children to get across the highway. There have been all sorts of proposals to eliminate this problem, and I think one of the best ideas would be to build a tunnel from the bridge to North Island, which is where a lot of the traffic comes from; or at least a road that gets around the island to the amphibious base. There should be some way the traffic can go outside Coronado — the village, we call it. It might cost a lot of money, but we didn't want a bridge from the start. We began petitioning against it in 1951 and since then have voted it down twice. Then along came [Governor] Brown, not Jerry but his father, and all of a sudden we're out. It's a beautiful bridge; I don't mind it



now at all. But I know people who won't drive across it. They just don't go to San Diego."

Some Coronadans, however, feel the traffic problems are Coronado's own fault.

"When the state's feasibility study came out in 1962, there were four different choices for a bridge, and the state was willing to listen to us before they made their final recommendations," recalls former mayor Paul Vetter. "But the city council at the time didn't take any action because it refused to acknowledge that there was even going to be a bridge. So the state, in effect, told the council, 'We'll go ahead and if you don't make up your minds, we'll just do it for you.' And they did. It's unfortunate the council failed to

recognize any of the potential problems when the bridge site was being decided on. Their failure to do so caused the particular traffic problems we have today."

By now Byrd Thysell is approaching the San Diego shore; he's gone through the last of the three orthopedic "boxes" and is back on his wire-mesh catwalk. He pauses for a moment to look up at one of only two manholes leading from the catwalk to the median on the roadbed above. The ray of light that shines in his face when he pushes the loose-fitting round cover outward reveals that the clouds have at least partially given way to sunshine, and Thysell smiles as he basks in the glow for a moment. His smile is quickly replaced by a somber frown at the mention of bridge suicides.

"Suicide," he says slowly, "is an aberration that society has not yet been able to solve. Yes, there have been quite a number, but we try to play it down. If you give suicides a lot of publicity, they tend to precipitate others."

In the predawn hours of May 3, 1973, Theodore Dunmer ended his life by jumping off the San Diego Coronado Bay Bridge. He thus earned the dubious distinction of being the first of nearly one hundred such people — about one per month. Although Thysell doesn't like to admit it, the suicide rate for his bridge is very close to that of the state's leading death ledge, the Golden Gate Bridge, which has had about 700 suicides in forty-five years — a comparison made the more

significant when one considers that the bridge here does not permit pedestrians, while the Golden Gate does — and higher by far than other bridges in the state that also prohibit pedestrians. The Oakland Bay Bridge, for example, has only had about 120 suicides in forty-six years, just a shade more than the San Diego bridge has had in less than a quarter the time.

According to deputy county coroner Max Murphy, jumping off high places is the third most common form of suicide in San Diego, right behind gunshots and poisoning (usually by barbiturates). And of the people who jump to their death, more leap off the San Diego Coronado Bay Bridge than from any other structure (even in San Francisco, the number of people who jump off the Golden Gate is second to the number who jump from the roofs of their own homes). Most jump off the bridge's center span — nearly 250 feet above the water — apparently hoping for a quick, painless death by drowning. But they're in for a surprise, says Lowell Burnett, chairman of San Diego State University's physics department. Burnett points out that after jumping from that height, a person hits the water in about four seconds. "By that time, it's a body in traveling at eighty-six miles per hour, and the impact is like hitting concrete," Burnett says. "As a result, the most common cause of death is not drowning but internal injuries."

"It's quick, but it can't be painless," bridge manager Thysell adds. "You see people floating in the water with their clothing ripped off, their bodies twisted... it's not a nice sight. Usually the harbor police will pick them up right away. But sometimes they'll just float..."

Over the years, a handful of people have survived the leap from the top, including a woman who was fished out of the water alive after her first jump in the mid-Seventies, only to dive off again a year later (she died in the second fall). Thysell says these cases of survival are the exceptions rather than the rule; the success rate for bridge suicides is nearly one hundred percent.

(continued on page 16)

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THE SKY ABOVE, THE BAY BELOW

Climbing through a hatch at the east end of the catwalk, Byrd Thysell walks up a half dozen steps and finds himself in a wire cage at the start of the median, just a short distance from where the on- and off-ramps from Interstate 5 connect with the bridge. Scratching his head in a momentary stupor as his eyes adjust to the bright daylight, he opens the cage door that leads onto the roadbed, hops over an aluminum traffic barrier, and, carefully watching for cars, hurries along the inside lane to the foam crash rail that shields a block of concrete

several yards to the west of the cage. There he sits down and, while waiting for the chance to flag down a passing Caltrans truck to take him back to Coronado, talks about future improvements planned for the bridge.

Within the next six months, he says, a \$500,000 permanent steel scaffolding system will be installed in the west end of the bridge's interior to facilitate future maintenance and repair work. Similar systems have already been installed in the east and center portions of the bridge during the last five years. Thysell says, and have made periodic maintenance jobs a lot easier "simply because now people can stand on something and look under the steel, which they hadn't been able to do before." Also this year, Thysell continues, existing toll collection equipment will be replaced with modern computers (also costing about \$500,000), and the unused toll booths on the south side of the toll plaza (one way tolls were instituted in January, 1980) will be removed "so San

Diego-bound motorists can drive underneath the canopy without having to dodge the things."

In 1983 a dozen concrete "bumpers" at the water level of the stanchions (damaged by heavy rides caused by the severe winter storms of 1979 and 1980) will be repaired at a cost of about \$300,000. And there is the painting. Two years ago the bridge was placed on a continuous-painting schedule that ensures all major sections will be painted once every ten to twelve years, while smaller parts more prone to corrosion will be painted as often as every one or two years. Money for all these projects will come from gasoline taxes and from any leftover revenue funds.

Daily traffic on the bridge, Thysell says, is expected to continue to increase at a rate of about six percent per year until it hits an average daily total of just under 50,000. "Neither the community nor the naval facility can get much larger," Thysell says, "so my guess is it will hit a plateau around that point."

Although the revenue bonds are expected to be paid off in full by the end of this decade — more than fifteen years ahead of schedule — Thysell doesn't foresee the tolls being eliminated or even reduced. "Theoretically, the bridge should go toll-free once the bonds are paid off, but from experience I've learned that most toll bridges never do," Thysell says. "The communities they're in always find new uses for the money; the revenues here might continue to help pay for other sorts of transportation needs in the area."

A Caltrans pickup truck, painted bright orange, slows down as its driver sees Thysell's frantic waving and comes to a halt on the roadside. Thysell looks in both directions and, as soon as he sees no more approaching cars, springs across the two lanes of westbound traffic and hops aboard the truck. "I was beginning to think no one was coming by and I'd have to walk back all that way," he says with a grin, "although I have to admit, I really wouldn't have minded."

ACTION SPEAKS LOUDER IN WORDS



Dan Streib

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You may touch any key shown above. Touch SPACE bar to close the menu.

DIRECTORY of disk B F1 BAK F2 F3 F3 BAK
The grippan braced his feet against the damp pavement and pulled on the early car, slowly moving the turnstile on which the wheels rested until they were aligned with the tracks leading back up Powell street to the barn on the steep, terraced hill.

People appeared from the fog like prehistoric creatures

By Jeannette DeWyze
Photographs by David Corey

The sleek Ferrari glided to a halt across the street from the San Carlos bungalow. Behind the driver's seat, a man in his late thirties patted the bulge nestled against the left side of his body, a Smith and Wesson .38 Chief's Special.

He gave a quiet grunt of satisfaction. The Special was the sort of friend he wanted on hand for a confrontation with Dan Streib.

As he slid out of the sports car, he noted the unobtrusive bungalow's red-tiled roof, the lawn tended with suburban meticulousness. It was clever of a bastard like Streib to hole up in such a den of middle-class tranquility.

Quickly he slipped into an inner courtyard, where he deftly — and quietly — forced open the front door. No one ever said Streib wasn't clever, he thought as he stole into the inner reaches of the house, nerves straining.

The list of Streib's bloody achievements was dazzling. He had murdered legions of men and women, with weapons ranging from a meat hook to a fiendish facemask-gas chamber. He had planted enemy agents in the White House; once had even kidnapped the President. And now he was defenseless. The armed intruder smiled with satisfaction at the thought. Noisily, he peered into a small, dimly lit den.

There was Streib, fifty-three years old, a man of medium height with a soft double chin and a comfortably round belly. He sat hunched over a keyboard. Streib wore slippers, and at his side stood a huge, sixty-four-ounce bottle of Diet Pepsi.

The intruder aimed his .38 at the back of Streib's head. Streib wheeled around — and the intruder joined thousands of his fellows and vanished — into the imagination of the paperback writer.

"Come on in," Streib says to a more mundane visitor. Fastidiously, he switches off the Xerox word processor upon which he is writing his fifty-eighth book. It will be called *Death Shatter* when Fawcett pub-

lishes it this October, and it recounts the mayhem that occurs when eviscerators plant a bomb aboard the space shuttle. It's a genre of writing known as the "men's action field," and Streib is one of its masters.

He won't say exactly what his lurid writings earned him last year, but he does admit that the sum placed him among the top four percent of all writers. Standard compensation for one of the paperbacks is a \$10,000 advance, and Streib had no less than eleven books published in 1981. He says that was something of a fluke, since he didn't write and sell them all that year. Normally, he cranks out no more than six volumes per year of full-time work. But on top of the advance money, the books also can produce royalties, which can range from nothing to a jackpot. (Streib's most profitable work brought in \$20,000 more than the advance.)

More than money first enticed Streib to turn to the typewriter. He says his single youthful ambition was to write a series of detective stories in the manner of Mickey Spillane or Elery Queen. But cooler, adult heads persuaded him that pulp thriller production was no real career for a serious son of Rockford, Illinois.

So he went to journalism school and then got a job as a police reporter in Davenport, Iowa. The work crackled with action: murders, hangings, and more. One time he was caught in the side the town jail during a riot, another time in the course of a manhunt, police helicopters mistook him for a fleeing killer and almost gunned him down. Then the draft sent him over to Korea as a combat infantry officer, and there Streib saw a lot more of "the blood and gore" which goes into action books.

Upon his discharge, an irresistible offer from the advertising and sales promotions department of a division of 3-M Corporation in Chicago interlarded with Streib's intention to return to newspaper work. But within a few years he figured he could produce advertising copy just as well in a sunnier clime. So he moved to San Diego and worked first in Convair's public relations office, and then for the Phillips Ramsey advertising agency as an account execu-

utive. While there, however, he decided to risk a grab for the ring that had entranced him in childhood: in his spare time, he began toiling over a spy thriller. *Code Name: Countdown*.

He sold it to a European publisher, and the Italians, French, and Germans loved the espionage tale. Subsequently, a small Los Angeles publishing firm picked up the book, but American sales were listless. The French, however, even made a film based on it. "I never saw the movie," Streib says wistfully. This first relative success inspired him to change career directions.

He also had hankered to teach, so he returned to school for a year to get the requisite credential, then in the fall of 1967 he began teaching at Santana High School in Santee. He figured the work-free summers would allow him to devote more time to writing. He did just that, but at first had to overcome the difficulty of establishing himself in the field. Only after three or four years did a publisher once again take an interest in Streib's work. And then he didn't write under his own name.

He explains that bookstores usually display genre books according to author. Consequently, many publishers prefer to launch their various series under pen names, in case the same author cannot write all the books in the series. Streib says that practice never bothered him, to date he has cranked out about thirty books using pseudonyms such as Mark Cruz, Mark Daniels, and J. Farragut Jones. True to his plan, he wrote during the summers, and also in the evenings, instead of watching television. "Not that I'm snobbish about television or anything," he says. "In fact, I like to get up and write my own story."

And so the list of titles to his credit slowly grew, titles like *House of Silence*, and *Brannon* (written under his own name), and one or two books in the "Nick Carter" series. By 1980, with about forty

(continued on page 16)



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ACTION SPEAKS LOUDER IN WORDS

(Continued from page 17)

books completed, his reputation within the profession had ripened to the point where he knew he could get enough work to support his year-round attention. For health reasons, he also was eager to take a break from the high school routine, where, after a brief time as an English instructor, he had settled into teaching business classes. So when school ended in the summer of 1980, Streib began an unpaid leave of absence.

And indeed, the book contracts have come easily since then, at one point he had a backlog of eight. To meet the deadlines, Streib quickly settled into the routine he follows today.

He rises about 7:00 a.m., eats breakfast and dresses (except for the slippers and never a necktie), just as if he were headed for some office. He sits down to the word processor by about eight and writes until about noon. He's amazed that many acquaintances are shocked by the notion of a rigid writing schedule, but he says ironically, "You can't just work on inspiration." Instead he requires himself to produce at least ten pages of finished draft per day, ten pages that sometimes drag, but then spring to life. When he encounters such difficulty, he says, "I just start writing. I'll take the hero and put him in some situation, oh, maybe he's with a girl on a beautiful island, or I put him in an action scene and someone's chasing him — but he doesn't know who it is and neither do I."

On the other hand, he says, "Sometimes a book is so easy to write that you can produce twenty pages a day with no trouble at all." Often, as he nears the hair-raising conclusion of one of his tales, he says he can't tear himself from the keyboard, he'll write the last thirty or so pages in one final twenty-four-hour burst. The sixth book in his "Hawk" series was one of those. Entitled *The Seeds of Evil*,



the idea came to Streib after reading a factual account of the final days of World War II in Berlin. Amid the falling bombs, German soldiers cleared a rubble-strewn avenue so it could be used as an aircraft runway. Two small planes attempted to take off, but only one made it. The destination of that plane, and its occupants, remains a mystery. Streib says the minute he read that, he knew he had a story — and Hitler had a young son. For two years the idea germinated, Hitler's son (in Streib's imagination) had grown to be a miscreant equal to his father, and when the author finally sat down to write, the story poured out in a torrent.

Normally, however, his schedule is punctuated by breaks from the typewriter. For example, he tries to go out to lunch with someone in order to help combat the loneliness of writing (his wife is usually away at her teaching job, and his two children, a son and a daughter, are attending classes at UCSD and Grossmont College). "I have one friend who's a gun expert. I like to go out and have him tell me about the latest guns that I might be able to use." He never writes in the afternoons, but instead works on his investments or putters

around the house. After dinner, if he has nothing else to do, he'll return to write for another few hours. "But that's optional," he says with an easy grin. Whereas the morning writing is the product of discipline, his evenings at the keyboard are an act of pleasure, the reflex of a compulsive storyteller.

It all adds up to maybe thirty hours a week, work that's spread out over six or seven days. The manuscripts range from 240 to 340 double-spaced pages, so he can complete the writing of a book in less than a month, although he normally plans on two months. Sometimes he works from outlines, but sometimes not, an arrangement that only once nearly caused him grief. "Once I got myself in the craziest corner!" Under the name of Paul Richards, he was writing a thriller, *The President Has Been Kidnapped*, in which the action revolved around the hijacking of the President's airplane to a Caribbean island. Streib had the villains imprison the chief executive on board the aircraft, which was encircled with mines, wired with bombs, and guarded by snipers. Only near the conclusion did he realize he had no idea how to effect the President's

rescue. "I sat there for days!" he says. The solution finally came when he decided to create a group of voodoo cultists, whose presence scared off the hijackers (this also required Streib to introduce references to voodoo earlier in the book).

Usually the plots spring to mind as easily as daydreams. "If you practice the piano, you can play the piano. If you practice plotting books, there's no real trick to it." One idea just seems to lead into another, he says. "I could probably make up a story from almost anything. Say you told me there was an old man walking down the street. Well, let's see... What if a big black car suddenly pulls up and someone shoots the man. Now why did they shoot him? Well, you look into the old man's past and you find he escaped from Russia and he has this old friend who used to be in the KGB. I'm making this up as I'm talking."

In addition to this well-developed inventiveness, Streib also draws upon another source for inspiration. He says early in his writing career he vacationed in Acapulco and subsequently set one of his books in that location. "A funny thing happened. I noticed that the sales of that book were higher." So ever since, Streib has roamed the world in search of material.

He says most men's action books are set in foreign locations; his own claim to distinction, in the eyes of the New York publishers, is that Streib — unlike most writers in the genre — has been to places like Penang, Malaysia, where he found a "snake place," full of uncaged poisonous vipers sedated only with incense, a scene which soon appeared in one of the books in Streib's "Kill Squad" series. In Australia, he visited Ayers Rock, an enormous geologic outcropping surrounded by flatlands, and a few months later he had his hero in the yet-unpublished "Counter Force" series battling one of the malefactors in the dramatic setting. Similarly, he has mined material from trips to Russia, Tunisia, Europe, South America, and other exotic ports.

He jets off on two such month-long foreign journeys per year. Because he

makes it a rule that every trip pay for itself, he says he usually squeezes two or three books from a trip, starting off with one idea for a plot already in mind and picking up the others along the way. He travels within the United States even more frequently. "For example, my next book will be about San Francisco, so I went up for a few days and walked around looking for a couple of scenes." He was delighted with the Stockton Street tunnel, where he could see how a man could crouch along the road over the tunnel, smash through a fragile concrete barrier, plunge through some overhead bus wires. "He beams, 'It's gonna be a great scene!'"

Streib says the publishers also demand some sex ("I think they're afraid to not include it"), but the action scenes are at the heart of his tales: car, plane, and boat chases, snake pits and motorcycle cirques and parachuting exploits. His readers (and there are "an awful lot of them," Streib says, not boasting) — *The Deadly Crauder*, first in his "Hawk" series, sold more than 200,000 copies; his minimum press run is 50,000 copies; are mainly men in the twenty to thirty-five age range, men who can see themselves standing in the shoes of one of Streib's most successful creations, Mike Hawk. Tall, tough, good-looking, Hawk "was chained to an illegal fortune of worldwide proportions, a dead Latin American dictator's fortune that he had inherited by chance," Streib writes in one of the books. "It gave him everything a man could want, a Pandora's box of endless pleasures. It also gave him everything a man wanted to avoid — enemies: Communists who wanted to retrieve the vast fortune stolen from the peasants they now held captive; Mafia hit men who would torture for the key to his system of numbered accounts and paper corporations; IRS agents who would jail him for not reporting the income he dared not admit he controlled; KGB men who would kill for the hard currency he could provide for their nefarious schemes; and a collection of petty and brilliant criminals who would lust after his wealth if they ever guessed what he had." Framed covers

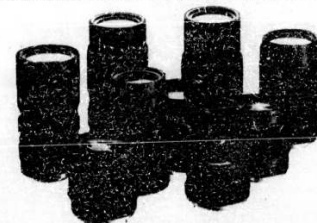
from Streib's series (written under his own name) of fourteen Hawk books line his den.

Streib has tried his hand at other forms of genre writing. He's produced three historical novels (written by "Jonathan Scofield"), two women's historical adventure novels (both to be published soon, one written by "Lee Davis Willoughby," the other by a "series" author whose name Streib can't recall), two books for teenagers with reading problems, and even two McFadden romances. "Just a kiss. No sex. Very sentimental. I loved it!" But recently, his literary aspirations have branched off in another direction. He'd like to try writing a nongenre book, a general-fiction bestseller.

Streib in fact planned to have started it by now, but the press of the action thrillers gobbled up his time. Undeterred, he hopes to begin writing it within the next few months. He says he's considering asking for an extension to his leave of absence from the high school, or he may return to teaching this coming fall and work on the new book at a slower pace.

Although a return to the classroom will mean a substantial drop in his income, Streib explains that he simply loves teaching. He calls himself "a tough, old-fashioned teacher" and expresses great respect for the students. He likes the constant change of pace and companionship afforded by the classroom.

Yet if he harbors reservations about the writer's lifestyle, he makes no apology for the quality of his books. "I think it's great. I think I entertain people. I'm just a quiet form of entertainer. I'm a showman. I get people away from that damn television set. And they get to travel through my books." They get to see things in the world which Streib thinks they ought to be aware of: poverty and dictatorship and what he perceives to be the ravages of socialism. And for a few hours — inserted in Streib's punchy prose, tired men get to see themselves as strong and vigorous; older women become young again, and fall in love. "And what more can you do for people than that?" he asks.



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Not Just Another Tuesday



Kevin Dooley, Jo Carney, Robyn Hunt

JONATHAN SAVILLE

A number of years ago, at Carnegie Mellon University, playwright Jewel Walker and seven actors created a mime play called *Tuesday*. Steve Pearson, who was a member of the original cast, recently restaged this work at UCSD. The production was one of great technical brilliance, with some of the most precise and intricate ensemble acting we have seen in San Di-

ego. But the chief importance of *Tuesday* was that it offered local audiences the experience of a remarkably interesting type of theater we virtually never encounter here.

The set of *Tuesday* (designed with grand simplicity and a perfect sense of proportion by Ron Ranson) represents four identical doorways on a city street — any street, any doorways, in the classic disdain for particularized local color tells us. From the doorways emerge the

seven actors, who in little over an hour play some seventy characters representing general types encountered in any urban setting: children, workers, husbands, wives, old folk, lovers, a drunk, a policeman, a street sweeper. They are dressed in simple, basic costumes artfully designed (by Roger Costello) to obscure any notable differentiation among the actors and to avoid any suggestion that the individual actor is of a certain age, occupation, or disposition. Almost instantaneous backstage additions of clothing (an apron) or props (a baseball bat) serve to convert the actor's appearance to the new role he or she has assumed, sometimes within three seconds of having left the stage in an entirely different character.

The structure of the play, like the set and costumes, is simplicity itself: a random record of typical activities, from dawn to midnight, with the propulsive force created principally by the lighting design, which (in the deft and imaginative hands of Brenda Berry) evocatively moves us along through the various hours of day and evening. So we see, in turn, the garbage men picking up the trash, children leaving for school, men leaving for work, the policeman directing traffic and flirting with housemaids, an old man taking a walk with his cane, a Salvation Army band, workers carrying advertising posters and sheets of plate glass, the return of the kids from school, various after-school games, the return of the men from work, various evening activities, final postlights, and the depositing of that day's trash (identical to the trash of the day before) in the requisite plastic bags on the doorsteps. The action is framed by the street sweeper, who begins the play at dawn and whose reappearance, in late-night darkness, marks its end.

What is most immediately striking about this production is the razor-sharp timing, and the astonishing ability of the actors — all but one of them undergraduate students — to transform themselves in a wink from one character to another. Director Pearson's achievement in orchestrating all this swift, complex movement is nothing short of miraculous — and in fact the immense playfulness of the whole enterprise and the panache with which it is carried out are themselves prime aesthetic elements in the audience's enjoyment of the show. This is theater showing off, like the intricate maneuvers of high-wire acrobats or the prima ballerina doing thirty-two fouettés, and we delight in all the split-second tricks that proclaim to us: "What a terrific — and terrifically trained

ensemble we are!" The exuberance of art flouting its skillfulness, its witty creation of illusions that tickle the audience's sense of fun without leading anybody into believing them. Scores of people crowd into one of the homes for a bounteous party, to the point where a late-comer finds it almost impossible to push his way through the slightly open door into the roiling mob inside. Yet we know all the while that there are only seven people in the cast, and that all these guests are merely the same players scurrying around again from backstage and assuming new identities as they come. We enjoy the illusion, and we enjoy the knowledge that it is illusion; above all, we enjoy the boldness and freshness of a theatrical style that makes no pretense of being realistic and that nevertheless engages our amazed attention with the flashing perfection of its theatrical devices: the card shark who explains his tricks to us, yet who still dazzles us with his adroitness.

Boldness and freshness, yes — but not exactly newness. The theatrical style of *Tuesday* goes back to the 1920s and to the provocative innovations of Vsevolod Meyerhold, the Russian theatrical director whose passion for experimentation opened the stage to whole new worlds of expressiveness. Meyerhold introduced the notion of biomechanics, a system of training and movement that made mime, acrobatics, muscular control, and stylization the chief means by which an actor conveys character and experience — and it is precisely this kind of movement we see in *Tuesday*, where all sorts of curious, exaggerated, and nonrealistic walks, stances, and gestures telegraph all the necessary information about the characters' inner and outer lives: young, old, vigorous, tired, a manual worker, a foreman, a lady's maid, enthusiasm, reluctance, love. Meyerhold was particularly attracted by the *commedia dell'arte*, the popular improvisational theater with its comic type characters, its zanies, its rapid movement, its emphasis on the physical, its atmosphere of the busy city street — and *Tuesday* exhibits all these characteristics, along with a continuous kaleidoscopic transformation that intensifies the *commedia*'s devices and gives them a special formal brilliance. *Tuesday*, like many of Meyerhold's productions, has as its basis not speech but music and dance, with their motoric rhythms and their close psychological and physiological connections with our fundamental bodily pro-

cesses. The witty, inventive juxtaposition of a musical score that accompanies every minute of *Tuesday* (today, this crucial element in the show goes without attribution in the program) not only sets the mood for each vignette but also establishes the rhythms of the action — and even suggests the principle that rhythm itself is the central quality or motive of life, and that we dance our lives away to a tune played by our very nature as human beings.

What is that nature? A play like *Tuesday*, which renews a splendid (and much neglected) theatrical style, inevitably compels us to focus on its technique, on its theatricality and the clever means by which it attains its effects. But every piece of theater, whether naturalistic or non-naturalistic, whether grimly serious or exuberantly playful, expresses and embodies a vision of what life is and what it means. *Tuesday* is no exception. It seems, on the surface, a very light work, but its vision — like its stage set — is simple, classic, and profound. The treatment of people not as individuals but as types, the group activities in which the members in any particular category (guys going bowling, husbands drinking their after-work martinis, women gossiping) are doing

pretty much the same thing in pretty much the same way, the four identical doorways — these tell us compellingly, in the silent language of the theater, that what the play is concerned with is not the particular behavior of any particular people at any particular time but the universal constants that underlie all human life in all times. The play simplifies, generalizes, categorizes, excludes local details (or uses them to stand for larger categories of behavior — every culture has its equivalent of the after-work martini) — and it goes right to the heart of the matter. Life, as *Tuesday* sees it, is made up of three kinds of activity: work, play, and love. These activities are comprehended within, and regulated by, the rhythms of the day, from the silence before the sun rises to the silence when everyone has retired from the day's business, its gratifications, conflicts, and disappointments, and has gone to bed. And the day's rhythms are the rhythms of life itself, which is made up of the same activities on a larger scale, and which follows the same pattern.

Tuesday is a funny and a jolly play. But the fun and the cheerfulness lie under the delicate but perceptible shadow of death, the night that surrounds the day of life. The

street sweeper sweeps up the detritus of the day's work, play, and love, just as one day Nature will sweep up the workers, the players, and the lovers. The strangely stylized gestures of the actor playing this character (a mimicry that is not a realistic reproduction of a man with a broom but something much larger, and the somber, ghostly lighting that accompanies his scenes, all suggest — in the deepest levels of our perception — the end each of us must come to. And in the very center of the play there is an episode that makes the same point more explicitly, though with many of the same theatrical devices. An old man goes for a walk, dragging his feeble body after his cane; he picks a flower, he sniffs it, and as he does so, the memory comes back to him of his courtship of a young woman, of how he picked just such a flower for her, many years ago, and how they grew old together, and how she died, and how he is now alone with his memories, waiting for his own death. The lighting designer, making expert use of the poetic power of lighting to shape our feelings, has cloaked this episode in the light of memory, of nostalgia, of regret, of the dark reality that encompasses the brighter events of life's earlier stages. The director

has blocked it with the old man standing fixed in the center of the stage, while other actors, representing his younger self and his wife, pass round in front of him, each time further along on their path toward loneliness and the grave — the hands of a clock, moving relentlessly toward midnight. And a young man named Raul Ramos, in a stunning example of the skilled actor's ability to create intensity and reality with a minimum of overt action, conveys the old man's experience — eventually the experience of us all — by nothing more than a slow turning of his head to view his passing memories and a facial expression of grief and resignation so poignant and so true that it seems to grasp at your heart and tenderly but relentlessly break it into shards.

A moment later the lights come up again and the busy romp of work, play, and love resumes its dominion over the stage. *Tuesday* is an entertainment — a charming and amusing one — and it knows how to wear its seriousness lightly. But the seriousness is there — and it is what makes this show an immensely fine piece of theater not only in its endlessly stimulating theatricality but also in the truth of its vision.

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DUNCAN SHEPHERD

No matter how much longer I procrastinate, the pile of movies from which to cull a Ten Best list for the year past is not going to get any bigger. 1981 is a closed book. The reason why I might have liked to keep it open a bit longer, I may as well admit straight out, is that among its contents I have not been able to find enough qualified movies to fill the ten openings. Sophists of a semantical turn of mind might want to assert that what a Ten Best list stipulates is simply *best*, not *great*, not immortal, not necessarily even good, merely *best*, i.e., most good, better than anything else around, best of what well could be a bad lot. Hence (they might want to go on to assert) all it takes to meet the task is to have seen at least eleven movies in the course of the year, even if this will mean a nine-movie overlap with the Ten Worst list.

They might even go so far as to suggest, with just a trace of a sneer, that perhaps I should have made more comfortable by labeling my handiwork a Ten Better list. But no I couldn't. The key word, the word to uphold, together with all it connotes, is *best*, the *ten* seems to me negotiable. At goosetime, I could of course be made to do better. I could, for example, mention several movies which, due to neglect or abuse or other form of critical injustice, I feel a special incentive to come to the defense of — namely, *Dead and Buried*, *Endless Love*, *Monnie Dearest*, *All the Marbles*, and *Taps*. But it would be sentimental folly to let myself be goaded into overstating my regard for them. It may say something about my level of enthusiasm last year that none of the movies that make up my list required a full-column review from me when the opportunity arose, although a full-column interview, in place of a review, was allotted to one of



Modern Romance

them, and one of my occasional, temporary, migratory helpers with this job did devote an entire review (largely negative) to another of them. The thing to do, while trying to preserve year-end customs and year-round standards at the same time, is probably just to get on with it, and over it, as quickly as possible, and hope for better luck in 1982. Here they are then (pianissimo on the fanfare), in order of preference:

Daniel Petrie's *Resurrection*. This is my most purely subjective selection, so it's fitting that it should top the list. No movie I saw last year exhibited or elicited a more immense level of emotionalism. But that, as I say, is a subjective judgment. The ad campaign, what little there was during this movie's brief appearances, boasted of some award won at some Science Fiction and Fantasy Film Festival in Spain or somewhere. There is occasion here for a discussion of belief, doubt, and the respec-

tive powers thereof, but instead of that I will just permit myself to wonder whether the makers of a movie like *King of Kings* would have considered submitting it to a sci-fi/fantasy film festival. A movie like that, it seems to me, would have more sense of belonging in such a festival than this one, which, in effect, marks the dividing line between the realistic and fantastic modes, but which has both its feet squarely in realistic territory when it bends over to chalk the line.

Albert Brooks's *Modern Romance*. The best movie about moviemaking since Brooks's *Real Life*, which was the best movie about moviemaking since I can't remember when. But that topic is incidental here, whereas it was central there. Screen comedy, it should not sound too perverse to say, has gotten much too interested in, desirous of, impatient for, and geared toward laughs — and really only in, of, for, and toward one kind: the guffaw.



Dragonlayer

Brooks, the least vain and image-conscious of any screen comic actor I can readily think of, not to mention the least of any comic actor-director-writer, doesn't worship laughs to the point where he is willing to sacrifice characters and coherence on the altar. His observations of human nature and behavior are made with the eye of a true artist, and his first two features have both been works of art. This has not helped him much at the box-office, as I think I predicted it wouldn't.

Matthew Robbins's *Dragonlayer*. Again as I predicted — or dreamed, more than predicted — this movie got a bit lost in the shuffle last summer, in comparison with such inferior fare as *Raiders of the Lost Ark*, *Superman II*, and *For Your Eyes Only*. The dragon is the dragon of your dreams, of legend, of the collective unconscious. But it should not be allowed to overshadow, even at full height and wing-span, how nicely proportioned this movie



Atlantic City

is in all its parts. The willingness, for instance, to skirt around or to soft-pedal certain opportunities for violence, the better to play up certain others, a characteristic of a movie whose decisions are based on intrinsic needs, and not on the imagined wants of some dimly imagined thrill-seeking, short-attention-spanned, TV-bred, summer-vacationing, twelve-to-twenty-year-old borderline moron.

Louis Malle's *Atlantic City*. So many critics have found a spot for this on their year-end lists that, rather than explain its inclusion on mine, I am more inclined to want to throw in a devil's-advocate remark about the vein of absurdist humor which left me cold, not to say hostile, and about the vein of sentimentality which left me a good ways from cold, but an equally good ways from comfortable. John Guare's script is too solidly put together not to hold these tendencies in check. There is a lot else in this movie, too, but nothing in

greater supply than the fodder for Burt Lancaster fans.

Jack Fisk's *Raggedy Man*. Very soon the discussion always seems to get down to the appropriateness or inappropriateness of the cloud of mystery surrounding the title figure and the explosion of melodrama occurring in the final reel. My own feeling was and still is that the whole score of the individual shots could have been improved on or junked (the vanishing-in-a-blink and lightning-flash-on-the-face stuff), these elements need not be banished from what is essentially a child's world, and a multifarious one, closely akin to the one in *To Kill a Mockingbird*, and quite rightly accommodating mystery and melodrama. The mistake, if any, was in shifting the dramatic focus too much away from the children and toward their mother (and perhaps not incidentally the director's wife, Sissy Spacek). Even if, for the sake of argument, these elements were agreed to



Raggedy Man

be aesthetic gangrene, such that amputation was indicated, it would still not be enough to undo the wonderfully economic and impressionistic evocation of a time (World War II), a place (rural Texas), and a set of human relationships firmly rooted in those first two givens.

That about does it. The total could be upped a notch, but not without me feeling I was cheating a little, if I counted John Huston's 1945 government-sponsored war documentary, *Let There Be Light*, which was made available for distribution only this past year. The long "suppression" by the War Department caused some people to expect something more subversive, and caused them to think somewhat less of it than it deserved (or than it would have deserved if it were still 1945).

I could eudge the total up another notch, and with only a feeling of dumb luck rather than of cheating, by counting Arturo Rip-

(continued on page 26)

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All the Best

(continued from page 25)

stein's *Tu Alejandro*, which I stumbled upon, on my way to some other movie, at the Spanish-language theater in Culbabad, and which offered the fascinating spectacle of that director's starchy sobriety coming to grips with witchcraft bokum. But this still doesn't bring me close to the traditional icon.

The last-mentioned movie, as the only foreign-language entry on the list, and one not released through normal art-house channels, suggests a slump of some sort in the import trade. This, in part, can be viewed as a slump on the part of the fourth annual San Diego Film Festival, whose program included among other things a rather less interesting Ripstein film called *Cadena Perpetua*. It would be easy to turn that apparent brickbat into a kind of compliment, by confessing I had gotten a bit spoiled by the first three annuals (and here I have an opportunity to mention that, just by coincidence, the movie that topped my list last year after its debut at the festival, Claude Lelouch's *Second Chance*, is finally getting a theatrical showing this week at the La Jolla Village). And it would be wrong to imply that the fourth annual festival didn't have its share of what could be ranked among 1981's Honorable Mentions. I have in mind chiefly Francis Manikiewicz's *Good Riddance*, Claude Miller's *Garde a Vue*, Babette Mangote's *The Cold Eye*, Luc Béraud's *Like a Turtle on Its Back*, Ivan Passer's *Cutter's Way*, and Peter Bogdanovich's *They All Laughed*—not all of which are foreign, of course, and a few of which have opened at local theaters. Other imports of better-than-average interest that made it to town through other avenues included, from England, Hugh Hudson's *Chariots of Fire* and James Ivory's *Quarter*, and, from France, Alain Resnais's *Mon Oncle d'Amérique* and François Truffaut's *The Last Metro* (but

emphatically not his *The Woman Next Door*). It does kind of make me wonder what the movie world is coming to, or what I am coming to, when I can't rate a movie by Alain Resnais any higher than this. Perhaps even bigger disappointments for me, since I don't rate them even this high, would be John Boorman's *Excalibur* and Walter Hill's *Southern Comfort*. I can't pretend to be quite so surprised about the low achievements of Jean-Luc Godard (*Every Man for Himself*) and Jeff Lewis (*Hardly Working*), and a raft of other moviemakers whom I have often liked, but not often enough or recently enough as to raise very elevated expectations.

Which brings me, after a bit of a drop, to the far end of the scale. Never before have I been careful to limit my selection of worst movies to only ten, and in an effort to maintain some semblance of traditional form, I will do so, at a cost of figurative sacrifice, this year. In contrast to the Best list, there are always innumerable likely candidates for the Worst list which I neglected to see (I mean to say, avoided like the plague). How can anyone who didn't see *The Cannonball Run* presume to formulate a list of worsts? I can only remind you that if I'm now talking about, not the year, and I am prepared to stand by my ten worsts as not suffering from too high a quality. So then, in order of diminishing revelation: Paul Verhoeven's *Spirits* (Verhoeven, until further notice, has unseated Ken Russell, whose *Altered States* struck me early in the year as not half bad, as my foremost *hair noir*, king of the concave mountain); Steve Rash's *Under the Rainbow*, John Schlesinger's *Honky Tonk Freeway*, Roman Polanski's *Tess*, Rainer Werner Fassbinder's *Lili Marlene*, Michael Cimino's *Heaven's Gate*, Warren Beatty's *Reds*, John Derek's *Tarzan the Ape Man*, and, lastly, or furthest from lastly, *Sunday Lovers*—exclusively the segment acted in and directed by Gene Wilder, the other three segments being perfectly awful in their way, but in a more everyday sort of way than would qualify them for this illustrious company. □

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48" x 54"	\$7.00	\$7.00	\$7.00	\$7.00
54" x 60"	\$7.50	\$7.50	\$7.50	\$7.50
60" x 66"	\$8.00	\$8.00	\$8.00	\$8.00
66" x 72"	\$8.50	\$8.50	\$8.50	\$8.50
72" x 78"	\$9.00	\$9.00	\$9.00	\$9.00
78" x 84"	\$9.50	\$9.50	\$9.50	\$9.50
84" x 90"	\$10.00	\$10.00	\$10.00	\$10.00
90" x 96"	\$10.50	\$10.50	\$10.50	\$10.50
96" x 102"	\$11.00	\$11.00	\$11.00	\$11.00
102" x 108"	\$11.50	\$11.50	\$11.50	\$11.50
108" x 114"	\$12.00	\$12.00	\$12.00	\$12.00
114" x 120"	\$12.50	\$12.50	\$12.50	\$12.50
120" x 126"	\$13.00	\$13.00	\$13.00	\$13.00
126" x 132"	\$13.50	\$13.50	\$13.50	\$13.50
132" x 138"	\$14.00	\$14.00	\$14.00	\$14.00
138" x 144"	\$14.50	\$14.50	\$14.50	\$14.50
144" x 150"	\$15.00	\$15.00	\$15.00	\$15.00
150" x 156"	\$15.50	\$15.50	\$15.50	\$15.50
156" x 162"	\$16.00	\$16.00	\$16.00	\$16.00
162" x 168"	\$16.50	\$16.50	\$16.50	\$16.50
168" x 174"	\$17.00	\$17.00	\$17.00	\$17.00
174" x 180"	\$17.50	\$17.50	\$17.50	\$17.50
180" x 186"	\$18.00	\$18.00	\$18.00	\$18.00
186" x 192"	\$18.50	\$18.50	\$18.50	\$18.50
192" x 198"	\$19.00	\$19.00	\$19.00	\$19.00
198" x 204"	\$19.50	\$19.50	\$19.50	\$19.50
204" x 210"	\$20.00	\$20.00	\$20.00	\$20.00
210" x 216"	\$20.50	\$20.50	\$20.50	\$20.50
216" x 222"	\$21.00	\$21.00	\$21.00	\$21.00
222" x 228"	\$21.50	\$21.50	\$21.50	\$21.50
228" x 234"	\$22.00	\$22.00	\$22.00	\$22.00
234" x 240"	\$22.50	\$22.50	\$22.50	\$22.50
240" x 246"	\$23.00	\$23.00	\$23.00	\$23.00
246" x 252"	\$23.50	\$23.50	\$23.50	\$23.50
252" x 258"	\$24.00	\$24.00	\$24.00	\$24.00
258" x 264"	\$24.50	\$24.50	\$24.50	\$24.50
264" x 270"	\$25.00	\$25.00	\$25.00	\$25.00
270" x 276"	\$25.50	\$25.50	\$25.50	\$25.50
276" x 282"	\$26.00	\$26.00	\$26.00	\$26.00
282" x 288"	\$26.50	\$26.50	\$26.50	\$26.50
288" x 294"	\$27.00	\$27.00	\$27.00	\$27.00
294" x 300"	\$27.50	\$27.50	\$27.50	\$27.50
300" x 306"	\$28.00	\$28.00	\$28.00	\$28.00
306" x 312"	\$28.50	\$28.50	\$28.50	\$28.50
312" x 318"	\$29.00	\$29.00	\$29.00	\$29.00
318" x 324"	\$29.50	\$29.50	\$29.50	\$29.50
324" x 330"	\$30.00	\$30.00	\$30.00	\$30.00
330" x 336"	\$30.50	\$30.50	\$30.50	\$30.50
336" x 342"	\$31.00	\$31.00	\$31.00	\$31.00
342" x 348"	\$31.50	\$31.50	\$31.50	\$31.50
348" x 354"	\$32.00	\$32.00	\$32.00	\$32.00
354" x 360"	\$32.50	\$32.50	\$32.50	\$32.50
360" x 366"	\$33.00	\$33.00	\$33.00	\$33.00
366" x 372"	\$33.50	\$33.50	\$33.50	\$33.50
372" x 378"	\$34.00	\$34.00	\$34.00	\$34.00
378" x 384"	\$34.50	\$34.50	\$34.50	\$34.50
384" x 390"	\$35.00	\$35.00	\$35.00	\$35.00
390" x 396"	\$35.50	\$35.50	\$35.50	\$35.50
396" x 402"	\$36.00	\$36.00	\$36.00	\$36.00
402" x 408"	\$36.50	\$36.50	\$36.50	\$36.50
408" x 414"	\$37.00	\$37.00	\$37.00	\$37.00
414" x 420"	\$37.50	\$37.50	\$37.50	\$37.50
420" x 426"	\$38.00	\$38.00	\$38.00	\$38.00
426" x 432"	\$38.50	\$38.50	\$38.50	\$38.50
432" x 438"	\$39.00	\$39.00	\$39.00	\$39.00
438" x 444"	\$39.50	\$39.50	\$39.50	\$39.50
444" x 450"	\$40.00	\$40.00	\$40.00	\$40.00
450" x 456"	\$40.50	\$40.50	\$40.50	\$40.50
456" x 462"	\$41.00	\$41.00	\$41.00	\$41.00
462" x 468"	\$41.50	\$41.50	\$41.50	\$41.50
468" x 474"	\$42.00	\$42.00	\$42.00	\$42.00
474" x 480"	\$42.50	\$42.50	\$42.50	\$42.50
480" x 486"	\$43.00	\$43.00	\$43.00	\$43.00
486" x 492"	\$43.50	\$43.50	\$43.50	\$43.50
492" x 498"	\$44.00	\$44.00	\$44.00	\$44.00
498" x 504"	\$44.50	\$44.50	\$44.50	\$44.50
504" x 510"	\$45.00	\$45.00	\$45.00	\$45.00
510" x 516"	\$45.50	\$45.50	\$45.50	\$45.50
516" x 522"	\$46.00	\$46.00	\$46.00	\$46.00
522" x 528"	\$46.50	\$46.50	\$46.50	\$46.50
528" x 534"	\$47.00	\$47.00	\$47.00	\$47.00
534" x 540"	\$47.50	\$47.50	\$47.50	\$47.50
540" x 546"	\$48.00	\$48.00	\$48.00	\$48.00
546" x 552"	\$48.50	\$48.50	\$48.50	\$48.50
552" x 558"	\$49.00	\$49.00	\$49.00	\$49.00
558" x 564"	\$49.50	\$49.50	\$49.50	\$49.50
564" x 570"	\$50.00	\$50.00	\$50.00	\$50.00
570" x 576"	\$50.50	\$50.50	\$50.50	\$50.50
576" x 582"	\$51.00	\$51.00	\$51.00	\$51.00
582" x 588"	\$51.50	\$51.50	\$51.50	\$51.50
588" x 594"	\$52.00	\$52.00	\$52.00	\$52.00
594" x 600"	\$52.50	\$52.50	\$52.50	\$52.50
600" x 606"	\$53.00	\$53.00	\$53.00	\$53.00
606" x 612"	\$53.50	\$53.50	\$53.50	\$53.50
612" x 618"	\$54.00	\$54.00	\$54.00	\$54.00
618" x 624"	\$54.50	\$54.50	\$54.50	\$54.50
624" x 630"	\$55.00	\$55.00	\$55.00	\$55.00
630" x 636"	\$55.50	\$55.50	\$55.50	\$55.50
636" x 642"	\$56.00	\$56.00	\$56.00	\$56.00
642" x 648"	\$56.50	\$56.50	\$56.50	\$56.50
648" x 654"	\$57.00	\$57.00	\$57.00	\$57.00
654" x 660"	\$57.50	\$57.50	\$57.50	\$57.50
660" x 666"	\$58.00	\$58.00	\$58.00	\$58.00
666" x 672"	\$58.50	\$58.50	\$58.50	\$58.50
672" x 678"	\$59.00	\$59.00	\$59.00	\$59.00
678" x 684"	\$59.50	\$59.50	\$59.50	\$59.50
684" x 690"	\$60.00	\$60.00	\$60.00	\$60.00
690" x 696"	\$60.50	\$60.50	\$60.50	\$60.50
696" x 702"	\$61.00	\$61.00	\$61.00	\$61.00
702" x 708"	\$61.50	\$61.50	\$61.50	\$61.50
708" x 714"	\$62.00	\$62.00	\$62.00	\$62.00
714" x 720"	\$62.50	\$62.50	\$62.50	\$62.50
720" x 726"	\$63.00	\$63.00	\$63.00	\$63.00
726" x 732"	\$63.50	\$63.50	\$63.50	\$63.50
732" x 738"	\$64.00	\$64.00	\$64.00	\$64.00
738" x 744"	\$64.50	\$64.50	\$64.50	\$64.50
744" x 750"	\$65.00	\$65.00	\$65.00	\$65.00
750" x 756"	\$65.50	\$65.50	\$65.50	\$65.50
756" x 762"	\$66.00	\$66.00	\$66.00	\$66.00
762" x 768"	\$66.50	\$66.50	\$66.50	\$66.50
768" x 774"	\$67.00	\$67.00	\$67.00	\$67.00
774" x 780"	\$67.50	\$67.50	\$67.50	\$67.50
780" x 786"	\$68.00	\$68.00	\$68.00	\$68.00
786" x 792"	\$68.50	\$68.50	\$68.50	\$68.50
792" x 798"	\$69.00	\$69.00	\$69.00	\$69.00
798" x 804"	\$69.50	\$69.50	\$69.50	\$69.50
804" x 810"	\$70.00	\$70.00	\$70.00	\$70.00
810" x 816"	\$70.50	\$70.50	\$70.50	\$70.50
816" x 822"	\$71.00	\$71.00	\$71.00	\$71.00
822" x 828"	\$71.50	\$71.50	\$71.50	\$71.50
828" x 834"	\$72.00	\$72.00	\$72.00	\$72.00
834" x 840"	\$72.50	\$72.50	\$72.50	\$72.50
840" x 846"	\$73.00	\$73.00	\$73.00	\$73.00
846" x 852"	\$73.50	\$73.50	\$73.50	\$73.50
852" x 858"	\$74.00	\$74.00	\$74.00	\$74.00
858" x 864"	\$74.50	\$74.50	\$74.50	\$74.50
864" x 870"	\$75.00	\$75.00	\$75.00	\$75.00
870" x 876"	\$75.50	\$75.50	\$75.50	\$75.50
876" x 882"	\$76.00	\$76.00	\$76.00	\$76.00
882" x 888"	\$76.50	\$76.50	\$76.50	\$76.50
888" x 894"	\$77.00	\$77.00	\$77.00	\$77.00
894" x 900"	\$77.50	\$77.50	\$77.50	\$77.50
900" x 906"	\$78.00	\$78.00	\$78.00	\$78.00
906" x 912"	\$78.50	\$78.50	\$78.50	\$78.50
912" x 918"	\$79.00	\$79.00	\$79.00	\$79.00
918" x 924"	\$79.50	\$79.50	\$79.50	\$79.50
924" x 930"	\$80.00	\$80.00	\$80.00	\$80.00
930" x 936"	\$80.50	\$80.50	\$80.50	\$80.50

Letters

(continued from page 4)
his answer was, "What do you think we are building the Tijuana Trolley for?"

To saddle San Diego with a man who has that kind of outlook in the mayor's post would be the height of irresponsibility.
Hans Jershoff
San Diego

A Stadium By Any Other Name

Memo to Bill Fyfe: "City Lights," January 14: A time is a rose is a rose. (Duncan's stadium is a stadium is a stadium. Too many people already know about the best kept secret, which is San Diego. Trust me, I'm in the tourist business and I know.)

My best advice to you is to channel your energies toward more meaningful problems like crime or cancer.

San Diego Jack Murphy Stadium has a nice ring to it. Please let Jack rest in peace.
Patsy Morrison
Pacific Beach

Heights Report

I would like to mention an error in Robert Cook's article "On the Dile" (January 14). He refers to the welfare office as "the biggest nondescript building in City Heights." Twenty-fifth and Imperial is well removed from City Heights.

City Heights is a rejuvenating neighborhood east of North Park bounded by Interstate 805, University Avenue, and Euclid and Home avenues, as designated by community signs.

I make this correction because, as residents and active community association members, we are forever hearing, "Where is City Heights?"

Deirdre Lee
City Heights Organizing Committee

Ten Cents A Pontification

No, but really folks—think fees (Duncan Shepherd's "Think Pieces," January 14).

Rona Duncan gives such pertinent gems as, "Beatty must have expected that his affair with his co-star... would make up for whatever was lacking on screen." "D.S., your reviews are majestic in their purity. Like some viced mucus, words climb from your pen to page revealing an almost prescient quality. How about this one from *Dragonlayer*:"

"The identicalness of some of these shots to some of those in *Jabberwocky* doesn't blot their impact, but rather goes to prove that factiveness is not the only possible attitude for the modern cosmopolitan to take toward dragons." "Abby, pure poetry. Had we paid attention to all those

boyboys in New York and those clowns on PBS instead of you, Duncan, we might have failed to see what a cinematic triumph *Dragonlayer* truly was over (what

was it you said?)... this "indulgence in luxury and excess by which Beatty dishonors his subject at every moment, and fondly on warfare between ends and means." "Yeah, but did you like it?"

Anyway, we just simple folk, you know, and golly, we just didn't know any better so we ran right out and saw *Reds* because all those New Yorkers called it film of the year and all, and damned if we didn't like it. But like I said, we're simple folk and we always kind of liked those two "white elephants,"

Dr. Zhivago and *Lawrence of Arabia*, too.

Reminds me of another film. You know that scene in *Annie Hall* where Woody Allen brings out Marshall McLuhan from behind the camera? You know, Duncan, the one where the stage had been using ten-cent words to pontificate five-cent ideas to all within earshot—sure, you know.

A.J. Heskett
Escondido

In Reply To A Boring Letter

Luis Buñuel has made films for half a century. He is both pioneer and master of the medium. To dismiss his work as that of a "predictable gagster" is a failure of understanding. For a film critic (Duncan Shepherd) to do so is to undercut the critic's own authority. We could use another fifty years of Buñuel's wisdom.

Tom Boring
San Diego

Duncan Shepherd replies: "The quotation marks around the words 'predictable gagster' could easily lead someone to think that this is an actual term I used to describe Luis Buñuel. If it is, I would have appreciated our correspondent reminding me when and where I used it. My best guess is that within those quotes he is attempting to sum up a variety of observations I made in capsule reviews of *The Phantom of Liberty* (continued on page 29)

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Letters

(continued from page 36)
and The Discreet Charm of the Bourgeoisie ("Current Movies," January 7) as to the quantity and quality of jokes therein. However, feelings I expressed about those particular movies, I did not then, and do not now, wish to "diminish" the man who made them. At the same time, however, I can't fully share our correspondent's opinion about the work that the Master would still be turning out at the age of 131.

Funny, He Doesn't Look Polysyllabic

I do not disagree with his opinion of the movie; I have not seen it yet. What I can stand is his use of the language. I don't know where he learned to write, but if he was charged, he should ask for a refund.

His use of the language is one of the worst I have ever read. This is probably the reason I rarely read his column. He should write to communicate effectively ideas, not to show off how many polysyllabic words he knows.

Daniel M. Romanchuk
San Diego

Could Have Heard A Jaw Drop

As long as Duncan Shepherd is determined to show the many ways in which *Pennies from Heaven* is not innovative, he might as well add one more example to his list: It's not the first musical to have its characters lip-synch to famous, recognizable voices. What about the sound of Al Jolson coming from Larry Parks in *The Jolson Story* and *Jolson Sings Again*?

What does it matter, though, that other films have employed some of the same ideas? *Pennies from Heaven* still has some astonishing set pieces (a tiny jaw dropped when the side slid away from the Edward Hopper diner for Vernel Bagneris's dance); a capacity for Borge-like innocence in its protagonists; and a deadly sharp moral: your dreams will kill you if you let them take hold of you. As soon as Bernadette Peters opens her door to plavine Steve Martin, the film's deterministic design (causing, perhaps, the similarities in the later stages of the Peters/Martin romance to Peter Lang's *You Only Live Once*) makes the couple's scintillate inevitable. As individual, if not necessarily innovative combination of moods for a movie musical.

Concerning music for the stage: remarks to Jonathan Saville's "Deities and Virtues"), the problem with *Conrad Shaw's* score for *As You Like It* isn't so much its resemblance to "the howling of Irish wolves" as its mind-boggling, overrating pretentiousness. The inescapable nature of its relentless sweetness doesn't bring Hollywood or Brigadoon to mind so much as the traditional sticky "soft music" beneath Shakespearean soliloquies that was the cause of complaints from such inane critics as G.B. Shaw.

Margo Channing
Pacific Beach
(continued on page 30)

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Letters

Law Firm Cracks Skull Case

In your publication, August 13, 1981, in the "City Lights" section, you published a very

lengthy article and photograph of our client, Glenn Naporskie, regarding the harsh forfeiture ruling of the municipal court with respect to Bighorn sheep trophies. The decision of the municipal court was to the effect that Mr. Naporskie must forfeit numerous Bighorn sheep trophies, skulls,

horns, and even a coffee table which included various skulls and horns of long-dead sheep. As the article indicated, Mr. Naporskie announced that he intended to appeal the decision and on his behalf we were proud to procure

that appeal. Mr. Harold Tyvoll, Esq. and I were the authors of the appeal brief and presented it to the appellate court, which ruled on Friday, January 22, 1982, that the order of forfeiture should be reversed. As a result the court of appeal has determined that the order of municipal court

previously made was without jurisdiction and unenforceable and it has been completely reversed. James S. Marrero
San Diego

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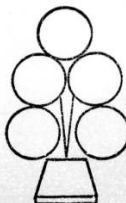
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4508 Mission Bay Drive, San Diego For further information call 297-0758

Off the Cuff

Aside from driving, what do you do in your car?



John Daily
Business Owner
La Jolla

I was a salesman for a door company for four years. I used to live in my car from eight in the morning until five. I covered all of Orange County, San Diego, Imperial, and Riverside counties. It was like living in a stereo sound booth. I found myself driving faster if there was hard rock on. I'm kind of a hyper guy anyway, so I started listening to classical music. That was a nice change. Sometimes when you drive long distances it's like you're not there. Even though I had a four speed, my mind was on automatic pilot. I'd find myself in the middle of heavy traffic and suddenly it would hit me. "Here I am." Other times it would be late, I'd want to get home. I'd be going eighty-five, looking in the rearview mirror and just cruising all the way.



Lin Masters
Nutrition Consultant
North Park

I have a fear of driving, so for years everything terrified me. I was scared to death to change lanes or get onto an exit. I think I'm finally starting to relax because I'm not as conscious of every little move. I don't have a radio so I amuse myself with license plate letters. Say the license plate is something like 456 IHF. I might think, "I have fun." I might think, "I have fun." Just make up some sentence that applies to me. There's no question about it—I also daydream. I left Palm Springs after visiting my family once and instead of San Diego, I drove to L.A. before I realized I had gone the wrong way.



Keith Cassell
Bagel Baker
La Jolla

I can tell you about the time I made my getaway. It happened in Houston after a night class. I was walking back to my car, which was parked in a lot. I saw three teen-age guys coming toward me. I got to my car—a big old '73 Buick, and I got in. I tried to shut the door but they pulled it open. They told me to get out of the car. I noticed one of them had a pistol. I said I wasn't gonna get out. I got the door closed and started the engine. I had to loop around the parking lot to get out and they were still threatening me so I drove toward them real fast. That's when they shot at me. It just put a little dent in the car. I called the police afterward but they never showed up.



Thom Vollenweider
Free-lance Photographer
College Area

Often when I'm in my car assignment. It's thirty minutes by myself to think about how I'm going to shoot it, come back, and meet a deadline with a better picture than a staff photographer. I always keep my camera next to me and the exposure's always set in case I have to whip the car to the side of the road. I'll park anywhere—a red nose, curb. I'll double park if I have to. I'm not an ambulance chaser but I do look for big news—the Brenda Spencer incident or that shooting on the freeway a while back. I happened to get to both of those. Other than that, I spend a lot of time noticing people's license plates.



Cindy Dickerson
Pharmaceutical Sales
Pacific Beach

I'm in my car at least four hours a day. I drive all over San Diego County. Unfortunately, I only have an AM radio, so I spend time talking back to it. There are really some jerky disc jockeys out there. I mean they get on and act really dumb. There's one guy that gets on my nerves—Cat Simon. He's obnoxious and loud and he instigates little games and makes comments. Like right now they're starting a new contest—name Lady Diana's baby. Can you believe it? So I talk back. I talk to other drivers too, when they do things like pull out in front of me on the freeway going ten miles an hour. When you drive as much as I do, sometimes you don't even remember how you got there.

—Lin Jakary

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Audio Directions recognizes that confusion on cassette decks runs rampant in the marketplace. Dolby play and record calibration, azimuth, and other fine tuning of cassette decks is often the difference between mediocrity, and superb performance in your home. We fine tune to test, align and scrutinize every Nakamichi before it leaves our store.

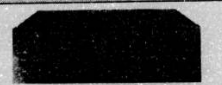
Nakamichi is the only cassette deck line we carry. Nakamichi is the only company who thinks beyond specs and lights... and **listens**. Nakamichi's diffused resonance transport in all models prevents the cassette's mechanical transport from "coloring" the sound. Nakamichi's electronics are designed for sonic clarity, not just good specifications. Nakamichi is the best built, finest sounding cassette deck in all price categories... **PERIOD!**



NAK 480 S400
as of Feb. 1, \$425
Nak's inexpensive deck sounds better than other brands' top of the line units. 2 head. Dolby. metal now. peak recording VU's, and all electronic, diffused resonance transport; just like the more expensive Nak models.



NAK LX-3 S645
as of Feb. 1, \$650 & \$900 respectively
Beautiful to look at. Superb to listen to. Dolby B & C. metal now. peak LED's. tape. Easy to use. LX-3 is the 2-head model. LX-5 offers extra head for monitoring off tape.



NAK ZX-7 S1,150
as of Feb. 1, \$1,300
For the audiophile listener. Dolby B & C. metal now. Complete control of all tape adjustment parameters, and the best specs of any deck on the market. For the serious recordist who wants complete control.



NAK 682Z S1,500
19" rack mount matches other separates. Dolby B & C. metal now. Auto azimuth alignment and tape level adjust. Fourouscan meters for instant readings, and most importantly, Nakamichi's superb sound.



NAK 700 ZXL S1,600
Special price: \$1,699
The performance, computer controlled automation and some equivalent of the 1000ZXL! (We bought a truckload of these, so a lower price to you if you want the finest, and can't spend \$3,500, look no further.



NAK 1000 ZXL S3,500
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(Hurry! Prices go up on NAK 480, LX-3, LX-5 and ZX-7 on February 1st.)

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Section 2 Events, Theater, Music, Film



Phantom India

"It will be hot — but there will be mangoes." Everyone had said the exact same thing to me when I arrived in India in March. The mangoes were delicious — but it was hot. In June, when it had been 119° every day for two weeks, I decided that any book I ever wrote about India would be called *The Heat and the Dust*. The monsoon arrived shortly after, and I was able to think and move at a normal pace again. The streets flooded, and manhole covers were removed to hasten drainage. A pedestrian wading ahead of me suddenly disappeared, sinking into an opening left by a missing manhole cover. The air, which one is always conscious of in India, felt cool and even cold, though the thermometer never dropped below 70°. After the

rains stopped, I bicycled along muddy roads to a woebegone village north of the city. On top of a small hill, stone steps led down to a series of beautifully carved underground chambers, going ever deeper. The level of the groundwater would rise and fall with the seasons, and the villagers descended into the step well as far as necessary to fetch water. The contrast between the village above and this serene, subterranean realm of echoing vaults and horizontal was so typical of the surprises within surprises throughout India. It will be hot — but there will be mangoes! will resound in my memory and epitomizes, for me, the paradox of life in that vast country, as long from north to south as the distance from northern Norway to southern Italy, and as wide from east to west as the distance from Moscow to Spain. It's a land where the rich can afford anything, the middle class eats and sleeps but is hard pressed to vacation, and the poor might

main their children to make them better beggars. It has the Tai Mahal, the tomb for a dead queen that is more wonderful than one would believe; and countless patched-together tents that are homes for occupants who have to squat in the road to relieve themselves or use earthenware whose stench saturates the air around them. It has religious devotees who wear masks over their noses and mouths to avoid inhaling and killing any living organisms, and others who kill each other in the name of religion. The differences and contradictions are too many to be understood by a foreigner, and even the Indian must suspend some reason and rationale in order to go on living in India.

French filmmaker Louis Malle took a 16mm camera to India in 1968, and spent four months traveling all over the country. After a year cutting and editing his footage, he had seven fifty-two-minute documentaries for television: *Phantom India*. The TV programs were broadcast in France, Britain, and the U.S., and have been shown very occasionally in movie theaters — including the

Ken in San Diego a few years ago. This week, *Phantom India* will be shown, in two parts, for the UCSD Political Film Series. Each of the seven segments of *Phantom India* is based on a single theme. "The Impossible Camera" introduces us to the country with a scene of dogs and vultures devouring the carcass of a water buffalo. "Things Seen in Madras" includes a holy juggernaut procession, popular Indian cinema, and a visit to a school of classical dance. "The Indians and the Sacred" examines the many varieties of religious experiences in India. "Dream and Reality" looks at the complexities of radical politics of the left in tropical Kerala, a small state with the highest literacy rate and the first one to vote Communist in the 1970s. "A Look at the Castes" focuses on a village in Rajasthan, where, as elsewhere in India, that complex socio-economic system remains firmly entrenched despite its illegal status. "On the Fringes of Indian Society" considers

(continued on page 5, col. 3)

It's Alive

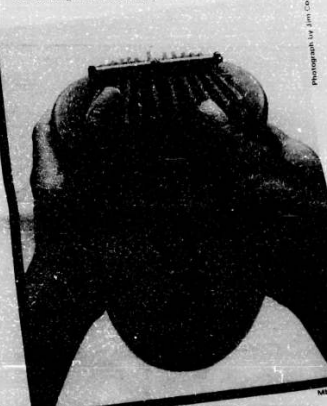
(As you play mbira and sing) ... you can almost see your ancestors' spirits rising from the living world again. So deep is each intonation that many find their eyes filled with tears.

—Ephraïm Mujuru

The mbira (also known as the "kalimba" or "thumb piano") has always been an integral part of the lives of the Shona people of Zimbabwe. They use it to teach their children, pass time, celebrate, mourn, bring rain, and to communicate with the spirits of their ancestors. They believe the mbira is a living entity, an object with a will of its own that literally calls out to its player if it's been left alone too long. The Shona also believe the mbira belongs to their ancestors, and that mbira players are chosen by these spirits. Musicians say that the mbira makes musical suggestions to them, often changing a piece, even creating a new one, as they

play. The mbira leads and the mbira player follows. The mbira itself consists of a wooden sound box, a series of keys or metal tongues arranged in one of four prescribed patterns on top of the box, a "flex" resonator (the half-shell of a large gourd into which the sound box is placed), and a set of vibrators or buzzers that act as a kind of drone (something like the drone on a stringed instrument or the buzz-tone on an electric guitar). These buzzers are an essential part of mbira music and can be made of anything — metal beads strung on the keys, bottle caps nailed to the soundboard, or a bunch of pebbles tossed into the box. When the keys are struck, the buzzers produce a continuous, rattling hum. In combination, the keys, buzzers, and amplifying gourd make music that is far more complex than the notes produced by the musician's fingers. No-key ever makes the same sound twice, and the results are never

(continued on page 5, col. 1)



Art On Stage

This is an experimental age in the arts. Film, dance, music, and theater continue to expand their possibilities, and some artists, such as Meredith Monk, expand the possibilities even more by fusing these different arts in an interdisciplinary art of performance. Monk and her five-member company, The House (founded by her in 1968), will be performing here next week, and everyone who has reviewed her recent work says that she is at the top of her career.

That career began in the mid-Sixties, since which time she has created more than forty music/theater/dance works, including the "theater cantata" *Juice*, the "live movie" *Neufurman Land* and the *Systems Kid*, the "opera epic" *Vessel*, and the Civil War opera *Specter Days*. Monk came out of the radical modern dance

movement of the early Sixties which emerged from the influence of Merce Cunningham and had its center in New York's Judson Church. These young dancers extended dancing

techniques from idealized body movements to nonidealized task activities, such as walking, jogging, and athletic movements. Monk's own type of theater in those early days has

been characterized as something between a dramatic skit and an athletic event. There were intensely dramatic movements, a wide repertoire of possible gestures and motions, and a tone

of intensity and even violence. "In the old days," comments UCSD's David Antin, "you always had the feeling that there was something dangerous about gestures and motions, and a tone

(continued on page 5, col. 3)



Turtle Dreams, Meredith Monk/The House

Fine Arts 82

Meredith Monk



Meredith Monk began her exploration of new modes of performance with a choreography that featured elements of a recognizable personal mythos. Her company is known as one of the foremost avant-garde dance/drama groups in America. Recently, music always an important feature of Monk's pieces, has taken on a new significance as the primary focus of her performance. Vocal techniques that range from the conventionally Western to those more personal and inventive are the medium for her fascinating compositions.

February 3, Wednesday, 8 p.m.
Mandeville Auditorium
UCSD Stu. \$5.00, G.A. \$7.00
UCSD Fac/Staff/Other Stu. \$6.00

THE PAUL TAYLOR DANCE COMPANY



March 11 & 12, Thurs. & Fri., 8 p.m.
Mandeville Auditorium
Orchestra: Stu. \$8.00, G.A. \$10.00
Main Floor: Stu. \$7.00, G.A. \$9.00

Juilliard String Quartet
January 20, Saturday
Berkot Quartet
March 2, Thursday
Glinka String Quartet
February 4, Thursday
Beaux Arts Trio
March 13, Saturday

UCSD University Events Box Office
presented by UCSD's University Events Office

READER'S GUIDE

Contributors: READER EVENTS
Theater, January 28, 8 p.m. to mid-
night. Interval Foundation, 860
Third Avenue, downtown.
239-7123

Dance

"Dance Jam," an alternative
chance to dance, will be held Fri-
day, January 28, 8 p.m. to mid-
night. Interval Foundation, 860
Third Avenue, downtown.
239-7123

Film

"Festival of Animation 1982," a
program of sixteen international
animated short subjects, will target
from a 1958 Popeye in Greenland to
the current Academy Award-
winning *The Fox* from Hungary.
Friday, January 29, 7 and 9:30
p.m.; Saturday, January 30, 2
and 4 p.m.; Sunday, January 31,
1 and 3 p.m.; Monday, February
1, 7 and 9:30 p.m. Sherwood Au-
ditorium, 220 Prospect Street, La
Jolla. 454-5267 or 784-1668.

"Phantom India," an epic
documentary on contemporary
India by Louis Mall, will be shown
in two parts, Friday, January 29
and Saturday, January 30, 7 p.m., TLH
107, UCSD. Free. 452-3362.

"The Violent Earth," a film fea-
turing active volcanoes, will be
screened Saturday, January 30
and Sunday, January 31, 1 and 2:30
p.m., Natural History Museum.
Balboa Park. 232-3821.

Music

"Thursday Night in New Or-
leans" will be brought to the Gas-
lamp Quarter by the Brigham Pro-
cession Band. Thursday, January
28, 6 to 8:30 p.m. Followed by San
Diego Oaxaca Jazz Band led by
trombonist and arranger Phil An-
derson. 8:30 to 11 p.m., outdoor in
Paseo de la Playa, 618 Fifth Avenue,
downtown. 239-3357.

Autobaptist Bryce Rogers will
play from harp to square dance.
Thursday, January 28, 7 and 9
p.m., Old Time Cafe, 1464 North
Highway 101, Leucadia. 456-4030.

Old Time, Cajun, Bluegrass, and
Country Music will be sung in
three-part harmony by the Ba-
ha's.

more. Sisters. Thursday, January
28, 7 and 9 p.m., Grass Roots Cafe,
1447 Center, 1947, 15th Street,
Golden Hill. 532-5529; and Fri-
day, January 30, 7:30 and 9:30
p.m., Old Time Cafe, 1464 North
Highway 101, Leucadia.
(456-4030)

Performers Forum. UCSD stu-
dents will span the centuries with
works of Mozart, Debussy, Ravel,
and others. Thursday, January 28,
8 p.m., Mandeville Recital Hall.
UCSD. Free. 452-3259

"Liverpool," a multimedia tribute
to the great music of the Beatles,
will feature Beatles-lookalikes Dave
Butler, Joe Sims, Dan Lopez, and
John Garland playing, singing, and
re-creating the music of the Beatles.
Thursday, January 28, 9 p.m.;
Friday, January 29, 7 and 9 p.m.;
Saturday, January 30, 2 and 4 p.m.;
Sunday, January 31, 1 and 3 p.m.;
Leiter's Greenhouse Restaurant,
Muir Valley. Reservations:
299-2828

Solo Recital of pianist Robert De-
Gaetano, the first American musi-
cian to win the Rotary Interna-
tional Competition, will feature
works of Bach, Rachmaninoff,
Gershwin, Mozart, Goutchak,
Chopin. Friday, January 29, 8
p.m., Main Stage Theatre, SDSU.
265-6947

Symphonic, the San Diego Sym-
phony Orchestra, conducted by
Victor Edo, will present Mozart's
Clarinet Concerto in A, with
clarinetist Richard Soizman,
and Brahms's Symphony no. 4 in
E-flat. (Romantic). Friday,
January 29, 8 p.m. and Sunday,
January 31, 2:30 p.m., Civic
Theatre, downtown. (236-6510);
and Saturday, January 30, 8 p.m.,
East County Performing Arts Cen-
ter, 135 East Main Street, El Capn.
(440-2277). 239-9721.

Klezmer Music will be performed
by the Big Jewish Band. Saturday,
January 29, 7 and 9 p.m., Grass
Roots Cafe, 1447 Center, 15th
Street, Golden Hill. 532-5529.

Winter Student Concert of Ballet
Society will include "Overseas-
men," "Natchez Suite," and
"Circus." Circus. Saturday,
January 30, 8 p.m.; Sunday,
January 31, 2 p.m., San Diego City
College Theatre. 14th and C
streets, downtown. 299-3001.

Chamber Music, the Juilliard
String Quartet, known as "the first
family of chamber music," will per-
form Haydn's Quartet in B-flat op.

64 no. 3, Quartet by Morton Suber-
stein and Schumann's Quartet in
A Minor op. 41 no. 1, Saturday,
January 30, 8 p.m., Mandeville
Auditorium. UCSD. 452-3259.

Philharmonie, the Los Angeles
Philharmonic will be conducted by
Myung-whun Chung in a performance
of Beethoven's "Notations." El-
gar's Cello Concerto, with cellist
Yo-Yo Ma, and Dvorak's Symphony
no. 3, Saturday, January 30, 8
p.m., Civic Theatre, downtown.
224-2063

Orchestral Concert of the Palomar
College Community Orchestra,
conducted by Robert Gilson, will
feature Beethoven's Piano Concerto no.
1 in D Minor and Mozart's Sym-
phony no. 38 ("Prague"). Sunday,
January 31, 3 p.m., Palomar Col-
lege Theatre, 1140 West Mission
Street, San Marcos. 744-1156.

An Afternoon of Chamber Music
from the Elizabethan and Victorian
eras will be presented in income by
the Sibling Singers. Sunday,
January 31, 3:30 p.m., Villa
Loma, 10000 La Jolla Village Drive,
La Jolla. 454-5267 or 784-1668.

Sacred, Operatic, and Light Opera
Music will be sung by tenor
Raymond Gibbs and his wife, lye
soprano Ann Marie Perkins. Sun-
day, January 31, 4 p.m., La Jolla
Presbyterian Church, 7715 Draper
Avenue, La Jolla. 454-1625.

Soprano Sunny Joy Larson will
perform in the Rancho Santa Fe
Community Concert series. Sun-
day, January 31, 3:30 p.m., Rancho
Santa Fe Garden Club, Avenida de
Acacias, Rancho Santa Fe.
756-2028

"Soloists in Concert," soprano
Pauline Tweed, contralto Anita
Coles, tenor James Piro, and bass
Eugene Sauer, will sing selections
from opera and oratorios, art
songs, and Broadway musical hits.
Sunday, January 31, 7 p.m., First
Presbyterian Church, 320 Date
Street, Hillcrest. 232-7513

Piano Recital of Patricia
O'Donoghue will feature works of
Bartok, Mozart, Beethoven,
Schubert, and Liszt. Sunday,
January 31, 7:30 p.m., First Unitar-
ian Church, 4190 Front Street,
Hillcrest. 298-9978

In Concert, the compositions of
contemporary classical composer
Ed Blaud will be performed by
pianist Cecil Lyle, clarinetist Wil-

TO LOCAL EVENTS

lam Powell, and violinist James
Negovos, under the direction of
Thomas Nee. Monday, February 1,
8 p.m., Mandeville Recital Hall,
UCSD. Free. 452-3259.

Chamber Concert of the Suzuki
String Trio will feature works of
Mozart, Milhaud, Dohnanyi, and
Wagner Regency. Monday, Feb-
ruary 1, 8 p.m., Smith Recital
Hall, SDSU. Free. 265-5204.

"Jazz Live" series of live broadcast
concerts will present Alliance,
Tuesday, February 2, 8 p.m., San
Diego City College theatre, 14th
and C streets, downtown. Free.
232-1062. (Broadcast on KSDS
88.3 FM.)

Zimbabwean Musician Ephat
Mujuru will present a concert of
songs and stories from Zimbabwe,
Friday, January 29, 9 p.m. to 9 p.m.,
California Pacific Beach Presby-
terian Church, 1673 Garnet Avenue,
Pacific Beach. 234-3865 or
274-0547.

"Mormon Heritage Arts Festival"
will display pioneer and modern
arts and crafts, including quilting,
tattooing, soapmaking, and dollmak-
ing, daily through January 31, 9
a.m. to 9 p.m., with demonstra-
tions Friday, January 29 and Sat-
urday, January 30, 10 a.m. to 5
p.m., Mormon Battalion Visitor's
Center, 2500 Main Street, Old Town,
while "Mormon Battalion Days" will
commemorate the arrival of the
infantry unit in San Diego on Jan-
uary 29, 1847, Sunday, January 30, 11
a.m., Old Town place. 238-3317.

"The Year in Music" series will
present the Westminster Choir
from Westminster Choir College in
Princeton, New Jersey, under the
direction of Joseph Flummerfelt,
Wednesday, February 3, 8 p.m.,
First Presbyterian Church, 2001 El
Camino Real, Encinitas.
757-3560.

Special Events

Under the Big Top, Circus Vargas
will fill three rings with trapeze ac-
tists and acrobats, tigers and
elephants, jugglers and clowns, and
more. Thursday, January 28, 8
p.m.; Friday, January 29, 4:30 and
8 p.m.; Saturday, January 30,
noon, 3:30, and 7 p.m.; Sunday,
January 31, 11 a.m., 2:30, and 6
p.m.; and Monday, February 1,
4:30 and 8 p.m., all at Plaza
Bonita, National City. Tuesday,
February 2, 8 p.m., Wednesday,
February 3, 4:30 and 8 p.m., all at
Plaza El Caminito, Carlsbad.
263-4491 or 729-2318.

An Evening of Performance Arts.

Poetry, Film, and Music will fea-
ture Kim Felding's "Better Sinking
Than Drowning." Friday, January 29,
8 p.m., Solan Gallery, 945 Tenth
Avenue, downtown. 295-3584.

Cookies, the 1982 Girl Scout
Cookie Sale will take orders for
seven varieties of cookies, from
Friday, January 29 through Mon-
day, February 8, with delivery be-
tween March 12 and March 21,
throughout the county. 298-8391.

Art Studio Tour and All Artists'
Exhibit will include admission to
the North Coast Family YMCA,
Vista (421-1180), Coast Marine
Services, Sheraton Harbor Island
Hotel dock (234-1717), Fisher-
man's Landing, 2838 Garrison
Street (222-0391), H&M Landing,
2831 Emerson Street (222-1144),
which also has all-day trips to the
Catalina Islands on the weekends.
Island Sportsfishing, 1551 West
Mission Bay Drive (222-1104);
Point Loma Sportsfishing, 1403
Scott Street (222-1023), Sodorby
Sportsfishing, 1717 Quivira Road
(224-3551); and Redwood
bequest sailing ship or Sunray
yacht, Sheraton Harbor Island
Hotel dock (224-4111), all daily
through mid- or late February, and
San Diego Harbor Excursion, foot
of Broadway at Harbor Drive
(234-4111), daily through
mid-March.

Nature Walks will be guided every
Saturday and Sunday, 1:30 p.m.,
Torrey Pines State Reserve, Del
Mar (725-285) or 452-4732; every
Sunday by the Audubon Society,
10 a.m. and 1:30 p.m., Silverwood
Wildlife Sanctuary, Wildcat Canyon
Road, 5 1/2 miles east of
Lakeside (291-8271); and every
Sunday by the San Diego Natural
History Museum, 2 p.m., La Jolla
Canyon, Balboa Park (232-3811
or 481) Free.

Flower-Veg Trees and Shrubs from
subtropical regions of the world can
be seen or guided garden walks
every Sunday from 11:30 to 2:30
p.m. and bought at a weekly rate
plant sale, Sunday from 1 to 4
p.m., 3001 Quail Botanical Gardens,
230 Quail Gardens Drive, Enci-
nitas. 753-4432.

Golf Tournament, the fifteenth
annual Andy Williams San Diego
Open will tee off daily, through
Sunday, January 31, Torrey Pines
golf course, Del Mar. 725-0851 or
457-5820.

"Day San Diego Contest & Nicky
Coke" will be held at the Torrey
Pines Golf Course, Del Mar, 725-0851
or 457-5820.

"Hidden Jewels of La Jolla," a his-
torical guided walk through La
Jolla, will be conducted by Insti-
tute of Living History, Sunday, Jan-
uary 31, 2 p.m., from Girard and Wells
Streets. La Jolla. 222-2224.

"Walk - Just for the Health of
It" series of brisk fitness walks
sponsored by Walkabout Interna-
tional - San Diego City College
will begin in the Gaslamp Quarter
and Sappan Village, Monday, Feb-
ruary 1, 6:30 p.m., from physical
education building parking lot,
west side of Park Boulevard, San
Diego City College. Free.
223-WALK.

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Pines Golf Course, Del Mar, 725-0851
or 457-5820.

Awards" will take place for the
eighty annual time. Monday, Feb-
ruary 1, 8 p.m., Embroidery Cas-
ternment Center, Holiday Inn, Har-
bor Drive at Ash Street,
downtown. 692-1967.

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 Monu-
ment, Point Loma (293-5450), and
from excursion boats. South-
western College community services,
Saturday, January 30 and February
6, 11 a.m., from Southwestern Col-
lege, 800 Van Lakes Road, Chula
Vista (421-1180); Coast Marine
Services, Sheraton Harbor Island
Hotel dock (234-1717), Fisher-
man's Landing, 2838 Garrison
Street (222-0391), H&M Landing,
2831 Emerson Street (222-1144),
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Artee Basketball, the SDSU As-
tros will face the Brigham Young
University Cougars. Thursday,
January 28; and the University of
Utah Utes. Saturday, January 30,
7:30 p.m., Sports Arena.
265-5547.

Pro-Am Surfing Classic, the sec-
ond annual sponsored by
Flamingo-Corona, will take place
off shore Friday, January 29, 6:30
a.m. through Sunday, January 31,
San Miguel Beach, north of En-
senada. 421-7127.

Surf Contests will be conducted by
the North Coast Family YMCA,
beginning Saturday, January 30, 7
a.m., Pointe Beach, Carlsbad.
945-YMCA.

"Cop'er Bowl VII," the San Diego
County sheriff's department will
battle the City of San Diego police
department. Saturday, January 30,
3 p.m., San Diego Stadium.
239-1283.

Soccer Soccer, the San Diego Sock-
ers will play host to the Portland
Timbers. Sunday, January 31, 7:30
p.m., and the Vancouver
Whitecaps. Wednesday, February
3, 7 p.m., Sports Arena.
265-5547.

"FDR," the centennial of the birth
of the thirty-second president,
Franklin Delano Roosevelt, will be
celebrated at a party with David
Belasky, interviewing other presi-

Artee Women's Basketball, the
SDSU women's basketball team
will share the court with UCLA.
Tuesday, February 2, 7:30 p.m.,
Peterson Gym. SDSU. 265-5547.

"Dog Days," the Gaslamp Quarter
Theatre's production of Simon
Gray's comedy drama, will be tele-
vised Thursday, January 28, 5:30
p.m., Southwestern Cable Chan-
nel 15.

"Earl" will present Judd Hirsch
starring in Ray London's "Chira-
men's Chances," a story based on an
old Haasie tale and set in the
Kernsman world of horse racing.
Thursday, January 28, 7 p.m.,
KFSB-TV 35.

Scientist and Philosopher Jonas
Salk will discuss the "religion" of
nature and a "global society" with
John Callaway at the Salk Insti-
tute. Thursday, January 28, 10
p.m.; repeating Thursday, February
1, 10 p.m., Channel 15.

"FDR," the centennial of the birth
of the thirty-second president,
Franklin Delano Roosevelt, will be
celebrated at a party with David
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A Celebration of Survival.
From mother to daughter and back again.

A Piano Recital
featuring
Henia Goodman
(Holocaust Survivor) and her daughter
Dovida Ishatova
with Silvia Kohan, vocals
and E. Marcy Dicterow, violin

Sunday, February 7, 1982 7:30 PM
Herman Allen Jewish School
54th & Truett, San Diego

Benefiting the Holocaust Collection of the Jewish Community
Center Library.
Tickets: General Admission, \$5.50 advanced, \$7.00 door.
J.C.C. Members: \$5.50 advanced, \$6.00 door. ASD, interpreted.
Wheelchair accessible. Work exchange and childcare by pre-
arrangement. Call 282-4519.

TICKETS ARE AVAILABLE AT
the main and North City branches of the Jewish Community Center,
Vine Cafe, Charming Circle Bookstore, Amazon Sweet Shop,
Plum's Books, Old Time Cafe, Grass Roots Cultural Center and other
locations. For more information please call 488-2726 or 683-3300.

WHALE WATCHING
...a voyage of discovery

Now through mid-February, local cruises to view the great
California Gray Whale migration. 2-1/2 hour work days (10 a.m. & 1 p.m.,
weekends 9 a.m., 12 noon & 2-30 p.m. Full day cruise to the Coronado
Island Sanctuary & San Diego Bay.

Official
Whalespotter

Week days - pedestrians to
Boe's whale lagoons
now through April!

Sign up now! All whale
watchers receive official
whale-spotter certificates.
Available only at
H&M Landing!

H&M Landing
For more information and reservations call
222-1144
2801 Emerson Street, San Diego

THE BAHAI'S OF LA MESA
Present
SOMEBODY TO LOVE . . .

A musical slide presentation for the International Year
of the Disabled by: Joan Nemour and Gary Bulkin
Featuring
PAT REARDON
Counselor, Mainstream Magazine
Speaking on
THE GREATEST OF HUMAN GIFTS
SATURDAY, JANUARY 30, 1982,
7:30 PM
5220 Wilson St. La Mesa
(Woman's Club across from FedMart)
Free to the public.

DANCE JAM
"The jam dancing"
INTERVAL FOUNDATION
every Friday 8 p.m. \$3
860 Third (3rd & E) 239-1713

Spent an evening with
giant
ROBERT DEGAETANO
and the good old boys
Mozart
Chopin
Gershwin
Bach
Rachmaninoff

Fri., Jan. 29,
8 P.M.
Main Stage
Theatre
San Diego State
University
Tickets \$4/\$5
265-6947

SURROUND YOURSELF WITH PICTURE & SOUND

Science Center & Gift Shop open 9:45 am daily

Clip and present this coupon and receive
20% DISCOUNT on five admissions or less
Not valid after March 31, 1982
Call 238-1168 for showtimes.

SPACE Theater
Tickets \$4/\$5
265-6947

READER'S GUIDE

deix Rogan, Carter, Ford, and Naves, Friday, January 29, 8 p.m., Channel 12.

Metropolitan Opera Broadcasts will present Wagner's *Tannhäuser*, with Leonie Rysane as Elisabeth, Václav Dymally as Venus, Richard Cassilly as Tannhäuser, and Bernd Weill as Wolfram. Saturday, January 30, 12 a.m., KFSB-FM 94.1.

Tennis, top players such as John McEnroe, Jimmy Connors, Gene Mayer, Wojtek Fibak, Vitas Gerulaitis, and defending champion Roscoe Tanner will be competing in the Pro Indoor Tennis Championships in Philadelphia. Saturday, January 30, 1 p.m. finals Sunday, January 31, 1 p.m., Channel 15.

Golf, coverage of the semifinals round of play in the Andy Williams San Diego Open golf tournament will be televised from Torrey Pines Golf Club. Saturday, January 30, 2 p.m., with the final round Sunday, January 31, 1 p.m., Channel 39.

Pro Bowl Game will bring together the NFL's best. Sunday, January 31, 1 p.m., Channel 10 and KSDQ 11.1C AM.

"Black River," an opera in three acts by a libretto by Richard Street and Gerald Suss, will be broadcast Sunday, January 31, 7 p.m., KFSB-FM 98.9.

"Eleanor and Franklin: The White House Years" will star Jane Alexander and Edward Herrmann. Friday, January 29 and Saturday, January 30, 9 p.m., and Sunday, January 31, 8 p.m., Channel 6.

"The Hunt for the Legion Killer" will unravel the mystery of what killed the American Legionnaires in Philadelphia in July, 1976. Sunday, January 31, 8 p.m., repeating Friday, February 5, 130 p.m., Channel 15.

"Dark Secret of Harvest Home," a gothic horror tale adapted from a novel by Thomas Truett, directed for TV in 1978 by Leo Toren, and starring Bette Davis and David Ackland, will be televised in two parts. Monday, February 1 and Tuesday, February 2, 9 p.m., Channel 6.

"Who Am I This Time?" will star Christopher Walken and Susan Sarandon in an "American Playhouse" production based on the Ken Kesey novel *One Flew Over the Cuckoo's Nest*. Tuesday, February 2, 9 p.m., Channel 15.

"Egypt: Quest for Eternity" will be the next National Geographic special. Wednesday, February 1, 8 p.m., repeating Friday, February 5, 9 p.m., and Saturday, February 6, 3 p.m., Channel 15.

"The Comedian," Mickey Rooney can be seen again as the megadramatic comic Sammy Davis Jr. in a teleplay originally broadcast live in 1957. Wednesday, February 8, 12 p.m., Channel 15.

Lectures

"Old Stories for a New Year" will be told by Novelsellers in San Diego and anyone else. Thursday, January 28, 7 to 9 p.m., Forum Hall, San Diego Federal Savings building, University Towne Center. 569-9799.

"Acupuncture and Health Care in China" will be the topic of a lecture and slide presentation by acupuncturist Whitfield Reeves, recently returned from an internship at Peking Medical College. Thursday, January 28, 7:30 p.m., University for Humanistic Studies auditorium, 2425 San Diego Avenue, Old Town. Free. 454-3605.

Local Pot and Performance Artist Tom Mac will read from his play, *Thursday, January 28, 7:30 p.m., Cafe Cafe, UCSD. Free. 452-2311.*

Local Politics will be the agenda of Larry Rosner, publisher and editor of *San Diego Inside*, and William Osborne, political writer for the *Evening Tribune*, at a meeting of the San Diego Democratic Club. Thursday, January 28, 7:30 p.m., 8437 Sugarman Drive, La Jolla. 453-4484.

"Tuition Tax Credits and Vouchers: How Will They Affect the Future of Education?" will be the topic of a discussion sponsored by the World Future Society. Thursday, January 28, 7:30 p.m., room 101, San Diego County Department of Education, 1441 Linda Vista Road, San Diego. 462-7472 or 755-7352.

Tom Paine Rally, readings from the works of this early American will be presented by the American Humanist Association and San Diego Free Thinkers. Friday, January 29, noon. Community Concourse Plaza, 202 West C Street, downtown. 232-4821.

Psychodrama Lecture/Demonstration, the Westwood Institute for Psychodrama will present the philosophy, theory, and action methods of this form of creative psychology. Friday, January 29, 7:30 p.m., Kings Inn, 1333 Hotel Circle, San Diego. Reservations: 462-2699 or 566-6213 x69.

"Survival of Nuclear War Is It Possible?" and the physical and psychological aspects of nuclear survival will be discussed by Physicians for Social Responsibility. Friday, January 29, 7:30 p.m., Oakwood Gardens East, 3883 Ingraham Street, Pacific Beach. Free. 458-4241.

"Impact of Reagan's Policies" on the civil rights movement and of his activist program's impact on the black community will be discussed by Ollie Brewster from the Na-

tional Independent Black Party in Los Angeles and a panel of other speakers. Saturday, January 30, 7:30 p.m., Miramar Forum, 1253 15th Street, San Diego. 234-4630.

Zimbabwean Musician Ephat Mujuru will present a lecture demonstration of the mbira or thumb piano. Monday, February 1, 3:30 p.m., room 113, music building, SDSU, and Tuesday, February 2, 1 p.m., Educational Cultural Center Performing Arts Theatre, 4143 Ocean View Boulevard, San Diego. 265-4243.

Poetry Reading by San Diego poet Randa Clark will take place Monday, February 1, 7:30 p.m., D.G. Wells Books, 7577 La Jolla Boulevard, La Jolla. Free. 456-1800.

"New Plays for the New Year," a two-part program of staged readings of excerpts from eight plays by his playwrights, will be presented by the Playwrights Workshop. Monday, February 1 and Tuesday, February 2, 8 p.m., Maratoni Public Theater, 1717 Linda Street, San Diego. 298-7674.

"Music As Politics and Business," a four-part lecture-drama on "The Record Changer," "The Business of Music," "The Studio Musician-Arranger," and "The Contemporary Classical Composer," will be conducted by Ed Blum, composer, arranger, record producer, music consultant, and presidential commissioner for the White House record library. Tuesday, February 2, 8:30 a.m., room B-210, and 7 to 10 p.m., room B-202, and Wednesday, February 3, 7 to 10 p.m., room B-210, all in the music department. UCSD. Free. 452-3103.

"Open Spaces," paintings and drawings in mixed media by Edwin H. Woodell and Marie Woodell, will be exhibited through January 31, Best Hall Gallery, First Union Church, 4910 Front Street, Hillcrest. 298-9976.

Performance Talks, avant-garde dancer, performance artist, and musician Meredith Moore will discuss performance techniques unique to her music. Tuesday, February 2, 5 p.m., Community Concourse Plaza, 202 West C Street, downtown. 232-4821.

"Total Health: It's a Lifetime Affair" series of health lectures will continue with Community Hospital of Chula Vista director Betty Joan Reynolds speaking on nutrition in fueling the Human Machine. Tuesday, February 2, 7 p.m., south lower level, Plaza Bonita Shopping Center, Sweetwater Road near Highway 805. Free. 421-1180.

Works from "The Deep," "Squid," and "Chula Vista" Series by Peter Alexander will be on exhibit through February 10, Thomas Babcock Gallery, 7470 Girard Avenue, La Jolla. 454-3445.

"A Decade of Women's Performance Art," an exhibition chronicling women performance artists in the black community will feature photographs of the work of three-

ty, 7 to 9 p.m., with performances by Milano Kazzam, 8 to 9, and continue through February 27. University Gallery, SDSU, 265-5171 or 263-6883.

"A Month of Sundays," an exhibition of painted wood sculpture and drawings by John Buck, will be on view through February 12, Mandeville Art Gallery, UCSD, 452-2863.

Miniature Constructivist Sculpture with Neon by Michael Phib will continue through February 19, Maple Creek Gallery, 2400 Ketterer Boulevard, San Diego. 234-2151.

"The Alien Ghost," an exhibition of photographs made by Harry Polkinhorn of a camp site east of Del Mar abandoned by undocumented workers because of a Border Patrol raid, will be displayed through February 19, Solart Gallery, 921 Tenth Avenue, San Diego. 295-0384.

In the Galleries of the San Diego Museum of Art are Egyptian antiquities from the collection of Charles Paulson ranging from B.C. to 30 A.D.; fifty watercolors of Vase Kandinsky made between 1911-1940 from the holding of the San Diego Museum of Art; and forty-seven Old Master drawings from the San Diego Museum of Art; and the late fifteenth to the nineteenth centuries, through January 31, with decent room Tuesday through Thursday 10 a.m. to 4 p.m., and 1:30 p.m. and Sunday, 2 p.m., San Diego Museum of Art, Balboa Park. 232-7931.

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"Quick Pictures and Seens," a group of spontaneous photographs by Steve Dunn, Jackie Estrada, Harold Gie, Jay Johnson, Tim Whitehouse, and others will be displayed through February 7, Pawn Shop, 748 Fifth Avenue, downtown. 233-9242.

"Reflections," thirty black and white photographs made by Duncan McCook, mostly of people at leisure, will remain on view behind a window installation by Julie Swain through February 10, Gallery Graphics, 847 Fifth Avenue, Hillcrest. 295-3538.

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TO LOCAL EVENTS

"Selected Works/No Paintings" of Arnold Mesches, including abstract portraits of John Baldessari, Ed Ruscha, Bella Lewentz, and self-portraits, will remain on view through March 20, Baker Gallery, 828 Prospect Street, La Jolla. 456-0828.

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Miniature Constructivist Sculpture with Neon by Michael Phib will continue through February 19, Maple Creek Gallery, 2400 Ketterer Boulevard, San Diego. 234-2151.

"The Alien Ghost," an exhibition of photographs made by Harry Polkinhorn of a camp site east of Del Mar abandoned by undocumented workers because of a Border Patrol raid, will be displayed through February 19, Solart Gallery, 921 Tenth Avenue, San Diego. 295-0384.

In the Galleries of the San Diego Museum of Art are Egyptian antiquities from the collection of Charles Paulson ranging from B.C. to 30 A.D.; fifty watercolors of Vase Kandinsky made between 1911-1940 from the holding of the San Diego Museum of Art; and forty-seven Old Master drawings from the San Diego Museum of Art; and the late fifteenth to the nineteenth centuries, through January 31, with decent room Tuesday through Thursday 10 a.m. to 4 p.m., and 1:30 p.m. and Sunday, 2 p.m., San Diego Museum of Art, Balboa Park. 232-7931.

was eight, and by the time he was fourteen, Mujuru was recognized as a mbira prodigy. According to Mujuru, the turning point in his life came when he dreamt that he met an old man on a river bank. He believed the man was one of his relatives. Zhanghe (a renowned mbira player he'd heard many stories about, but whom he'd never met). In the dream Zhanghe gave Mujuru a mbira lesson and taught him a song. The dream was over before Mujuru could question the old man, but when he awoke his waking enthusiasm for the mbira had been renewed. Since then he has toured throughout Zimbabwe, both in concert and in religious ceremonies. He's made several recordings, and his group, "Spirit of the People," was a prominent part of the first anniversary celebration of Zimbabwean independence in 1981.

Ephat Mujuru will spend a four-day residency in San Diego in honor of Black History Month. His appearances will include visits to local elementary schools, universities, community colleges, and cultural centers as well as two lecture/demonstrations at a full concert. The lecture/demonstrations will be on Monday, February 1, from 3:30 to 5:00 p.m. in room 113 of the music building at San Diego State University, and on Tuesday, February 2 at 1:30 p.m. in the Educational Cultural Complex Performing Arts Theatre at 4143 Ocean View Boulevard. Also on Tuesday, at 8:00 p.m., Ephat Mujuru will

present an evening of songs and stories, both in English and Shona. The concert also will be in the ECC theater. For more information, call the Center for World Music at 425-4243.

Her music, which relies heavily on extended vocal techniques, often starts with a single vocal pitch which is repeated and embellished, somewhat in the manner of the "trance" music of Steve Reich and Philip Glass. John Rockwell has said that "Merchell Monk's music, like nearly all the various manifestations of her art, can seem moving, exciting, and beautiful, and profoundly original—once one overcomes the impulse to find it pretentiously risible." An upcoming concert will give San Diegoans a good sample of her recent work: "Saks for Voice and Piano," film from "Quarry," "Turtle Dreams" for voices, electric organs, and dancers, "Ellis Island" (excerpt from a film in progress), and "Dolmen Music."

"Turtle Dreams" focuses on four singers, two men and two women, with Monk herself as a vocal accompanist. Each vocal line is layered over the others; the seven walls from the mass and chills the auditorium, the organ music is both hypnotic and mystical, soothing in its eternal repetition. The singers/dancers stand against a plain white backdrop, moving in time, the water pattern is occasionally broken by long to-

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READER'S GUIDE TO THE THEATER

SEASCAPE

The Pato Playhouse stages Edward Albee's gentle comedy, which won the Pulitzer Prize for drama in 1975. Charlie and Nancy, a married middle-class couple, are enjoying a holiday at the beach, where they meet Leslie and Sarah. While the latter two look and sound like an average young married couple, they are actually sea creatures, and have lived their lives in the ocean. Now as humans, and Carol Muller as Charlie and Nancy. Barry Sherman and Barbara Anderson are Leslie and Sarah. Director is Ruben, along with David Boyd, has also designed the set. The

costumes are designed by Kathy Russell and Pat Shanon. The lights are designed by Michael Zell. Set and sound is by Michael Shapero. (Sm.) Pato Playhouse, through February 6, Thursday, through Saturday at 8:00 p.m.; Matinee Sunday, January 31 at 2:00 p.m.

SORROWS OF STEPHEN

Reviewed by Steve. Cassius Carter Centre Stage, through February 21, Tuesday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.; Matinee Saturday and Sunday at 2:00 p.m.

TABLE SETTINGS

For its first Menagerie offering of the new year, the Marquis Public Theatre presents the comedy, by James Lapine, which has enjoyed long runs in Los Angeles and Off Broadway. Telling a hybrid of look at the American Jewish family, the play develops the fiction that are generated when three generations of the family meet at the dining table. The play is directed by Robert Ben-Gurion, whose recent credits include *Esther* (with the Southern California Black Repertory Theatre) at the Marquis, and *Black Wedding* at U.S.C. Menagerie plays, unfortunately as Barry in *Esther* and Forest in *The Girl in the Car*. The Jewish mother. Other members of the cast are: Norman Perry, Mary J. Adams, Paul Nolan, Jack Peters, Gloria Mann, and Amy Frank. The set and costumes are designed by Joseph Dixon. The lighting is by Nancy Godfrey, and the sound is by Lawrence Golan. (Sm.) Marquis Public Theatre, through February 14, Thursday through Saturday at 8:00 p.m.; Sunday at 6:00 p.m.; Matinee Saturday, February 6 and Sunday, February 14 at 2:00 p.m.

TEN LITTLE INDIANS

For its first production of 1982, the North County Community Theatre offers the Agatha Christie suspense mystery about a judge who invites a group of people—all of whom have done some shady things in their past—in his home for a little reunion outside of the law. Dennis Neufly directs the play. Members of the cast are: James Ashton as Waggoner, Lady Packard as Mrs. Rogers, Dennis R. Turner as Blake, Amy Frank as General MacRae, Dan McCord as Lombard, Steve Hathaway as Harriet, Leonard Forrester as Higgins, Mark Schuster as Dr. Armstrong, Leonard DeLoe as Rogers, Thelma Cassidy as Emily Brand, and Kelly Brenner as Vera. (Sm.) 1250 East Main Way, Suite Eight and Nine, Mesa Vista Shopping Center, Vista, Friday, January 29 through February 14, Friday and Saturday at 8:00 p.m.

THE THIRTEENTH REEL

The Bell-Clare Players stage Bob Camp's mystery comedy about the intricacies of right Hollywood personalities and their connection with the death of producer Norman De Lago. The play is directed by Robert Ben-Gurion, whose recent credits include *Esther* (with the Southern California Black Repertory Theatre) at the Marquis, and *Black Wedding* at U.S.C. Menagerie plays, unfortunately as Barry in *Esther* and Forest in *The Girl in the Car*. The Jewish mother. Other members of the cast are: Norman Perry, Mary J. Adams, Paul Nolan, Jack Peters, Gloria Mann, and Amy Frank. The set and costumes are designed by Joseph Dixon. The lighting is by Nancy Godfrey, and the sound is by Lawrence Golan. (Sm.) Marquis Public Theatre, through February 14, Thursday through Saturday at 8:00 p.m.; Sunday at 6:00 p.m.; Matinee Saturday, February 6 and Sunday, February 14 at 2:00 p.m.

A THURBER CARAVAN

The Coronado Playhouse presents a new play based on the writings of James Thurber (1894-1961), whose iconic commentary on life in our times—along with portraying psychological insight—made him one of the most revered humorists of his day. Directed by Ann Thompson Kern, the players, many of whom play multiple roles, include: Richard Allen, Don Thomas, Cheryl, George Derringer, Adelle Gailard, Kimberly Gable, Lynn Hill, Linda Rockswold, and Larry Seckling. The set and costume designs are by Susan T. St. Clair. On Thursday, February 4, there will be a special dinner-theater showing of the play. (Sm.) Coronado Playhouse, through February 14, Tuesday and Wednesday at 8:00 p.m.

TYPEFACES

The San Diego Repertory Theatre offers the Broadway musical, conceived by Mary Kaye with Mel Mendelsohn and Gary Puck, about a young immigrant who comes to America in the early part of this century. Through his eyes, the play presents the era of

allegory, Ziegfeld follies, mob

allegory, Ziegfeld follies, mob, and the blues. The musical also features more than forty free vintage tunes from the turn of the century to the 1950s. James Marley, among whose other efforts are *Central*, *Three Penny Opera*, and *Angel City*, is the director. Thom Murry, great as John Henry in the 1970s recent production of *The Elephant Man*, is Charlie, the young immigrant. Other cast members are: Andrew Cabbie as Teddy Roosevelt, Sandra Zlatosky as Anna Held, Lisa Mowbray as Susanah, and Alayne Adams as Emma Goldman. The scenic designer is Stephen Lavoie, Lauren B. Gurn is the lighting designer, Sally Rosen Thomas is the costume designer, Anita Zohar-Cook is the musical director, Lawrence Zohar-Cook is the orchestra director, and Bonnie Johnson is the choreographer. (Sm.) Lyceum Theatre, Thursday, January 28 through March 7, Tuesday through Saturday at 8:00 p.m.; Matinee Sunday at 2:30 p.m.

WOZZEK

The Alpeh Company opens its 1982 season with a new adaptation of Georg Buchner's tragic story—based on actual incidents—of Franz Wozzeck, his common-law wife Maria, and the affair she had with a Drum Major. Olin Nash directs David Kornbluh as Wozzeck, Bonnie Dillingham as Maria, and Ricardo Pitt-Watson as the Drum Major. Other members of the cast include: Pat Mungia, James Richmond, Scott Hillner, Jeanine Spano, Gabriela Aniko, Connie Culler, and Gary Curran. David Adell, also a member of the cast, has written original music for the production. Fred Sutton has designed the lights. Precocious entertainment—music and an exhibition of paintings by local artists—is provided in the newly renovated lounge adjacent to the theater. (Sm.) Second Avenue Theatre, Friday, January 29 through February 15, Thursday through Sunday at 8:00 p.m.; For information call 233-6990.

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80863, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

It was a warm Saturday morning in 1963 when a school chum phoned to tell me that he had just made the album purchase of his life. As musically precocious thirteen-year-olds, Joe and I had been participating in an ongoing, informal contest of one-upmanship to discover the most outrageous, adventurous, and/or original recordings of the day, and each took pride in finding a record—especially a good one—by an artist unfamiliar to the other. On this occasion, Joe was beside himself, punctuating his determination immediately to play the record for me with the challenge, "I've got you this time, pal. Wait'll you hear this guy!"

The album turned out to be a live recording by someone named James Brown. After one listen, I was unimpressed. "So what's the big deal?" I wondered aloud. "This Little Richard look-alike says 'Pleeease, please' and everyone goes nuts." But Joe persuaded me to hold on to the album for a couple of days, and after repeated hearings I began to realize that Brown was very different from other rhythm and blues artists of the day. There was a manic,



JAMES BROWN

driven, possessed quality to his singing that carried over to the backup musicians. The album seemed less a pop recording than a bootlegged tape of a "raw" public exorcism. Chad and Jeremy this was it. Within a year or so, Brown,

an artist therefore known only to black America, crossed over into AM (white) territory with his landmark recordings of songs like "I Got You" and "Papa's Got a Brand-New Bag." Soon every high school kid worth his wing-tipped shoes and

Jade East cologne was getting down with his bad self, and no party was complete without a James Brown record to get the dancing started. Brown was lionized as "Soul Brother Number One," his name becoming synonymous not only

with soul music but with a shimmering black consciousness that was beginning to spill into the streets. He toured incessantly, and his earnings climbed until he was grossing over four million dollars annually, a sum unfathomable in those days of one-hit wonders.

Although Brown was eventually swamped by the Motown/Sax tidal wave, he continued to score heavily with tunes like "This Is a Man's World," "Cold Sweat," "Sex Machine," "Hot Pants," and "Popcorn." But the novelty of Brown's trademarks—his wrenching, sandpaper voice, facial grimaces, crunched, pigeon-toed stance, flying feet, and larger-than-life theatrics—wore off in time. To his taut, spare musical arrangements sounded dated in the production-crazy Seventies. By the latter half of that decade, Brown was little more than a parody of himself, his career reaching its nadir when he began promoting himself as the "Godfather of Disco."

Now pushing fifty, Brown is making the most of the current obsession with yesterday's soul music. With no major record deal in the offing, Brown is on a tour of smaller venues with an eleven-piece "revue," reminding one of the tours he undertook twenty years ago, when he was recording for King label. If he has anything left at all, and if he is still the taskmaster he was

(Continued on page 10)

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Saturday, January 30 9 PM (Advance tickets required)
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Foreigner has taken more than its share of lumps from the critics over the last few years. The group's most off-putting transgression would seem to be its stylistic alignment with bands such as Toto, Styx, and Boston—that is, a reliance upon the tried and successful formula of thick-throated harmonies, thunderous, blotted productions, and lyrics that appeal mostly to the hormonal awakenings of adolescents, to ensure the highest possible return on each dollar spent in the recording studios.

I would have to agree that this observation applies to the other groups mentioned, but I find myself being somewhat defensive of Foreigner in this regard, and I can't bring myself to toss them perfunctorily in with those bands. Yes, Foreigner rocks in excess, and I feel embarrassed more than anything else when I hear something as blatantly pseudo-macho as "Hot Blooded." But there is an innocence, an honesty to Foreigner's better material that I find appealing. Billed down to essentials, Foreigner possesses a strong lead vocalist in the raw-voiced Paul Rodgers tradition, competent instrumentalists, decent songwriters, and fetching arrangements of frequently catchy tunes. Great art it isn't, but it's good rock and roll.

A pared-down Foreigner (they're down to a manageable quartet, flanked with the incredible popularity of their latest effort, *4*), will be at the Sports Arena Tuesday night for a concert with Greg Lake, Lake, for the three or four of you who don't know, is a credited vocalist/songwriter who was a founding member of King Crimson, and who for years provided the Paul McCartney-sweet, sex-appeal relief for the otherwise high-brow Emerson, Lake, and Palmer.

A&M Records has never been able to figure out properly how to market Joan Armatrading. She defies categorization, a fact that could have, with any luck, catapulted her to international fame for her originality, but has instead condemned her to relative obscurity for being esoteric, and proven a nightmare for the copy writers in A&M's publicity office.

Armatrading is a black woman, but her music doesn't really sound black, so that couldn't be emphasized. She plays electric guitar, but the instrument is mostly a vocal accompaniment to her opaque, occasionally dreamlike lyrics, so she couldn't be compared to Ellen McIlhenny or Bonnie Raitt. I've imagined her style as having resulted from her habituating to urban coffee houses and listening to old Bossa albums at 16 rpm, but that doesn't quite hit the mark, either. Nor does it help to say that I am convinced that Armatrading was a strong influence on Joni Mitchell during her *Don Juan's Reckless Daughter* *Holmes* period.

In short, I wouldn't know how to market her any better than her record company does. I just know that I find her a unique, often riveting talent.

(Continued on page 12)

DISTILLERY NIGHTCLUB
140 South Sierra, Solana Beach.
755-6733
Thurs., Fri. & Sat. Jan. 28-30

THE HEROES

Sun. Jan. 31 & Mon. Feb. 1
Dallas Collins
Remains \$1.50

Tues. Feb. 2
For West Productions presents San Diego's
Best Legs Contest
For women
1st Prize \$150.00
pair of designer boots
from Allen Taylor Boutique in Del Mar
To register call
481-2224 • 755-8580
or enter at Distillery by 9:30 p.m. Feb. 2
Hosted by **D.J. Felix Taverna**

Wed. Feb. 3
Danny Johnson and THE BANDITS
Last guitars with Red Stewart, Alice Cooper, Carmine Appice & the Rockers, Derringer and Axi.

plus very special guests
Moving Targets
Call 755-6734 for further concert ticket information.

ESCONDIDO'S DISTILLERY EAST AGES 17 AND UP

Thurs. Jan. 28
TWO ANKERS
and the
Passengerz

Fridays & Saturdays **Rockin' Stereo 70**
Sun. Jan. 31 **Passengerz**

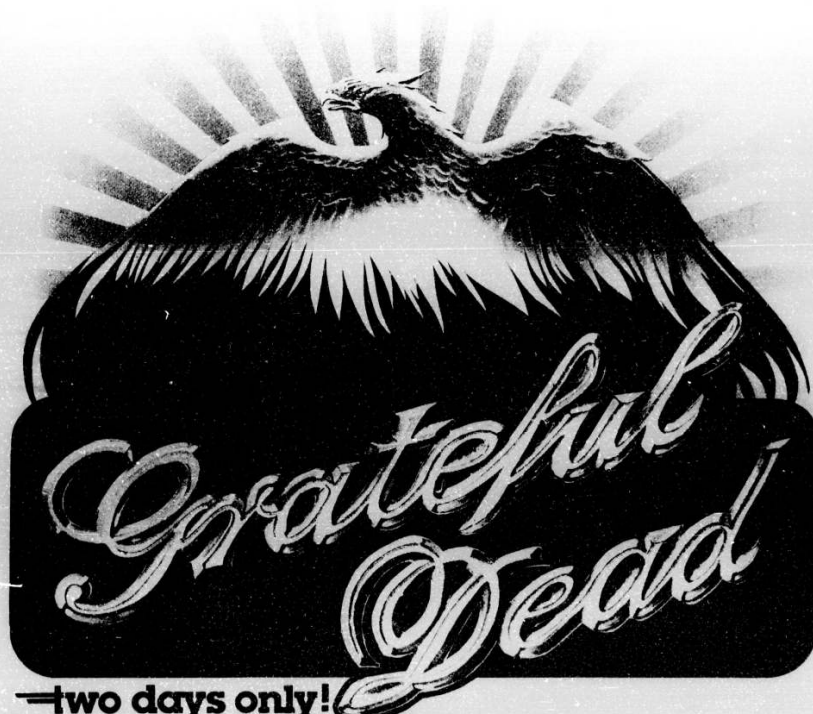
Wed. Feb. 3
The Greater San Diego Talent Search
COVER \$4.50 FOUR BANDS. IF YOU'VE GOT TALENT CALL 741-9394 AFTER 8:30 PM

Coming Feb. 4
Danny Johnson and THE BANDITS
and **The Heat**
Coming Feb. 11, CBS recording stars
20/20
Coming Feb. 14, Valerius Love-O-Drumland Records presents
Shandi

Mission & Metcalf, Escondido
741-9393
Every Wednesday-Sunday 8:30 p.m. to 1:30 a.m.
A Ballerina Presentation-Arm 17-20
Further concert information **741-9394**

Marc Berman CONCERTS KGB-FM 101.1 and Bill Graham
welcome, in their only So. Cal. appearance till summer

—LIVE DEAD—



—two days only!
FRIDAY AND SATURDAY • FEB 19 AND 20 • 8 PM.
—GOLDEN HALL—

ALL SEATS RESERVED: \$11.50 & 10.50 at CENTER BOX OFFICE, BILL GAMBLE and all SELECT-A-SEAT OUTLETS. call 236-6510 for info
SELECT TICKETS MAY NOT BE AVAILABLE FOR PUBLIC SALE

ON SALE NOON SAT.

Marc Berman CONCERTS AND Attractions
PRODUCED BY

(Continued from page 10)
who deserves more exposure and hence a larger audience. Armatrazing will be at SUSE's Montezuma Hall Friday night. In other concerts this week, another one of those Beatles extravaganzas will visit us for two consecutive weekends beginning tonight, Thursday, at Lehi's Greenhouse. So as to cover as many bases as possible, the show features not only a Beatles-ish quartet doing the usual Madame Tussaud-variety "tribute," but an Elvis

impersonator and a Buddy Holly impersonator as well. I haven't seen this show, called "Liverpool," so I can offer little in the way of critical assessment, but the usual caveat applies: also tonight, the Rebel Rockers play reggae at the Belly Up Tavern. Friday night has the Penetrators, Some Ambulants, Flames, Motel, and The Pop at the Spirit; the Blasters at the Belly Up Tavern; and the X Band (not to be confused with the group "X") playing "more than

jazz" at the Grass Roots Cultural Center. Arthur "Here's to good friends, tonight is kinda special" Prysock will be appearing twice each night on Friday and Saturday at the Black Frog Lounge (hint: Prysock does the singing on the Lowenbrau commercial). Leslie West and Corby Laing, ex of the unlamented Mountain (remember "Mississippi Queen"?), will return with New Mountain Sunday night at the Bacchanal (unless West has

undergone open-heart surgery recently. I would expect this concert to produce decibels of the Armageddon variety — industrial-strength ear plugs are heartily recommended; on Tuesday night, the "Jazz Live" series will continue as Alliance performs in the San Diego City College Theatre; and — how's this for a close? — Gary Lewis and the Playboys (!) will be at Crystal. T's Emporium in Mission Valley for two shows on Wednesday night. Can Dingo, Iesi, and Billy be far behind?

CONCERTS

"Liverpool: A Tribute to the Beatles, Elvis Presley, and Buddy Holly" Lehi's Greenhouse, tonight, Thursday, through Saturday, January 30; and Thursday, February 4, through Saturday, February 6, 8:30 and 10:30 p.m., 2829 Camino Del Rio South, Mission Valley, 299-2828.

Rebel Rockers: Belly Up Tavern, tonight, Thursday, 9:30 p.m., 143 South Cedros, Solana Beach, 481-9022.

286 presents
The
ARTHUR PRYSOCK SHOW
Featuring the
"RED" PRYSOCK BAND
Friday & Saturday, January 29 & 30
Shows at 9 & 12
MATINEE JAM SESSION
with Prysock & Band
Sunday, January 31, 3-7 p.m.
Tickets: \$6 in advance/\$7 at the door
(Get your tickets early — on sale at Black Frog only)
The Black Frog Lounge
4672 Federal Blvd. 294-5797
This is a weekend for mature adults.

"... where you're never alone."
featuring: **Dallas Collins** Jan. 27-30
Feb. 3-6
Monday 75¢ well drinks & draft beer
Tuesday & Thursday Dollar night
Wednesday 2-for-1 drink night
Poison Ivy Feb. 9-13
Feb. 16-20
Valentine's Day Bad Mama Pajama Party
\$100 first prize for best pajamas
5373 Mission Center Rd., San Diego 291-8635

"THE GODFATHER OF SOUL"
JAMES BROWN
Monday, Feb. 1
7:30 & 10:30 pm
RODEO
All tickets \$9.50 available at Rodeo (898) Villa La Jolla, Stiff Competition Records, and all Ticketron outlets. For more information 457-5500.

THE FIFTH ANNUAL FESTIVAL OF ANIMATION
FEATURING 16 INTERNATIONAL AWARD-WINNING SHORT FILMS
THIS WEEKEND ONLY!
LA JOLLA MUSEUM OF CONTEMPORARY ART
Friday, January 29/7:00, 9:30 p.m.
Saturday, January 30/2:00, 4:00, 7:00, 9:30 p.m.
Sunday, January 31/2:00, 4:00, 7:00, 9:30 p.m.
Monday, February 1/7:00, 9:30 p.m.
For information call (714) 454-0267
Advance tickets may be purchased at Licorice Pizzeria in Pacific Beach on Garnier, in Claremont on Balboa, at San Diego State in the Student Center, the Turntable on Grand in La Jolla and on Balboa, at San Diego State in the Student Center, the Turntable on Grand in La Jolla and on Balboa. Because of the overwhelming response to the 1981 Festival, we have added several performances.

91X FM Lukas Presentations
proudly announce
A Rock Music Festival for 4,000 people and 4 sets of So. California's Hottest Rock 'n' Roll.
FAIRGROUNDS FEST '82
Thanks for attending WINTER JAM. While the studio lab is processing and editing film footage for our movie we'll keep S.D. county partyin'!
Surf Movies
Penetrators
The Heroes
The X-offenders
The Snails
To avoid ticket lines — get it in advance — Night of Show, there'll be 4 ticket windows!
FRIDAY JAN. 29
Event begins at 8:00 Doors open 7:30
There is a gigantic beer bar w/ kegs available w/ I.D.
M.C. is 91X radio personality Sue Delaney
Advance tickets: \$5.00. Available at all LICORICE PIZZA Records Stores in Pacific Beach, Clairemont, Carlsbad, Encinitas, Escondido & Chula Vista. Tickets at the door \$6.75.

Penetrators, Some Ambulants, The Flames, the Motels, and The Pop: Spirit, Friday, January 29, 9 p.m., 1230 Buena, 276-3993.

Blasters: Belly Up Tavern, Friday, January 29, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

Jean Armistead: SUSU's, Montezuma Hall, Friday, January 29, 8 p.m., 265-6947.

The X Band: Grass Roots Cultural Center, Friday, January 29, 8 and 9:30 p.m., 1947 30th Street, 232-5009.

Arthur Prysock: Black Frog Lounge, Friday and Saturday.

January 29 and 30, 9 p.m. and midnight, 4672 Federal Boulevard, East San Diego, 264-5797.

Leslie West and Cory Laing and New Mountain: Bacharach, Sunday, January 31, times to be announced, 8022 Clairemont Mesa Boulevard, 569-8069.

James Brown: Rodeo, Monday, February 1, 7:30 and 10:30 p.m., La Jolla Village Drive at Villa La Jolla Drive, off I-5, La Jolla, 457-5590.

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

"Jan Live," featuring Alliance: San

Diego City College Theatre, Tuesday, February 2, 8 p.m., C Street at Fourteenth Avenue, downtown, 232-1862.

Gary Lewis and the Playboys: Crystal T's Emporium, Wednesday, February 3, 9:30 and 11:30 p.m., 500 Hotel Circle North, Mission Valley, 294-9030.

The Coasters: Crystal T's Emporium, Thursday, February 4, 9:30 and 11:30 p.m., 500 Hotel Circle North, Mission Valley, 294-9030.

Greg Kihn Band: USC Gymnasium, Friday, February 5, 8 p.m., 452-4559.

Manhattan and Bill Summers: Fox Theatre, Saturday, February 6, 7 and 10:30 p.m., 729 B Street, 235-4203.

Shere Brown: Mac's, Sunday, February 7, 8 and 10:30 p.m., Midway at Rascals, 224-2401.

"X's": Bacharach, Friday and Saturday, February 12 and 13, 9 p.m., 8022 Clairemont Mesa Boulevard, 569-8069.

Pretenders and Burnaz: Golden Hall, Tuesday, February 16, 8 p.m., Community Concourse, downtown, 236-6330.

CLUBS

Club listings are compiled by Linda Verna. 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

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: The Rebel Rockers, reggae, Thursday; the Chicago Six, Duetland, Friday, happy hours and

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

Thursday, January 28

No Names

Friday, January 29

Trousers

Saturday, January 30

Ground Zero

For booking info call
Janice Patterson Agency in
accordance with Macroview
295-0477

Must be 21
\$3 cover charge

the Old Time CAFE

COFFEE HOUSE FOLK CLUB
FOLK • BLUES • BLUEGRASS
The home of folk music on the North Coast
1484 N. Hwy 101 • Los Osos, Ca. 92024 • (714) 366-4030

Friday	7:30 & 9:30	Saturday	7:30 & 9:30
28	\$5.00	30	\$4.00

THE HARMONY SISTERS
Old time, Cajon, bluegrass, country & three part harmonies

HURRICANE RIDGE-RUNNERS
Red hot bluegrass, bluegrass & harmonies

Windham Hill Recording Artists
Jazz piano
Sunday 31 7:00 & 8:00 \$5.00
ALEX DE GRASSI SCOTT COSSU

OLD TIME HOOT NITE
Tuesday 2 Musicians, old in at 5:30 7:30 \$1.50 or a musical instrument
Advance reservations recommended 436-4030

Step into 1982 with

STONE'S THROW



TUESDAY-SATURDAY 8 P.M. - 1 A.M.
IN THE SUNDOWNER LOUNGE (LOBBY LEVEL)

Sheraton-Harbor Island Hotel
130 HARBOR ISLAND DRIVE, SAN DIEGO, CALIFORNIA 714/291-2900

92.5 AND TALENT COORDINATORS OF AMERICA PROUDLY ANNOUNCE

A DANCE CONCERT WITH PRINCE & THE NEW POWER GENERATION

WITH SPECIAL GUESTS

THURS. FEB 11 • 8:PM
GOLDEN HALL

TICKETS NOW ON SALE \$10.50 Dance Floor in advance
11:50 day of show
9:50 Balcony Reserved

at CENTER BOX OFFICE, BILL GAMBLE and all SELECT-A-SEAT OUTLETS call 236 6510 for info

SPART

February 4th ROSIE FLORES & THE RE-BOPPIN SCREAMERS with DFX2
San DEMETRIUS & THE ELADIAFORS, STRIPES, SOME AMBULANTS
& SOME PHILHARMONIC
ON THE SENSATIONAL & PRECIOUS MR. BIG & HIS ALL NEW
STRUTTING PLEASURE BATHS final command performance
with THE EVASIONS, THE PALADINS plus FRED ZEPPLIN.

Thurs. (Tonight)
A Rock & roll battle featuring
ROSIE FLORES & THE RE-BOPPIN SCREAMERS
featuring MICHAEL PAGE from L.A.
Pop, PAUL CAVIE from King Biscuit
Blues Band & DUBBY SAILS from
Rock & Roll Band

THE PALADINS

Fri. **THE PENETRATORS** **THE FLAMES**
with members from The Motels, Tom Petty
Band and The Pop featuring Jeff Journal

SOME AMBULANTS

Sat. A Sky's The Limit presents
from L.A.
THE PENGUINS THE ROOSTERS TROUSERS
and introducing from L.A.
PERMANENT DAMAGE

Tues. Feb. 2nd **JENIE** **THE JONES BAND**
(Each doing 2 sets apiece)

Wed., Feb. 3rd **CLAUDE COMA & THE IVS**
SNAILS **HIGH STREET**

Well, isn't it nice to know all these edu-
cated folks in San Marcos think our
club is worth so much with their
collection fighting 100% rate increase. I
am paying more to renew my registration
this year than it cost me to purchase my
1987 VW bus 10 years ago. Tuesday, the
100% Average Citizens, and the Jones boys
all performed their services respectively,
whether that means I couldn't find it in
a secretary's job or a bartender's job.
Joan the bartender has a son in
the Allie, so they played. All eyes and
ears, who moved to North County
with Greg, the quid man, like Doran
cause he's cute of The Magpies, so they
played. Greg, justifiably irritated with
Clear Spot Thursday, Incognito from the
country of the north made their debut here.
I didn't get to hear them, but I did hear
one album, so I'll review it. Produced
and written by a young man, Greg, 21
years old, girl singer, superb. Summary:
the album had one thing, Young, strong,
unapproachable you. Best describes them,
if you like your music. R. Reuse and the
Re-Boppin Screamer closed out the night
as people screamed for Rose to sing a
soft love lullaby. She didn't. Friday,
there's a new promoter in town. Adam
Maya, Art Sobel, Tony Kampmann better
be on your watch. Don't open up the
show very nervously, respecting the
club's look of the new event. The Pop-
pies who have been on vacation for months
made up what 52 minutes while Richard
couldn't decide which way to part his
hair and Jimmy couldn't get the right
foot in his left boot. The Dickies, I can see
why the A&M reporter the Dickies album
was rated no. 5 in the charts. The Dickies
begin their ritual like a giant

vampires covering the room. Somehow I
educed them with not instruments in
hand, but machine guns firing away, at
the arms, the legs, and the limbs. But not
hurting the heart, only the mind as the
decent one by one looked to the floor
in ecstasy of misery with smiles on their
faces. The Dickies just won them away.
The Dickies, from L.A. began singing to
the hard rock doors and I closed my eyes
and saw. The Crowd followed. One
person told me they couldn't believe how
good they were that night. DFX2 was next.
They got the ball again. Claude Coma and
these guys have practiced 150 hours in
the recording studio for their up and coming
album to be released February 1989. I
wasn't there, but I'll review it. The
bodies: I want to thank Nino The Poppie
for his description of an original Wave on
short from AmVets. Charles who brought
on his only friend, a hamster, and
kicked out for it. One week he's snowed
while the next he's back. Back. Ted from
The Saints Battalion came by with his
black, creepy, grey. There, what are
you doing in the night? The night is
the best way to tune in KCR.
I found the best way to tune in KCR,
and there you are. The night is at
loud and clear. I could of sworn I saw
Thomas A. Duxbury in Los Vegas at the
Tropicana waiting in line, driving a taxi.
I want to thank L.A. Los Vegas and The
Other Guy for instituting Jerry Herrera
and just when I thought you got
one me, DEDICATION To Mary
Ann—you're great, Jerry and me from
the night. The night is at loud and
I am back you sucker. That's it and ends
as Thanks!!!!

1130 Buena Ave. 276-3993 Food, drink, cocktails, dancing—21 on up

Cunningham's

Thurs., Fri. & Sat., Jan. 28-30 The Sensational Rock Trio

EMERGENCY EXIT

Back by popular demand!



KPRI FM106
Robert Silvert Entertainment Group &
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ROCK N' ROLL BASH!

Celebrate San Diego's hottest new rock club
with San Diego's hottest new band.

Tues. - Sat., Feb. 2-6

Introducing

MARTY MITCHELL BAND

Former Atlantic & Warner Bros.
Curb Recording Artist

Wed., Feb. 3
KPRI hosts the night with The Dean
of Rock n' Roll Jeff Dean.
Ticket & Album Giveaways
NO COVER

The Best Kamikazes In Town! \$1.00 All Night-Every Night!
Huge dance floor - Hundreds of seats

7094 Miramar Road 578-1216
Intersection of Miramar Rd. & Distribution Ave.

Sunday night, the Blasters, rockabilly and rhythms and blues. Friday: the Constables, bluegrass. Monday: happy hours.

Bobby G's, 885 First Street, Encinitas. 436-7397: Jerry McCann and the Gigolos, rock and roll, Thursday through Saturday.

Bum Steer Saloon, East Valley Parkway at Midway, Escondido. 743-6472: E. Zane Wood and Blazing Saddles, country, Thursday through Saturday; Tall Cotton, country, weekly, Wednesday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside. 752-0960: New Country,

country rock, Thursday through Monday.

Distillery East, 755 Metcalf Street, Escondido. 741-0335: Tavel Shakers, new wave, the Passengers, rock and roll, Thursday; dance with Buckin Stevie W., Friday and Saturday; the Passengers, rock and roll, Sunday; Greater San Diego Talent Search, Wednesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6723: Herbie, rock and roll, Thursday through Saturday; Tallia Collins, rock and roll, Sunday and Monday; dance with DJ Felix

Taverna, Tuesday; Danny Johnson and the Bandits, rock and roll, Monday; Moving Targets, new wave, Wednesday.

Firefly Restaurant and Lounge, 430 West Washington, Escondido. 745-1931: Say High, rock and roll, Thursday through Saturday; Herbie, 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 Terry Ortega, Sunday.

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad. 729-3189:

Planet, rock and roll, Wednesday through Saturday; Incongruity, new wave, Sunday through Tuesday.

Hill House, 2730 Via de la Valle, Del Mar. 755-9114: Shuffle, rock and roll, Friday and Saturday.

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

Monterey Jack's, 11549 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: The Shiffrers, contemporary, Wednesday through Saturday.

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

Oakdale Lodge, Lake Wohlford, 749-3105: White Lightning Express, country western, Friday and Saturday evenings, Sunday afternoons.

Old Time Cafe, 1464 North Highway 101, Locustville. 436-4030: Bryan Bowers, autoharpist, Banquet to square dance, rock, Thursday; the Harmony Sisters, old time, Cajun, bluegrass, and country music, Friday; the Hurricane Riders, bluegrass, Saturday; Alex deCassini and Scott Cosas, jazz, Sunday; Old Time Hoot Nite,

variety, Wednesday through Saturday.

Kooter Brown's, 656 First Street, Encinitas. 942-2980: High St., rock and roll, Friday and Saturday.

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

Monterey Jack's, 11549 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: The Shiffrers, contemporary, Wednesday through Saturday.

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SAN DIEGO TICKET EXCHANGE

FOREIGNER FEB. 2
PRICED FROM \$20
EX. LOWER LEVEL
8 FLOOR

SAN DIEGO SPORTS ARENA

THE POLICE ★ **THE PRETENDERS**
FEB. 9 & 10 FEB. 14 & 15

GRATEFUL DEAD GOLDEN HALL FEB. 18, 20 & 21
AC/DC ★ LOS ANGELES ONLY
FEB. 21, 22 & 23

RESERVE NOW FOR TENTATIVE FUTURE CONCERTS

DAN FOGELBERG FEB. NEIL DIAMOND (SOON)
J. GEILS ★ **JOURNEY** ★ **GENESIS**
SEGER ★ **THE CARS** ★ **SABBATH** ★ **WHO**

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International Blend

Salad, Coffee House & Dinner Theatre
4054 30th Street 284 9602 No age limit
Call for reservations

Thurs., Jan. 28
First Week-Live
CABARET
JOE MISTIC JIM SOULES
Magician Hypnotist
plus
Dancers • Comics • Musicians

Fri., Jan. 29, 9:00 p.m. **JIMMY & THE MUSTANGS**

Sat., Jan. 30 **ALBERT & TERRI'S WEDDING**
COMEDY COMEDY

Wed., Feb. 3 8:00-10:30 p.m. presents
SCOTT COSSU / ALEX DEGRASSI
Piano Jazz guitar
Two shows 8:30 & 10:30 p.m. \$4.00

Fri., Feb. 5 **HECTOR VALLE - SALSA-SALSA**

Sat., Feb. 6 **NIGHTSHIFT** (Rogge's Musical Show)

Sat., Feb. 14 **WILLIE BOBO** Valentine's Day Dance at Mauch's

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Le Chalet

Entertainment by the Sea
NEVER A COVER CHARGE

METRO

Ending the month with dynamic rock,
our friends will be performing
tonight, Friday and Saturday.

PROF. OAK & the HURRICANES

These guys have proven to be
consistently primo R&B. Check them
out this Sunday, Monday, and Tuesday.

5046 Newport Ave. Ocean Beach 222-5300

DANNY HOLIDAY

A new group with us.
They will debut
next Wednesday
and Thursday.

Le Chalet Cuisine Specials

Sunday Beach Brunch Cheddar cheese omelette, golden hash browns, homemade biscuits with clover honey including well cocktail \$2.00	Monday Spaghetti Feast Spaghetti with meat sauce, sautéed zucchini bread 6 p.m. \$7 \$1.50	Thursday Burger Deal 1/2 lb. Burger only \$1.50 1/4 lb. Burger only \$1.00 Includes Home Style French Fries With all the Fixings
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Jazz

Sway away January with San Diego's top jazz stylist.
Jazz musicians invited to bring their axe and join the flow
and energy from Le Chalet's expanded lounge.

MY RICH UNCLE'S 287-7332
6909 El Cajon Blvd. 1.1 & B. King of College.

Tonight, Thursday, January 28
KPRI's JEFF DEAN'S BIRTHDAY PARTY
All ladies free admission compliments of Jeff Dean
Drink Specials - \$100 Cash & Prizes

Friday & Saturday, January 29 & 30, Wednesday, February 3
SNOWMEN
A show not to be missed! All ladies 1/2 price admission.

Sunday & Monday, January 31 & February 1
MONTEZUMA'S REVENGE

Tuesday, February 2
KGB TUESDAY with JIM MCINNES
ROSIE & THE RE-BOPPIN' SCREAMERS
MELTING POT
AVERAGE CITIZEN
Your host Jim McInnes & KGB \$1.00 off cover with KGB card
RECORD & CONCERT TICKET GIVE-AWAYS FROM KGB
Saturday, January 30, 9 a.m.-12 noon
LIVE KGB-FM 101

HERGON BREAKFAST CLUB PARTY
Special guest Pee Wee Herman, star of Home Box Office and Show Time
plus cast of many from KGB-FM.
Must be 21. Doors open at 7:00.
Breakfast available.

LIVE BROADCAST FREE ADMISSION, COFFEE, DONUTS

COMEDY CABARET

Two shows every
Friday & Saturday, 8:30 & 11:00
Best in stand-up comedy
from around the country.

JEFF GERBINO as seen on variety shows and the opening act for Rodney Dangerfield and The Steve Miller Band. Plus special guest RICH NATOLE, impressionist, as seen at the Playhouse Club.

Two shows, 8:30 and 11:00. Price of admission includes entrance to My Rich Uncle's separate rooms.
Two bars in one. Must be 21.
6205 El Cajon Blvd.

Tuesday; benefit for Community Congress of San Diego, Wednesday.

Pomeralis Club, 12237 Pomeralis Road, Poway. 748-1135: Megaphon Canyon, country, Wednesday through Saturday.

Powderhorn, 1690 Coast Boulevard, Del Mar. 755-9045: Poison Ivy, rock and roll, Thursday through Saturday.

Poway Mine Company, 12375 Poway Road, Poway. 748-7296, 566-3070: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook. 728-1998: Don Tension and Country Plus, country and contemporary dance music, Wednesday through Saturday.

Red's Place, 380 North El Camino Real, Encinitas. 942-3678: Dirt Cheap, rock and roll, Thursday through Sunday.

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

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

The Shepherd Cafe, 1226 South Highway 101, Encinitas. 733-1234: Lisa Korry, classical piano, Thursday; Molly, contemporary piano, Friday and Saturday; Port on the Wheel, folk and contemporary, Sunday; Jeff Gregory, folk guitar, Monday; Jeff Proctor, 50s music, Tuesday; Scott Turchin, contemporary, Wednesday; classical and folk guitar during lunch, seven days.

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

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

Tulane, 2329 South Highway 101, Cardiff. 578-6440: The East West Band, rock and roll, Thursday through Saturday; the Mix, rock and blues, Sunday and Monday; Benie Cunningham and Black Slacks, rockabilly, Tuesday and Wednesday.

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

Vino Entertainment Center, 435 West Vista Way, Vista. 941-1025: Feelin', top 40, Tuesday through Saturday.

Whiskey Creek, 14240 Poway Road, Poway. 748-7331: Coyote, country western, Wednesday through Sunday; White Lightning Express, country western, Monday and Tuesday.

Whiskey Flats, 1290 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. 755-6666: Lady Luck, country and top 40, Tuesday through Saturday.

Beaches

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

Adriatic, 2595 Ingraham Street, Mission Bay. 224-2434: Roberta Linn and the Gambler's, country pop, Thursday through Saturday; Chain Reaction, contemporary, Thursday and Wednesday.

Bahia Belle, at the dock, Bahia

Baccharal

BETWEEN HWY 163 & CONVOY ST
8022 CLAREMONT MESA BLVD

THURSDAY, JANUARY 28, FRIDAY, JANUARY 29
& SATURDAY, JANUARY 30

Moving Targets

20 MINUTE LIVE ACTS
CATCH

A HOT NEW BAND FROM A
TOWNED FOR THE MOST LAST TIME AROUND

SUNDAY, JANUARY 31, 9 PM ONLY
LESLIE WEST, CORKY LAING & NEW MOUNTAIN
CIRCUS
TICKETS \$10.00

MONDAY, FEBRUARY 1
N-E-ONE WHIPTONES
TUESDAY, FEBRUARY 2
CAROUSE DOUBLES

WEDNESDAY, FEBRUARY 3
MAGNETS NO FUTURE TREMOR

THURSDAY, FEBRUARY 4
BLITZ BROS.

FRIDAY, FEBRUARY 5
"X"

SATURDAY, FEBRUARY 6
TOP JIMMY & THE RHYTHM PIGS PALADINS
THE ORIGINAL GUN CLUB
RED WEDDING

SUNDAY, FEBRUARY 7, 8 & 11 PM
THE BURNING HOLERS
ELVIN BISHOP

MONDAY, FEBRUARY 8, 8 & 11 PM
ANGELA BOHILL
EVERY LITTLE THING SHE SINGS IS MADE
SOMETHING ABOUT YOU

CONCERTS PRODUCE LLC
TONY KAMPMANN
PRESENTS

San Francisco's
VISION



Thursday, Friday & Saturday
January 29, 29, 30, February 4, 5 & 6
DANCE CONTEST-DRINK SPECIALS

THE BEACH CLUB

Corner of Bacon & Newport, Ocean Beach
"Party At The Beach"

TICKET AGENCY Inc.
CONCERTS - THEATRE - SPORTS
BEST SEATS & LOWEST PRICES
ON SALE NOW

FOREIGNER FEB. 2
WITH OINGO BOINGO IN L.A.
POLICE FEB. 10
RESERVED & GEN. ADM.
PRETENDERS FEB. 16
GRATEFUL DEAD FEB. 19, 20, 21
RESERVED & GEN. ADM.
AC/DC FEB. 21, 22, 23
RESERVED & GEN. ADM.

A small refundable deposit guarantees choice seats to see:
GENESIS • POLICE • CARS
AL JARREAU • WHO • JOURNIEY • TALKING HEADS
DAVID BOWIE • BLACK SABBATH • BOB DYLAN • B-52
BOB SEGER • SMITHS • J. GEELS • NEIL DIAMOND • U.F.O.
ROSSINGTON COLLINS • CHARLIE DANIELS • CLASH • SAMMY HAGAR

Call now or stop by soon
223 • 2355
11-6 Mon.-Sat.
3233 Midway Dr. (in the Sports Arena area)
24-hour phone information

Phone Orders Mail Orders

Sasha's
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

Hotel 998 West Mission Bay Drive, Mission Bay, 488-0551: The Mike Leland Line, contemporary dance music, Friday and Saturday.

Rabia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Louie, Jonathan Van Brana and Thunderbird, Elvis impersonator, Tuesday through Saturday; Piano Bar Jack Pollack, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-9822: Vision, rock and roll, Thursday through Saturday.

Beachcomber West, 2903 Mission Boulevard, South Mission Beach, 275-7722: Low risk and roll, Wednesday and Saturday.

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131: The Joy of Sax, jazz, Thursday; Bill Kyle and Shep Meyers Quintet, jazz, Friday through Saturday; the Rob Schneiderman Quartet, jazz, Monday; the Joe Marillo Quartet, jazz, Tuesday; the Don Glaser Trio, jazz, Wednesday.

Caravaggio's, 3265 Midway Drive, Point Loma, 222-9541: Phil Beeher, light classical and contemporary guitar, Friday and Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1881: Phil Volk and Tina Mason Band, contemporary, Tuesday through Saturday.

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

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

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Bruce Carlsman Quartet, jazz, Tuesday through Saturday; the Butch Lacy Ensemble with Keyon Letau, jazz, Tuesday and Wednesday.

Gator Gardens, Navy Amphitheatre Base Enlisted Club, Silver Strand, Coronado (open to public): 457-2545: Shaker Lake, rock and roll, Thursday through Saturday; Terraplane, rock and roll, Wednesday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9555: Next, rock and roll, Thursday through Saturday; Four Eyes, rock and roll, Sunday and Monday; Taxi, rock and roll, Tuesday and Wednesday.

Holligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474: Steve Vauc, contemporary, Tuesday through Saturday.

The Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-8000: T-Birds, rock and roll, Jerry Kat, rock and roll, Snow Blind, rock and roll, Friday; the Penetrators, rock and roll, X-Offenders, rock and roll, the Exotistics, rock and roll, Saturday.

Hilton Hotel, Cargu Bar, 1775 East Mission Bay Drive, Mission Bay, 270-4016: 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, 224-3341: Naji Ataman, international music, Tuesday through Thursday; the Naji Ataman Trio, contemporary and international music for dancing, Friday and Saturday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3226: The Nomads, rock and blues, Tuesday through Thursday; Thunderbolt the Wonderbolt, rock

Good Jazz is like Fine Wine!



Both must be observed. There are no refunds. To be served, they are special members valued by those who have cultivated a taste for the finer things in life. A key component in a good contemporary jazz and fine wine festival event, search those who cherish the Gold Coast Lounge in Mission Valley.

Champagne Hour: Live and contemporary jazz by the piano and strings, presented by a professional quartet and contemporary music artist.


Monday: Live and contemporary jazz by the piano and strings, presented by a professional quartet and contemporary music artist.

Tuesday through Saturday: To play the role of the Gold Coast Lounge as an out of the way sort of place, not easy to find at the Town and Country Hotel, but to the Gold Coast Lounge in Mission Valley's Midtown 202 Club. Strictly upper class!

Gold Coast LOUNGE
Located next to the Landmark Hotel
Live and Contemporary Jazz
202 Club 202 Mission Valley
8 p.m. to Midnight, Tues. - Sat.

Gay Stokes of The Gay Music Co.

Hill House RESTAURANT & BAR



Crack A' Noon
Tuesday-Saturday 9-1
AUDITION NIGHT
Monday 8 p.m.

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available, 2730 Via de la Valle - Del Mar 755-8614 in the Flower Hill Mall

MOM'S SALOON
Now through January 31
Monday, February 1st
"TREMOR"
Coming February 2-7
(All Night Ragers)

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.

Every Monday night is
KPRI FM 106 NITE
with **GARY KELLEY**
Camikazes \$1.00 all night Happy Hour 8-10 p.m. doubles at singles prices. No cover charge & 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.)
Pitcher of beer \$1.75 Sunday, Tuesday, Wednesday & Thursday
Live Rock 'n' Roll every night
225-4653 945 Garnet P.B.

Every Weekend it's a gigantic
ROCK'N'ROLL PARTY
FEATURING
91X FM announces

This Friday the **T-BIRDS**
JOHNNY KAT & SNOWBLIND

This Saturday the **PENETRATORS** along with **X-OFFENDERS & EVASIONS**

HEAD QUARTERS
NIGHTCLUB 9 p.m. UNTIL 1:00 272-7526-ROCK
COLLEGE STUDENTS ON 15 & UP WITH 12.51/00 OFF \$4.00 BOOZ
4817 MISSION BAY DRIVE IN A.B. NEAR THE SLOMO INTERSECTION

270-3220
4302 Mission Blvd.
Pacific Beach

JOE MURPHY'S IRISH PUB
Entertainment Nightly

Every Friday & Saturday
Thunderbolt the Wonderbolt

Sunday & Monday
HELL COUNTRY
Honky-Tonk Country

Tuesday-Thursday
the Nomads ROCK THE HILLS

Every Thursday is **Ladies' Night**
First cocktail free from 9-11 for the ladies

David Bradley
is coming

Raphael's
A fine restaurant.
A subtle lounge.

1700 Harbor Blvd. Drive 294-6700

and roll, Friday and Saturday; Tall Cotton, honky-tonk country, Sunday and Monday.

Moby's, 2565 Midway Drive, Loma Portal, 224-3401: Montezuma's Revenge, country and comedy, Tuesday through Thursday; La Familia, Latin, Friday and Saturday; Hector Valle, salsa, early evening Sunday (tardeal).

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

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, Loma Portal, 225-1871: Mike Sanders, contemporary, Thursday through Saturday.

Mont's Saloon, 945 Garnet Avenue, Pacific Beach, 488-0998: The Blitz Brothers, rock and roll, Tuesday through Saturday; Tremor, rock and roll, Monday; Next, rock and roll, Tuesday and Wednesday.

Mustang Club, 3565 Sports Arena Boulevard, Loma Portal, 222-5596: Gerry Baze and A Touch of Country, country, Tuesday through Sunday; with Penny Murda and Silverpit, country, and Cowboy Jack, country, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; the Critters, country and contemporary, Sunday and Monday; the Rollers, rock and roll, Tuesday.

Rodex, 8890 Via La Jolla, La Jolla, 457-5590: Bratz, rock and roll, Thursday through Saturday, Tuesday and Wednesday; Prison Boy, rock and roll, Sunday; James Brown, rhythm and blues, the Spud Brothers, ska and ska rock and roll, Monday.

Sandray Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: The Fred and Tim, music of the '40s to the '60s, Thursday through Saturday; Randy James and Ronnie Braxton, variety and comedy, Sunday and Monday.

Sasha's, 4250 West Point Loma Boulevard, Loma Portal, 223-9158: Bill Coleman Quartet, jazz, Wednesday through Saturday.


756 Club, 744 Ventura Place, Mission Beach, 488-4438: Tim Malchuk, contemporary, Friday through Saturday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4635: Shine-It-On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

Windman, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: LaDuke, rock and roll, Tuesday through Saturday.

BRUCE CAMERON & HOLLIS GENTRY ENSEMBLE
at **Clarice's Restaurant**
WED-SUN 9pm-1am
459-0541
Summer House Inn 7955 La Jolla Shores Dr

Penguins
with special guest **ABE**
"The Little Old Man"
SAT. JAN. 30, 9:00
AT THE SPIRIT CLUB
\$1.00 OFF WITH THIS AD
A Skys The Limit production



Live Entertainment
Nightly 9-1
JIM HAWLEY WED-SAT
THE CRITTERS SUN & MON
THE ROLLERS TUES
RESTAURANT EMPLOYEE NIGHT Wear your T-Shirt 75c drinks

the OLD pacific beach CAFE

4287 Mission Blvd. Pacific Beach, California 270-7522

and roll, Thursday through Saturday; Thompson, rock and roll, Sunday and Monday; rock and roll, Tuesday and Wednesday; call club for information.

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

Straw Hat Plaza, 3637 Avenida Boulevard, Spring Valley, 465-4265: Artisan, rock and roll, Tuesday through Saturday.

The Turquoise Lounge, 5975 Severn 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, Thursday through Saturday.

Forward Motion, top 40, Monday through Wednesday.
Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Quick, top 40, Tuesday through Saturday.
Country Casanova, country, Wednesday through Sunday.
Ducktail Revue, 300 rock, Monday and Tuesday.

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

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: 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, 423-3479: Leather and lace, country, Thursday through Saturday.

OM Bonita Store Restaurant, 4014

Bonita Road, Bonita, 479-3537: Danny Lopez, contemporary and variety, Friday and Saturday.
Sunny Side Steak Ranch, 5170 Bonita Road, Bonita, 475-0855: Linda Sherwood and Western Union, country, Friday and Saturday.

Westerner, 22 West Seventh, National City, 474-2906: Tom Mills and Cronast, rock and roll, Wednesday through Sunday; Legend, rock and roll, Monday.

PERFORMERS
Performers listings are compiled by Linda Nevin. If you wish to be included, please call 234-2523

Rock & Roll
Johnny Almond Rhythm Revue: *Punchy Nine Co.*
The Amber Bands: *Jolly Roger*; *Scaport Village*
Artisan: *Turquoise Lounge*; *Casatapas*
The Hesters: *Kelly Lip Tavern*
The Blizz Brothers: *Vern's Saloon*
Ron Bolton: *Dix Masters*
Bratz: *Roxo*
Carrouse: *Rachmanil*
Catch: *Rachmanil*
Chaser: *Sandy's*
Circus: *The Leading Zone*
Claude Come and the IV's: *Spirit*
Barrie Cunningham and Black Slacks: *Trinity Caroll*
Dallas Collins: *Distillery Nightclub*
Flanigan's

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

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Johnny Almond Rhythm Revue: *Punchy Nine Co.*
The Amber Bands: *Jolly Roger*; *Scaport Village*
Artisan: *Turquoise Lounge*; *Casatapas*
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Dallas Collins: *Distillery Nightclub*
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Dirty Cheap: *Red's Place*
Dr. Duke: *The Rocket Club*
Double Take: *Bachmanal*
Ducktail Revue: *Country Bumpkin*
The East West Band: *Trinity Caroll*
Emergency Exit: *Cunningham's*
Emil Spirit
The Evasions: *Headquarters*
Nightclub
The Flames: *Spirit*
Flash: *London Opera House*
Force: *Napoli Inn*
Four Eyes: *Hollycom*
Ground Zero: *Zebra Club*
Harvest: *Picnic Lounge*, *Distillery*
Nightclub
High St.: *Kicker Brown's*, *Spirit*
Hudson: *Park Place*
Incognito: *Rockers Pigoutter*
Jimmy and the Mustangs: *International Blend*
Danny Johnson and the Bandits: *Distillery Nightclub*
Jonas Spirit
Jonny Katz: *Headquarters Nightclub*
Lady Luck: *Windrose*
Legend: *Stadium Club*, *Westerner*

Jerry McCann and the Gigolos: *Bobby G's*
Tony Mills and Cronast: *Westerner*
Melita: *Casatapas*
The Mox: *Trinity Caroll*
Mosley Targets: *Bachmanal*
Distillery Nightclub
N.E. One: *Bachmanal*
Nitti: *Vern's Saloon*
No Future: *Bachmanal*
No Nouns: *Zebra Club*
The Paladins: *Spirit*
Passengers: *Distillery East*
The Penetrators: *Headquarters*, *Spirit*
The Penguins: *Spirit*
Permanent Damage: *Spirit*
Planet: *Popoutter*, *Whiskey Flats*
Poison Ivy: *Roxo*, *Providence*
Prophet: *Red Coat Inn*
Push: *The Leading Zone*
The Ram Band: *All The Way Inn*
The Rollers: *Old Pacific Beach Cafe*
The Roosters: *Spirit*
Shake Jake: *Gator Gardens*
Shuffle: *Full House*
The Siers Brothers: *My Rich*
Uncle's, *Lehr's*
Sky High: *Red Coat Inn*, *Picnic*
Lounge
Snow Blind: *Headquarters*
Nightclub
The Snowmen: *My Rich Uncle's*
Some Ambulances: *Spirit*
The Spud Brothers: *Monterey*
Whiskey Co., *Roxo*
Stress: *Napoli Inn*
Tadi: *Hollycom*
T. Blizz: *Headquarters Nightclub*
Terraplane: *Gator Gardens*

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X-Offenders: *Headquarters*
Nightclub

Thompson: *Park Place*
Thunderbolt: *The Wonderbolt*; *Jose*
Murphy's
Tremor: *Mom's Saloon*, *Bachmanal*
The Leading Zone
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Murphy's
Tremor: *Mom's Saloon*, *Bachmanal*

La Familia: *Macho's*
The Middle Eastern Musicians:
Al-Sulaam Restaurant
Mimette: *Edwin's Continental*
Cuisine
Karen Mullaly: *Drusky Maggie's*
Paddy Reilly: *The Patriot Game*
Siamsa Gael Ceili Irish Band:

New Tuxedo Jazz Band: *Houlihan's*
Tony Ortega: *Fish House West*
Marguerita Page: *Chuck's Steak House*
Ella Ruth Piggie: *Triton/San Diego, Crossroads*

Rob Schneiderman Quartet: *Blue Parrot*
Seraphin: *Triton/San Diego*
Stoue's Throw: *Sheraton Harbor Island*
Jaime Valle: *Black Frog*
Wave: *Black Frog*

Bill Coleman Quartet: *Saxbo's*
 Jimmy Corrao Ensemble:
Corrao's Strictly Jazz
 Scott Cosau and Alex DeGraasi:
International Blend, Old Time
Cafe
 Gary Muske Co.: *Gold Coast Lounge*
 The Don Glaser Trio: *Blue Parrot*
 The Joy of Sax: *Blue Parrot*
 Bill Kyle and Sibey Meyers Quintet:
Blue Parrot
 Butch Lucy Ensemble: *Elorrio's*
 Rock Long: *Flon House West, La*

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1:00, 3:00, 5:00, 7:00, 9:00
Unrated
Endless
Drama

GENE RAMA
11:30
PG-13
Drama

THE FRODO BAGGINS TRILOGY: THE TWO TOWERS
1:00, 3:00, 5:00, 7:00, 9:00
PG-13
Adventure

LA JOLLA VILLAGE
11:30
PG-13
Drama

THE FRODO BAGGINS TRILOGY: THE TWO TOWERS
1:00, 3:00, 5:00, 7:00, 9:00
PG-13
Adventure

A SECOND
12:45, 2:45, 4:45, 6:45, 8:45, 10:45
PG-13
Adventure

FOUR
1:00, 3:00, 5:00, 7:00, 9:00
PG-13
Adventure

**CENTER
CINEMA**
277-1100

1992
FAMILY

12:30, 3:00, 6:30
Misadventures
of an All-Cat
Band
THE 5
12:30, 2:25, 4:15, 6:00

SHARKY
12:45, 3:15, 5:45, 8:15

T
12:30, 3:00, 6:30
All-Cat
Misadventures

CLAIRE MOORE
273-1961

1991
FAMILY

12:30, 3:00, 6:30
1996
All-Cat
Misadventures
VENOM
2:10, 6:30, 8:55 (R)

THE BOOGENS

the audience. To the contrary, he nudges these things to an extreme, and all innocence, all illusion are sign-

Andy Weir's *Franklin*—Paul Monaghan's franchise hit, the odd Man on the Moon sci-fi comedy starring

Atlantic City Out of this elegiac comedy on Old Age and the Changing Times, Bob Lancer's faint but not feeble wit is revealed in a series of mental images that John Wayne's car from TRUE GRIFF. His role here is a small time numbers runner (and partner) who is a little bit of a con man, the swamy New Orleans, but not a real one, and who comes off as someone who is a little bit of a con man, but not a real one, and who comes off as someone who is a little bit of a con man, but not a real one.

so much by the occasional lousies of absurdity, which occasionally become lousies of just plain silliness, but by the solid, old-fashioned craftsmanship. And French filmmaker Louis Malle brings an always timely edge to an environment that entices and encourages a vulgarism with Susan Sarandon and Kate Reid. 1981

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Ave. near College
renewed! 8th Week!
DS (PG)
Morgan Freeman—Sat., 1st Show
Morgan Freeman also stars for all it's got!

**CH LIEUTENANT'S
WOMAN**
2, 5:55, 8:25, 10:45 (H)

CHANCE
KS, 8-4S, 10-4S (PG)

FEEL GOOD!^{TV} - Gene Shalit
TODAY SHOW WINDS TV

"UNCOMMONLY BEAUTIFUL!"
- Howard Cosell (NY TIMES)

"I HOPE YOU TAKE YOUR KIDS!"^{TV} - Joel Singer
GOOD MORNING AMERICA

"REALISTIC, FILLED WITH

15, 10:45 (PG)

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UNION

30, 8-40, 10:50 (R)

MACHINE
15, 10-40 (R)

S
1-00, 10-30 (PG)



HEARTLAND

NIGHT SCHOOL

12:30, 3:50, 7:15, 10:35 (R)

SPHINX

FLORIDA HILL Cinemas
Del Mar Race track Exit 1-6

shack — Comedy out of
—slob-than-snob school.
It hasn't much to be snob
its main boasting point is
giving Rodney Dangerfield

large enough to move around the bureau-niche vulgarism where the inner sanctum of an inner country club. Bill Murray comments, too, as an addresser who has only himself, but Chevy Chase seems quite lost to define what after he's supposed to be playing. Ted Knight is stuck in seconds a huffing and puffing stuff. Fear lends to squeaking out the caddy (Michael O'Keefe) the script what little it has. Directed by Hal

Is of Fire — Angiophila on go. The factual story conceals a British runaways, one a Chinese and a chameleon of an actor (Lionel Lin), and the other a Jew, who is heading toward a ship.

...a somewhat diluted double effort. If the movie is weak where you expect it to be strong, that is, in the sports action (some sports movies almost always do in distorting their characters to such an extent that you can

ell why they were attracted
t in the first place), it is stro
most sports movies — m
really, of any sort — take
at all, the characters' tortu
izations, for what they do, f
ining for personal glory, t
n for the glory of God. Each
characters has a particula
d scene in w. they

rights — Chaplin scrambles

Molotov — Diane Kurys

Valley — The title might raise questions about the director of the underdog **MULPEPPER CATTLE COMPANY**.

ed returned to the western by such hopes would quickly id, although a certain amount n flavor creeps in through the Town tourist trap, the late motel TV, and the South- west landscape. What the eds now is undoubtedly n psycho-killer thriller, but it

...ess nice to see Dick Richards
...he director's seat, or saddle
...ost five years' absence, and
...so, too, that he hasn't lost his
...ered, impressionistic touch
...tral situation is reasonable
...d in real life: a western vaca-
...ded to bring about a rip-

erent between a precocious preschooler and his divorced new boyfriend. The owl is the primary focus of conflict there are some good visual clues of a child's capacity to fantasize about something to adults: specifically, in the dinosaur-oid Chewy with

line of Western Civilization
 Speer's documentar

— it might have proved a
rea to emphasize the lock
laughters (and sweethearts
the DRACULA story, identify
treat as an object of male

10



—



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