

Photographs by Jack Yore

City Lights

A Bit Of Stage Business

Now that the rebuilding of the Old Globe Theatre has been completed, it's time for the Globe's adjacent Festival Stage to be demolished. In fact, it was time for that to happen last October, after the close of last summer's Shakespeare Festival. And before that, the demolition was to have taken place in the fall of 1978, six months after the Old Globe burned down and the "temporary" Festival Stage was hastily erected. But instead of mourning the imminent loss of the charming outdoor facility, the Globe has announced that *The Miser* and *The Taming of the Shrew* will be staged there this summer.

That comes as no surprise to Art Casey, who's been glowering at the Festival Stage ever since its construction. Casey is a leader of Citizens Coordinate for Century 3, an environmental group which has zealously fought for parkland preservation and which expressed outrage back in the early 1970s when the Old Globe's management first began dreaming about building a third (traditional style) theater in the park. Casey points out that back then a study was made on a third theater's impact upon the park—and it was concluded that traffic and parking congestion would be significantly exacerbated. The idea of another theater eventually faded, and in fact, Globe publicist Bill Eaton says the third theater was always just a dream. "We didn't have that kind of money at all and we had no hope of raising that kind of money."

Casey is skeptical about that. He thinks the Globe directors secretly shifted their thinking toward a less-expensive outdoor amphitheater to serve as a third facility. And he thinks the fire on March 8, 1978 which demolished the Old Globe played right along with those plans. He points out that "before the ashes were cold" Globe directors appeared before the city council, proposing the construction of the "temporary" stage for that summer's Shakespeare Festival. The council agreed, and furthermore, because of the proposed stage's impermanence, council members excused the Globe from submitting the theater plans to a (time-consuming) environmental review, although the Globe did promise not to remove any mature trees. Construction workers appeared on the site (a half-acre canyon just east of the burned-out theater) a few days later and Casey says his suspicions of premeditation immediately hardened. "The whole thing went too quickly and too smoothly and too permanently for me to believe that there was no preparation ahead of time. . . . I just can't imagine that they did it from scratch," he charges. Ninety days from the start of the work, the stage stood complete. On the



Art Casey, Festival Stage, Balboa Park

hundredth day of the Shakespeare festival began. When the actors took their places that night, the woody grove which surrounded them was missing three mature blackwood acacia trees. The fact that they had been chopped down in violation of the Globe's initial assurances did emerge during the Festival construction, but the Globe assured the city that the felling of the trees was accidental. The theater agreed in writing to replace the trees (with mature, comparable ones) and to restore the rest of the natural landscape after the Festival Stage was removed in October. However, that fall the directors asked the city for an extension of the special permit, and the city quickly agreed.

Bill Eaton states that the Globe directors' original promise to tear down the Festival Stage in the fall merely reflected their naïveté over how fast the new Globe Theatre could be built, rather than out of any desire to be deceptive. James Milich, vice president of the Globe's board of directors, adds, "Even if the board of directors and everyone had in their hearts the hope that this would be permanent—and I'm not saying that they did—there was nothing that was done that was inconsistent with it being a temporary stage. We built it with the knowledge that we could well be required to remove it. We took that risk."

Milich says that when the Globe finally decided it would be nice to retain the Festival Stage as a third, permanent theater, the city then ordered an environmental impact report to be written. The Globe commissioned a consulting firm to do that study, and the report was just released for public review last week.

The report concludes that the retention of the Festival Stage will indeed cause some damage. Perhaps most dramatically, the report asserts that an additional 273 cars will be driving around and looking for parking spaces when all three of the Globe's theaters (the Globe, the Carter Centre Stage, and the Festival Stage)

begin staging simultaneous performances this summer. Together the three theaters bring in approximately 656 cars, the report says, and other activities in the central area of the park (films at the Space Theater, dining at Cafe del Rey More, special events in the new Casa de Balboa) will add still more traffic, all of which will be competing for only 641 nearby parking spaces. The report also concludes that the Festival Stage is currently unkempt (it cites bare ground and litter) and visually incompatible with the "highly manicured appearance" of the nearby Sculpture Garden. It also asserts that its retention "would further contribute to the transformation of the park from its earlier passive, relaxed character."

For all those reasons, Art Casey hopes that the city council will order the theater torn down. "I just think it's a totally inappropriate location to gather 600 people together. It's literally on an alley back there. The whole area is just so crowded with buildings, it really annoys me. It's so obviously a private little club." However, Casey predicts that "if the Old Globe board of directors wants it, they're such a sacred cow that they'll be able to keep it. And even if the Old Globe didn't want it, the chances are still high that it will stay. . . . What would be required to leave Balboa Park? What ever goes?"

Despite the deleterious effects cited in the report, the council only needs to find that nothing can be done about those effects or that other "overriding considerations" nonetheless justify retention of the stage, a case which the Globe's directors will be writing carefully. Milich says if the council does allow the Festival Stage to remain, no additional construction will be necessary to make it more "permanent." He says, "The building code doesn't recognize such a thing as a 'temporary' facility. There is the obligation to have a facility that turns out to be virtually permanent, and that's what we found ourselves building."

—J.D.

Hello, Is Someone With Money, Clout, Or Prestige There?

La Jolla Blue Book was an indispensable part of life in "the village." A "La Jolla for La Jollans" phone book, the paperback directory of homes and businesses relegated Pacific Telephone's county-wide white and yellow pages to a bottom drawer. Unlike Pac Tel's directory, the Blue Book listed La Jollans' professions as well as their addresses and phone numbers, so a protective mother could easily find out about the parents of the girl or boy her teen-ager was dating. Even the phone prefix yielded valuable information. "If they had a 'Glencourt 4' phone number



Randy Willis

[now 454], that was it—they were established, lived in the village, and were probably doing well," recalls one long-time La Jolla resident. Later, "459" prefixes would indicate the homes around Mt. Soledad, while "453" prefixes meant the university area or even University City, for those unfortunate enough to live there but fortunate enough to be listed in the Blue Book.

The Blue Book, packed with information (spouse's name, widow or widower, business office phone number) and handy to use than the Pac Tel phone book, was an integral part of village social life. But for the past two years it has been the subject of the kind of gossip it helped propagate. Don and Jeanne Bertsch, who owned the Blue Book for some forty years, sold it in 1980 to Brad Farrar and Andy Willis. The Bertsches reportedly received between \$750,000 and \$900,000 for the book, which is crammed with lucrative advertising. But Farrar and Willis had trouble managing it, and within months the sale was being contested by lawsuits and countersuits. Last year Farrar bowed out, but not before he and his salesman alienated at least some La Jolla merchants.

"If you talked to a store owner nine months ago [shortly after the 1980-81 Blue Book produced by Farrar and Willis was delivered to merchants and residents], they were angry about two things: the La Jolla Town Council and the Blue Book," reports one peripatetic La Jollan. Farrar, the merchants complained, had included a number of non-La Jolla businesses in the directory, thus introducing unwanted competition. Some merchants didn't like the placement of their ads, and while the Bertsches always had

the book delivered between October and—*at the latest*—December, the Farrar-Willis edition was (distributed until April, 1981).

When Farrar abandoned the project, he was bought out by Willis and his brother Randy, a San Bernardino business executive, and the brothers assumed responsibility for publishing.

Randy Willis got the 30,000 copies of the 1981-82 Blue Book delivered to La Jollans just this month, and despite the disruptions and his lack of experience, he is trying to assemble it much as the Bertsches did. New additions and listings are gleaned from reading the "real estate transactions" section in the *Daily Transcript*, by checking in with La Jolla real estate agents, and by talking with housewives from the "Welcome Wagon," an organization that introduces newcomers to La Jolla's merchants. But the bulk of the changes and additions in Blue Book listings is called in by the new residents themselves, or their neighbors. Among those people included in this year's directory who are not to be found in Pac Tel's book are Ted "Dr. Seuss" Geisel (listed as "author, Random House"), San Diego Magazine publisher Ed Self, and Steve Brezno, director of the San Diego Museum of Art.

Willis tries to contact residents not listed in the telephone company's directory before he lists them in the Blue Book, and he says most are cooperative. However, a number of well-known La Jolla residents do not appear in this year's edition, among them Jonas Salk, actor Cliff Robertson, Tribune editor Neil Morgan, and Rev. Terry Cole-Whittaker. "I've dropped those I have doubts about because this is just a town litigious society," Randy Willis says, noting that the Blue Book has received warnings from six attorneys representing clients who did not want their addresses or phone numbers published.

As for store owners' complaints about the listing of businesses in outlying areas, Willis says he may limit those advertisements to merchants who provide a service not available in La Jolla. (One such business is the Pacific Beach Mortuary, listed in this year's Blue Book as "La Jolla's closest mortuary.") Willis is also grappling with the problem of how to define La Jolla geographically. "I'm playing it safe," he reports. "I'll stick to the zip-code defined boundaries, anything in the 92037 area," which runs from the ocean east to Interstate 5, north to Torrey Pines State Park, and south to Van Nuys Street.

—P.K.

Your Mother Is A Necessity

Tomorrow night a banquet will honor the second annual San Diego County Inventor of the Year. Ten competitors have been vying in the event, according to Fretling Baker, current president of the San Diego Patent Law Association. Here's the early word on the winner: the Diving Unlimited dive shop, which came up with a new, improved diving suit through which hot water can be circulated, thus enabling divers to work for a long time in great depths of water.

Baker says about half the entrants were struck by inspiration while working for a large organization. For example, employees of Cubic Western Data in Kearny Mesa, mindful of the long lines in airport terminals, invented a machine which can automatically issue airline tickets to travelers in less than ten seconds.

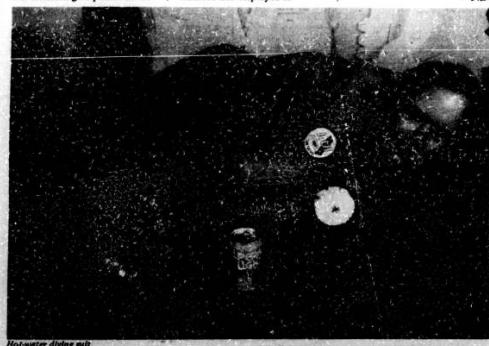
Besides the dive shop, another small businessman whose work spawned an invention was George T. Straza of Straza Industries in El Cajon. He entered a solar heating panel which both looks like and functions as an ordinary roof shingle. Among the inventions in the contest devised by individuals was a

leg-and-foot orthopedic brace so streamlined that it can be worn under a stocking. Baker says the judges awarded the greatest number of points for "human interest"; thus last year's winner was a La Jolla physician who devised a method of testing eyesight which obviates the traditional lettered chart by pasting electrodes to the patient's scalp and measuring responses in the

brain as the patient looks through a grouping of lenses. Baker does concede that missing from this year's contestants were the "little people" who also regularly experience brainstorms. He recalls two of his clients who were housewives, for example. One had invented a purse with see-through pockets in which family portraits could be inserted and displayed to

passers-by. Another came up with a "potty lock" to keep youngsters from splashing in the family toilet. "I think she licensed it for a good amount of money," Baker says. Baker adds that his brethren never discourage an inventor, no matter how preposterous his or her concoction. "A patent attorney would be out of his mind to do that."

—J.D.



Hot-water diving suit

Solon

Whatever happened to Michael Clifford Copley, adopted son of James C. Copley, was not clear in 1973, when he began the family-owned newspaper chain in Aurora, Illinois in 1957.

A lawsuit against his stepmother, Helen Copley, now at the helm of the Copley Press, was filed by Michael and his sister Janice in 1974, one year after the death of James. In June of 1978, Superior Court Judge William L. Todd ruled that Helen had shortchanged by about ten million dollars a trust fund created by her husband for the benefit of Michael, Janice, and

David Copley (Helen's son). Todd ordered that approximately eighteen percent of the stock from another Copley trust fund—this one a second trust from James to Helen—should be transferred to the children, thus increasing their share of Copley stock from twenty percent to nearly thirty-five percent. Todd also ordered that Helen be removed as a trustee of the children's trust.

In November of last year, the appellate court upheld Judge Todd's decision concerning the transfer of shares to the children's trust but reinstated Helen Copley as a trustee. No one has appealed that decision. On April 19 the court will hear arguments concerning who will pay for

the costs of the litigation, costs which run to more than a million dollars.

Michael, who is now thirty-three years old, graduated from Stanford in 1977 with a degree in communications. For two years following that he divided his time between a position as promotions director for Novels Publications in Palo Alto (publishers of four Bay Area weekly papers) and appearances in Judge Todd's courtroom, attending to the trust-fund lawsuit. In June of 1980 he bought a shell of a house in Del Mar and for about five months worked on it and contracted for the completion of its interior. He was seriously injured in a car accident in La Jolla in November of 1980, and

during the months he spent convalescing, he had plenty of time to consider his future. His ambitions, he says, had always been tied to the Copley newspapers, and he decided to make as a goal his participation in the family organization, in spite of the legal battles between Helen and him.

Last summer Michael and his wife Deborah, a former PSA stewardess whom he met on a San Francisco-to-San Diego flight, were dining in the Whaling Bar of La Valencia Hotel in La Jolla when Helen Copley unexpectedly approached from another table. Her greeting was friendly, and Michael took the opportunity to arrange for a private dinner for himself and Helen. They met again at the Whaling Bar and Michael directly broached the subject of a job with the Copley papers. While Helen's answer was equivocal, Michael says it was clear that his chances for employment were unlikely at best.

In August of last year he enrolled in law school at the University of San Diego. He and his wife now have a son, Michael Stewart Copley, born last summer. This son is the only child who has not been adopted in the complex Copley genealogy. James Copley, Michael Clifford Copley's father, was adopted at age three and a half in 1920; Michael and his sister Janice (not related by blood) were both adopted in 1949. Janice lives quietly in Los Angeles and works in a needlepoint shop.

—E.J.R.

—Jeanette DeWyz, Paul Krueger, and E.J. Rackow



Michael Copley



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Cut Fat, Not Meat

"City Lights" of March 11 depicted an ironic situation that ought not to be tolerated. Robert Freilich of Kansas City is fleeing San Diego (taxpayers of \$50,000 a year for his consultation on planning matters. This apparent part time position provides no benefit to the city because Freilich's consulting is largely ignored. Simultaneously, the city planning department is cutting staff by about ten percent. The city is providing a rather plush job for an outsider who lives in Kansas City except for occasional journeys here to luxuriate in Westgate

splendor while the city cuts back its own staff, thus increasing unemployment. It gets even more ludicrous. The city plans to cut back on services ranging from library services to street maintenance to recreation programs in order to save money. Where are the priorities? This spring the council chambers will be packed (hopefully) when these cutbacks are fought by a few on the council such as Mike Gotch. But he's going to need a lot of help.

Ken Erhardt
Ocean Beach

Krueger Captured

I should like to compliment your fine newspaper on the excellent story by Paul Krueger on the Medevac contract ("The Inside Story," March 4).

It was very clear that Paul had done a great deal of research and I think he really captured the council's positions. His

presentation of what was going on in the negotiations and the political impact of the renewal of the Medevac contract was outstanding.

I have somewhat of a biased position in that I have served as an advisor to the Hartson's Ambulance Company. I felt that the article was fair and virtually everyone I've asked to read the fine piece.

Keep up the good work. I

believe that Paul Krueger and your other lead writers are doing some of the best writing and reporting we see in San Diego.

John D. Meuser
San Diego

Right There In Nevada City
For the last three weeks I've been on vacation visiting friends in Encinitas. I live in Northern California now but used to live in this area. I've enjoyed your exceptional publication for many years and was interested to read it while I've been here.

If you don't mind my saying so, I feel you have a serious flaw in your writer of movie reviews, Duncan Shepherd. I didn't like his work before, and I find it even more vitriolic and prejudiced than ever!

By profession I am a singer and voice teacher and as a hobby I have a movie series twice a month for my church group. In studying the art form of motion pictures, I cannot but have noticed what a powerful influence the cinema has on the consciousness of people.

Mr. Shepherd's reviews, I feel, are misleading and colored by a consciousness critical of everything, a tendency very pronounced in critics. Many of the movies listed and reviewed by him deserved much better than his critical comments. Quite a few of the movies such as *Chariots of Fire*, *Making Love, Tops*, *Ordinary People*, and a number of other films have important social comments to make, are sensitively produced, very well acted and directed, and are slashed apart in a few lines by this man's stinging pen.

The point is that people use your directory to select movies to go to and I feel your critic is biased and negative in his attitude. I hope you will consider my thoughts as I have felt your publication had a higher consciousness than most newspapers as well as providing a unique service.

I feel critics should try to support and suggest and report in a positive way whenever possible. If you will read Mr. Shepherd's reviews, you will see practically every movie is slashed in some way. Now and then his negative attitude probably reflects a similar attitude toward life.

Anthony Plom
Nevada City, California

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Strait from the Hip

Matthew Alice

Dear Matthew Alice:
I've got to find out what all the numbers and letters on the labels of my magazines mean. I'm taking about the little white sticker with my address on it. I don't know how to crack the code.
Robby LaRue
El Cajon

Most of the code appears on the first line of the mailing label. The other lines are familiar enough: the second gives your name, followed by a two-digit number that identifies your demographic status, that is, whether you are single, married, head of a household, et cetera. The third line shows your street address, and the fourth line gives the town name, state abbreviation, and zip code, of which the first three digits identify the region, and the last two, the section of postal territory. Now back to the first line: it is basically an abbreviation of information shown on the other lines. The first two letters identify the magazine; the second three letters abbreviate your surname, and a number following tags your surname with a count of how many like surnames appear in the same category; the following two or three letters and numbers abbreviate your street address; the next bunch of four letters and numbers is the "same name differentiation code"; then follows the subscription expiration date, and finally the three numbers that tell what kind of subscription you have, and how it originated. My source is *What's What: A Visual Glossary of the Physical World*.

Dear Matthew Alice:
I'm curious about which recording marked the beginning of the rock and roll music era. Is there any consensus on this subject?
Darryl B. Newhouse
Escondido



had only been available through small stations and in record stores in the black sections of cities. "Gee" by the Crows and "Sh-Boom" by the Chords are often cited as the first major examples of rock and roll.

Nineteen fifty-five: *Time* magazine names the president of General Motors "Man of the Year." Albert Einstein dies; the U.S. begins supplying direct financial aid to South Vietnam; and Bill Haley and the Comets, a white group, takes number-one on the pop chart with "Rock Around the Clock." Chuck Berry, a native Californian and formerly a hairdresser, was number-five with "Maybellene," while traditional pop melodies and performers slipped toward the chart's cellar. "Love Is a Many Splendored Thing" ranked twenty-six out of fifty, and Frank Sinatra placed thirty-third with "Learnin' the Blues."

Incorporating elements of blues guitar, rhythm and blues, gospel, and country-western music, rock and roll is truly a hybrid of American styles, with one essential adjustment: mass communication. "Rock Around the Clock" was not initially conceived as a rock and roll hit. It was written by two elderly part-time songwriters, J. Meyers (who used the surname DeKnight on the record credit), and M. Friedman, a postal employee. Bill Haley and the Comets made it into a record, but it was a movie, *Blackboard Jungle*, that presented the song to thousands of adolescents, who made it a smash hit.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80003, San Diego, California 92138.

Ermine, the white fur used traditionally to trim the robes of dignitaries and, by extension, to denote rank, is really the fur of the ordinary European weasel, taken in the wintertime. Just so, rock and roll was a special name given to a common and popular sort of music that suddenly turned white.

In 1953 a Cleveland disc jockey named Alan Freed began to play rhythm-and-blues records on his late-night show. He had noticed in a record store that many white adolescents (the word "teen-ager" had not yet been invented) were buying rhythm-and-blues records, usually made by and for Negroes who lived in the city. Black urban music had formerly been recorded as "sepiat" or "race records" until 1947, when *Billboard* magazine decided on a more humane label. Anyway, Freed

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THE INSIDE STORY

BY PAUL KRUEGER

NEWSLINE PUBLISHER LARRY REMER LAST week informed his readers that "due to the exigencies of the present economy" the formerly free weekly paper will now cost twenty-five cents per copy. Those who've followed *Newsline's* tortuous financial plight say Remer should have blamed the "exigencies of the real estate market," since the left-wing paper's financial angel, developer Harvey Furgatch, makes his millions building houses.

This isn't publisher Remer's first bout with red ink. In December, 1980 he informed *Newsline's* original one hundred investors that their hundred-dollar-per-share stock in the paper was worthless. (Active activist Jane Fonda; philanthropist Danah Fayman; and Patsy Hunt, heir to the Swanson frozen food fortune and wife of savings and loan executive Dick Carlson, each had five shares and took a tax write-off.)

Remer then decided not to bother with commercial publishing. He quit trying to be aggressive in selling advertising, dropped the restaurant and theater columns, cut the paper from twelve to eight pages, and spent more time writing cover stories and his "Tubius" column than worrying about finances. To his rescue came the feisty Furgatch. The two formed a corporation which assumed payment on some \$25,000 in outstanding debts and kept

Newsline afloat.

Furgatch now seems hesitant about supporting Remer's muckraking fever. Though Furgatch is still signing checks to help meet the *Newsline* payroll, he and Remer have agreed that the paper, which made public Mayor Wilson's private editor and presided the city attorney to investigate a booby bachelor party for Police Chief Bill Kolender, must pay for itself. "We can't depend on Uncle Harvey [Furgatch] forever," says Remer. (Neither he nor Furgatch will comment on how much Furgatch has sunk into the paper—estimates run from more than \$60,000 a year.)

Remer says he needs to attract a paid circulation of six to seven thousand by late 1983 to make *Newsline* "basically self-sufficient." But even his winter-1982 goal of 3000 paid is ambitious and costly: by year's end he will have paid about \$14,000 for newswriters alone. He's also hired Nikki Symington, a former fundraiser and advisor to ex-County Supervisor Lucille Moore, as an "associate publisher" in charge of boosting subscription and stand sales.

The difficulty of this challenge doesn't escape Remer, who knows that the well-established *Daily Tribune*, which concentrates on business and real estate coverage, barely cuts the \$500 circulation mark. Remer will depend in part on mass mailings to increase subscriptions. A "good list" such as the liberal



Larry Remer

2500-member American Civil Liberties Union yielded about thirty or forty new subscriptions, but Remer also paid \$180 for the names and addresses of the county's 4000 lawyers and got just three or four new readers from that mailing.

Remer claims that Furgatch hasn't given him a deadline and is confident *Newsline* will still be around next year, but he's not writing his hands over the possibility that the paid-circulation effort will not show the necessary "steady progress." "I'm tired of giving White his *Newsline*," Remer says. "If there isn't enough support out there [for the paper], why should I bother knocking my head against a wall?"

Tom Vandevelt runs the local retail clerks union and has a reputation as a liberal

Democrat. But Vandevelt has angered some Democratic party activists by ordering one of his employees not to run as the Democratic candidate for a state assembly seat.

Faced with a weak slate of assembly candidates and under pressure from the statewide Democratic Party, the local Democratic central committee asked Don Willard, an organizer for the retail clerks union, to oppose Larry Stirling, Republican incumbent in the 7th Assembly District, which includes the East County. Willard, a self-described "democratic socialist," liked the idea, especially since the state Democratic central committee volunteered to pay his \$281.10 filing fee. But Willard's boss, Vandevelt, told Willard he would be fired if he runs, according to the minutes of a recent Democratic central committee meeting. Vandevelt

won't discuss his alleged threats and a cautious Willard would say only that "there was a bit of a conflict with my running since the [retail clerks] local takes a nonpartisan philosophy in local races... and I'd be tied to the [Democratic] Party whether they liked it or not."

Willard did file a notice of "intent to run" for the assembly seat but he never followed through. Since he was the only Democrat to show an interest in the race, the incumbent Republican Stirling will coast to re-election unopposed.

One central committee member grumbles that "it's not an American thing to do... you run for an office and you get fired." The committee's executive board agreed and has ordered chairman Floyd Morrow to write a "protest letter" to the retail clerks union.

EYE

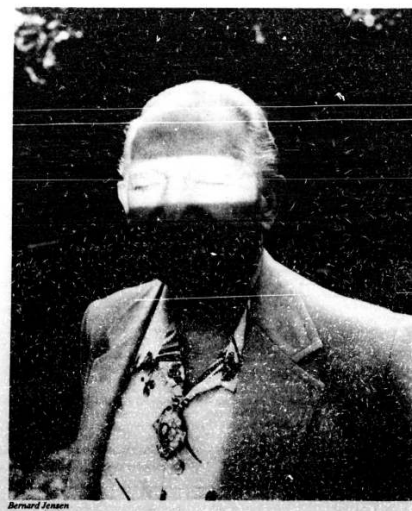
(continued from page 1)

string ties, held in place with big silver-and-tungsten clips. The hair on his temples is snowy white, blending back into a luxuriant steel gray. He has a big nose and big ears, and his face appears remarkably wrinkle-free, except for two circles etched beneath his eyes. His own irises are light cobalt.

In his office, he has pinned up an enlarged photograph of those eyes and labeled it "ME." If one of Jensen's own acolytes inspected the photograph closely, he might chuck with concern. While some of the fibers in Jensen's irises resemble tightly woven silk (the sign of a sturdy constitution, according to Jensen's teachings), other patches appear loosely knit, like burlap, a clue to major physical weaknesses. His irises also reveal what Jensen says is the mark of lungs that are inherently susceptible to disease. He says his father, a rigid Dane who emigrated to Stockton, California, around the turn of the century, enjoyed good health, but Eugen Jensen met and married a Danish girl named Anna who suffered from a persistent cough. Despite her frailty, the couple soon produced three children, the eldest of whom they named Jorgen Bernard.

Searching for work, Eugen took his young family to Detroit, where he found a job as a tool-and-die maker for Henry Ford. He loved machines and excelled at the work, but after a few years he decided to make a career shift and become a chiropractor. Today Jensen speculates that it was the mechanical aspects of chiropractic that appealed to his father. "He was a strict mechanical man. Getting things in proper position, posture, the placement of vertebrae and so forth—he was very good at all of that."

Once trained in the arts of spinal manipulation, Eugen practiced in Detroit for a while and then decided to return to California, settling in Oakland. There young Bernard also began to consider a career in chiropractic. But today he says his father's example never inspired him. "We were never very close," he tended to be at odds; whatever he would suggest I would tend to be opposed to." Instead, Jensen says it was a more personal brush with illness that impelled him to take interest in the healing arts. Tragedy had struck



Jorgen Bernard Jensen

the family when Anna died of tuberculosis before she reached the age of thirty, and as Bernard, her eldest son, fought off repeated ailments, he sought to learn more about the workings of the body.

By the age of eighteen he had entered the West Coast Chiropractic College in Oakland, applying himself to his studies with a devotion that soon built—almost literally—to a fever pitch. His chronic cough worsened, and doctors told him they suspected TB. "Finally it got to the point that I lost the use of my arms. And my digestion was so bad... I don't even want to talk about my bowels; they were so bad." At the same time, Jensen says he was sleeping only four hours per night and surviving on junk food—in his case, eighteen-inch-tall milkshakes popularly known as "Idiot's Delights." He says

only gradually did it occur to him that his lifestyle might be influencing his problems. Since chiropractic alone wasn't curing him, he began to think about nutrition.

This was foreign "iff for a youth raised on coffee and Danish pastries." The first health stores that I knew were places where you would go down in a basement and they would take a scoop of whole wheat and put it in a bag and you'd take it home. The only health foods were maybe dates and pineapple. If you drank carrot juice, people thought you were crazy." But a few lone pioneers were advocating a more "natural" lifestyle even back in the heat of the Roaring Twenties, and to their work Jensen turned his attention.

One such pioneer, who had died even before Jensen was born, was the true father of iridology, a Hungarian named Ignatz

von Peczely. According to the now well-worn story, one day in 1837, when von Peczely was about eleven years old, he trapped an owl in his garden in Budapest. The bird struggled frantically and the youth accidentally broke its wing. As von Peczely and the owl glared at each other, the boy supposedly saw a black stripe appearing in the owl's eye. Years later, after von Peczely grew up and became a physician, he remembered the incident as he attended soldiers wounded in the Boer War. Noting correlations between certain kinds of injuries and certain markings in the iris, he began to construct the first crude iridological chart.

When Jensen was a teen-ager, his father happened to introduce him to one of von Peczely's early followers, a heavyset Chicago medical doctor named Henry Lindlahr. Lindlahr was interested at the time in so-called nature cures. "Those meetings [with Lindlahr] stamped me," Jensen says. "They marked me because for the first time I realized here was something outside of chiropractic." That spark probably motivated him a few years later to pick up from a shelf in his father's library an "iridagnosis" text written by a Los Angeles chiropractor. Jensen read it avidly.

He says at first he was skeptical of its claim that the eye was a window into the ills of the body. But within a few months of reading the book, an incident occurred which launched Jensen on the course toward True Belief. He says one afternoon a little dog came and put its head in his lap and he happened to notice a marking in its left iris at about one o'clock, precisely where the iridagnosis text said epilepsy was manifested. "I thought, 'How silly, dogs don't have epilepsy.' But that afternoon [the dog] had seven convulsions while we were out picking blueberries." Intrigued, he checked the eyes of a friend who also suffered from epilepsy—and he says he noted the same markings.

Jensen says he remained dubious, but throughout his years in chiropractic college and immediately following his graduation, he searched out and examined alternative healing doctrines as passionately as any mystic seeking a guru. After becoming a chiropractor, he enrolled in the American School of Naturopathy in New York City. There he studied with a man who had arrived from Germany armed with only a sprinkling can, a few herbs, the Water Cure Treatment theories of Father Sebastian Knapp, and the conviction that those

(continued on page 10)

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EYE

(continued from page 12)

plus sunshine were all he needed to restore him to perfect health. That same year, 1931, Jensen also treated with a New Jersey naturopath who required Jensen to make color drawings of 500 different eyes and all their various "lesions." Today the Escondido resident says, "This is where I really learned to look into the eye."

This preoccupation with irises continued to absorb him upon his return to Oakland and the subsequent establishment of his own chiropractic practice. He says he and another Bay Area chiropractor named Richard McLain devoted every Wednesday and Friday night to peering into and trying to make sense of what they saw around the pupils of willing human guinea pigs. And Jensen soon was collecting case histories that erased the last of his reservations. "I became so extremely interested in this that I lived it day and night. It was a great learning period," he says.

He remembers one woman who came in for a simple neck adjustment. Before administering it to her, however, Jensen scrutinized her irises and noticed a cluster of pinpoints in the "neck" area that he had never before noted in the iridology literature. Concerned, he ordered her first to get

an X-ray, and he says it surprisingly revealed that she had Fort's disease, tuberculosis of the spine. "I would have broken that lady's neck if I had adjusted her. I was deeply thankful to iridology for stopping me in my tracks."

He gives another example: a boy from Salt Lake City who for three years had suffered from pains in his left leg. Salves, rubbing, pummeling, physical activity, massage, and reflex therapy all had failed to help. "When I looked in the iris of the eye I found a black degenerative condition in the sigmoid colon, opposite the leg area," Jensen remembers. Convinced that this was the culprit, he demanded that the boy have an X-ray. "He did and we found a cancer in the sigmoid colon." Within six months, the lad was dead.

Jensen can recite dozens of similar examples, and he says all these experiences prompted him to enlarge upon existing charts of the irises, adding information and correcting some previous misconceptions. By 1941, six years after he had moved his practice to Los Angeles, he began working on his 360-page magnum opus, *The Theory and Practice of Iridology*. It was to take him eleven years to complete.

During those years, however, he was also devoted to many other projects. He soon grew dissatisfied with merely reading his patients' eyes and merely prescribing some nutritional regimen. His belief grew that "most people have to be taught what to do. I wanted to take care of people and

put them right under my thumb." So he began founding sanitariums: a five-acre facility in San Leandro, a thirty-bed one in Ben Lomond (near Santa Cruz), a twenty-two-bed place in Altadena. By the time his textbook was finally finished and his fame began to spread, he felt ready for something really grand—his own version of a sort of iridological Mayo Clinic, a haven where he could work on healing the sick and dying, and creating the world's healthiest people.

The question of which geographical and climatic factors such people was one that had fascinated Jensen since the days when he was in chiropractic school, and he began traveling in search of answers shortly after his graduation. Today he can boast of having lived for nine days with the king of the Hunza tribe in the legendary "Shangri-la" valley near the Chinese border in Pakistan. He has journeyed to the tiny village of Vilcabamba in the mountains of Ecuador, where the populace claimed never to develop any heart disease. He has conferred with the Dalai Lama in Tibet, and in the Balkans he has photographed and interviewed dozens of virile centenarians. In all his travels, he says his single-minded goal was to discover which lifestyle factors fostered or inhibited health.

Among the things he noticed was that the world's oldest people always lived in the mountains, and in areas where grapes could be grown. When he sought to duplicate those conditions somewhere in Southern

California, he says his search finally led him to purchase more than 200 acres of San Diego County property, just a few miles down the road from Lake Wohlford. "Escondido is on the same latitude as Greece," Jensen writes in his book about his findings on longevity. *World Keys to Health and Long Life*. "Greece, the upper part of Italy, Turkey, Iraq, Iran, the southern part of Russia, etc., are all found in this same... belt where people can live this long life and have the greatest strength."

I believe that Escondido could have the name of probably one of the best of our long-life centers in the whole country."

He christened the sanitarium he established there the Hidden Valley Health Ranch, and soon it was crowded with visitors. Jensen says the ranch commonly ministered to eighty-five to ninety patients at a time, many of whom arrived in wheelchairs. "The average ones stayed for a month or so, but many stayed for a year, and one man, Mr. Worthington, stayed some sixteen years. He finally died a short time ago, at ninety-six," Jensen says.

Another patient, who boasts an even more remarkable tenure, is a sparrow of a woman named Meta Schute, she still lives on Jensen's current compound. Schute peers out at the world through thick glasses and under a dense thatch of white hair. She recalls that she first heard about Jensen twenty-five years ago when she read in a Detroit health food store a notice of an upcoming lecture by the iridologist. At the

time, Schute suffered from ulcerated colitis, which a succession of doctors had failed to cure. Inspired by Jensen's lecture, she journeyed westward to Escondido, where Jensen put her on a diet of nothing but goat's milk, and watched her symptoms disappear. "I saw improvement so I decided to stay on," Schute says. Eventually she became accepted as a full-time employee. She's almost sixty-six now. To this day she still eats little else besides the goat's milk—two raw egg yolks daily, some occasional carrot juice, and liquid chlorophyll. "I've tried other foods but I've had too much distress. It isn't worth it to me," she says finally. "I can say if it wasn't for Dr. Jensen I wouldn't be here."

Jensen seems almost embarrassed by the extremity of Schute's diet; it's much too severe for most people, he asserts, but nonetheless Schute has thrived on it. Over the years, therapies at the health ranch reflected a similar eclecticism.

He recalls that at one point he employed four or five gardeners who organically farmed all the food consumed by ranch residents (except for avocados—which Jensen purchased from a neighbor—and tropical fruits). "We had our own goats and a grape vineyard. At one point we were serving 3000 pounds of carrots per month in the form of carrot juice!" Jensen had a staff of fifty-five people who helped to give classes in his nutri-

tional theories, to lead the morning Tai chi sessions and hikes, to tend the extensive sprout department, to administer to patients the Jensenized version of Father Knapp's watery therapy. "We had thousands of people who went away on a better way of living, and who had been taught not only to regain their health, but to also retain it," Jensen says with a contented sigh.

Throughout most of the ranch's history, he continued to commute twice weekly to the office he maintained for forty-two years on West Seventh Street in Los Angeles. But he says about five years ago he finally began to feel fatigued under the burden of his multiple activities. In the fall

of 1977 he finally closed the ranch and sold all but twenty-six acres of his property, with the intention of devoting himself to writing, teaching, and traveling.

Today Jensen's Chinese-style headquarters building still bustles with activity. In fact, he employs a staff of eighteen people, including two editors and three artists who are preparing for the publication of the first major technical sequel to his basic iridology text. The new book will be 650 pages long and it will include some 1200 photographs, Jensen says. It will incorporate his latest, most elaborate charts of the iris; it will record the numerous anecdotes that still form the major support for Jensen's theories. (continued on page 13)

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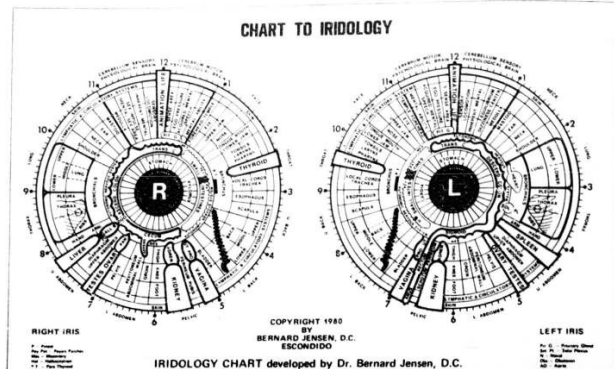
(continued from page 11)

sen's belief in iridology, and it will propound what there is of a theoretical basis for that system.

"Studies have shown that if we look at something horrible, the pupil contracts. If we look at something beautiful, it relaxes. Today they've even developed ways of telling if you're really in love by measuring the reactions of the pupil," Jensen states fervently. "Now, if the pupil responds that way, then every other point in the eye is going to respond in the same way. All the other fibers are responding to both internal and external stimuli."

He explains that the basic iridological pattern with which a person is born cannot ever change, since it represents inherited strengths and weaknesses. Only two elements in the iris can change, Jensen asserts: the shades of its tissue fibers can become blacker or whiter (as the corresponding organs in the body get more or less diseased), and secondly, fine white (almost imperceptible) lines, which resemble the damping in a repaired sock, appear as an individual "heals."

These knitting or healing lines are so hard to see that Jensen says it has been only within the last year or so that he and the Orange County optical company he works with have developed a camera sufficiently sensitive to record their presence. "We have five different patents on that cam-



era," he boasts, explaining that among its innovations are a new type of lighting that reduces glare, and a lens that corresponds to the curvature of the eye to allow for a perfect focus. "This is the thing that's going to prove iridology, I am convinced! Before, you always had to believe what I said."

Besides working on his publishing projects, Jensen usually travels at least one week per month, sometimes far afield. Last year he spent a month in China, two weeks in South Africa, and two and a half weeks in England, lecturing everywhere to eager crowds of health seekers and practitioners. Additionally, he still tries to devote about one week per month to classes, which are conducted on his remaining Escondido property. A few weeks ago, for

example, he was immersed in giving a week-long "rejuvenation" course.

This was a program aimed at teaching essentially well people Jensen's principles of proper living. I found about twenty-five people gathered in a sunny classroom whose windows opened out onto a sparkling mountain vista. Under the inside wall of each window was a flower box filled with plastic flowers and decorated with a slogan, such as "Every organ helps every other organ." Among the students were nine men whose ages spanned several generations, and a high proportion of exceptionally attractive young women: lean, glossy-haired, and rosy-checked. Everyone sat around card tables and many people took notes.

Jensen, looking relaxed and energetic,

lectured from the front of the room. Earlier in the week he had covered the basis of his nutritional philosophy. Like all naturopaths, Jensen believes that diseases develop in tissue that is chemically ill-fed. Thus, half the secret of health is to consume the right chemicals, achieved through a program that defies easy summary. Certainly one of its cornerstones is a reliance on simple, unprocessed foods. Jensen also has worked out a scheme for the proportions to be consumed at each meal: breakfast, for example, should consist of a starch, a protein, a fruit, and a specially blended "health drink." Dinner should be a protein, two vegetables, and a health drink.

But there is more, more, more, than this. After a half a century in this business,



Jensen is a walking, if not very well-indexed, encyclopedia of dietary tidbits. "Do you know what cayenne pepper will do for the blood? Hm?" he asks the class. "You should! Cayenne pepper is the greatest thing for driving the blood into an infection and clearing it out."

He tells them one of the nicest things for hypoglycemia is blueberry tea. Standing in front of the class, he rambles amiably, dispensing one morsel of advice after another. "It takes a year to get cream of wheat out of that shoulder, to get that Aunt Jemima out of that knee. It takes a year, friends, to replace that tissue. Hm?" From time to time one of the glowing young women raises a hand in question. "Yes, darling!" Jensen asks gently. His smile is beatifically sweet, but he nails down the questions swiftly and precisely.

In Jensen's view, the other half of the secret to health is insuring that the organs of elimination — not just the kidneys and bowel but also the skin and bronchial tubes — function efficiently and dispose of all

the body's "toxins." Proper elimination almost seems an obsession at times among Jensen's following. Earlier this week he showed this group a slide presentation of what he claims are the results of the pressurized colonic flushings given over the years to very ill patients — gruesome shots of almost unbelievably grotesque fecal material that unfailingly leaves observers dazed.

The only black person in this group, a vigorous, bearded young man, interrupts Jensen with a related question. He explains that he formerly smoked a joint of marijuana per day for a period of about two years. "I did find that it soothed the bowel," he says eagerly. "It did create consistent bowel movements. I mean, they were twelve inches long and buoyant, and everything. What do you think of that?"

"Do you really need marijuana for that?" Jensen's tone makes it clear that indeed you do not. "A well body doesn't need to go on these trips," he continues, pointing out that marijuana is a drug and as

such does not contribute to one's health and well-being. The young man asks if Jensen knows of any studies documenting marijuana's ill effects, but when Jensen refers him to government studies, the young man retorts, "I don't believe them, though. I believe you!"

In addition to teaching such "rejuvenation" classes, Jensen also regularly gives courses in iridology itself. This past January, for example, he lectured in Escondido to two groups of sixty students each. Though Jensen points out that he doesn't certify anyone, several of his former students have set up their own iridological "practices" in the San Diego area. Since I wanted to see what it was like to consult an iridologist, not as a reporter, but as an ostensible health seeker, I wandered into the New Seed, a Pacific Beach health food store, one day in search of a referral.

The woman behind the counter weighing soybeans confessed that she knew nothing about iridology but advised me to

ask Michael, the rangy young man back at the juice bar. When I told him I wanted to learn more about the subject, he enthusiastically urged me to contact a practitioner named Ray Kent.

He said that Kent divided his time between Santa Barbara and San Diego, but he could be contacted through a fellow named Gary who gave colonic "irrigations" at Community Works health center in Hillcrest. Indeed, when I telephoned Gary, he made an appointment for me, and gave me directions to the Winnebago camper that serves as Kent's home and office. I would find it parked in Balboa Park, near Spruce Street and Sixth Avenue, Gary instructed me.

Before hanging up, I asked if Kent had studied with Jensen. "Yeah, he has. But Ray doesn't really like it when people ask about that. He thinks what counts is not who he studied with, but what kind of work he does," he advised, then continued, "I think you'll really be impressed

(continued on page 14)

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EYE

(continued from page 13)
with Ray. I mean, Bernard Jensen's a beautiful guy, but he's still overweight. He eats pastries and everything else, which is his privilege. But he puts everyone on fats and stuff and then he doesn't follow his own advice. Ray lives what he preaches."

When I found the Winnebago in the fading light one Friday afternoon a few weeks ago, I discovered that though Kent is lithe and muscular, his face looks older than Jensen's. Deep wrinkles furrow his face. His thick mane of shoulder-length hair is a mix of gray and white, as is his beard and mustache, giving him the look of a geriatric Jesus. Without much ado, he urged me to take a seat inside the vehicle in front of a machine that looked as if it would belong in an optometrist's office. Quickly he photographed each iris separately, then he peered into them for a few seconds. He settled himself down next to me at the Winnebago's little table.

"You've had a lot of problems, haven't you, girl?" he said in a low, sympathetic voice colored by a faint Irish lilt. "You've had your ups and downs," he said to my ambivalent response. He reached for a pad of white paper and began writing out what looked like a multipage prescription. From time to time he would pick up a flashlight and a magnifying glass, peer into my eyes, then return to his writings.

"You need exercise, badly," he said. "What kind of exercise?" I asked. "Walking, with lots of deep breathing." When I told him I was already running and taking aerobic dance classes, he approved of the dance but said to cut out the running. "Because you're prolapsed," he imperiously answered my query. "Your intestines are hanging like a lump in the bottom of your belly, and that's tipping your uterus forward a bit."

He said I "desperately" needed sun-



light, that one side of my thyroid was overactive while the other was underactive, and that my bowel was congested, my right ovary was tired, my right kidney was weak. I couldn't confirm or deny most of what he said, although I did tell him that, his insistence notwithstanding, I wasn't suffering from any "vaginal discharge." In turn, he failed to mention my one persistent health problem — high blood pressure. Nonetheless I felt mildly chagrined when he gravely told me, "You've got a lot of cleansing to do. I'm not going to say you're about to die or anything right away. But if you don't take action immediately and make some changes, you're in for a lot of problems."

He told me to change my diet immedi-

ately to include fifty percent raw food, and to discontinue the use of vitamins, flesh, dairy, and all refined foods. He said I should spend fifteen minutes lying on a slant board twice a day, conscientiously brush the entire surface of my skin, soak my feet in hot and cold water daily and then massage them, ingest three separate herbal concoctions, and more. "Come back again in twenty days and we'll start your fast." His bill was twenty-eight dollars, the next day the herbs and De-Tox Brew tea, which I bought at the New Seed, came to more than twenty.

Three weeks later, when I returned to the camper in the park, I could at least boast that I had faithfully taken all the herbs, even if I hadn't followed every

other one of Kent's prescriptions. But he didn't ask how well I'd done. Instead he shined the light in my eyes once again and muttered that my bowel was "still hanging down low."

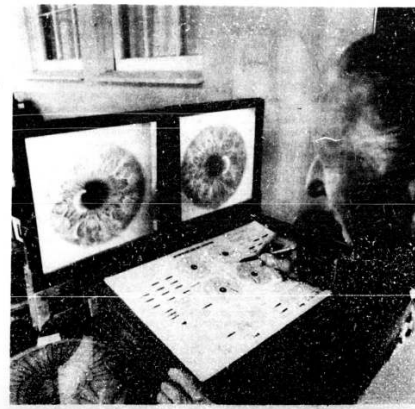
"Do you see any changes?" I asked hopefully.

"A few," he grunted. "I see a few. Not many as I'd like to see. But you did a stick with it a hundred percent, did you?" He fixed me with a knowing stare.

Before I left him, I asked him about Jensen, and he acknowledged that he had "intermed" with the man. When I asked about Jensen's skill, Kent said curtly, "He's very good." But he quickly added that Jensen charged several hundred dollars for one of his classes in iridology. "He travels all over the world. He's been in it for fifty years. And he doesn't come cheap," he said.

So a few weeks later, when one of Jensen's vivacious young staff members offered to photograph my eyes and have the master give me a free reading, I accepted eagerly. Not long afterward I received a five-and-a-half-page, single-spaced "analysis" of those slides by Jensen. First, he hastened to restate one of his most common assertions: that iridology doesn't "tell disease" from the eyes, but that "we are interested in where the inflammations are and in what stage they exist." The report read:

"He said my irises revealed a 'medium constitution.' 'Your greatest weakness is in the bowel area. . . . There are some large pockets that need care. He said my bronchial tubes were 'especially weak,' and that I had 'quite a catarrhal settlement in the lymph glands.' 'Like Kent, he saw 'weakness' in my right ovary and kidney, but Jensen further claimed to detect breast swelling, vocal cord congestion, poor leg circulation, 'a little anemia' in the extremities, many 'healing signs' in my intestinal tract, and much more. Unlike Kent, he did address my blood pressure. 'There is somewhat of an underactivity in the adrenal glands, which may sometimes bring on a lower blood pressure than



usual." A dead miss.

I told Jensen about this the next time I interviewed him, and he looked a bit nonplussed. "I really shouldn't have said that," he said, explaining that normally he manually takes a blood pressure reading from all his patients. He explained that he had seen the adrenal glands "weakness" and deduced low blood pressure from that. "But there are other things that can bring up a blood pressure. . . . You can take the lowest blood pressure and if you irritate a person enough he can develop high blood pressure," he stated.

I assured him that he had also scored some hits, such as noting my bronchial problems. Privately, I still felt I could hardly pass judgment on the validity of

Jensen's beloved science; however, I subsequently talked with a young man who not long ago undertook the first serious effort to evaluate iridology scientifically. His name is Dr. Allie Simon, and today he is taking his residency training in family practice through the UCSD medical school. At first he was reluctant to discuss his iridological research because he disliked the thought of appearing to attack Jensen, whom he still deeply respects. But finally he agreed to meet me at Navy Hospital one day during his lunch break.

Simon is a clean-shaven young man, as skinny as a greyhound, with very pale skin and very black hair, swept back from his forehead. He displays a reserve which suggests not timidity but gentleness.



He was raised in Detroit, where he had little contact with "new-age" phenomena. Only when he moved to San Diego to attend medical school about 1975 did he encounter the intriguing holistic medicine chest, filled with its prescriptions for everything from diet to foot massage. Simon says from the first time he heard about iridology, he loved the concept. "I thought you don't look into your patients' eyes enough as a doctor, it's so impersonal." He bought Jensen's book, read it, and when he saw that the iridological expert lived in Escondido he contacted him, and subsequently took one of Jensen's classes. Upon completion of the course, Simon says, "I was still very intrigued with it. I wasn't sure."

From his medical school studies, he knew that Western science has detected the signs of many diseases in the iris, among them syphilis, tuberculosis, diabetes, arteriosclerosis, rheumatic disorders, and numerous other ailments. What the established medical community doesn't acknowledge, and what most doctors hold in great contempt, is the more far-reaching notion that all diseases — and indeed the state of health of every organ in the body — can also be deciphered from the wispy tissue configurations surrounding the pupil.

Lacking scientific evidence, Simon didn't share that prejudice, although he says one aspect of Jensen's teachings did

(continued on page 16)

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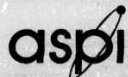
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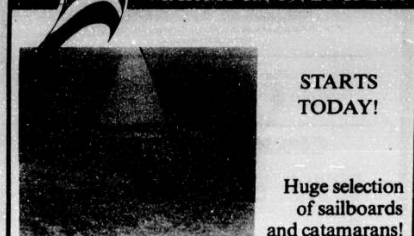
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EYE

(continued from page 13)

him. He too had viewed Jensen's disgusting photographic documentation of the products of dramatically blocked bowels. "I think if you talk to iridologists, you get the impression that your colon is just filthy," Simon says. However, he also knew that when he began observing colon examinations in medical school, he occasionally saw that "people who drink and smoke and do all that bad stuff had pink, beautiful mucosa [the inner lining of the colon] that looked perfectly fine." Jensen explained this away to Simon by stating that the toxins were often hidden within the very walls of the bowel and thus were invisible to the probing medical eye. So Simon, a *middle-aged* judgment and began to consider iridology as a possible subject for the research project that is required for graduation from medical school at UCSD.

He says Jensen was open to the idea, and the two men discussed the project at length. Simon's idea was to pick some ailment that both iridologists and medical doctors felt they could detect, and to compare the diagnostic success rate of both. Simon says at first Jensen wanted the experiment to concentrate on the colon area, since he felt most comfortable with analyzing it. But Simon rejected that idea because Western medical tools for examining the colon tend to look at phenomena different from those inspected by iridologists, and thus the diagnoses would be comparable.

Simon instead suggested that the experiment focus on kidney dysfunction, since medical doctors detect its presence with a simple blood test administered to nearly everyone who is hospitalized. Despite a few reservations, Jensen expressed confidence that iridology could also accurately reveal kidney problems. The Escondido

practitioner even lent the medical student a camera. "I really appreciated that," Simon says.

It took Simon almost two years to collect photographs of some 300 different pairs of irises. "But I was really happy to do it. I was that interested in the work," he says. He also recalls that at times when he was photographing the eyes of people undergoing hemodialysis — those whose kidneys effectively were not functioning at all — he noticed that according to the standard he had learned from Jensen, the kidney area of their irises looked good, rather than diseased. "I wondered what the iridologists would say about that."

Finally, from the 300 pairs of photographs he selected 143 finalists, ninety-five of whom the hospital tests showed to have normal kidneys, twenty-four with mild to moderate kidney dysfunction, and twenty-four with severe kidney damage. Then he randomized those slides and in separate sessions he asked three San Diego County iridologists, including Jensen, to consider iridology as a possible subject for the research project that is required for graduation from medical school at UCSD.

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only thirty-seven percent of the diseased patients and fifty-six percent of the normal ones. Jensen performed the best, picking out fifty-seven percent of both the diseased and normal people. However, Simon's mathematical analysis forced him to conclude that this wasn't statistically significant. Ironically, one of the ophthalmologists in the control group did better than any of the iridologists.

"I was disappointed," Simon admits frankly. Yet he had decided beforehand that "it wouldn't be right to write it up only if it was positive." So the *Journal of the American Medical Association* in September of 1979 carried an article co-authored by Simon and his two faculty advisers which concluded by stating that iridology had no value as a screening technique for detecting or diagnosing kidney disease, and by suggesting that the technique posed harm to people by misleading them. Simon says Jensen and the other two iridologists lost no time in reacting to "The article to them was a hostile blow."

Not long ago I returned to Jensen's mountain retreat to ask him about that experiment. Again we met in his office, a

cluttered, old-fashioned room that is decorated, as are all Jensen's quarters, with enlargements of close-up color photographs of flowers, one of Jensen's several hobbies. The photos reflect his staunch belief that life is more than colonics and carrot juice, that a balanced healthy life also should include physical beauty and joyful activities. I asked if it also could include an occasional dietary indulgence.

"I do not believe in extremism," he readily acknowledged. "I feel you can make a disease out of this health work. . . . We feel that it isn't what you eat once in a while that counts. It's what you do most of the time. You should live on good foods at least six days a week. And if you live well enough you'll be healthy enough that if you do eat something wrong, your body will take care of it. When my wife and I go to Vienna, we're not missing out on some of the lovely Viennese pastries they have there. But when we're home we go right on the wagon again." We're right back to our six vegetables, two fruits, one starch, and one protein daily.

He seemed much more disconcerted by the topic of Simon's experiment, and he

groped for several different criticisms of it. First he says the quality of Simon's photos was poor, not altogether Simon's fault. "I don't think iridology was developed quite far enough [at the time of the experiment] to use the photographic analysis entirely." The camera was hand-held and the lighting was poor, he asserts, with the result that "the photos were only capable of showing twenty-five percent of what iridology can really do."

Jensen also suggests that the laboratory tests and iridological examination for kidney disease might in some way be fundamentally incomparable. "They tried to insist on a laboratory connection with this. But there's every possibility that their laboratory is not seeing what we do; that it is not picking up what we see, and that there is no correlation between the two."

Finally, he frets at the memory of the overall experimental design. "Iridologists have criticized the very fact that I even did it." And maybe they're right, he says unhappily. "I was asked to do in an hour and a half something that should have taken days. I had no time to think. No time to put it together. No time for cooperation. No time to know even what they wanted. And

this is where I slipped. I kinda followed what they asked me to do. I did not insist that I should not do it."

He is convinced that further experiments some day will be conducted and that, in fact, a golden day for iridology is dawning with the advent of computer analysis techniques. "A computer can tell things down to 1/2500th of an inch. A man can only see to a fifth of an inch!" He says Simon's experiment didn't shake one iota of his faith in iridology. "Allie is a very sincere student and one of my best friends. And he's amazed by what I do with iridology. My analysis must have something in it to do the things I'm doing."

How else can he explain all the thousands of patients who have improved under his ministrations? How else explain those volumes of amazing anecdotes? "I don't think iridology will pass out. The good in it is something you cannot bury. It has meant too much to people in the natural healing arts." He seems to try very hard for a moment to envision abandoning it — and to fail. "I can't go back on it," he says quietly. "It's an impossibility to go back on it. . . ."

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Philip Marlowe Slept Here

By Jeff Smith



Raymond Chandler with Tab



6003 Camino de la Costa

For thirteen years, from 1946 to 1959, famed mystery writer Raymond Chandler lived and wrote in La Jolla, the small community that proudly just outward into the Pacific. He had a love-hate relationship with the locale. "All I ask," he once said in a letter, "is a quiet corner with deaf and dumb neighbors." Which is exactly what he got in La Jolla, except when he needed help, and then help was always there.

Chandler didn't fully master his craft until he was fifty. Though he had spent several years in London as a journalist for the *Spectator* and *Westminster Gazette*, the Chicago-born Chandler actually spent most of his years in the oil business in Southern California. He didn't write his first fictional story, "Blackmailers Don't Shoot," until he was forty-five. And he was acutely sensitive about his late start as a writer. "I'd rather my age were kept confidential," he told a friend. "I'm not ashamed of it, but I took a good ten years younger, and I think it's bad publicity to be middle-aged and a beginner." When he and his wife Cissy moved from Los Angeles to La Jolla in 1946, the fifty-nine-year-old Chandler was hardly a beginner. He had four successful mystery



Chandler at Dulwich College



Cissy

novels to his credit — *The Big Sleep*, *Farewell, My Lovely*, *The High Window*, and *The Lady in the Lake* — and with Dashiell Hammett, he ranked high in the pantheon of established mystery writers. In each of the books, the central character is detective Philip Marlowe, a rarely errant knight who roams unafraid down the

"mean streets" of Los Angeles and who derives his code of values from a vanishing moral universe. Each book reads like a diary — a detailed, often hour-by-hour recounting of events in the day of a private eye who is "muzzled but never quite defeated" by the fallen world around him. But whereas Marlowe wouldn't think

twice about racing into dark, isolated areas or confronting suspicious individuals, Chandler's life was far less adventurous. Some. During his first nine years in La Jolla, Chandler was practically a recluse.

The Chandlers lived at 6003 Camino de la Costa, a large, one-story, three-bedroom house located on the corner lot where the road makes a sharp right turn as it heads north from the Bird Rock area. The off-white structure, flanked by a flagstone retaining wall, sits on a promontory and commands a panoramic view of the coastline to the south. "It was really his dream house," says Juanita Messick, who was Chandler's personal secretary for five years and who still lives in the Bird Rock section of La Jolla. "He had made enough money writing screenplays in Hollywood to live on, and he wanted to give Cissy the home he thought she deserved." The place became a Sherwood Forest for the Chandlers, a private refuge apart from the Nottingham-like existence they had lived elsewhere in Southern California.

There was another motive for the privacy. Just as Chandler was touchy about his age, he was doubly so about his wife, Cissy — who pronounced her last name "Chond-lah," with a theatrical, patrician flourish. She was seventy when they moved to La Jolla, eighteen years older than her husband. A pale woman with delicate features and fastidious manners, Cissy traditionally wore canary-yellow clothing, a pastel hue that matched the color of her fading blond hair, which she wore in ringlets, a style reminiscent of the Twenties. She was of another era, recalls Juanita Messick, one of the few people who had any contact with Cissy, and she chose to abide in a refined, though bygone, past. "A conversation with Cissy," recalls Messick, "was like being in 1910."

Although she felt initially that La Jolla had retained the lost elegance she yearned for, while she lived in the small community, Cissy rarely went out. Neil Morgan, editor of the *Tribune* and a long-time friend of Chandler's, was told that Cissy would even go to her hairdresser under an assumed name.

One of the few guests invited to the house was mystery writer Jonathan Laitner, who continues to live in nearby Marlandia, and who speaks today of Chandler's literary achievements in the same breath with those of Ernest Hemingway. Once or twice a year is most, Laitner and his wife would have tea at the Chandlers. The author of *Healed for a Healer* and *Lady in the Morgue* recalls these gatherings with very humor. "Very English, very dull affairs," he says. The conversation was soft-spoken and polite — never louder than the clinking of the silver teapot on the silver tray before them — and it usually centered on small concerns: where to buy the best vegetables or how the locally dense fog affected one's tissues. "They were awfully formal, those parties. God! If you brought a teabag up there, they'd probably drop dead! Finally I had to fortify myself with a couple of stiff shots before I showed up."

Save for an occasional movie at the Cove or the Granada theater (now Walker Scott's) in La Jolla, the Chandlers rarely went out together. They would go, however, to dinner at La Plaza restaurant, just up the street from their home. An L-shaped, Spanish-style building, located on Mira Monte Street, just off La Jolla Boulevard north of Bird Rock, La Plaza

was once the end of the line for the old San Diego trolley. In 1947 Moe Locke leased the building — a former station and a storage room for the trolleys — and ran what became a haven for writers and artists such as Jonathan Laitner, Max Miller (author of *I Cover the Waterfront*) and a neighbor of Chandler's, and movie director Billy Wilder, when he visited from Hollywood. "This is a town that cherishes lousy restaurants," says Jonathan Laitner. "La Plaza was the only good one La Jolla ever had."

Geared toward relaxation, time itself was deemed unimportant at La Plaza. A logo above the fireplace claimed as much: *El tiempo no importa*, it read, and Locke used the expression in the philosophical sense — time doesn't matter — and also in a practical sense when patrons would gripe about dilatory service. People would often go there, planning to catch a movie later on, only to stay until it closed, chatting around cramped dining room tables that were designed, it seemed, to encourage group rapport.

As one entered the restaurant through a large door, one's first sight would be Washington, a tall, thin black man with silver-gray hair, charring meat on an open grill that faced toward the dining room, where twenty tables with modern white linen tablecloths and napkins were bunched together under an open-beam ceiling. Against one wall were seven small booths, painted in red leather, and behind them were paintings and wood carvings. Moe Locke had brought back from his

frequent visits to Mexico, in particular, the Rosario Casino.

Helen Hernandez, who worked as the head waitress at La Plaza during the eleven years, "since both he and his wife liked the visits of the Chandlers," she recalls, indicating admiration for the couple, "the Chandlers were always 'a class by themselves: polite, well groomed. . . . We never had to pour them into a car afterwards.'"

The Chandlers usually sat in one of the booths — apart, as always, from the crowd. They behaved like a dignified London couple, acrobatic in California and wincing at wily from afar. Chandler was impeccably dressed in brown tweeds, a tie, horn-rimmed glasses, and white gloves, which he wore to protect his hands from a skin allergy. Of medium height and build, Chandler is best remembered in those days for his stern look, which forbade easy acquaintance. "People didn't get too close to Mr. Chandler because of his manner," says Hernandez, though she concedes that this imposing facade may have misled people. Chandler, she says, was actually a friendly man who found that

last statement difficult to believe. One evening the late director of the F.B.I. (and an outspoken fan of Chandler's) was dining at the restaurant. When he heard that the author of *The Big Sleep* and *Farewell, My Lovely* was seated just a few tables away, Hoover told a waiter to invite Chandler to his table. "Tell him he can go to hell," gruffly replied the creator of Philip Marlowe. According to Chandler's biographer, Frank MacShane, "Hoover fell into a rage, saying he would have Chandler investigated by the F.B.I."

At La Plaza, the Chandlers would usually speak politely with friends at adjoining booths and tables, though the author never talked shop and would often duck out of a conversation the minute it was no longer interested him. One topic, however, about which he marshalled an armada of scathing opinions, was his place of residence. When the subject of La Jolla rolled around, Chandler would stuff the bowl of his curved-stem pipe with Dunhill tobacco, would ignore it with a silver Zippo lighter, would send this slivers of smoke out across the room, and would hold court.

The La Jolla Chandler saw from Hollywood in the late Thirties had "an intangible air of good breeding," he said in a letter. "In theory, one may not value very much that quality. One may like a free and easy neighborhood where they smash the empty bottles on the sidewalk on Saturday night. But in practice, it's very comfortable." After he had lived in the community for a while, though, his low threshold of boredom became irritated. As if La Jolla

were allergic to such things, the place had few apparent tensions and literally lacked drama. Instead, it was a closed society of regulated habits and routines, and it stood apart, on the periphery of San Diego, away from the growing congestion downtown. The sorts of Ardath Road had yet to be built, for example, and one reached the shops on Girard and Prospect streets by capillaries — La Jolla Boulevard to the south and Torrey Pines Road to the north. Chandler soon became dumbfounded by the somnambulant streets, and he began to miss the sound of shattering glass.

With the exception of La Plaza, everything else about the area lacked vitality to him, even scenic La Jolla Cove — there, he said, "the waves don't break; they slide in politely, like floorwalkers." Sundays were "shut up as tight as a bank vault," so quiet, "it was like you were already buried." And the occasional cocktail parties he attended were all right, he claimed, if you could stomach puce dinner jackets and "skin like burnt oranges. . . . If you didn't forget your earplugs," he added, "you may have a rather nice time." In response to a community that, to his mind, considered childbearing to be "too sexy," Chandler often threatened to run naked down Girard Avenue at high noon, "shouting four-letter words." "In no time, La Jolla became for him 'too dear, too damp, too elderly. A nice place," he remarked, quoting a visitor to the area, "for old people and their parents."

(continued on page 20)

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Philip Marlowe Slept Here

(continued from page 19)

"Ray thought La Jolla was the dead end of the world," says Jonathan Latimer, "but I think it was his stock-in-trade to be unhappy. Hell, he'd go to Hollywood, even to his beloved London, and he'd come back grumping about this or that." Juanita Messick agrees. "Ray was always disillusioned by the people and places he thought were so terrific," she says. "I don't think he and Cissy ever really and truly understood this area. I think he was disappointed in not feeling part of the community, and yet he rebuffed every effort people made to involve him here." Despite his interest in tennis, for example, he wouldn't join the La Jolla Beach and Tennis Club because at the time the club excluded Jews.

Last things don't often seem so at the time. In the period between 1932 and 1954, however, Chandler confronted daily the imminent death of his wife. Cissy had become stricken with fibrosis, an incurable hardening of lung tissue. "Of course, in a sense I had said good-bye to her long ago," he said in a letter. "In fact, many times during the past two years in the middle of the night I had realized that it was only a question of time until I lost her. Saying good-bye to your loved one in your

mind is not the same thing as closing her eyes and knowing they will never open again."

As he watched his wife die "by half inches," Chandler was at work on a book that for him was different, a departure of sorts, by far his most ambitious work, which he originally entitled *Summer in the Valley*. In it, Philip Marlowe abandons his hard-boiled mask and becomes more human and three-dimensional, and allows sentiment to influence his reasoning. Chandler once told Juanita Messick, Neil Morgan — who served as the model for Lonnie Morgan, the young reporter in *The Long Goodbye* — and Albert Hernandez, Chandler's friendships with Messick and Morgan are well documented in MacShane's biography and through Chandler's personal letters, both individuals being especially helpful to him late in his life; his relationship with Hernandez, however, is less well known.

In its present form, *The Long Goodbye* reads like an encyclopedia of Marlowe's world. It is filled with cynical ruminations about Los Angeles — all of it police, the decadent rich, quack doctors, mind dealers such as television and drugs, American food, jails, the publishing industry, bars, organized crime, and so on. It is also an extended meditation on the subject of farewells. And the book, more a work of literature than detective fiction, was a continual struggle to write. Between 1952 and 1953, as he was writing and revising the novel, Chandler would come to La Jolla alone, often late in the evening. He was still well dressed, though his tie was usually loosened and his collar open. When he entered the room until I lost her. Saying good-bye to your loved one in your

smell of slightly charred steaks, and would enter the bar. By then his white gloves were off.

The room was cantina-like: a wooden bar padded with red upholstery, and ten stools, beneath which was an antique brass footrail. The small room also had three tables, with old wine barrels used as chairs. Albert Hernandez, then in his thirties, was the bartender.

"Albert is a very special person," says Esther Gwynne, at the time a reporter for the *Tribune* who made frequent visits to La Jolla with her husband Tom, also a writer. "He knew everybody, and they all admired him greatly." Hernandez had the reputation of being a first-rate listener, a capable conversationalist (when asked), and one tight-lipped customer when it came to the countless secrets disclosed to him in the bar. Though he was well versed in a variety of subjects, the talk was usually about tennis, since his son Albert, Jr., began to achieve national prominence in the early Fifties.

Hernandez, who now runs Hernandez's Hideaway in Del Dios with his wife Helen, also has another distinction. In the mid-Forties, Moe Locke made several trips to Mexico, especially to Tijuana, Rosarito, and Ensenada. When Locke opened La Plaza in 1947, he said he had a new drink that might catch on. He gave Hernandez the ingredients and told him what to do. Hernandez performed his task and may have poured the first margarita in San Diego.

Chandler wouldn't touch that flashy new concoction. His entrance into the bar would signal Hernandez to mix a vodka gimlet, up — half vodka, half Rose's lime juice, no ice — a drink Chandler discovered in 1952 while aboard the luxury liner *Mauretania* on a trip to England. Chandler wouldn't sit at the tables or on one of the stools. He would pace from one end of the bar to the other, stopping occasionally for a swig of his gimlet. He was never boisterous, just intense. He had a lot on his mind, and the rarely crowded room became another Sherwood Forest for the author. It was also his confession booth.

"I was not in his business," Hernandez says, "so he would open up to me without feeling threatened. I guess." Hernandez listened to detailed accounts of the current state of Cissy's illness, as well as literally hour-by-hour retellings of the events in Chandler's day — the number of words he wrote, how badly the book was going, troubles with character and mood, possible titles, and what he was thinking of doing next. Shop talk, in other words, in which Chandler supposedly never indulged.

On May 14, 1952, Chandler submitted *The Long Goodbye* to his New York literary agent Bernice Baumgarten, along with a letter that claimed she may find it "slow going." "Alas," he said in the letter, "as one grows up one becomes complicated and unsure, one becomes interested in moral dilemmas, rather than who cracked who on the head. And at that point perhaps one should retire and leave the field to younger and more simple men." Baumgarten and Carl Branch, his other literary agent, read the manuscript and wrote lengthy, almost caustic, replies. Marlowe had become soft, they said, and "too Christ-like." And the ending, of the book was too sentimental.

After a long evening of pacing in La Plaza's bar, Chandler went home and wrote his own caustic reply. "God knows," he said, "I've had enough worry to drive me off the beam. Being old-fashioned enough to be deeply in love with my wife after twenty-eight years of marriage, I feel the possibility that I have let emotion enter my life in a manner not suitable to the marts of commerce... of course, there is also the possibility — faint as it is, I admit — that you could be a little wrong."

Mr. Hope Cemetery

Chandler said essentially the same things to his publishers were pushing him, that they didn't want his book to end a certain way, that he had to change this and that. Mr. Chandler got so angry one night he said he was going to tell them to "shove it."

Eight months and many miles of pacing later, Chandler was revising the final paragraphs of *The Long Goodbye* when an unexpected ending occurred. Hernandez's son, Albert, Jr., died of cancer. In the

midst of all his own troubles, Chandler would come to La Jolla not to bemoan his own fate, but to listen; he was there to walk Albert and Helen Hernandez through their personal tragedy. "He helped us immensely," Albert Hernandez recalls. "He knew how to talk as much as he thought I should hear, and he knew when to be quiet. He was one of the people who stayed with us every step of the way."

It is difficult to determine what generates a work of literature, what behind-the-scenes factors go into its making. Linda Loring, a character in *The Long Goodbye* and *Playback*, for example, could have derived her last name from a street in Pacific Beach. And the title of Chandler's masterpiece, *The Long Goodbye*, could refer as much to the slow death of his wife as it does to the declining camaraderie in the book between Marlowe and Terry Lennox whom Marlowe had impulsively befriended. The novel is about friendship and loss, which Chandler experienced first-hand at home, with Cissy, and in the bar of La Plaza, with Albert Hernandez. Chandler's life was filled with sad farewells.

Cissy died December 12, 1954, and Chandler afterward remained homeless for the rest of his life.

After an all-night bawl that did the place proud, La Plaza closed New Year's Eve, 1958. It is now the fellowship hall of the La Jolla United Methodist Church. Chandler might have enjoyed that irony; Marlowe would have rued the loss of a good saloon.

Chandler died of pneumonia on March 26, 1959 at Scripps Clinic. He is buried in Mount Hope Cemetery, in Southeast San Diego, where a sign at the Market Street entrance issues a warning: "Do not visit isolated areas alone" and "Beware of any suspicious individuals." Chandler rests in peace, though. The specter of Philip Marlowe, which hovers over his grave, knows damn well how to handle both situations with commanding ease.

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Restaurants

China Sea

ELEANOR WIDMER

The Restaurant: Golden Boat Seafood Restaurant
The Location: 2788 Midway Drive (226-6502)

Type of Food: Specialty is Chinese seafood

Price Range: Individual dishes, four dollars to thirty-five dollars

Hours: Open daily, Sunday through Thursday, 11:00 a.m. to 10:00 p.m. Friday and Saturday, 11:00 a.m. to 11:00 p.m.

A recent article in *California* magazine told its readers that unless they were accompanied by someone Chinese, the Chinese food served to them at restaurants would be Americanized and not identical in preparation to that served to natives. I've long suspected this to be true. Whenever I ask for suggestions from a waiter, he will look serious, allow for a long pause, and then answer, "Have you ever tried cashew chicken?" To get around the reply of cashew chicken, I will often begin by saying, "I've already tried cashew chicken; what else would you suggest?" And then, rarely without variation, I will hear, "Sweet-and-sour pork." Sometimes it seems to me that a school exists to train Chinese waiters to give these two answers — if you think I'm joking, try it yourself.

Once, I felt I had the perfect answer to obtaining some unique version of a Chinese dish. A friend who was visiting me had spent many years in China and her Mandarin was impeccable. She assured me that she would do the ordering and this would call forth from the kitchen some wonder which was not on the printed menu. I took her to a reputable Mandarin restaurant here, unleashed her on the waiter, and let her speak in Mandarin a full five minutes, the while enviously the most wondrous of dishes, to be sure, not available to ordinary diners. The waiter, a model of propriety, waited for my friend to finish speaking and then said, "I'm terribly sorry, I don't understand a word of Chinese."

Having been routed that glorious night, and having tried to have my Chinese friends write words down for me which I've haltingly duplicated, I've given up on the idea of being served something extraordinary which may be available to Chinese families. In matters of Chinese, I simply overorder on the theory that if enough dishes are brought to me, a few of them will prove to be good. If, for example, five people order eight or nine dishes, it's unlikely that all of them will fail.

The other evening six of us sallied forth to a new Chinese restaurant, Golden Boat Seafood Restaurant, whose claim is a seafood menu comparable to any found in Hong Kong. In Hong Kong, Chinese establishments do specialize exclusively in seafood, but as the owner of Golden Boat informed us, this would be impossible in San Diego, where people expect — what else? — cashew chicken.



Illustration by Elizabeth Hurrell

The menu at Golden Boat is one of the most ambitious I've encountered in this area. There are forty-three seafood items, ten soups, fifteen poultry dishes — you almost need a computer to help you with the menu. Golden Boat also offers six squid dishes, eight shark's fin, and nine prepared in clay pots. If you want there every night for a month, you couldn't exhaust the 139 dishes which are available.

Common sense will tell you that not every one is equally thrilling. Inevitably, some items on a large menu are intended for people who know very little about Chinese food and others will appeal to a more sophisticated palate. I've been to Golden Boat twice, sampled at least ten dishes, and my advice is this: stick to the seafood. This may not appear to be world-shaking advice, but none of the other dishes can equal what the chef originally intended and can do best — namely, seafood.

During my first visit, Golden Boat did not, as yet, have any implements with which to crack either lobster or crab. The lobster is fresh — either Maine or local is available — and the price is negotiable, depending on the members of your party. We had the Maine lobster in black bean sauce, and we had to tear the shells apart with our bare hands or teeth. Everyone regarded this as the highlight of the evening. The bean sauce was well prepared, the lobster tender and fresh. One limitation: the portion was too small. If you really want to eat lobster and make a fool of yourself — which any of us would have been happy to do — then you must instruct the waiter that you want a great deal of lobster. Six of us were being polite, not tearing into the dish, but some of us came up with whole shells.

The second-best dish, and one which is by far the finest in town, was the bird's nest scallop (eight dollars). Bird's nest dishes in local restaurants are not to be confused with actual birds' nests. Real birds' nests, composed of predigested seaweed formed in the mouths of birds, contain gelatinous material which creates a brittle, translucent cup, allegedly have youth-giving properties, and are consumed in soup by many Chinese women regularly. The bird's nest dishes on the menu in San Diego refer to a form which is made from thin slices of raw potato which are shaped into a nest and will appeal to a more sophisticated palate. I've been to San's Kitchen in La Jolla and is highly recommended. It is not a good dish for sharing because the nest is hard to cut. But the scallops, as well as the nest, were first-rate.

What should be avoided is the chicken-salad appetizer (\$1.25), mostly because so little chicken appears in it and because its treatment is closer to Vietnamese than Chinese. The slivers of chicken are minuscule to the point of nonexistence and its sauce is sweet. The vegetable dish, Buddha's Delight, invariably two or three scallion dishes, its shrimp, and its lobster. I would venture into chicken and squid, but not vegetables or noodle dishes. If I were close to Midway, I would surely stop off for a bird's nest dish. In some sense the menu is too ambitious and hence the chef is hard pressed to be equally expert with all of them. The ambience is barnlike rather than intimate and is intended for large crowds. If you stay with the original intention of the owner, the seafood, you won't fare badly and there's a pleasant waiter who will teach you how to say "Thank you" in Cantonese.

The house chow mein or tossed noodles

(five dollars) was a most unappealing dish. Vermicelli noodles rather than the broad noodles to which we are accustomed were used, and again the sauce was somewhat sweet. To those of us accustomed to seeing the noodle ceremony performed and enjoying freshly prepared noodles tossed with shrimp, chicken, and beef, the dish at Golden Boat falls extremely short of expectations.

Two interesting dishes bear mentioning: one is the fried squid (\$7.50), which is very well done with a crisp skin and supple flesh. You should be forewarned that nothing accompanies this dish; it's simply a quartered, fried bird. Therefore it may be ordered as an interesting appetizer. For those who like dishes prepared in clay pots, that is, baked, there's a dish called Cantonese beef stew which tastes remarkably like Mama's pot roast, though prepared with white radish instead of potatoes. It's not very Chinese in taste, but has the flavor of a stew, minus gravy. Again, the portion is not heroic and this dish, along with the bird's nest, can't be shared by more than one person.

During my second visit, I had scallops with vegetables (\$7.50). The scallops were excellent, the accompanying green peppers boring. However, the cashew shrimp proved plentiful and fresh (\$6.50). We also had a steamed chicken dish prepared with ginger and scallops (\$7.50). This dish is one of the house specialties; although it is steamed, the chicken is coated in a small amount of batter. If you like ginger, as my friend did, this may be an unusual choice.

Last, some word should be said about the atmosphere. The Golden Boat is huge — there are two separate dining rooms. The interior one, which is smaller and cozier, is available for large parties only. The central dining room suffers from being too exposed to the surrounding shops on Midway Drive, most especially the lights from Aaron Brothers Art Mart. Although some decorative material has been placed on the windows, Golden Boat would be improved by drapes or shutters to eliminate the commercial harshness of the street. Although booths line the walls of the central dining room, the tables in the center of the room preclude a sense of intimacy. The service is simultaneously attentive and slow. During my second visit, we got there very early, and though only a few diners were present, we really had to wait longer than anticipated for our food.

I would recommend Golden Boat for its scallion dishes, its shrimp, and its lobster. I would venture into chicken and squid, but not vegetables or noodle dishes. If I were close to Midway, I would surely stop off for a bird's nest dish. In some sense the menu is too ambitious and hence the chef is hard pressed to be equally expert with all of them. The ambience is barnlike rather than intimate and is intended for large crowds. If you stay with the original intention of the owner, the seafood, you won't fare badly and there's a pleasant waiter who will teach you how to say "Thank you" in Cantonese.

The house chow mein or tossed noodles

First You Laugh



Les Ballets Trockadero de Monte Carlo

JONATHAN SAVILLE

The world was made for our instruction — if we know how to learn from it. The opusium flattened on the freeway teaches us mortality. The consumed chocolate mousse teaches us the transience of all human joys. The peng at the sight of a once-loved person whom we have intentionally broken with teaches us that the emotions are slow to follow in the path of reason. And Les Ballets Trockadero de Monte Carlo, which performed last week at the Fox Theatre, teach us some essential lessons about the nature of humor.

There is, first of all, the matter of incon-

gruity. The Trocks (as they are known) are a company of men, most of whom dance the roles of ballerinas. There are few things more fundamental in the way our minds structure the world than the distinction between male and female, and this distinction constitutes one of the basic aesthetic principles of traditional ballet. The gender of the dancers, the kinds of movement reserved for the males and females, the romantic relationship between the sexes — this is the ground on which classical ballet is built. To see men in female roles, wearing feminine costumes, and exhibiting the carriage, movements, and gestures that are the bodily vocabulary of the ballerina, is to have all our expectations undermined: the world is

awry, upside down, a bizarre distorting mirror of reality.

The effect is striking when, as is the case with many of these dancers, the maleness of the "ballerinas" is so evident: the great height, the muscularity, the big hands and feet, the arched hair, the masculine faces. The incongruity is amusing, and the audience laughs. But there is a more subtly humorous effect when the man actually turns out to be an accomplished ballerina, with a size and shape that — if one does not look too critically — would not disgrace a slender and rather wiry woman of the usual balletic build. In *Pharaoh's Daughter*, one of the Trocks' more preposterous extravaganzas, the heroine (Princess Aspasia) is danced by one Tamara Boundyeva, who has mastered the technique, style, manner, and attitude of the Russian prima ballerina so brilliantly that at times one finds oneself enjoying the sheer quality of the dancing, with all its romantic overtones of grace, tenderness, and dreamlike idealization of woman. Yet the awareness that this dancer is a man remains behind the pure aesthetic pleasure, like a tickle in the throat or a minimal but unavoidable itch on the sole of the foot. That tickle, that itch, is humor of a high and heady sort, the humor that can smile at the dancers' supposed inferiority of talent. But its finer humor derives from the clever thwarting of our expectations, the fresh look at the familiar which comes about when the vocabulary we and the dancers know so well is just so little misperceived.

The conventions of the nineteenth-century story ballet, unlike the conventions of movement and gesture, are not poised on the brink of the ridiculous; they are ridiculous from the very beginning. The silly fantastic tales, the absurd miming of ideas and emotions to take the place of words in the plot, the delight in the exotic, the scenes of frenzied excitement alternating with the refined, formalized love-making of the *pas de deux*, the extreme unreality of the setting, the situations, and the characters — what nonsense it all is! (continued on page 24)

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First You Laugh

(continued from page 3)
Yet in *Giselle* or *La Bayadere* we accept all the nonsense, and indeed experience a tender affection for it, because it is so much of its time and place, so completely at home in its own consistent style.

The Trocks' *Pharaoh's Daughter* (*La Fille du Pharaon*) is a ballet of this type, attributed to the great choreographer Marius Petipa, and it is funny not because its conventions are ridiculous (they are not more ridiculous than what we see in authentic ballets of the period), but because the very fact that it is the Ballets Trockadero that are performing this work—men instead of women, comedy instead of romance—forces us to see the ridiculousness all bare, rather than swaddled and bolstered by the gentle frills of the authentic past, with its softening distance in time, its nostalgia, its odor of lavender and

pressed blossoms. "A Young English Lord wanders into a pyramid during a sandstorm, smokes opium and awakes in ancient Egypt, where he saves the life of the Pharaoh's daughter. They immediately fall in love, and after a series of harrowing incidents, including death by snake bite and suicide in the Nile, the gods take pity on the lovers and they are reunited." It is not much more foolish than the plots of a lot of nineteenth-century story ballets. But while we smile indulgently at the goings-on of *Giselle* and *La Bayadere*, or *Albrecht*, *Giselle*, and the Wilis, because they are anchored in a past whose romance we want to identify with, we laugh uproariously at Lord Reginald Winthrop, the Princess Aspica, and Queen Tiptoe XXVI, because they live in an imitation romantic atmosphere rather than in the real thing. A tree without roots will topple at a breath.

What, then, is the serious lesson about humor we can learn from the Ballets

Trockadero de Monte Carlo? (Humor, after all, is the most serious way we have of relating to the world, since only humor has the courage to look unblinkingly at the immense distance between what we want and what we get.) Let us suppose that we have been involved in some experience where things have not turned out right, and where we have found ourselves disappointed and grieved. Instead of sinking in the grief and grinding our teeth about the disappointment, let us follow the example of the Trocks. Let us think about the ideal experience we have not had, and note all the minute, ridiculous incongruities between what ought to have happened and what actually did happen. Let us open our eyes to the stereotypical nature of all experiences, the battle that is like a kid's game, the love affair that is like a soap opera, and by slightly altering and exaggerating (in our imagination) the events we are fretting about let us become aware of how preposterous human pas-

sions and actions are, how in all their heat and earnestness they are parodies of themselves. Finally, let us take away the sentimentality, the nostalgia, the attachment to what has passed, and the egotistical pleasure in our own consistency of style, so as to get the lavender out of our memory and so as to see things as they really are.

Actual laughter may not be appropriate to our most painful woes and hurts, as it is so wonderfully appropriate to the Ballets Trockadero de Monte Carlo. But there is a humor that lies too deep for laughter—the humor, for example, of these excellent dancers who are willing to be seen as ridiculous because they have gallantly accepted the realities of the hierarchy of talent, since we cannot all be premier dancers for the Royal Ballet or the American Ballet Theatre, it is still better to dance in a parody of ballet (and in drag) than not to dance at all. This is the humor that allies all of us, in our imperfection and fallibility. It is the humor that saves.

Going Going Gone



Gal Young 'Un

DUNCAN SHEPHERD

A correspondent to the Letters column some weeks back started off saying something friendly toward me (an approach, I have invariably found, in my little experience of it, that does nothing to clog the lines of communication) and then got down to business. The correspondent regretted that I had not seen and reviewed *Gal Young 'Un* upon its appearance at the last San Diego film festival, hoped I would

avail myself of the chance to see it during its reappearance. March eighth through tenth at the Ken Cinema, speculated that I would like it (a speculation risky to put money on), and looked forward to anything I might have to say on the subject. I never ignore such letters, sometimes even answer them, and I might just as well answer this one in the public print as by private post (and get paid for it into the bargain).

That letter was not the first indication I had had that I may have missed out on a good thing. At the annual post-festival

backlash for staff members, volunteers, and miscellaneous groups, an idea was hatched, some time after the depleted view carrels had been replenished, to conduct a secret ballot among the assembled film aficionados aimed toward selecting the Best Film of the festival (and first annual recipient of the Golden Clipper. Ship Awards). *Gal Young 'Un*, though not the ultimate winner, emerged as one of the three runaway top vote-getters, together with *Grande Vie* and *Good Riddance*. Despite the obvious and inviolable bias for any movie beginning with a "G," I resolved then and there not to let another chance to see the movie slip by.

I can report that I found some things in it to like. What I probably liked best were the spreads of basic, honest, homey American cuisine—bacon and eggs, pork chops, biscuits, grits, succotash, corn muffins, etc.—such as you are not apt to find color-pictured as food ideas in *Good Housekeeping*. I was also given renewed faith in my tentative conviction that the period re-creation possible in penny-pinching independent productions like this one (Depression period, rural South locale) is of necessity going to be held within the bounds of good taste and decency. When the geniuses of Hollywood art direction are let loose on projects like *Cannery Row*, *The Postman Always Rings Twice*, and the sky's the limit, they are not going to get rummaging around the local flea markets looking for a curio of a flavorful period artifact or visit the nearby Folk Arts museum to see what they can beg or borrow; they instead are going to wave their magic wands and conjure up something that reeks of affluence, artistry, cultural erudition, and other qualities that give the lie to the humble level of life meant to be portrayed. The relatively few, highly prized possessions on display here—an iron stove, a coffee grinder, a moon-shiner's still (assembled before our eyes), a sparsely stocked general store, and the proud centerpiece: a 1930 Packard convertible—do me fine. Some of the photographic qualities are pleasing too, particularly the rich forest greens speckled with

sunlight. Composition and editing rhythm are another matter, often clumsy and slovenly. The narrative style fits both those adjectives and other equally damning ones. Scenes consisting of one single utterance or one simple act (or little more) are the basic building blocks in this slow-going and inefficient endeavor. The plotline, taken from a Marjorie Kinnan Rawlings story about a silver-tongued bootlegger taking financial and emotional advantage of a well-to-do widow, who was getting along quite nicely without a discernible sex life, is narrowed to an uncomplicated, one-thing-at-a-time, straight-ahead course of development, and the nice turn it takes at the end doesn't seem to me to reward enough for the laboriousness of getting there. This film bears all the signs of having been stretched out from a short story that probably should have been left that way. Inasmuch as the whole thing was written, directed, produced, edited, and co-photographed by one Victor Sauter, it is not hard to know where to affix both blame and praise.

The Devil's Playground, a 1976 Australian film now in the last day of a one-week run at the La Jolla Village, would be worth seeing, I said to myself beforehand, if only to fill in the filmographic background of director Fred Schepisi, who got a lot of attention for *The Chant of Jimmie Blacksmith*, and is soon to come out with a Hollywood western entitled *Barbarosa*. But there turn out to be better reasons than that to see it. They all came as a bit of a surprise to me, since I had not been very taken with the *Blacksmith* movie, and also since I always approach with terrible trepidation all movies about boys' schools, even when the school in question is not, as it is here, under Catholic auspices and a-bail with the emergent urges of pubescent seminarians. Well, I began to be put at my ease, at least on the stylistic level, with the seneby and sensuous introductory sequence of swim-suited boys frolicking about as if in Pederast's Paradise, and was

(continued on page 34)

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Going Going Gone

(continued from page 23)
seldom let down (at least, again, on the stylistic level) ever after. I was further heartened when I realized that the relationship between the teacher-priests and their young charges was not going to be an adversarial one, but one marked by deeply held educational ideals on both sides.

The Catholic-secular aspect is not as big a restriction or distraction as might be imagined. Even has some unforeseen advantages. Because of it (and perhaps also because of the 1953 setting), the kids, as compared with those we encounter in movies of *Animal House* lineage, seem almost spookily serious and mannerly. Youthful rebellion and sublimation in this context will not be expressed in food fights or panty raids, but instead in a lovely sequence in which the silence of prayer and contemplation-hour is broken (at first accidentally, then mischievously) by the rhythmic pop-pop-pop of stones pitched into the swimming hole. Even a secret, extracurricular, solo-masochistic "self-cathartism" cult is muted in its presentation. To be sure, the itemized manifestations of male puberty — the arrival of hair in places previously bald, the unwanted erection, the wet dream, the "self-abuse," the out-sized fascination of off-color jokes or magazine brasserie ads — must be of special concern for boys studying for the priesthood, but I cannot imagine that any grown male, of whatever upbringing, could watch this movie without frequent twinges of recognition, or that many females could watch it without twinges of curiosity or revelation.

I was somewhat disappointed in the hawk-faced, iron-fisted priest who is always rattling on about punctuality, discipline, chastity, and other inflexible virtues. Or perhaps rather than disappointed, I ought to say that this was why I had expected to come up against and should be grateful there wasn't more of. But anyway, quickly spoiled as I am, I was disappointed again when this holier-than-thou type turns hypocrite and sneaks off to a voyeuristic foray (beautifully visualized,

however) to a public swimming pool, and again when he fantasizes himself taking part in Esther Williams-ish underwater aquatics with three or four naked nymphs, and again when he cracks up all together and spoils an otherwise pleasantly low-key and unobtrusive Irish wake. Rather better, in the area of slippages of faith and changes of personality, is the business of the cheerfully bibulous priest who, on his free time, flirts in the pub with a couple of bobby-pinned, hair-curlered man-traps, but without he himself having any clear idea what the devil he thinks he is up to. In a quite different way, the jolly, bald, Friar Tuck-ish missionary pulls the biggest surprise, when he transfixes his fellow priests, the entire student body, and (it's reasonable to assume) the entire movinggoing audience, with a harrowingly vivid and poetic, and at the same time cordially and matter-of-factly spoken, hellfire-and-damnation sermon.

What distinguishes Schepisi's treatment of the priests (not to slight his treatment of the boys) is his clear-eyed perception that they and the boys are in the same boat, bald, unsterilized, even the holier-than-thou type, who generally gets the priest-treatment meted out in Buñuel and Fellini and a thousand copycats, is redeemed briefly (but greatly) by his flair for the comical, who generally gets the priest-treatment meted out in Buñuel and Fellini and a thousand copycats, is redeemed briefly (but greatly) by his flair for the comical, who generally gets the priest-treatment meted out in Buñuel and Fellini and a thousand copycats, is redeemed briefly (but greatly) by his flair for the comical.

they gaze off-screen at some indeterminate trouble, and then their eyes rolling heavenward as they trace an arc to the other side of the screen, and their entire demeanor brightening and exploding as developments off the screen improve grandly. There might be some female viewers who feel themselves to be less in the dark about the role of sex in men's lives and thoughts than about the role of sports. That single shot explains a lot.

The first time I set foot in the Unicorn Cinema had to be September of 1971, not many days after I arrived in town to start graduate study at UCSD. The movie that night was Barbara Loden's *Wanda*, which I had seen earlier that year in New York, and was perfectly happy to see again, but not as happy as I was to find a theater in San Diego that would think of showing such a thing. It has now been so long, however, since I last set foot in the Unicorn that I cannot offhand think what I have been my last movie there. The theater will be closing its doors for keeps this coming Sunday, thus bringing to an end an era that dates back, I understand, to 1964, and a death scene so protracted and painful as to make Generalissimo Franco appear to have bowed out quickly and gracefully.

For many of the years of my tenancy on this paper, the Unicorn stood alone and unwavering in its commitment to the foreign film, the independent, the experimental, and the revival, while the Fine Arts, the Academy, the Ken, the La Palma, and others poked around in this field in the most fickle fashion. I don't remember the Unicorn ever showing a surfing movie in order to make up for a poorly attended program of New Swiss Cinema; it certainly never tried out a policy of pornography to see if there might be more money in that. And although the interest-level and quality-level of their various "retrospectives," "festivals," "series," "marathons," and (what I counted on most) "premieres" went wildly up and down, the perennial prominence of their movies in my year-end wrap-ups and Ten Best lists provoked several readers to inquire whether I was receiving kick-

backs. The truth is, I could never attend the Unicorn without severe ambivalence. When it comes to the appearance of movinggoing, you see, I am a 7-up and popcorn man, not a raspberry-coconut juice and Toblerone chocolates man, a Bugs Bunny and Coming Attractions man, not a slide-show and piped-in Pachelbel man, when it comes to movies themselves, however, I am no more a Walter Hill and Robert Aldrich man than I am a Wim Wenders and Satyajit Ray man, and how ever much I may have felt that a movie is just a movie, and is not jasmín and herb teas and art shows and "mysteries," there was simply no one else regularly showing the sorts of movies the Unicorn showed.

But then the Ken Cinema's repertory idea seemed to take root, and the Guild and Fine Arts picked up the first-run slack, and along came the San Diego International Film Festival, and now the Cove and La Jolla Village and La Palma and others dabble occasionally too — and you had to wonder at some point if the increased availability of such fare would create an increased saturation point where the Unicorn's leadership would be reached. I don't know how much any of these developments had to do with the Unicorn relinquishing its leadership position, but ever since it was put officially on the selling block (with no immediate takers) a couple of years ago, it has seemed a sinking ship and more a matter of concern for news reporters than for movie critics. I realize that this acknowledgment of its passing is inadequate to the event; I know I have plenty of other things to keep me busy and keep me from brooding about it; I know there is less reason to grieve now, after the last two languishing years, than if I had cut off operations in its prime, in the midst of one of its expansively printed, collector's-item brochures, just before it was set to launch into an overview of the Egyptian New Wave or an Eleanor Powell retrospective — it really deserves more than I can now muster, and from time to time, when I am not so busy, and when the Guild is bringing back *King of Hearts* or the Fine Arts is showing a resurrected 1973 Laura Antonelli comedy, I will remember to miss the Unicorn. □

Off the Cuff

What day in your life would you like to re-experience?



Emily Velasco
Lab Technician
Encinitas

My twenty-first birthday. My cousin and I are very close. My birthday is November 10, and my cousin's best friend's birthday is November 9, so she told me she was having a surprise birthday party for Teri, her friend, and she told Teri she was having a surprise birthday party for me. I thought it was a unique way of getting us both there. It was a big surprise. We danced and partied 'til two in the morning. They played a lot of Motown — Aretha Franklin, the Temptations. There were over 150 people there — half of them I didn't know. They were all kissing us and wishing us well. It was a time in my life that I felt really good about myself. I still do, but that was a very special day.



Jerry Prosek
Restaurateur
College Area

To be eighteen again, to live just a day in that year. I had loads of fun. I was able to excel in sports — soccer was number-one. I enjoyed girls. It was a time in history when everything was permitted, everything seemed like a free gift of human nature. I grew up in Austria. I've enjoyed experiencing all the developments from the horse to the jet age. I enjoyed candles. I enjoyed the first electric lights. I remember the first yellow-colored light bulbs and what fascination they held. My eighteenth year, that was a milestone in my life. It was a time of growth and development and looking forward to the future. I wouldn't mind recapturing that youth for just a moment.



Carlos Velaz and VI
Student
North Park

The day my daughter was born. It was a warm night in July, it was eleven o'clock and I was at work. There was a phone call and one of the guys came in and said, "Go home, it's time." I panicked more than anything, my wife was calm. I was debating whether or not to call an ambulance or try to make it to the hospital myself. I think I ran every red light on University Avenue, all the way from Wabash to Mercy Hospital. I never did see a cop. About two hours later Vianca arrived. (VI Vi for short 'cause we wanted to give her a cute nickname.) I was in the waiting room — there's a phone there. They called me and put my wife on the phone. She said, "It's a girl." It was the greatest feeling. I'll always remember it.



Esther Lebron Schaefer
EKG Technician
South Bay

Definitely my wedding day. It was neat. My whole family was here from back East. The entire week before, it had been raining and the rehearsal didn't go well — not everyone showed up. The day of the wedding the sun came out, everything went fine. It wasn't a traditional "I'll take you forever and ever..." We used vows from the Terry Cole Whittaker book. It was outside at the Cafe del Rey More. I had on a soft ivory-colored dress and had my hair up with blue baby's breath in it. Steve had on a blue tux; he looked great. It was a multicultural wedding, that's what it was. Portuguese, black, Puerto Rican, white. Everyone was so different. It was really a great beginning.



Mary Lane
Contracts Administrator
Pacific Beach

My first day in England. I had never been out of this country and I was completely naive as to what to expect. I remember descending, looking out of the window of the plane at patchwork fields, a real castle. Compared to America, I was surprised at the smallness of things — houses, cars. Even though English was spoken, it was still strange — the vernacular was different and at times it seemed as if they might have been speaking Greek. It left me with a wonder that affected my whole outlook of the country and the people. I ended up living there for ten years.

— Lin Jakary

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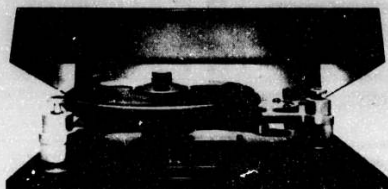
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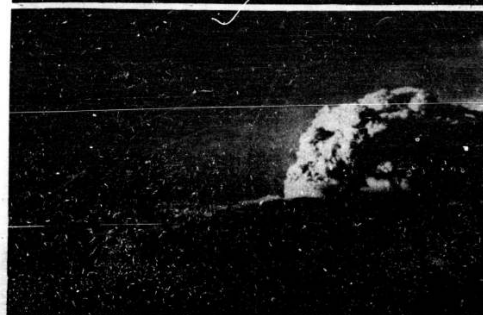
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Section 2 Events, Theater, Music, Film



Mount St. Helens/Gary Brauch

Before & After

The morbid fascination with which the American public followed the recent eruption of Mount St. Helens has its roots in some of the most ancient

traditions of man. It is no coincidence that for centuries the Maasai tribes of East Africa have called one active volcano that looms over their ancestral land Ol Doinyo Lengai — the Mountain of God. Humans have always been intrigued and mystified by the forces of nature, and certainly those forces are condensed into awesome form in a volcano. You can see evidence

of the same forces in beach sand — the pulverized fragments of some ancient mountain range — or even in the shrub root that is slowly lifting and cracking your sidewalk. But there's nothing like a five-megaton explosion that rips off the top 1300 feet of an entire mountain to really bring home to you who's Boss. The suddenness and power of the Mount St. Helens eruption

took even the scientists who were monitoring the volcano by surprise. Although it hadn't erupted since 1857, increasing earthquake activity around the mountain in the early 1970s led at least one government geologist to predict in 1975 that Mount St. Helens would erupt by the end of the century. In late March, 1980, the mountain suddenly came to life, quaking and emitting a 10,000-foot-high plume of steam. After a few relatively small ejections of ash, however, it seemed to settle back into dormancy. But early in April a growing bulge was detected over a one-and-a-half-square-mile area on the mountain's northern flank, and scientists watched it distrustfully.

The final moment came on the morning of May 18, 1980. An earthquake of magnitude 5.0 on the Richter scale caused a massive landslide in the bulge area, and the eruption followed, exploding upward at first, then unexpectedly blasting laterally outward from the bulge area with the force of 500 Hiroshima-sized atomic bombs. David Johnston, a thirty-one-year-old government scientist who was keeping a watch on the bulge from a camp five miles away, shouted into his two-way radio: "Vancouver!

Vancouver! This is it!" Johnston's body has never been found; he was one of sixty-one people who were either killed or presumed killed in the explosion.

Two cubic kilometers of rock and debris were thrown into the air by the eruption (twice the amount of material that buried Pompeii 1900 years ago). Forming a searing-hot cloud of death that flattened forests seventeen miles away and rained several feet of ash on an area of nearly 200 square miles.

Survivors in the Mt. area have described 200-foot-high fir trees falling like toothpicks on all sides, and deer and elk so confused that you could walk up to them and touch them.

(Recently Mount St. Helens gave notice that the eruptions will continue; scientists say that new tremors indicate the volcano will erupt within a few weeks.)

(continued on page 5, col. 2)

Almond In Wonderland

Frank Almond, at eighteen, was the second youngest of the forty contestants who entered the Nicolò Paganini International Violin Competition last September and October in Genoa, Italy. He was the youngest to get past the first round. He was the only American among the six finalists. And when he won third prize in Genoa, he seemed to be continuing a personal tradition, for earlier in the year he had placed third in the Young Musicians Foundation Competition in Los Angeles. Does this mini-tradition of being third distress him? Not a bit. According to Almond, many famous musicians have come in third or fourth in major competitions — violinists Vladimir Spivakov and Gidon Kremer, for example — and many first-prize winners have

never been heard of again.

In Genoa, first and second prize were won by Soviet violinists. A great many of the contestants were heavily oriented toward technique, says Almond — they could play anything at all on the violin — but not all of them were equally musical. Almond himself tried to balance virtuosity and musicality; he concentrated on interpretation, phrasing, "little teeny tiny things," instead of going out and playing like a machine. The required competition pieces stressed both qualities. For the first round, the contestants performed Bach's unaccompanied Adagio and Fugue in G Minor, two Paganini Caprices, and the Vivaldi Chaconne. For the second round there was another virtuoso piece by Paganini, the first movement of a Mozart concerto, and Bartok's First Rhapsody for Violin and Piano. In the final round there was more Paganini — the first movement of the First Violin Concerto — and a choice of concertos by Brahms,

Wieniawski, or Respighi (Almond chose the popular Wieniawski Concerto no. 2). Almond had never entered an international competition before. He had gone to Genoa expecting nothing at all. And when he won his prize he felt amazed, like Alice in Wonderland.

Almond attributes much of his success to his present teacher, Michael Tzafin, formerly of the Moscow Conservatory and now a San Diego resident. Tzafin, according to Almond, is one of the best teachers anywhere. It was he who pushed Almond into entering the Paganini Competition. Tzafin, Almond says enthusiastically, "can zero in on what you're doing, he communicates very well in describing what he wants to do and how it balances with what you want to do," he chooses the right pieces for the student's stage of development, he is very experienced in finding out what a pupil needs to do, and he teaches what the pupil needs to

(continued on page 5, col. 2)



Photograph by David Conroy

Humanisms

The human figure, which has been missing since abstract expressionism, is back in art. Contemporary artists are not returning to a classical depiction of the human figure as the highest ideal of beauty,

however. Neither are they interested in reclaiming from photography the domain of documentation. What they are making is a range of works that use the human figure as social comment, (mis)expressionism, or decoration. The impulse may be a new humanism, or it may be a defiant — desperate! — self-assertion in the face of the

(continued on page 5, col. 4)



Photograph by Craig Carlson

Frank Almond

Contributions to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS**, EDITOR, P.O. BOX 9005, San Diego, CA 92108.

Dance

"Dance Jam," an alternative chance to dance, will be held Friday, March 19, 8 p.m. to midnight, Interval Foundation, 68 Third Avenue, downtown. 287-1213.

"From Sequins to Satin," a senior dance recital featuring SDSL students Rosalie Asuncion and Kacie Farham, will include jazz, classical, and modern dances. Friday, March 19, and Saturday, March 20, 8 p.m., room 208, women's gym, SDSU. 265-6821.

Dance Concert, the International Folk Dance from Brigham Young University, under the direction of Mary Beth Jensen, will appear in authentic costumes from several countries, in a presentation that will include a variety of foreign and traditional American dances. Monday, March 23, 8 p.m., East County Performing Arts Center, 110 East Main Street, El Cajon. 440-2277.

Jazz and Tap Dancing will be performed by members of the Pacific Dance Center in a program entitled "Tapsters." Wednesday, March 25, and Thursday, March 26, 7 p.m., Mandleville Auditorium, UCSD. 272-6167.

Film

Hollywood Film The Collaborative Art, a ten week film/lecture program, continues with a screening of Alfred Hitchcock's classic *North by Northwest*, with a talk by the film's screenwriter, Ernest Lehman, following the showing. Thursday, March 18, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"1979 Whitney Biennial Film Exhibition," a film program circulated by the American Federation of Arts focusing on new forms of cinematic expression outside the conventional documentary and narrative traditions, will screen two movies: John Baldessari's *Six Colorful Inside Jobs*, and James Benning's *One Way Bagel*. Thursday, March 18, 7:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Los Olvidados," a 1950 film by Luis Buñuel which depicts the lives of a group of juvenile delinquents on the outskirts of Mexico City, will be shown Thursday, March 18,

7:30 p.m., Del Mar Shore Auditorium, 9th Street and Stratford Court, Del Mar. 942-1152.

"Suspense in the Forties," a series of film thrillers from the 1940s sponsored by Miracosta College, continues with *Catlight*, starring Ingrid Bergman and Charles Boyer, and *Mister Suspect*, with Errol Flynn. Friday, March 19, 7:30 p.m., Del Mar Shore Auditorium, 9th Street and Stratford Court, Del Mar. 942-1152.

Reptiles, Amphibians, and Spiders will be featured in three films: "Reptiles and Amphibians," "Clones of Frogs," and "Spiders." Saturday, March 20, and Sunday, March 21, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Bodies and Bones" film series will continue with *The Gine Engineers*, an examination of the scientific, legal, and moral controversies surrounding the creation of new forms of life in the laboratory. Sunday, March 21, 1 and 2:30 p.m., Museum of Man, Balboa Park. 239-2001.

"Darby O'Gill and the Little People," Walt Disney's film tale of leprechauns and magic, will be shown as part of the National City Library's "Afternoon" film series. Monday, March 22, 3:30 and 6:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

Comedy, Laurel and Hardy's *Upstage*, the 1951 film which proved to be the duo's last cinematic effort, will be shown Tuesday, March 23, 7 p.m., Coronado Public Library, 640 Coronado Avenue, Coronado. Free. 435-4187.

"Famous French Film Series" concludes with a screening of Jacques Tati's *Mot Ode*, a 1958 satire of middle-class life and its regimentation. Wednesday, March 24, 7 p.m., Civic College Theatre, 15th Avenue and C Street, downtown. 230-2622.

Evening Film Series of the La Jolla Museum of Contemporary Art continues with *Fighting Words*, a 1959 production by Japanese director Yutaku Ozu. Wednesday, March 24, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"A Jazz Reunion," pianist Butch Lacy, bassist Bob Magnusson, and drummer Jim Plank will join forces for the first time since having disbanded their popular trio in 1975, as part of the continuing Friday Evening Concert Series. Friday, March 18, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

Symphony, the San Diego Symphony and hornist Barry Tuckwell will be conducted by Gary Bertini in a program of Brahms' *Symphony No. 1* in C Minor, Giuseppe Verdi's *Requiem*, and Wagner's *Overture to Der Freischütz*. Thursday, March 18 and Friday, March 19, 8 p.m., Civic Theatre, downtown (2:30-5:00) and Saturday, March 20, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon (440-2277). 265-2865.

Jazz, a student combo featuring pianist Todd Hunter, trumpeter Randy Worland, bassist David

Mari, drummer Kevin Caruso, flautist Kathy Massey, and saxist Matt Kerner, will perform as part of the continuing series of outdoor concerts sponsored by the music department at San Diego State. Friday, March 19, noon, Civic Center plaza, downtown. Free. 265-5824.

Popular Scottish Folk Group the Tanahill Weavers will perform a variety of marches, ballads, and jigs and reels. Friday, March 19, 7:30 and 9:30 p.m., the Old Time Cafe, 1484 North Highway 101, Lencuza. 436-4030.

Chamber Music, the Unity String Quartet will perform Mozart's *Quartet in D Major*, Opus 44 No. 1, Sunday, March 21, 3:30 p.m., Christ Church Unit, 311 Highland Avenue, El Cajon (440-1949).

Chamber Music, the Unity String Quartet will perform Mozart's *Quartet in D Major*, Opus 44 No. 1, Sunday, March 21, 3:30 p.m., Christ Church Unit, 311 Highland Avenue, El Cajon (440-1949).

Singer/Songwriter Melissa McCracken will perform her original songs. Sunday, March 20, 7:30 and 9:30 p.m., Wing Cafe, 2753 B Street, Golden Hill. 239-9886.

Indian Classical Music will be performed by Ustad Subir Khan, one of India's foremost practitioners of the sarangi, a bowed lute with a skin head and numerous sympathetic strings. Saturday, March 20, 8 p.m., Smith Recital Hall, SDSU. 265-4243.

"Musicians in the Making" will feature a variety of young musicians performing music by Bach, Mozart, Kreisler, and others, in a special

showcase concert of the winners of the chamber music festival organized by the Music Teachers' Association of California. Sunday, March 21, 1:30 p.m., Jewish Community Center, 6079 54th Street, San Diego. Free. 583-3322 x19.

Choral Concert, the San Diego Master Chorus, with featured soloists Janet Smith, alto, Michael Sells, tenor, and Thomas Wilcox, bass, under the direction of Charles Kerschbaum, will perform Bach's *Mass According to Saint John*. Sunday, March 21, 2:30 p.m., Civic Theatre, downtown. 236-8827 or 236-6510.

Chamber Music, the Unity String Quartet will perform Mozart's *Quartet in D Major*, Opus 44 No. 1, Sunday, March 21, 3:30 p.m., Christ Church Unit, 311 Highland Avenue, El Cajon (440-1949).

Spring Concert Series at the First Unitarian Church continues with the *Oton Divo*, which will perform works from the musical repertoire by Soder, Sor, Albeniz, and Debussy. Sunday, March 21, 7:30 p.m., First Unitarian Church, 4190 Front Street, San Diego. 268-9978.

Violin Recital, Frank Almond, winner of the 1981 Paganini International Violin Competition, will perform works by Beethoven, Paganini, Brahms, and others. Sunday, March 21, 7 p.m., First Presbyterian Church, 320 Date Street, San Diego (232-7513); and Monday, March 22, 11 a.m., room 220, music building, Grossmont College. Free. 465-1700.

Mini Concerts Series, the An-

therton Quartet, which comprises Lynn Johnson, viola, and violinists Joseph Hoyer, flautist Karl Canfield, and cellist Lore Kinkell, will perform works by Schubert and Haydn. Monday, March 22, noon, Beverly Hills Salon, Civic Theatre, downtown. Free. 434-6522 or 439-7531.

Cottage Concerts continues its spring season with a concert by double bassist Michael Wolf and pianist Lynn Sandtor. Monday, March 22, noon, Scripps Cottage, SJSU. Free. 265-6526.

Spring Chamber Music Series at the library continues with the Miramir Trio, featuring violinist Ray Dymort, pianist Pamela Strubbs, and Bonnie Rogers on French horn, which will perform selections by Brahms, Borodin, Bruch, and Dvorak. Tuesday, March 23, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. 236-5849.

Symphony, the San Diego Community Symphony will be conducted by John Metzger in a performance of Beethoven's *Symphony No. 1*, and works by Brahms, Tchaikovsky, Grieg, and Grieg. Tuesday, March 23, 7:30 p.m., and Sunday, March 26, 4 p.m., Saint James Catholic Church, 625 South Nardo Avenue, Salinas Beach. 755-2345.

Special

"Miracle Mile," a performance piece by Nina Wise and Lauren Elder that explores our relationship to our cars, our daily tasks, and our dreams of paradise, will be presented Friday, March 19 and Saturday, March 20, 8 p.m., Sushi, 852

diomedea Quarter, which comprises Lynn Johnson, viola, and violinists Joseph Hoyer, flautist Karl Canfield, and cellist Lore Kinkell, will perform works by Schubert and Haydn. Monday, March 22, noon, Beverly Hills Salon, Civic Theatre, downtown. Free. 434-6522 or 439-7531.

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READER'S GUIDE

To Local Events

There's Something Funny Going on Here . . . It's a Comedy / Improvisation & Self-presentation Workshop!

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• improvisation experience
• special guests
• personal instruction
• group participation

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• Food Menu Theatre
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Kathy Najmy
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• Mixed Emotions Improvisation
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• on the outskirts of Mexico City
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Two shows every Friday & Saturday, 8:00 & 10:30
Best in stand-up comedy from around the country.

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KGB's "Hergon's" Afternoon Comedy Party

4:00 PM ON - Free appetizers - Drink specials
5 Professional comedians - Live band
Must be 21.

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Earth Medicine
LONGWALKER
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IRON EYES CODY
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GREY ANTELOPE
Pueblo, Tewa Healer

(SPECIAL GUEST)
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EVILYN EATON
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J.C. EAGLESMITH
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Camp in your tent or on your camp.

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(714) 459-8159 or (714) 459-0975

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Saturday, March 20

Two Services:
2 PM to 4 PM and
8 PM to 10 PM at

CIVIC THEATRE
202 C Street - San Diego

Admission free.
A love offering will be taken.
For more information call 481-1181.

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David Atherton

3 for 2
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THREE
ATHERTON CONCERTS
FOR THE PRICE OF TWO

Buy tickets for two Atherton concerts and receive tickets for a third concert free. Plus special discounts on regular season subscriptions for 1982-83. Tickets available at Center Box Office, 202 C Street, Downtown San Diego, or charge by phone 565-2865.

March 26 & 27 8:00 pm, March 28 2:30 pm - Civic Theatre
David Atherton, conducting. Lynn Harrell, cello.
BERNSTEIN: Overture to Candide. ELGAR: Violin Concerto in a minor.
SIBELIUS: Symphony No. 6 in d minor. CHABRIER: Epilola

April 1 & 2 8:00 pm - Civic Theatre
David Atherton, conducting. Dmitry Sitkovetsky, violinist.
BETHOVEN: Overture to The Creatures of Prometheus.
MENDELSSOHN: Violin Concerto in e minor. SIBELIUS: Symphony No. 7 in C.
STRAVINSKY: Suite from The Firebird. MUSICALS: FREE! - free to ticket holders one hour prior to concert - on stage

April 8, 9 & 10 8:00 pm - Civic Theatre
David Atherton, conducting. Jaime Laredo, violinist.
Sharon Robinson, cello. Claude Frank, pianist.
BETHOVEN: Triple Concerto in C. BERLIOZ: Symphonie Fantastique

Tickets \$15.50, \$13.00, \$11.00, \$7.50 for Civic Theatre performances. Charge by phone: 565-2865. Information: 236-6510. Tickets \$12.50, \$9.50 for East County performances. Charge by phone & information: 440-2277. 24-hour information: 26-MUSIC. STUDENTS, SENIOR CITIZENS & ACTIVE MILITARY may purchase \$4.50 tickets at the door one hour prior to performance.

late night jazz

Earl Klugh, Tim Weisberg, Guy Johnson, Mark Almond, Pappas, Chickie Williams, George Benson, The Jeff Heiler Fusion, The Omensons, Grover Washington Jr., Jean Luc Ponty, Spino Gypsy, Tom Scott, Dave Valentin, Stanley Clarke, George Duke, Al Jarreau, Al Dimeola, Bob James, Weather Report, Quincy Jones, Tower of Power, Breckin Barnes, Keith Jarrett, The Breckin Barnes, David Sanborn, Eric Gale, The Mason/Feiten Band...

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Thursday through Saturday March 19 - 21 8-11 PM
Rock & Roll
Sunday March 21 8 PM
Dance concert
One admission for the entire evening
Tickets \$4 Available at the door

A rare West Coast appearance of
ROOM FULL O' BLUES
with special guests
THE MIGHTY FLYERS
featuring **ROD PIAZZA**

Wednesday, March 24
8:30 PM
TALL COTTON
Thursday, March 25 8 PM
Master Fiddler & Guitarist
Tickets \$4 Available at the door.
CLARENCE GATEMOUTH BROWN with **GATES EXPRESS**

Continuing
March 26-28
CHARLIE MUSSELWHITE & the DYNATONES
FABULOUS THUNDERBIRDS
April 1 **NBQ**
April 2 **JAMES HARMON BAND**
April 3 **JERRY RIOPELLE**
April 14 & 17 **JOHN LEE HOOKER**
April 22 **DOC WATSON**

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(They're FREE)
Every Wednesday afternoon
from 5 - 7 PM
Country Honky Tonk with
TALL COTTON
Every Thursday afternoon
from 5 - 7 PM
Bluegrass Boogie with
THE CONSTABLES
Every Friday & Sunday afternoon
from 5 - 7 PM
Cleveland Jazz with
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7 DAYS A WEEK!
HAPPY HOURS 12-1 & 4-7
SERVING LUNCH AND DINNER DAILY
VISIT THE BELLY DELI FOR THE BEST SANDWICH YOU'LL
EVER EAT (ONE OF THE BEST ANYWAY)
143 S. Cedros, Solana Beach 481-9022

standards, will be the first to
this time since they disbanded in
1975 to pursue solo careers.
Saturday night will see **Tower
of Power** at the Baccharal, and
week-end featuring **Bratz**.
This kids, and the **Budgets** at
the **Palms**.
Tower of Powermaster looks
at the **Maytals** in the
flourish of the **Maytals** in the
shows with San Diego's **Moving
Targets** on Sunday night, and
the **Factor** in the **Factor** in the
Spring Valley will host a
plagiarism concert starring the
Osborne Brothers of Grand
Old Opry fame and the **Jeff
Stelling Band** on Monday.
Rod Stewart, at the
considerable risk of
overexposing himself
(figuratively, of course), will
return to San Diego for a
concert at the Sports Arena
Tuesday night. If it seems to you
that Stewart was just here
recently, you're right—his last
Sports Arena appearance was
almost exactly three months
ago. It's not unusual for a
midlevel or new artist to hit
town that frequently, but when
a star of Stewart's magnitude
does an encore this soon, it
leads to all sorts of speculation,
ranging from the unfounded
rumor (he's getting in his licks
before dying of some terminal
illness or retiring) to the cruel
dismissal (he's an incurable
megamaniac reveling in the
success of his latest opus,
Tonight I'm Yours). At any rate,
Stewart will undoubtedly sell
out this concert, too, so if you
haven't already bought
tickets, ...
Last (and possibly least), Z.Z.
Top headlines a show
Wednesday at the Sports Arena
(where else?) that also features
Le Roux and **Prism**. Z.Z. Top
enjoyed immense popularity in
the Seventies, a fact that proves
that Dame Fortune often smiles
on the most unlikely of
recipients. They weren't bad for
a low-brow boogie band, but
superstars? C'mon... Oh,
yeah, **Orchestral Manoeuvres in
the Dark**, a group with which I
am not the least familiar, but
who wins this week's award for
Most Intriguing Name in the
"unknown" category, will play
something called "danceable
electronic pop music"
Wednesday night in SDSU's
Montezuma Hall.

CONCERTS

Earl Klugh and the Hi-Pow:
California Theatre, Friday, March
19, 7:30 and 10:30 p.m., 1122
Fourth Avenue, downtown.
565-9947.

Carl Anderson: USD's Camlin
Theatre, Friday, March 19, 8:30
p.m., Alcala Park off Linda Vista
Road. 293-4717.

"A Jazz Reunion" featuring **Butch
Lacy**, **Bob Magnusson**, and **Jim
Pauk**: SDSU's Smith Recital Hall,
Friday, March 19, 8 p.m., 265-6947.

Tower of Power: Baccharal,
Saturday, March 20, 8 and 11 p.m.,
8022 Clairemont Mesa Boulevard.
560-8669.

KSM99 Rock Concert featuring the
Bratz, **This Kids**, and the **Budgets**:
Palomar College Student Union,
Saturday, March 20, 9 p.m., San
Marcos. 481-8364.

**Toots and the Maytals and Moving
Targets:** Rodeo, Sunday, March 21,
7:30 and 10:30 p.m., La Jolla Village
Theatre, Friday, March 19, 8:30
p.m., Alcala Park off Linda Vista
Road. 293-4717.

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THURSDAY, MARCH 19
BLUES POWER WITH
**KING BISCUIT
BLUES BAND
THE NOMADS**
FRIDAY, MARCH 20
DOUBLE TAKE
SATURDAY, MARCH 21
**TOWER OF POWER
IS A
DANCE CONCERT**
SUNDAY, MARCH 22
DOUBLE TAKE
MONDAY, MARCH 23
**THE
HUMAN
FURIES
LABEL-O**
TUESDAY, MARCH 24
**TROWERS
MAGNETS**
WEDNESDAY, MARCH 25
**LONDON BROTHERS
DOUBLE TAKE**
THURSDAY, MARCH 26
**BUDDY GUY
& JUNIOR WELLS**
FRIDAY, MARCH 27
**LESLIE, KELLY, &
JOHN FORD COLEY**
SATURDAY, MARCH 28
THE HUMANS
SUNDAY, MARCH 29
B.B. KING
THURSDAY, APRIL 1, ONE SHOW ONLY 8 PM
JERRY JEFF WALKER

For complete weekly calendar call 560-8022
For concerts only call 560-8069
For further information call 560-4353

Concerts open for concert 7 PM
Advance tickets for all national concerts available at Sears, Roebuck
32nd St. Naval Station, Bill Gamble's store, and all TICKETRON
stores. 1-800-294-7272 & SELECT A SEAT (565-2885) online, also at
Baccharal. The first of the show starting at 6 PM
Sorry, you must be 21 years old. Picture I.D. required.

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You must be 21 or older to enter and picture I.D. is required. Dress Code.

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TOOTS AND THE MAYTALS
WITH **SPUD BROS.**
TWO SHOWS • 7:30 AND 10:30 PM • SUNDAY
MARCH 21

MINK DE VILLE
WITH **TWEED SNEAKERS**
ONE SHOW ONLY • 9 PM • SUNDAY
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JUICY MEAT
(this is not a L.A. punk band)
Available every night 11:00-12:00 at our upstairs hamburger bar.
Savor this mouthwatering belly-bomb while dancing and romancing with San
Diego's best rock bands. We also serve nachos, french fries and quesadillas that are
simply delicious.

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AND THE NEWS
WITH **TWEED SNEAKERS**
TWO SHOWS • 7:30 AND 10:30 PM • MONDAY
APRIL 5

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proudly announce
The "MONSTER
ROCKER" with

Black Sabbath

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Friday
April 9
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and the SPORTS ARENA TICKET OFFICE
AZTEC CENTER select seats
may not be available for public sale

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with
very
special
guests



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tuesday
MARCH 23-8:PM

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Dallas Collins

Sunday, March 21

Finally! Every Sunday

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Ladies in Bathing Suits

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Dress appropriately - No Flip Tops

Monday, March 22nd

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Dirk buys 100 drinks for his friends & fans

Tuesday, March 23

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Wednesday-Saturday, March 24-27

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will. Thursday through Saturday. Eric Burdon, rock and roll, blues and funk. Sunday: Old Time Hot Nite, Tuesday: Sandy Bradley and the Small Wonder String Band, string band music, Wednesday.

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California Express, country, Thursday through Saturday.

Belly Up Tavern, 133 South Cedros Avenue, Solana Beach 491-9222

The Constables, bluegrass, early evening Thursday. Moving Targets, rock and roll, Thursday through Saturday.

Stargazer, 450 Douglas Drive, Encinitas 436-7007

Emergency, rock and roll, Thursday through Saturday. The Forks, rock and roll, Sunday through Tuesday. Jerry McCain and the Gigolo's, rock and roll, Wednesday.

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BLACK SABBATH W/OUTLAWS FRI., APR. 9

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★ **RICKIE LEE JONES** FROM \$15 SAT. APR. 13 ★

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Rock and roll, Thursday through Sunday, call club for information.

Charlie's Country, San Marcos Boulevard at Highway 78, San Marcos 754-1120

Dallas Collins, country, Thursday through Saturday.

The Chopping Block, 1740 East Vista Way, Vista 726-8770

Mayhem, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Encinitas 757-0860

New Country, country rock, Wednesday through Sunday; Dakota, country rock, Monday and Tuesday.

Distillery East, 755 Metcalf Street, Escondido 741-9393

Bratz, rock and roll, Dirk Debonaire and the Boat People, rock and roll variety, Thursday; dance with Rockin' Steve W., Friday and Saturday; Mod Night with the Roosters, rock and roll, Sunday; Battle of the Bands, Wednesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach 755-6733

Dallas Collins, rock and roll, Thursday through Saturday; Tronsters, reggae, Sunday; Dirk Debonaire and the Boat People, rock and roll variety, Monday and Wednesday.

Finside Lounge, 430 West Washington, Escondido 745-1931

Sly High, rock and roll, Thursday through Saturday; Prophet, rock and roll, Tuesday and Wednesday.

Fish House West, 2633 South Highway 101, Cardiff 753-6438

Paul, jazz, Thursday through Saturday.

Fogutter, 2858 Carlsbad Boulevard, Carlsbad 729-3199

Tremor, rock and roll, Thursday through Saturday; Incoherence, new wave, Sunday through Tuesday; Planet, rock and roll, Wednesday.

Francine's, 830 North Hill Street, Encinitas 722-7123

Devotion, top 40, Tuesday through Sunday.

Hill House, 2730 Via de la Valle, Del Mar 755-6614

Bob Long, jazz, variety, Wednesday through Saturday; Kirk Patrick and Jim Howin, contemporary, Monday and Tuesday.

Hungry Hunter, 1221 Vista Way, Encinitas 433-2633

Shuffle, rock and roll, Wednesday through Saturday; Bill Kirkpatrick and Jim Howin, contemporary, Monday and Tuesday.

Jolly Roger, 1900 North Harbor Drive, Encinitas 722-1831

Colorado Cool Aid, country, Wednesday through Saturday.

Koster Brown's, 656 First Street, Encinitas 942-2980

Rossie and the Re-Bopps, rock, blues, and rockabilly, Friday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo 566-2400

Larry Page, contemporary, Wednesday through Saturday.

Muhney's, 340 East Grand Avenue, Escondido 741-9393

Richie Hunt, contemporary, Thursday through Saturday; Nick of Time, country rock, Tuesday; audition night, Wednesday.

Normandy, 215 North Hill Street, Encinitas 722-4724

Ultra Violet, rock and roll, Tuesday and Monday, call club for information.

Odyssey Lodge, Lake Wohlford 749-3193

White Lightnin' Express, country western, Friday and Saturday evenings, Sunday afternoons.

Old Time Cafe, 1464 North Highway 101, Leucadia 436-4030

Kate Parle, traditional and contemporary folk, Thursday; the Thornhill Weavers, Scottish folk

Bobby G's

Thurs., Fri. & Sat., March 18-20

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Sun., Mon. & Tues., March 21-23

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music, Friday: Bob Carlin, Stan Shapiro, old time bang music; Saturday: Kate Wolf and the New Wildwood Flower, contemporary folk music; Sunday: Old Time Hot Nite, Tuesday: Sandy Bradley and the Small Wonder String Band, string band music, Wednesday.

Ponderosa Club, 12237 Ponderosa Road, Poway 748-1135

Telegraph Canyon, country, Wednesday through Saturday.

Powder, 1690 Coast Boulevard, Del Mar 755-9345

Planet, rock and roll, Thursday: Radio Romance, rock and roll, Friday and Saturday.

Poway Mine Company, 12375 Poway Road, Poway 748-7296

566-2070: The Johnny Almond Rhythm Revue, rock and blues, Wednesday through Saturday.

Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido 747-5000

Friendship, variety dance music, Tuesday through Saturday; Dale Vernon, variety, Sunday and Monday.

Red Coach Inn, 135 North Pine (corner of Centre City and Valley Parkway), Escondido 743-9796

Midnight Delight, contemporary Wednesday through Saturday; Rick Backus and Harmony, progressive country rock, Sunday through Tuesday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook 728-1998

Don Tomlin and Country Plus, country and contemporary dance music, Wednesday through Saturday.

Reuben's, 2515 El Camino Real, Carlsbad 434-1766

Blue Skies, contemporary, Tuesday through Saturday.

Sandy's, 510 West Mission, Escondido 743-9820

The James David Flynn Band, rock and roll, Thursday through Saturday.

The Shepherd Cafe, 1226 South Highway 101, Encinitas 753-1214

Lisa Kanny, classical piano, Thursday; Molly, contemporary piano, Friday and Saturday; Feet on the Wheel, folk and contemporary, Sunday; Jeff Gregory, folk guitar, Monday; Jeff Proctor, '60s music, Tuesday; Scott Turchin, contemporary, Wednesday; classical and folk guitar during lunch, seven days.

Stage Coach Inn, 1865 Vista Way, Vista 724-9090

Cactus Jack, country, Wednesday through Saturday and Sunday afternoon.

Time Machine/Club Orleans, 302 North Midway, Escondido 743-1772

The Johnny Almond Rhythm Revue, rock and blues, Wednesday.

Trifon, 2530 South Highway 101, Cardiff 578-6440

Prophet, rock and roll, Thursday through Saturday; Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday; Monday: Emergency Exit, rock and roll, Tuesday and Wednesday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center 749-1466

Rick Backus and Harmony, progressive country rock, Thursday through Saturday.

Whiskey Creek, 14240 Poway Road, Poway 748-7531

Coyote, country western, Wednesday through Sunday; White Lightnin' Express, country western, Monday and Tuesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido 745-8641

Don Livingston and Timberline, country, Tuesday through Saturday; Old Limits, rock and roll, Sunday and Monday.

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Atlanta, 2595 Ingraham Street, Mission Bay, 224-3434: Roberta Linn and the Gamblers, country, Tuesday through Saturday.

Bahia Belle, at the dock, Bahia Head, 988 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary dance music, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lounge: Jonathan Von Brana and Yesterday, Elvis impersonator, Tuesday through Saturday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Double take, rock and roll, Friday and Saturday.

Beachcomber West, 2903 Mission Boulevard, South Mission Beach, 273-9644: Live rock and roll, Wednesday and Saturday.

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131: Peter Strangue Quartet, jazz, Thursday; Charles Owens Quartet, jazz, Friday and Saturday; Bill Kyle and Shep Meyers, jazz, Sunday; the Rob Schneiderman Trio, jazz, Monday; Joe Marilio, jazz, Tuesday; the Bob Holts Trio, jazz, Wednesday.

Caravaggio's, 3205 Midway Drive, Point Loma, 222-0541: Phil Beeber, light classical and contemporary guitar, Friday and Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Linda Parra, contemporary, Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-3325: The Bill Coleman Quartet, jazz, Thursday through Sunday.

Corsaro's Strictly Jazz, 4294 Voltaire Street, Point Loma, 224-3695: The Jimmy Corsaro Jazz Ensemble featuring Susan Mosher, vocalist, Ron Free and Billy Kyle, Tuesday through Saturday.

Douley's, 2901 Nimitz Boulevard, Point Loma, 224-6628: The Barry Craig Quartet, contemporary, Thursday through Saturday.

Elmer's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Charles MacPherson Quartet, jazz, Thursday through Sunday; Butch Lacy and Kevin Lettau, jazz, Tuesday and Wednesday.

Gator Gardens, Navy Amphibious Base Enlisted Club, Silver Strand, Coronado, 437-2545: Missouri Fox, rock and roll, Thursday through Saturday; Flywell, rock and roll, Wednesday.

Halcyon, 4258 West Point Loma Boulevard, Point Loma, 225-9099: Poison Ivy, rock and roll, Tuesday through Saturday; the London Brothers, rock and roll, Sunday and Monday.

The Headquarters Nightclub, 4617 Mission Drive, Pacific Beach, 270-8000: The Penetrators, rock and roll, the Crawdaddys, rhythm and blues, the Inxos, rock and roll, Friday; the T Birds, rock and roll, the Flexies, rock and roll, the Neat, rock and roll, the Potatoes, rock and roll, Saturday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 278-4010: People Movers, contemporary, Tuesday through Saturday; Triple Play, contemporary, Sunday and Monday.

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

Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-3841: Naki Ataman, international music, Tuesday through Thursday; the Naki Ataman Trio, contemporary and international music for dancing, Friday and Saturday.

Jose Murphy's, 4302 Mission

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Boulevard, Pacific Beach, 270-3220: The Nomads, rock and blues, Tuesday through Thursday; David Bradley, comedy and originals, Friday through Sunday; Tall Cotton, country honky tonk, Monday.

La Chale, 5046 Newport Avenue, Ocean Beach, 222-5300: Push, rock and roll, Thursday through Saturday; Star Fire, funk, Sunday and Monday; the Untouchables, rock and roll, Tuesday and Wednesday.

Macho's, 2966 Midway Drive, Loma Portal, 224-2401: Barrie Cunningham and Black Slacks, rockabilly, Rose and the Re-Bop'n' Screaminers, rock, blues and rockabilly, Thursday; Colour, Latino, Friday; Kabbas, Latino, Saturday; the Swing Set, big band swing, Sunday; Sugar Hill, rhythm and blues and disco, plus guests, Monday; Circus, rock and roll, Tuesday and Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-8222: The Third Degree, contemporary, Friday and Saturday; Ken Wilkins, piano bar, Sunday through Thursday.

Mont's Saloon, 945 Garnet Avenue, Pacific Beach, 488-8588: Pickett, rock and roll, Tuesday through Sunday; the Phys, rock and roll, Monday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Gerry Baze and A Touch of Country, country, Tuesday through Sunday; country music, Monday, club for information.

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.

Rodeo, 8980 Via La Jolla, La Jolla, 457-5095: Ron Bolton, rock and roll, Tuesday through Saturday; Moving Targets, rock and roll, Sunday and Monday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: The Fred Land Trio, music of the '40s to the '80s, Thursday through Saturday.

Saska's, 4294 West Point Loma Boulevard, Loma Portal, 223-9158: Pelikan, contemporary and jazz, Wednesday through Saturday.

Se Cae, 6738 La Jolla Boulevard, La Jolla, 454-0389: Sue Berman, contemporary and Latin, early evening Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Shine-It-On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, club for information.

Whidrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Portland Malak, contemporary, Thursday through Saturday; Four Eyes, rock and roll, Sunday through Tuesday; Bratz, rock and roll, Wednesday.

Woodcutter Plaza, 3225 Midway Drive, Loma Portal, 222-0388: Live Mustang music, Friday and Saturday.

San Diego North

The Aldene Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Richie Gary and Mustangs, country, Tuesday through Saturday.

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022: King Beauc, blues and blues

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2020-2024, 2025-2029, 2030-2034, 2035-2039, 2040-2044, 2045-2049, 2050-2054, 2055-2059, 2060-2064, 2065-2069, 2070-2074, 2075-2079, 2080-2084, 2085-2089, 2090-2094, 2095-2099, 2100-2104, 2105-2109, 2110-2114, 2115-2119, 2120-2124, 2125-2129, 2130-2134, 2135-2139, 2140-2144, 2145-2149, 2150-2154, 2155-2159, 2160-2164, 2165-2169, 2170-2174, 2175-2179, 2180-2184, 2185-2189, 2190-2194, 2195-2199, 2200-2204, 2205-2209, 2210-2214, 2215-2219, 2220-2224, 2225-2229, 2230-2234, 2235-2239, 2240-2244, 2245-2249, 2250-2254, 2255-2259, 2260-2264, 2265-2269, 2270-2274, 2275-2279, 2280-2284, 2285-2289, 2290-2294, 2295-2299, 2300-2304, 2305-2309, 2310-2314, 2315-2319, 2320-2324, 2325-2329, 2330-2334, 2335-2339, 2340-2344, 2345-2349, 2350-2354, 2355-2359, 2360-2364, 2365-2369, 2370-2374, 2375-2379, 2380-2384, 2385-2389, 2390-2394, 2395-2399, 2400-2404, 2405-2409, 2410-2414, 2415-2419, 2420-2424, 2425-2429, 2430-2434, 2435-2439, 2440-2444, 2445-2449, 2450-2454, 2455-2459, 2460-2464, 2465-2469, 2470-2474, 2475-2479, 2480-2484, 2485-2489, 2490-2494, 2495-2499, 2500-2504, 2505-2509, 2510-2514, 2515-2519, 2520-2524, 2525-2529, 2530-2534, 2535-2539, 2540-2544, 2545-2549, 2550-2554, 2555-2559, 2560-2564, 2565-2569, 2570-2574, 2575-2579, 2580-2584, 2585-2589, 2590-2594, 2595-2599, 2600-2604, 2605-2609, 2610-2614, 2615-2619, 2620-2624, 2625-2629, 2630-2634, 2635-2639, 2640-2644, 2645-2649, 2650-2654, 2655-2659, 2660-2664, 2665-2669, 2670-2674, 2675-2679, 2680-2684, 2685-2689, 2690-2694, 2695-2699, 2700-2704, 2705-2709, 2710-2714, 2715-2719, 2720-2724, 2725-2729, 2730-2734, 2735-2739, 2740-2744, 2745-2749, 2750-2754, 2755-2759, 2760-2764, 2765-2769, 2770-2774, 2775-2779, 2780-2784, 2785-2789, 2790-2794, 2795-2799, 2800-2804, 2805-2809, 2810-2814, 2815-2819, 2820-2824, 2825-2829, 2830-2834, 2835-2839, 2840-2844, 2845-2849, 2850-2854, 2855-2859, 2860-2864, 2865-2869, 2870-2874, 2875-2879, 2880-2884, 2885-2889, 2890-2894, 2895-2899, 2900-2904, 2905-2909, 2910-2914, 2915-2919, 2920-2924, 2925-2929, 2930-2934, 2935-2939, 2940-2944, 2945-2949, 2950-2954, 2955-2959, 2960-2964, 2965-2969, 2970-2974, 2975-2979, 2980-2984, 2985-2989, 2990-2994, 2995-2999, 3000-3004, 3005-3009, 3010-3014, 3015-3019, 3020-3024, 3025-3029, 3030-3034, 3035-3039, 3040-3044, 3045-3049, 3050-3054, 3055-3059, 3060-3064, 3065-3069, 3070-3074, 3075-3079, 3080-3084, 3085-3089, 3090-3094, 3095-3099, 3100-3104, 3105-3109, 3110-3114, 3115-3119, 3120-3124, 3125-3129, 3130-3134, 3135-3139, 3140-3144, 3145-3149, 3150-3154, 3155-3159, 3160-3164, 3165-3169, 3170-3174, 3175-3179, 3180-3184, 3185-3189, 3190-3194, 3195-3199, 3200-3204, 3205-3209, 3210-3214, 3215-3219, 3220-3224, 3225-3229, 3230-3234, 3235-3239, 3240-3244, 3245-3249, 3250-3254, 3255-3259, 3260-3264, 3265-3269, 3270-3274, 3275-3279, 3280-3284, 3285-3289, 3290-3294, 3295-3299, 3300-3304, 3305-3309, 3310-3314, 3315-3319, 3320-3324, 3325-3329, 3330-3334, 3335-3339, 3340-3344, 3345-3349, 3350-3354, 3355-3359, 3360-3364, 3365-3369, 3370-3374, 3375-3379, 3380-3384, 3385-3389, 3390-3394, 3395-3399, 3400-3404, 3405-3409, 3410-3414, 3415-3419, 3420-3424, 3425-3429, 3430-3434, 3435-3439, 3440-3444, 3445-3449, 3450-3454, 3455-3459, 3460-3464, 3465-3469, 3470-3474, 3475-3479, 3480-3484, 3485-3489, 3490-3494, 3495-3499, 3500-3504, 3505-3509, 3510-3514, 3515-3519, 3520-3524, 3525-3529, 3530-3534, 3535-3539, 3540-3544, 3545-3549, 3550-3554, 3555-3559, 3560-3564, 3565-3569, 3570-3574, 3575-3579, 3580-3584, 3585-3589, 3590-3594, 3595-3599, 3600-3604, 3605-3609, 3610-3614, 3615-3619, 3620-3624, 3625-3629, 3630-3634, 3635-3639, 3640-3644, 3645-3649, 3650-3654, 3655-3659, 3660-3664, 3665-3669, 3670-3674, 3675-3679, 3680-3684, 3685-3689, 3690-3694, 3695-3699, 3700-3704, 3705-3709, 3710-3714, 3715-3719, 3720-3724, 3725-3729, 3730-3734, 3735-3739,

ANT
UB

Gymnastics



1 Concho Real • Lucinitas • California

280-6263. E. Zane Wood and Blazing Saddles, country, Tuesday through Sunday.

San Diego South

Anthony's Harborside, 1335 North Harbor Drive, downtown. 232-6358. Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego 921-5797. Elia Ruth Piggee, jazz, Wednesday and Thursday; Zazaj, jazz, Friday and Saturday; jazz jam

session, Sunday; Time Piece, jazz, Tuesday.

Boat House, 2040 Harbor Island Drive, Harbor Island 291-8010. Montezuma's Revenge, country and comedy, Tuesday through Saturday; Tern Fox, 50s revival, Sunday and Monday.

Rodie's, 6149 University Avenue, East San Diego 583-5710. Country Cornucopia, country, Friday and Saturday.

Calliope's, 2927 Meade Avenue, North Park 281-2610. Flamenco music and dancing, Thursday. **Club 30**, 30th and Upas streets.

North Park 692-0080. The Alvarez Trio, Latin jazz, Tuesday through Thursday; the Big City Blues Band, rhythm and blues, Friday through Monday.

Crossroads, 345 Market Street, downtown 233-7856. Elia Ruth Piggee, jazz, Friday and Saturday.

Doe Masters, 2051 Shelter Island Drive, Shelter Island 223-2572. Crack A Noon, contemporary, Tuesday through Saturday; Barker and Orr, contemporary and comedy, Sunday and Monday.

Droopy Maggie's, 31st Street and University Avenue, North Park 298-8584. Lou and Virginia Curtis,

old time novelty songs, Thursday; Annie Levin, easy listening variety and folk, early evening Friday, Ruth Hertz, originals, Friday; Dennis Debler and Gary Grissom, folk and country, early evening Saturday, Buckskins, originals, Saturday; the Jackstraws, English folk music, Sunday; open poetry reading, early evening Monday, Old Time Hoost Night with Lou and Virginia Curtis, Monday; Richard Freeman, bluegrass, folk and originals, early evening Tuesday, Siamia Gail Gell Irish Band, traditional Irish music, Tuesday; Les Tray Slacks, originals and folk, early evening Wednesday, San Diego Storytellers, tall tales and folk stories, Wednesday.

Eric's Rib Place, 4263 Taylor Street, Old Town 299-0660. Mardi Milligan, standard and contemporary guitar music, Tuesday through Saturday.

Fat City/China Camp, 2137 Pacific Highway, downtown 232-0686. The Birdie Carter Quartet, jazz, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island 224-8242. Jay Star, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Portofino Lounge, 1335 North Harbor Drive, downtown 232-3861. Bogart, top 40, Tuesday

through Saturday.

Humphrey's, Hall Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-5377. Bruce McKelthorn, contemporary, Tuesday through Thursday; Bruce McKelthorn, contemporary, Tuesday through Thursday; Bruce McKelthorn, contemporary, Tuesday through Thursday; Bruce McKelthorn, contemporary, Tuesday through Thursday.

International Blend, 4034 30th Street, North Park 284-9603. Dance to ragtime music with DJ Nam, Thursday; Storm, salsa, Macaw, salsa, Friday; 004, rock and roll, Manual Scan, rock and roll, Saturday; Comedy Night, improvisational comedy, Monday; Medusa, Latin rock, Wednesday.

John's Tavern, 4246 University Avenue, corner of Van Dyke Street, East San Diego 280-5834. Phoenix, country, Friday and Saturday.

Jelly Roger, 807 West Harbor Drive, Seaport Village 234-4300. The Russ Kirkpatrick Band, rock and country rock, Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest 298-7202. Llama, classical guitar, early evening Tuesday and Wednesday; Julio Aguilar, classical guitar, early evening Thursday and Friday.

Mandolin Wind, 308 University Avenue, Hillcrest 297-3017. Rosie and the Re-Bopps, rockers, rock, blues, and rockabilly, Tuesday; the Hurricanes (formerly Professor Oak) and the Hurricanes, blues, Wednesday and Thursday; King Biscuit Blues, blues and rhythm and blues, Friday and Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego 287-7332. Tywell, rock and roll, Thursday through Saturday; rock and roll, Sunday through Wednesday, call club for information.

The Press Room Saloon, 556 Second Avenue, downtown.

239-8225. Eddie Gold, piano and vocal variety, Tuesday through Saturday, with Danny Ryan Tuesday, Derek Page, piano and vocal variety, Tuesday through Thursday; happy hours, Sunday and Monday evenings.

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego 283-7448. Lori Bell and Shep Meyer, jazz, Thursday, Saturday, and alternate Sundays; the Orion Guitar Duo, classical guitar, Wednesday, Friday, and alternate Sundays.

Raphael's, Travelodge Tower, 1950 Harbor Island Drive, Harbor Island 291-6700. Larry and John, contemporary, Tuesday through Saturday.

Red Coat Inn, 5033 University Avenue, East San Diego 583-6670. Stress, rock and roll, Tuesday through Saturday; Chaser, rock and roll, Sunday and Monday.

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

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island 291-4400. Gil and Marti, country, Monday through Saturday; jazz jam session with Jeanine and Jimmy Cheatham, Sunday.

Solead's, 425 West B Street, downtown 232-7568. Harvey and 52nd Street Five, 30s and 40s swing, Wednesday through Saturday.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-6110. Ditty and Melissa, country, country, Thursday through Saturday.

Boos Bill's, 9325 Mission Gorge Road, SanDiego 448-9983. Lene Star, contemporary, Wednesday through Saturday.

Triton, 6011 El Cajon Boulevard, East San Diego 583-3240. The Bruce Cameron and Hilda Gentry Ensemble, jazz, Wednesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego 582-1070. Rex featuring Gary Lee, rock and roll, Tuesday through Saturday.

Tuba Man's, 2551 University Avenue, North Park 285-9426. Hardline Bluegrass Band, bluegrass, Thursday; Ira Cohen's Jazzbo Duo/land Band, Duo/land, Saturday.

Wing Cafe, 2733 B Street, Golden Hill 239-9906. Melissa McCracken, original ballads, Saturday; Catherine Schieve and Stacey Wage, classical flute and clarinet, Sunday brunch.

The Wizard's Den, 4405 Euclid Avenue, East San Diego 583-0648. Live rock and roll, Friday.

Zebra Club, 560 Fifth Avenue, downtown 239-4222. The Paladins, rockabilly, the Crowds, rhythm and blues, Thursday; Hani Kart, rock and roll, the Red Bent, rock and roll, Friday; Ration of Sants, rock and roll, Ground Zero, rock and roll, Saturday.

East County

Antonia's Hacienda, 700 North Johnson, El Cajon 442-8627. Lemme Huston and Dusty Best, contemporary, Friday and Saturday.

Big Oak Ranch, 1723 Harrison Canyon Road, Dehesa 445-3047. The Big Oak Ranch Band, country, Sunday.

Black Angus, 1000 Granta Avenue, El Cajon 440-5055. RFP, top 40, Monday through Saturday.

Boos Bill's, 9325 Mission Gorge Road, SanDiego 448-9983. Lene Star, contemporary, Wednesday through Saturday.

Hull and Bear, 690 North Second Street, El Cajon 441-5757. Rainbow, contemporary dance music, Tuesday through Saturday.

The Capone, 975 Greenfield Avenue, El Cajon 440-9526. Ron Morin, country, Thursday through Saturday; soft rock, Wednesday.

Catwags, 10757 Woodside Avenue, SanDiego 448-6700. Modit, rock and roll, Tuesday through Saturday.

Circle D Corral, 5500 Grossmont Center Drive, Grossmont Center, La Mesa 462-1579. Kermy Munds and Silvertip, country, Tuesday through Saturday; Hey Fever, country, Sunday and Monday.

The Diamond Lounge/Aunt Emma's, 1532 East Main Street, El Cajon 442-7288. California Country, country, Friday and Saturday.

Unrivaled Lounge, 5200 Baltimore Drive, La Mesa 462-0533. Carl Simmonds and Southern Comfort, country, Tuesday through Saturday.

Ember Room, 7059 El Cajon Boulevard, La Mesa 462-2263. Diamond Rio, country honky tonk and rock, Thursday through Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon 442-0517. Nightmeyer, contemporary, Wednesday through Saturday.

Kentucky Stud, 1377 Woodside Avenue, SanDiego 448-3402. Pony Express, country rock, Wednesday through Saturday, jam session Sunday.

Lakeland Resort, Highway 79, Guaymas, 765-0738. Country music, Friday and Saturday, call club for information.

Lakeland Hotel, 9940 River Street, Lakeside 443-9591. Dakota, country rock, Friday through Sunday.

La Posada del Sol, 1221 Broadway, El Cajon 441-5665. Joe Stewart, country, contemporary, soft rock, Thursday through Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa 462-2640. Joe Stewart, country, contemporary, soft rock, Wednesday.

Lorenson's, 596 Broadway, El Cajon 442-9696. Jack Costanza and Gern Woo, contemporary dance music, Tuesday through Saturday; Pro Brigham's Preservation Band, Dixieland and vintage jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, SanDiego 448-8558. Brankie, country, Wednesday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon 442-5573. Jimmy Noun and Dwellhome, country, rock, Tuesday through Saturday.

Mickey D's, 1653 Mission Gorge Road, SanDiego 448-9934. Grael Canyon, country, Friday and Saturday.

Nite Owl East, 667 North Mallison Avenue, El Cajon 447-3854. AduTree, cool rock, Tuesday through Saturday; Electric Range, country, Sunday and Monday.

Organ Power Plaza, 3459 Imperial Avenue, Lemon Grove 463-6977. Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Betha Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley 464-9607. Country Justice, country, Friday and Saturday.

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

Straw Hat Plaza, 3637 Avenida Boulevard, Spring Valley 462-6265. Rural Delivery, bluegrass and ballad, Friday.

Sierra Barrios presents **March 23, 25, 26, 27**

Mon., March 22 College Student Coors Night
25c Draft Coors
75c Well Drinks
Live Entertainment by Double Take

Wed., March 24 As seen on Real People Foxy Boxing

5375 Mission Center Road 291-8636

HALF-PRICE TICKETS
First two tickets half price with each new membership in Murray's Concert Club

Old Globe Fri. & Sat.
Holmes—Cooney Las Vegas Tour, June 11
Dancin'—Fiddler Fox Theatre
Laguna Arts Reserve Now

Murray's
Tickets 224-3747
In Glashouse Square next to Sports Area
Hours: Monday & Tuesday 10-6, Wednesday—Saturday 10-8

EARL KLUGH and very special guests **HI-FIVE**

Kellen Winslow • Leroy Jones • Charles DeJurnett
John Jefferson • Fred Dean

CALIFORNIA THEATRE FRI-MARCH 19-7:30 & 10:30PM
Tickets reserved \$11.50 at BEARS, WARD, AZTEC CENTER BOX OFFICE and all TICKETRON outlets—call 565-9947 for info
select seats may not be available for public sale

PRODUCED BY **Marc Berman** AND **Anulon** ATTRACTIONS

Le Chalet
Entertainment by the Sea

March 18, 19, 20
High energy Rock-N-Roll, PUSHIN' the sounds of Joe Jackson, Bruce Springsteen, Pink Floyd, and their own dynamite originals.

March 25, 26, 27
skyhigh
From left: Rich Halliday—bass, Lee Carpenter—guitar and violin, Owen Goldman—drums, Dale Breiden—lead guitar.
A distinctive rock sound featuring music of Pat Benatar, The Rolling Stones, Tom Petty, plus their own original material.

NINE NIGHTLY!
Never a cover charge

5046 Newport Ave. Ocean Beach 222-5300

March 21, 22, 23, 24

Starfire
From left (front) Leader B.W. Henderson, guitar, and Derwin "Dave" Johnson, keyboards, (rear) Raul Carasco, vocals, Kevin Tilly, trumpet, Lawrence Valdez, bass, Allen Harlan, drums, Michael Kellner, percussion and vibes, and Anthony Lesser, sax.
Funk with a Latin flavor. Show and dance band. Soulful and showful. Dancable and listenable. Playing much of their own material composed by Butch Henderson and other band members.

DANCING

The Turquoise Lounge, 5975 Severn Drive, La Mesa, 465-1525: Printed Circles, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Diego 449-0060: Johnny West and the Chaperals, country, Thursday through Saturday; Michael Wilkes, contemporary and variety, Monday and Tuesday.

Win Cody's, 240 Main Street, El Cajon, 440-9247: Chaser, rock and roll, Thursday through Saturday.

South Bay

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

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1151: Country Casanova, country, Wednesday through Sunday; Ducktail Revue, 5th rock, Monday and Tuesday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1151: Thumper, rock and roll, Tuesday through Saturday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Jim Moore, contemporary, Thursday through Saturday; Eulore Reviews, piano bar, Sunday; Bill Daniels, country western, Tuesday and Wednesday.

El Compadre Hotel, Boulevard Agua Caliente 700, Tijuana, 1-70-668-6481: Baja Strings Fusion, contemporary, Friday through Sunday.

The Golden Barrel, 710 National Avenue, National City, 477-7678: Full House, Southern rock, Friday through Sunday.

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

Old Bonita Steve Restaurant, 4114 Bonita Road, Bonita, 479-3537: John Lewis, variety, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista, 426-2500: Rex Paris, variety, Monday through Friday; Eddie Preston, contemporary and

country, Saturday and Sunday.

Westerner, 22 West Seventh, National City, 474-2919: Tony Mills and Crockett, rock and roll, Wednesday through Sunday; Legend, rock and roll, Monday.

The Wild Turkey, 5080 Bonita Road, Bonita, 267-2550: Four Play, rock and roll, Monday; dance to recorded solos, Wednesday; the Rollers, rock and roll, Thursday.

PERFORMERS

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 234-2808. Thursday afternoon or Friday before 3:00 p.m. The listings are free.

Rock & Roll

Allegiance: Spirit
Audi U.S. Grant Hotel, Journey
AdiTime, Night Owl Bar
Johnny Almond Rhythm Revue:

Poway Mine Co., Time Machine
Battalion of Saints: Zebra Club
The Billy Brothers: Cunningham's
Ron Bolton: Rodco
Brat: Pulmar College, Distillery
East, Windrose, Bacchanal,
Flamingo's

The Budgets: Pulmar College
Chaser: Red Cool Inn, Win Cody's
Circus: Macho's
Claude Coma and the Iva: Spirit
Clear Spot: Spirit
Barrie Cunningham and Black
Slacks: Macho's

Dallas Collins: Distillery Nightclub
Dirk Debonaire and the Road
People: Distillery Nightclub,
Distillery East
DIXIE: Spirit
004: International Blend

Double Take: Beach Club
Bacchanal
The Doran Elie Bourne Band: The
Anchorage
Ducktail Revue: Country Bumpkin
Mike Edwards: Anchor's
Plunkhouse
Emergency Exit: Bobby G's,
Travis: Cardiff

The Flashes: Headquarters
Nightclub
The James David Flynn Band:
Sandy's

Flower: My Rich Uncle's, Gator
Cordons
The Fly: Mom's Saloon
The Forke: Bobby G's
Four Eyes: Windrose, Lebe's
Goodhouse, Spirit
Four Play: The Wild Turkey
Full House: The Golden Barrel
The Furles: Bacchanal
Café Tab: Spirit
Ground Zero: Zebra Club
Hart Kart: Zebra Club
Husson: Navajo Inn
Incognito: Popcutter

Insects: Headquarters Nightclub
The Jones Band: Spirit
The Russ Kirkpatrick Band: Jelly
Rogers: Seaport Village
Lafel O: Spirit, Bacchanal
Land Pinball: Spirit
Legends: Stadium Club, Westerner
The London Brothers: Hollywood,
Bacchanal, Loading Zone

The Magenta: Bacchanal
Manual Scan: International Blend
Mayhem: Clapping Black
Jerry McCann and the Cigoloids:
Bobby G's
Medusa: International Blend
Tony Mills and Crockett: Westerner
Miffie: Casuarina
Musical Peace: Gator Gardens
Moving Targets: Belly Up Tavern,

Planet: Popcutter, Pasadena
Pocketful: Mom's Saloon
Polon: Ivy: Halcyon
The Potatoes: Headquarters
Nightclub
Printed Circles: Turquoise Lounge
Prophet: Triton/Carroll, Firebird
Lounge
The Puppies: Spirit

Push: Le Châlet
Radio Romance: Pasadena,
Cunningham's
The Ram Band: All The Way Inn
The Red Barn: Zebra Club
The Ritz: Tropic Hots
The Rollers: Old Pacific Beach
Cafe, Wild Turkey
The Rooters: Distillery East

Rosie and the Re-Bopps
Sawmoss: Mandala Wind,
Mach's, Koster Bros's
Shuffle: Hungry Hunter/Oceanside
The Siers Brothers: Flamingo's
Sinner: Journey
Sky High: Firebird Lounge
Solid State: Spirit
The Spud Brothers: Monterey

Whaling Co., Rodco
Stress: Red Cool Inn
T-Birds: Headquarters Nightclub
This Kid: Pulmar College, Spirit
Thumper: Linn's, Mach's
Tower of Power: Bacchanal
Tremor: Popcutter
Ultra Violet: Normandy
Underground: Journey

Planet: Popcutter, Pasadena
Pocketful: Mom's Saloon
Polon: Ivy: Halcyon
The Potatoes: Headquarters
Nightclub
Printed Circles: Turquoise Lounge
Prophet: Triton/Carroll, Firebird
Lounge
The Puppies: Spirit

Melissa McCracken
March 20
7:30 & 9:30 pm
WINGCAFE
2763 "B" Street 230-0606
Cover \$3

THE BEACH CLUB ROCKS & ROLLS
FRIDAY-SATURDAY MARCH 19-20
Double Take
SATURDAY NIGHT SPECIALS
WELL DRINKS \$1.25, BOTTLE BEER \$1.15
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Jim Edmunds
AT THE NEW PIANO BAR PERFORMING
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Now recruiting at
THE DANCE MACHINE
1807 Palm, Imperial
Tues.-Sat. through April 3
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Live Jazz - Great Lunching & Dining
Thurs. **Peter Sprague** Quartet
Fri. Sat. **Charles Owens** Quartet
Sun. **Bill Kyle & Shep Meyers**
Mon. **Rob Schneiderman Trio**
Tues. **Joe Marillo** Quintet
Wed. **Bob Holtz** Trio
Coming: **HERB ELLIS TRIO** 4/16, 4/17
1206 Prospect, La Jolla - opposite the Cove 464-1131

ROCK 'N' ROLL
SATURDAY, MARCH 20, 8 PM
SINNER UNDERGROUND VOYAGER ANVIL
THE JOURNEY
5375 Kearny Villa Rd. (Claremont Mesa off ramp)
Our concert line 278-2040

International Blend
Salsa, Coffee House & Dinner Theatre
4034 20th Street, No age limit, 264-0803
Thurs. **Manual Scan** After school dance 3-6 pm
Thurs. 8 pm **Hogges Night** Sounds by Heart
Fri., March 19 Ron Ohnifu presents
Storm Macaw plus special guest Salsa dance & show
Sat., March 20 from Salt Lake City
004 plus **Manual Scan**
March 26 **ERROL SCORCHER** Reggae dance
March 27 & 28 **RICHIE COLE Jazz Quintet**

Aspen Mine Company
Monday **EMPLOYEE NIGHT**
All well drinks \$1.00
Aspen invites all restaurant employees
Tuesday **LADIES' NIGHT**
All night happy hour prices 4 p.m. to 1:30 a.m.
Wednesday **KAZI NIGHT - 75°**
Thursday **MARGARITA NIGHT \$1.00**
2680 El Cajon Blvd., San Diego 352-1813
Must be 21 or older, required

The Fireside
Restaurant
Thurs. Sat. March 18-20
SKY HIGH
Tues.-Sat., Mar. 23-27
PROPHET
Ctr. City Pkwy. at Washington, Escondido 745-1931

TIO LEO'S Mexican Restaurant & Bar
Peggy Spye
Contemporary guitar & vocals
Wednesday & Thursday from 7:30 pm
Melissa McCracken
Contemporary guitar & vocals
Friday & Saturday from 8:00 p.m.
Featuring delicious, authentic Mexican specialties at reasonable prices.
Open for lunch & dinner every day.
Reservations accepted.
6333 Mission Gorge Road 290-9944

HALCYON
4258 W. Pt. Loma 226-9659
Thursday-Saturday, March 18-20
Tuesday-Saturday, March 23-27
Poison Ivy
Sunday & Monday, March 21 & 22, 28 & 29
LONDON BROS.
Starting Tuesday, March 30
EYES FOUR
Eat at the Halcyon—Great food, reasonable prices. Appetizers, fresh fish, steak, burgers, chicken, and the best soup in town.

KPRI FM106 welcomes
ERIC BURDON
(formerly Eric Burdon & the Animals)
Monday, March 22, two shows
7:30 & 10:30 p.m.
Tickets \$8.50 Open Festival Seating
Available at all Ticketron outlets or at the Radio box office.
Call 467-5590 for more information.
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8980 Villa La Jolla Drive

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WEDNESDAY
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Million-seller rock & roll hits from the 50s, 60s, 70s, 80s.
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The Fabulous **WHIPTONES**
Don't miss this band
TUESDAY
Two of San Diego's hottest rock & roll bands.
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Bramble: Magnolia Mahogany's
Cactus Jack: Sage Coach Inn
California Country: Diamond
Lounge: Kent Emma's
California Express: Bar-A-Ranch
House
Colorado Cool Aid: Jolly
Rover: Occurside
The Constables: Kelly Up Tavern
Country Cassanova: Country
Burglar
Country Comfort: Fiddle's
Country Justice: The Outpost
Country Rejoice: Valley Center Inn
Saloon
Coyote: Whiskey Creek

The Critters: Old Pacific Beach
Cafe
Dakota: The Country Side Lounge
Lakeside Hotel
Dallas Express: Charlie's Little Bit
of Country
Bill Daniels: Jack's Cuckoo
Diamond Room: Amber Room
Electric Range: Nite Out East
Richie Gary and Sundown: Ambrose
Lounge
Gil and Marti: Sheraton Inn Airport
Gravel Canyon: Mickey D's
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Men
Hey! Fever: Circle D Corral
Sander Hirsch: Ruben's La Mesa
Jeteas: Banbury's
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Rover: Occurside Village
Legends: Stadium Club, Westerner
Leather and Lace: Hutch's
Roberta Linn and the Gambler:
Atlanta
Don Livingston and Timberline:
Whiskey Flat
Lone Star Country: Boss Bill's
Montana's Revenge: Boat House
Ron Martin: The Calypso
Kenney Munda and Silverite: Circle
D Corral

New Country Country: Side Lounge
Jonny Nimm and Downhouse:
Mama's Mink, The Moorings
Phoenix: John's Tavern
Pony Express: Kentucky Stud
Rural Delivery: Struth Hut
Pismo Springs Valley
Carl Simmons and Southern
Comfort: Driftwood Lounge
Joe Stewart: La Posada del Sol El
Cajon, La Posada del Sol La
Mesa
Tall Cotton: Joe Murphy's, Kelly
Up Tavern
Telegraph Canyon: Pomerado Club
Don Tension and Country Plus:
Red Dog Saloon
Johnny West and the Chaparrals:
Van Winkle's
White Lightning Express: Outscale
Lodge, Whiskey Creek
E. Zane Wood: Wrangler's Room

Contemporary/ Top 40

Rob String's Fusion: El
Conquistador Hotel Tijuana
Kirk Bates: Hill House

Sue Barnard: St. Casa
Blue Sides: Ruben's La Mesa
Bogert: Holiday Inn/Embarcadero
Carmen and Carmen: Black
Angus/Kearny Mesa
Jack Costanza and Gerri Wood:
Lover's
Crack A' Noon: Dave Masters
The Barry Craig Quartet: Dooley's
The Critters: Old Pacific Beach
Cafe
Dee Daniels Duo: La Hacienda
Carolina
Devotions: Promote's
Dusty and Melissa: Tom Ham's
Elements: Holiday Inn Mission
Valley
Forward Motion: Black
Angus/Chula Vista
Bill Froy: To Leo's
The Good Life: Hungry
Harrier: Occurside
Leslie Gold: Sheraton Harbor
Island
Jim Hawley: Monterey Whaling
Co., Old Pacific Beach Cafe
Sander Hirsch: Ruben's La Mesa
Richie Hunt: Mahogany's
Londie Huston and Duddy Best:
Antonio's Hacienda
Larry Kries Trio: Pavilion Lounge

Bill Kirkpatrick and Jim Howlin:
Hungry Hunter/Occurside
Larry and John: Raphael's
Main Street: Bahia Belle
Melissa McCracken: To Leo's
Wing Cafe
Bruce McKittrick: Hungry's
Midnight Delight: Red Coach Inn
Marli Milligan: Eric's Rib Place
Moby: The Shepherd Cafe
Jim Moore: Dock's Cocktails
Gary Narmon: Playboy Club
Barry Nelson: The Anchorage
Nightrunner: Hungry Hunter El
Cajon
One Plus One: Hotel del Coronado
Larry Page: Monterey Jack's
Linda Parra: Cutanaram Hotel
Pellon Alley: Salsa Sports Arena
Scott Turchin: The Shepherd Cafe
Michael Wilcox: Kim Wilcox's

Jazz

Lori Hall and Shep Meyers: Prophet
Vegetarian Restaurant
Pro Brigham's Preservation Band:
Pat Arty's, Lovers
Bruce Cassano and Italia Casny
Ensemble: Triton/San Diego,
Harborside
Eddie Preston: Royal Vista Inn
Jeff Proctor: The Shepherd Cafe
Rainbow: Bull and Beer
RPH: Black Angus El Cajon
Danny Salinas: Anthony's
Harborside
Jon Sanderson: Playboy Club
San Antonio: Springfield Wagon
Works
Shine-It-On: Vacation Village

Bob Holtz Trio: Blue Parrot
Bill Kyle and Shep Meyers: Prophet
Blue Parrot
Butch Lacy Ensemble with Keyon
Lettau: Elario's
Big Long: Kelly House
Charles MacPherson Quartet:
Elario's
Joe Marillo Quintet: Gold Coast
Lounge, Blue Parrot
Charles Owens Quartet: Blue
Parrot
Pellon Alley: Salsa Sports Arena
Ella Ruth Piggie: Crossroads,
Black Frog
Pete Fish House West
Rob Schneiderman Trio: Blue
Parrot
Peter Singsas: Gold Coast Lounge,
Blue Parrot
Stone's Throw: Sheraton Harbor
Island
The Swing Set: Macho's
Time Place: Black Frog
Ziggy: Black Frog

Blues/R&B/ Reggae

Johnny Almond Rhythm Revue
Prosy Mine Co., Time Machine
Big City Blues Band: Club 30
The Crusadings: Headquarters
Nightclubs, Zebra Club
Dee Daniels Duo: La Hacienda
Carolina
The Harlequins (formerly
Professor Oak and the
Harlequins): Mandolin Wind

King Blacout Blues: Mandolin
Wind, Bachanal
Melling Pot: The Loading Zone
The Mighty Pyers: Kelly Up Tavern
The Nomads: Joe Murphy's,
Bachanal
Room Full of Blues: Kelly Up
Tavern
Rosie and the Re-Posin'
Screamers: Mandolin Wind,
Macho's, Rooter Brown's
Star Fire: Le Châlet
Sugar Hill: Macho's
Bachanal, Sport

Folk/Ethnic

Naki Ataman Trio: Islandia Hotel
Sandy Bradley and the Small
Wonder String Band: Old Time
Cafe
Backstreet: Drummy Magpie's
Barb Carlin: Old Time Cafe
Cohen: Macho's
Brian Connolly: Harway Stone Pub
Lee and Virginia: Carlin's Drummy
Magpie's
Denise Dohler and Gary Ocasano:
Drummy Magpie's
Foot on the Whisk: The Shepherd
Cafe
Richard Freeman: Drummy Magpie's
Juchetwines: Drummy Magpie's
Jeff Gregory: The Shepherd Cafe
Kabbas: Macho's
Sassano Kennedy: The Patriot
Gone
Lee Tway: Sinsin: Drummy Magpie's
Auntie Linda: Drummy Magpie's

Macwan International Band:
The Middle Eastern Musicians:
Al-Salam Restaurant
Minnette Eden's Continental
Cuisine
Kate Paster: Old Time Cafe
Stan Shapiro: Old Time Cafe
Slamas Gail Cell Irish Band:
Drummy Magpie's
Storm: International Blend
The Tannahill Weavers: Old Time
Cafe
Kate Wolf and the New Wildwood
Flower: Old Time Cafe

Everything Else

Julio Aguirre: classical guitar,
Kung Food
Barber and Ott: contemporary and
comedy, Dave Masters
The Bone West Home: variety—
Bentley to Bach, Sheraton
Harbor Island
Phil Becher: classical and
contemporary guitar,
Concogio to Port Lomas
David Bradley: comedy and
originals, Joe Murphy's
Chen variety guitar, Hungry
Hunter/Harbor Valley
Thert Pao: 50s revival, Boat House
Principality variety, Ramada
Inn/Escondido
John Kay: variety, The Playboy
Club
Eddie Gold: variety—pop to light
classical, The Press Room
Saloon
Lina Kany: light classical, The

Shepherd Cafe
The Fred Land Trio: music of the
40s through the 80s, Sandtrap
Lounge
John Lewis: variety, Old Florida
Store Restaurant
Llama: classical guitar, Kung Food
Rob MacLeod: piano bar, Bahia
Hotel
Glen Miller: variety, Mid O' Day
Room
Oh! Ridge: contemporary and
comedy, Let's a Greenhouse
Orion Guitar Duo: classical guitar,
Prophet Vegetarian Restaurant
Derek Page: piano and vocal
variety, The Press Room Saloon
Rex Parts: variety, Royal Vista Inn
The Bathmen Band: songster
rock and roll, London Opera
House
Buddy Rudi: piano bar, Bahia
Hotel
Karlina Reeves: piano bar, Dock's
Cocktails
Calderine Shores and Stacy Weger:
classical flute and clarinet,
Wing Cafe
Tommy Stark: family
entertainment, Organ Power
Piano/Larson Grove
Tower Toss: variety—pop to light
classical, The Press Room
Saloon
Jonathan Van Buren and
Yesterday's Elks: impersonator,
Bahia Hotel
Dale Varney: variety, Ramada
Inn/Escondido
Ken Williams: piano bar, Mexican
Village

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Well doubles
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Karaoke \$1.00

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Karaoke \$1.00 all night
Happy Hour 8-10 p.m. doubles
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Drink specials all night Monday-Thursday. Happy Hour: Doubles for singles only,
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MARCH 18, 1962

CURRENT MOVIES

beefy-faced homosexual writer Bart, whose idea of a cultural evening is to plug in a video cassette of a Montgomery Clift movie and munch a bowl of popcorn (and whose college education, incidentally, like that of the homosexual "murder" suspect in *CHUNGING*, was gotten at Columbia University—evidently, in Hollywood's most, shaven for the sexual minority). But there are "mysteries" about Zack's sense of identity which he can no longer deny and must delve into. Part of the reason he is compelled to do so, according to the way the plot is laid out, would seem to be his disturbance over a female partner's emotionally messy and maritally disruptive mastery—on one problem, at least, from which a male homosexual couple would have immunity. The movie's provocative position on Zack's change of sexual orientation is that such a thing is quite all right, as long as everyone concerned is happy, successful, and ultimately sane. With Michael Crichton, Kate Jackson, and Harry Hamlin, directed by Arthur Hiller, 1982.

(Ace Drive in: Century Twin 2; Village, from 2:15)

rest of the cast, including Erland Josephson and Per Oscarsson, try to make her feel at home (or try to make themselves at home in the American market) by speaking a very warped brand of English, 1981.

(Gaudi)

which turn out to be profitable (the spatial white rabbit in the *Black Knight* who won't concede defeat while he loses arms and legs, left and right—It's only a flesh wound!) and some of which turn out to be dead ends (dramatic animation sequences

boring than you might think, if you had the spatial white rabbit in the *Black Knight* who won't concede defeat while he loses arms and legs, left and right—It's only a flesh wound!) and some of which turn out to be dead ends (dramatic animation sequences

better, in this case, from a rock). A brooding, inert, and unexciting, even reminiscent of a sleek David Hamilton photo essay in his slandering over Claret's complexed teen-age girls, who speak in wee high voices or in stilted whispering, rectle poses, back in sunlight, move in slow-motion, and disappear without trace amid the claps and creaks of hanging rock (possibly having burst like soap bubbles upon contact). The thematic elements—British upper class and lower, adolescent sexuality and Victorian repression—never do crystallize. With Rachel Roberts, Dominic Guard, directed by the Australian Peter Weir, prior to his *THE LAST WAVE*, 1977.

(La Palma, 3:20 through 23)

Party—A 1950s youth comedy with Kim Cattrall, Scott Colombo, Alex Kassar, and Susan Clark, directed by Bob Clark. (Center 3 Cinema 1, Frontier Drive in: La Jolla Village, New Valley Drive in: Oceanview 8, Plaza Bonita, Rancho Bernardo 8, UA Cinema 1; UA Glasshouse 6, from 3:15)

Prophecy—A sermonizing sci-fi allegory directed by Frank Marshall, showing his knitted-brow concern for liberal causes (housing problems in the urban ghettos, Indian rights, nuclear pollution), while he amuses himself with the lunacies of *THE FELD AND STREAM* nightmare (a frenzied racoon, an overinflated tadpole, and a sword-wielding epic scope, or is it a vaguely like a barbecue bear). The liberalist seems to be for the sake purpose of helping. Frankenstein get to sleep at night and Michael in the minor the next morning. There is nothing dishonorable about making a monster movie, of course, except when it is executed with the crude, integrated aspects of this one. Robert Foxworth, Tala Shire, and Amanda Assare, 1979.

(Campus Drive in: New Valley Drive in: from 3:15)

Quest for Fire—French filmmaker Jean-Jacques Annaud's vision of prehistoric man. (Cinema)

Missing—Sissy Spacek and Jack Lemmon star in Costa-Gavras's dramatization of the factual case of Charles Herman, an American journalist who disappeared in Chile during the downfall of the Allende government. (Center 3 Cinema 3, Fiesta Twin, La Jolla Village, Oceanview 2; Parkway 3, Plaza Twin 1; UA Glasshouse 6, Vineyard Twin 2)

Montenegro—No amount of black comedy and brawny could quite dispense the banality of the theme, the bored Stockholm syndrome who throw off her shackles in a weekend of wild abandon at the exotic Zanzibar. The proprietors of this secluded night spot hail from Negativia, as does (not coincidentally) the director, Dusan Makavejev. These characters, fighting, kicking, Serbs are the appointed agents of Makavejev's sexual evangelism, and they are complemented by a large population of animals (lame and dead) to remind us of the natural state. Susan Ancochea, the out-of-place star of the piece, the

Montenegro

Monty Python and the Holy Grail—Monty Python's antics—sometimes funny, always silly illustrations of human stupidity—are strung together here into a more or less linear narrative, spoofing King Arthur in Old England. The picturesque itinerary (traveling lightly and quickly through spots that are never returned to again, over and over) permits the Python group, on any off-the-cuff inspiration, to tear off in any direction, some of

Directed by Terry Jones and Terry Gilliam, 1975.

(Keri, 3:15, Sports Area 8, 3:15 and 20 midnight)

My Dinner with Andre—Conversation is served up, along with appetites, soup and salad, roast quail entree, and after-dinner drinks, as a spectator rather than as a participatory one. (As a spectator sports go, neither conversation nor food consumption is to be ranked among the leaders.) The two-hour life-after-life between playwright Wallace Shawn and gagman-gag writer-director Andre Gregory is not as boring as you might think, if you had not read the critics. It is more

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CURRENT MOVIES

Cinema 3, Frontier Drive in: New Valley Drive in: Oceanview 8, Plaza Bonita, Rancho Bernardo 8, Santa Anita 6; University (see Centre)

Batlyon—Ancient Rome, as built by Fellini. The characters may be split, at least, into two camps, the life Beukides and the gross Ugles, and the grandly conceived scenes swim before your eyes as though they are revolving on a Lazy Susan. The production is undeniably impressive for its consistent lack of correspondence to the world as we know it. But much, enough, and too much is too much, and the greatness part, the carnality, is a little movie de line, but a little movie de line, but a little movie de line. With Harrison Ford and Karen Allen, 1981.

(Glossom, Oceanview 8)

Reds—You do not have to be abnormally sensitive to detect irony in Warren Beatty treating the life of American communist and journalist John Reed—or that part of his life tangled up with Louise Bryant—on the cinematic scale of later-period David Lean, a mind-reading and epic-casting and Continuum Consummation, a standing the novelty of making a Hollywood movie about a leftist martyr, the thing that puts *REDS* as a classic in the middle of Hollywood tradition, much more so than their cast of thousands, its epic scope, or its exquisitely finished photography. It is a star-centered, hero-centered construction—a point which was not missed by Beatty's producer-director-co-writer responsibilities. The movie divides its time between Reed's political life and his private life, a division perceived by Beatty himself in terms of the career-virtue marriage formula of Hollywood past, and even at three and a half hours it seems to short-change both. With Diane Keaton (as Bryant), Jack Nicholson (as Eugene O'Neill), Edward Herrmann (as East Eastman), and Maureen Stapleton (as Emma Goldman), 1981.

(Cinema Plaza)

Richard Pryor—It's not a movie in the largest sense, but it's a lot of laughs however you slice it. This live-in-concert, one-man performance, not even especially funny when edited, lets Richard Pryor be more than what he can in any forum film, lets him say more than he can on television, and lets him show more than he can on photographs. Pryor's comedy is no better way to convey his standup style to the people of St. Cloud, Minnesota or Bloom, Mississippi or Sheffield, England or fifty years hence. Directed by Jeff Margolis, 1979.

Quest for Fire—French filmmaker Jean-Jacques Annaud's vision of prehistoric man. (Cinema)

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Quest for Fire

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MATINEES DAILY, 2:00 PM. All performances starting before 3:30. Set—For performance only except special engagements & holidays. Subject to weekly change.

CINEMA GROSSMONT

10:30 PM

RAIDERS OF THE LOST ARK

1:00, 3:15, 6:30, 8:40, 10:15 (PG)

7:00 PM and Dolby Stereo

QUEST FOR FIRE

First Show 12:00 Noon, 2:00, 4:15, 6:30, 8:45, 10:30 (PG)

1:00, 3:15, 6:30, 8:40, 10:15 (PG)

EVIL UNDER THE SUN

12:45, 3:15, 6:30, 8:45, 10:30 (PG)

BUTTERFLY

1:10, 3:40, 6:10, 8:30, 10:40 (R)

PORKY'S

12:30, 2:30, 4:30, 6:40, 8:45, 10:50 (R)

MISSING

12:30, 3:00, 5:30, 8:00, 10:25 (R)

PORKY'S

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MISSING

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THE AMATEUR

12:30, 3:35, 6:40 (R)

SOUTHERN COMFORT

2:35, 6:40, 10:40 (R)

SWAMP THING

12:30, 4:20, 6:15 (PG)

FLASH GORDON

2:15, 6:05, 10:00 (PG)

La Paloma Theater

436-SHOW

First and D Streets, Encinitas

MARCH 17-19

8:40 PM

Whose Life is it Anyway?

(R) 6:30 & 10:30 PM

MARCH 20-23

8:35 PM

Porky's

Saturday & Sunday matinee

Porky's

(PG) 6:30 PM, Saturday & Sunday matinee 1:30 PM

MARCH 24-26

8:50 PM

Fellini Satyricon

(R) 6:30 & 10:30 PM

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DIRECTED BY LOUIS MALLE

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La Paloma Theater

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436-SHOW

First and D Streets, Encinitas

MARCH 17-19

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(PG) 6:30 PM, Saturday & Sunday matinee 1:30 PM

MARCH 24-26

8:50 PM

Fellini Satyricon

(R) 6:30 & 10:30 PM

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