

City Lights

Hats Hit Ring

Don Parker unites his blue printer's smock and sits down to talk about his campaign for mayor. "The main reason," he says, "is motives — motives of the candidates. Why do they want to be mayor? For the good of the people, or for their own good?"

Parker, a fifty-four-year-old Republican who owns a small print shop on Pacific Highway north of Lindbergh Field, is one of twenty candidates who qualified this week to appear on the March 15 mayoral election ballot. But since he doesn't expect to raise any campaign contributions, has never run for office before, and is not among the four main contenders — obtained the "major" candidates by the local media — don't expect to hear much of this kind of talk during the campaign. "I believe that when a person is elected for a certain length of time, they've entered into a contract. And they should break it for their own political advancement. They were going to make the police chief quit his job to run for mayor, so why aren't they making the councilman and supervisor [Cesar, Mitchell, Hodgecock] quit theirs?"

Nobody will be leaving much of this: "Boy, I'm against any more hotels for Mission Bay. You can't get down there anymore for the tourists. The people of San Diego ought to have first rights to the playgrounds, and the tourists come second. We shouldn't give everything up to the tourists just so the hotels can make big bucks."

Or this: "Low-income housing is a must. Maybe the contractor should just build the outside of the houses and let the young people move in and finish the insides. A lot of young people have the guts and would jump at the chance to kind of build their own homes. It would sure make them cheaper to buy."

People like Parker are victims of a curious journalistic equation. Since they don't have much money and aren't part of the ruling clique, they probably have little chance of being elected. Therefore, there's little point in "covering" them. But since they appear on the ballot, local papers and television stations at least have to acknowledge them, and when they do, it's usually in a story about political oddities or political aunts. They can't possibly win election to the mayor's office, *ergo* they must be crazy to try. Right?

Rich Riel is another obscure but serious candidate. Like Parker, Riel feels that money has ruined politics. "I figure that if an intelligent human being runs, he can be effective with \$10,000," says Riel, a thirty-five-year-old investor and financial consultant. "I'd like to show people that anyone who wants to participate in city government can do it. And if I can run and win with little



Don Parker, Rich Riel

money, I validate my theory that ideas are what win elections, not money."

But of course, publicity is a must. So Riel has organized meetings in his home on the south side of Soledad Mountain, in which most of the lesser-known candidates have discussed forming some kind of coalition to help draw attention to themselves. As for his own ideas: "There are only two things I can promise. In eighteen months I will amend the city charter, limiting the size of city-owned land. I would also try to limit the tenure of the mayor to two terms, which would limit the power of the office. Once you're in the seat, you start deluding yourself that you know what's best for the city. Limiting it to two terms takes away that mental anguish of deciding whether or not to run again."

As a former project consultant to the city housing commission, Riel says he caught on to the way things really work. "For instance, 'Everybody knew Willie Jones was getting Leon Williams' [council seat six months before he happened]. And another thing bothers him. City employees were limited to six-percent pay raises this year while some of the higher-level bureaucrats got more. For example, the city attorney's salary jumped from \$65,244 to \$70,332, a raise of almost eight percent. The city manager's pay rose from \$75,432 to

\$80,520, an increase of about 6.75 percent. This gave Riel an idea for reducing the possible \$12 million deficit the city faces next year. Using the mayor's \$36,625 salary as a cutoff line, why not cut by ten percent the salary of all city employees making more than the mayor? In the city attorney's office alone the savings would be about \$200,000.

As for his campaign, Riel money, I validate my theory that ideas are what win elections, not money."

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says, "I'm a guerrilla fighter. I have no money, little strength in terms of public support. So I have to make their [the front four] strengths into weaknesses. I have to assert that their money isn't what wins elections, and that a vote for them is a vote for the establishment, for the way things are. A vote for one of us [the lesser-known candidates] is a vote against the establishment, the money."

— N.M.

Paper Underwritten

Another neighborhood newspaper has been launched, but this one won't live or die by the vagaries of the free market. The *Adams Avenue Post*, as the new publishing entry is called, has no competition in its Kensington, Normal Heights, and University Heights turf, so there will be no need to undercut the competition as the battling Ocean Beach newspapers must do. And the publishers needn't be worried by the ominous prediction of Logan McKechnie, whose smart-looking *Terraviva Bulletin* folded despite the fact that it served one of San Diego's fastest growing neighborhoods. "It will not make it," McKechnie says heavily of the *Post*. "It cannot make it."

Actually, the first issue of the *Post* is healthy. Its eight pages are filled with paid advertisements, some \$2000 in all, the publishers report. And that's almost enough to break even on the 10,000-copy press run. There's an ad from "community-minded" San Diego Federal Savings, and coupon specials from florists, boutiques, and frame shops. Even a paid "congratulations" announcement from the Roger Hodgecock for Mayor Committee, and a thank-you note from Congressman Jim Bates.

But should the enthusiasm wane and the ad revenues fall,

the *Post's* publishers can lean on a \$6000 subsidy from the county. The unusual underwriting effort, paid out of federal revenue-sharing monies, is part of a \$10,000 grant from the county to the Normal Heights Development Corporation. The corporation, a sort of miniature Southeast Economic Development Corporation, is a nonprofit agency that will publish the *Post*. "We see the *Post* as an advocate for Normal Heights, the forgotten community," says Steven Temko, an attorney and one of ten Normal Heights residents who helped form the corporation and convince the county to fund it. "We don't have many social services here," he says of the Normal Heights area. "So the *Post* can help tell people what's going on... tell them how to get to the resources we do have, like the M&C City Community [Health] Clinic."

Temko promises that the *Post* will not shrink from criticizing government policies as they affect Normal Heights, even though such criticism may anger the politicians who control the subsidy that allows the neighborhood paper to publish. "We're under no more pressure than a newspaper that depends on ads," he assures. "And we've also got good on our side. We're not trying to make a buck or a profit."

— P.K.

When The Saints Go Marching Out

January has not been a good month for Warren Miles and his St. Jude's Residences. While he'll house and feed more than 1500 homeless and poor men, women, and children at St. Jude's homes in Oceanside and San Diego this month, Miles will fall short of the donations he needs to pay for food, rent, and utilities. A lay Catholic who refers to himself as "Brother Warren,"

Photograph by Rick Berry/Burnstock



Steven Temko

City Lights



Warren Miles

Miles now pays \$3000 in monthly rent for the second floor of the old Traveler Motel on Seventh and Ash in downtown San Diego. Those motel rooms house the St. Jude's men. Miles pays an additional ten dollars a night to the motel's owners for each of the third-floor rooms that house single women and families. There's \$1000 monthly for utilities, and another fifty dollars daily to buy food for St. Jude's three "family style" meals. And there are more expenses for the Oceanside residence — about \$3000 monthly.

But this month so far Miles has received only \$2000 in donations to pay all expenses. That's a startling drop from the \$12,000 he raised in December, most of it from individual donations of ten and twenty dollars, but about \$6000 of it from the volunteer group connected with local Catholic churches, and from Episcopal parishes.

Miles is convinced that at least part of his fundraising problems stem from a December letter mailed to Catholic priests by the St. Vincent De Paul Center, a sanctioned Catholic charity that also aids the poor and homeless. The letter emphasized that "St. Jude's Residence is a volunteer center for homeless/transient persons... not sanctioned or recognized by the Diocese of San Diego" and "not affiliated with Catholic Community Services, St. Vincent De Paul Center, or the Diocese of San Diego and is not authorized to solicit funds in their name."

While the letter, signed by Rev. Joseph Carroll of St. Vincent De Paul and Rev. Douglas Regis of Catholic Community Services, was mailed "to clarify some questions" that local priests may have about St. Jude's status, Miles says it is "really aimed at the altar societies and guilds that send us donations." (Among the regular contributors are the Holy Spirit, Christ the King, and St. Mary Magdalene Catholic churches, and St. Paul's, St. Andrew's, and St. James Episcopal churches.) "The priests are the ones that refer the poor to us for a bed and a

meal," says Miles. "They know the work we do, and they know we aren't sanctioned by the diocese." Miles is convinced the letter will help turn donations from the parish-related charities, because, in his words, "for a lot of those [societies and guilds], if something isn't sanctioned, it just doesn't exist."

Miles also believes the letter will help turn donations toward St. Vincent De Paul's, which recently announced a major fundraising drive for a new downtown building. But he won't try to meet with the priests to explain his situation because he says they are harassing by church politics. "The priests know the bishop isn't supporting us," Miles says. "So even though they know what a good job we're doing, and have even told me of it, they can't cross the bishop and not get in trouble for it."

— P.K.

State Exacts Change On Toll Collection

The only way to become a full-time toll collector on the Coronado Bridge is first to work as a part-time toll collector. That's what Virkie Fedock says bridge authorities told her last spring, and the assurance persuaded her to quit a forty-hour-a-week clerical job in exchange for the part-time money collecting. But six months later Fedock learned it's possible for someone fresh off the street to become a full-time bridge toll collector — if they're Hispanic.

In order to get the part-time job, Fedock had to take a three-hour test and undergo two interviews. She then earned a series of "excellent" ratings on the job and was looking forward to taking yet another test which would enable her to rise to full-time status. As the October test date approached, she says she and the other part-timers were told that their chances of filling several full-time vacancies were excellent. But then the October test was canceled and

the bridge captain informed his crew he had been ordered to hire three Hispanic women to fill the full-time positions. (The new employees were not required to pass the standard eligibility test.) In December two more Hispanics (a man and a woman) joined the full-time ranks in similar fashion. Further riling Fedock and her fellow part-timers was the fact that while they had to pay for their uniforms, Caltrans bought the \$250 vests for the newcomers.

Since then, Fedock has heard that state efforts to bring racial balance to the bridge work force date back to the mid-1970s, when Assemblyman Pete Chacon lived in Coronado (before

moving to North Park two years ago) and noticed a dearth of all minorities among the bridge workers. Chacon's concern over this kicked off one Hispanic recruiting drive in 1976, and in 1979 another push ensued. These efforts notwithstanding, by last fall the bridge had only one Hispanic toll collector, and the state personnel board was threatening to penalize Caltrans for this fact and also for not having enough women.

To avoid the sanctions, Caltrans agreed to fill ninety percent of its available toll-collecting jobs with women and Hispanics (until certain employment levels are reached). So why wasn't Fedock, a woman with six months of on-the-job experience, promoted? Carlos Sanchez, Caltrans's affirmative action chief, says she wasn't ranked high enough on a departmental list. (Ironically, the Hispanic newcomers weren't ranked on any list at all.)

Sanchez points out that the new Hispanic toll collectors are in a special employee category and are paid starting salaries of only \$5.15 per hour, compared to the regular \$7.10 starting salary. The newcomers furthermore must take and pass a test within nine months, or else they will be terminated. That doesn't please Fedock and another toll-taking aspirant, who have filed a reverse-discrimination complaint against Caltrans. A hearing is scheduled for February 2.

— J.D.



Coronado toll gate

Plans

Prediction: Within a dozen years, University City will boast seven hotels, at least twenty-five high-rises (ranging from twelve to thirty-two stories), and some 60,000 residents. This is old news, yawns city planner Jim Hare, who points out that as long ago as 1971 the city council adopted a community plan for University City which embodied almost all those high-density features.

Fine. Tell that to the folks who've moved into University City since 1971 — namely, most of the community's 30,000 current residents. The city planner tried to do just that at a community meeting a week ago which attracted more than 250 community residents, most of whom were well-dressed, well-fed, and too polite to lob rotten tomatoes at the townscaper. Good manners, however, were just about the only thing that restrained them. "You sound like you're trying to sell us the plan rather than ask us what we want," snarled one man, referring to a revised version of the 1971 plan, which is currently being reviewed. Another fellow hinted at a call for the armed overthrow of the city government. The single most influential aspect of the plan seemed to be the thirty- and thirty-two-story condominium towers to be built at the corner of Nobel and McKellar drives. "What's gonna happen when a pilot loses control of his plane and plows right into there?" bellowed one agitated resident.

All the citizens entered in the world can't halt a number of the projects reflected in the plan, those which have already received final approval from the city. However, Hare conceded that the twin towers so far have won only conditional approval; if enough University City residents turn out when the planning commission and city council review the revised plan, at least part of the dense development could be blunted.

Furthermore, for the first time in the community's history, political developments point the way to such a thing happening. In November the first elections were held for positions on the University City Planning Group (in the past, membership to that organization was by appointment only). All nine of the community residents who ran election to the group ran on platforms supporting low or moderate development; in contrast, among the casualties was R. H. Hamstra, an advocate of dense development who long reigned as chairman of the developer-dominated planning board which produced the 1971 plan.

— J.D.

— Paul Krueger, Neal Matthews, and Jeannette DeWyze

Photograph by Jim Cook

Straight from the Hip

Matthew Alice

Dear Matthew Alice:
For some time I have been fascinated by the cliffs that dot our San Diego shoreline. One cave I know of (it has since been blocked) has stairs, rooms, and torch holders carved into the rock. Legend dictates that it was used as a rumrunners' trail during Prohibition and that it led to a house in Point Loma. Boots supposedly would dock in the tiny cove and transfer their Mexican load stealthily. Can you verify this and provide any further information about our cliffs?

Ron McLean

Ocean Beach

A spotted sandpiper twittered off in alarm, annoyed that I would clamber down onto his rocks. There at the foot of Osprey Street in Sunset Cliffs I peered into what remains of this intriguing cave. It is now littered with empty beer cans and cigarette butts, and shows no sign of its romantic — if not illicit — past. And its present habitants probably never heard of John P. Mills.

The cave was once connected by a tunnel to the house across the street at 1203 Sunset Cliffs Boulevard, a mansion built by the entrepreneur Mills in 1926. Mills came to California with \$400 in his pocket and was able, in those heady and volatile financial times, to pad his bankroll to six million dollars. He brought his wealth to San Diego in 1924 and purchased 300 acres in what is now Sunset Cliffs from the baseball mogul A.G. Spalding. Mills built the house, which he called Cliff Mansion, as a showcase for his real estate project in the area. And an impressive edifice it is. The nineteen-room manor cost \$175,000, and back in 1926 that bought a lot of luxury. A thirty-four-foot, two-story entrance hall was highlighted by a stained glass ceiling. Downstairs was a drawing room, solarium, breakfast room with connecting



Illustration by Alice Carey

aviary, tiled kitchen, and library. The library was paneled in Brazilian rosewood, and the dining room had carved Italian oak walls. Both rooms had carved stone fireplaces; the one in the library featured bears and squirrels and dwarf trees. Mills was a devotee of astrology, and so had chiseled into the ceiling above the drawing room his and his family's astrological signs. Even the massive dining table was decorated with carved lion heads, proclaiming Mills's sun sign. Upstairs were the bedrooms — all but one graced with its own fireplace — sitting rooms, living room, and bathrooms. The etched scenes of forest life on the shower stall doors attempted to reflect the sylvan theme of the house, but that must have been somewhat contradicted by the master bathtub. It was so large that it required a brass ladder, and it even had racing lanes painted on the

bottom. Then there were items like a \$50,000 chinchilla rug, the stables, and the tiled salt-water swimming pool.

But Mills had a less ostentatious side. One fireplace had a concealed drawer used to hide family jewels, and a cabinet under a staircase swung back — if the secret spring was triggered — to reveal a hidden storage area (which was allegedly used for concealing liquor during Prohibition). The aforementioned tunnel connected the house to the cove across the street, but at some now-forgotten time it was sealed off as being "too dangerous." Whether it was actually used by rumrunners is lost with the passing of the people of that time, none of whom mention it in the many printed accounts of those freewheeling days.

Mills was wiped out in the crash of 1929 and his house was soon auctioned off for far less than it cost him (it is now San

Diego Historical Site #107). Nature continued to remove what other evidence there was of Mills and his contemporaries. The mile-long public park along the cliffs first begun by Spalding at a cost of two million dollars, and later supplemented by a million of Mills's money, eventually fell victim to the forces of the ocean. The Japanese landscaping crumbled into the sea, and the palm-thatched picnic huts and wooden bridges rotted away. (The last of these bridges, which once latticed the cliffside so that tourists could better view the spectacular arches and caves, was removed by the city in 1937.) Only faint traces remain of Spalding's Pool, a bathing pool cut into the rocks at the foot of Adair Street more than seventy years ago. The Pueblo land A.G. Spalding bought — from Point Loma Avenue to Hill Street, and from Catalina to the ocean — is now developed and populated far beyond Spalding and Mills's expectations.

Sadder of all, Alexander Jones's Wave Motor has vanished. A rancher, bookkeeper, and inventor, Jones built his device on the cliffs just south of Del Mar Street before J.P. Mills's arrival. The contraption consisted of a car connected to an electric generator and mounted on steep tracks. The car would be pulled down to the ocean by gravity and then pushed back up by the crashing waves. Up and down, it was supposed to go, up and down perpetually generating electricity. But the tide was too rough, and quickly tore the machine apart. Only boulders and remnants remain there now, modern attempts to halt the inevitable.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90083, San Diego, California 92163.

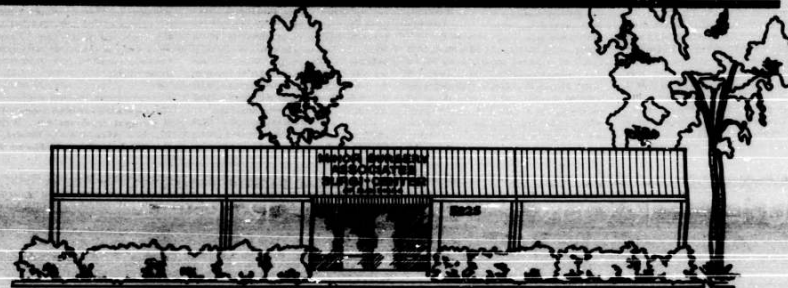
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THE INSIDE STORY

BY PAUL KRUEGER

HARDLY A WEEK GOES BY THAT CHULA VISTA and its mayor, Greg Cox, don't make headline news. The South Bay city filled the *Los Angeles Times's* local section last Sunday and on December 19 (also a Sunday), the front of the *Union's* real estate page before that, and is frequently mentioned in the *Daily Transcript*. Cox was picked as one of *San Diego Magazine's* "eighty-three people to watch in '83," and the February issue of *San Diego Home/Garden* contains a sixteen-page paid supplement on the city.

The recent attention isn't merely coincidental. When Chula Vista's city council voted in August, 1981 to hire the Nuffer/Smith public relations agency to promote the city, it became the first local government to employ a PR firm. Nuffer/Smith turned out a slick, four-color "data book" for use in promoting Chula Vista to new businesses, and agency boss Dave Nuffer arranged a series of lunches between Mayor Cox and *Union* editor Jerry Warren, *Tribune* editor/columnist Neil Morgan, Channel 10's Clayton Brice, and Channel 39's Bill Fox.

There was a Nuffer-arranged session with the *Union's* editorial board, and the agency tipped *Union* columnist Tom Blair to some Chula Vista news items.

Most all of the stories — and a front-page *Tribune* color photo of the city's children's library — were upbeat, and Nuffer says even those that seemed equivocal were better than nothing. (Of a *Business Journal* story entitled "Chula

Vista Is On The Map, Except Nobody's Reading It," Nuffer says, "Keep reading... it's a positive story.")

The city council was impressed enough with Nuffer/Smith's results that it renewed the contract last August, and neighboring National City is planning — in part because of Chula Vista's exposure — to hire a city employee charged with promoting the city. But Nuffer/Smith's contract expires next month and may not be renewed again. The main reason, say two city councilmembers, is that Mayor Cox has been getting too much publicity.

"They [Nuffer/Smith] plant things about Cox in [Tom] Blair's and [Neil] Morgan's columns, but what are they doing for the city?" asks Councilman Frank Scott. "I think [Nuffer/Smith] has been working hard, but I have no intent of voting to renew their contract." Scott doesn't mind Chula Vista getting publicity, but he says a PR firm, or even a city employee hired to do the promotion, is unnecessary. He argues that the city manager's office could handle press relations in its spare time.

Nuffer, who says his firm has donated some \$9000 worth of advice over and above the \$50,000 it has been paid by the council, says Scott may be jealous that he wasn't one of sixteen community leaders chosen as part of the agency's promotional campaign. And he



Greg Cox, Dave Nuffer

contends that if Cox has received more than his share of publicity, it's just a fact of PR life. "When you're trying to sell a city, you have to focus on personalities," says Nuffer. "You naturally pick the mayor." Cox will, of course, vote to extend the Nuffer/Smith contract. "Frank [Scott] is on one extreme and I'm on the other," Cox says. "It just depends on who does the best selling job [to the council]."

The council, meanwhile, has turned down a Nuffer/Smith proposal that the city purchase 5000 reprints of this month's sixteen-page *Home/Garden* supplement. So Nuffer had Mayor Cox say they themselves will split the \$1375 cost of the reprints for mailing to out-of-state businesses they hope to interest in relocating to Chula Vista.

...

Last week's USIU/Feldman public opinion poll for Channel 10 news showed thirty-four percent of the voters "undecided" about whom they would choose for mayor of San Diego. Those who make politics their vocation or avocation, though, find it evermore difficult to resist the campaign stranglehold tugging relentlessly at their egos and pocketbooks. Finding an uncommitted Democrat is difficult; and as a person of Bill Cleator's name-filled campaign stationery shows, neutral Republicans are even scarcer.

While the following list of mayoral handicappers includes some who are suspiciously partisan, none are zealously endorsing any of the "big four." Here they've made their

best guess at which two candidates will survive the March 15 primary and who will be San Diego's next mayor. Si Canady (opposed Pete Wilson in the 1979 mayor's race). Primary winners: Hedgecock and Cleator.

"O'Connor is like Thomas Dewey; you had to know him to dislike him, and plenty of people knew Maureen." The victor Hedgecock. "Because the primary election votes for O'Connor will go to Roger."

Michael Bollman (attorney and former Republican candidate for state senate). Primary winners: Hedgecock and Cleator.

"If O'Connor brings out the female vote, she could make it." The victor: Cleator. "The 'deputy mayor' title and his heavy financial support will do it." Nick Johnson (Democratic campaign consultant). Primary winners: Cleator and

O'Connor. "If Hedgecock can continue building Republican support, he'd make it to the run-off." The victor: Cleator. "If women, minorities, and professionals vote, O'Connor could win." Dave Lewis (Republican campaign consultant). Primary winners: Hedgecock and O'Connor. "Cleator hasn't

come on fast enough or early enough." The victor: O'Connor. "She'll win thanks to a coalition of dissatisfied people who want to change city hall, and lots of money." Larry Renner (editor and publisher of *Newline*). Primary winners: Hedgecock and O'Connor. "Cleator will

be very close." The victor: Hedgecock. "Man Foster (strategist for the 1981 anticonvention-center campaign and researcher for Brown's U.S. Senate campaign). Primary winners: Hedgecock and Cleator. 'O'Connor's connection with the big money of [her husband] Bob Peterson could hurt her. Mitchell may surprise people.'"

The victor: Hedgecock. "He is far more articulate and has a stronger track record in government." M. Larry Lawrence (Democratic fundraiser, chairman of the Hotel del Coronado). Primary winners: Hedgecock and O'Connor. "Cleator will bury the town in money, but he's not perceived as an attractive candidate." The victor: O'Connor. "The

Cleator people will go with O'Connor over Hedgecock." Kyle Morgan (mayor of National City). Primary winners: O'Connor and Cleator. "As deputy mayor [Cleator] will get a lot of press coverage." The victor: O'Connor. "It's gonna be a dog fight... the winner will take fifty-three percent or less."

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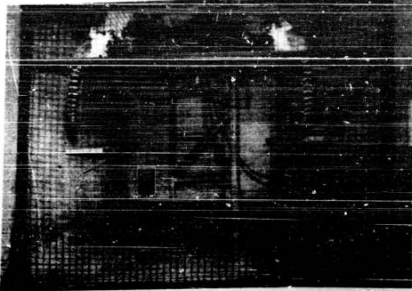
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(continued from page 1)
against ears like champagne bubbles, popping, will fizzle on noses, surprising and startling: quacking, clicking, hissing from ducks, guinea hens, peacocks that, in a rostrature of bright feathers, shifted along the spongy earth, taking worms.

"Man is the animal," German philosopher Martin Heidegger wrote, "who knows he must die." On the night of 1 December, in Salt Lake City, Barney Clark, a sixty-one-year-old dentist from Seattle, had been rushed into surgery. The Jarvik Model-7 aluminum-and-plastic heart, powered by pulses of compressed air, was implanted in Clark's chest.

Clark's heart transplant flung a landscape-chilling shadow, a black scarf, backward over the stormy day of 1 December. The TV newscast from Salt Lake City hummed basso continuo through memories of the day. This deep thrumming resonated through the whole body. It vibrated cilia, burled and buzzed like dentist Clark's drill. The cells shook like leaves. Above the rapidly throbbing bass, suspended in the day's memories like a hummingbird treading air at the lip of hibiscus, was this further item from the broadcaster's script: "The Marquis de Sade died on this day in 1814 in an asylum." In memory, this shadow, this heartnews, stuck with de Sade's squall from history, mixes with storm, fallen leaves, and is stammered out in hideous leitmotifs, rapid-repeating attacks of godawful Weltschmerz. This Bad News, coming up from behind and reiterated, with wind and rain, after each slough of calm met,



head-on, a sinking sense of mortality's irremediability.

All this became compounded from a day at the zoo. The compound was a mix of frustration with zoo, with self, and intensified as the day went on. The cage of the self would not open. The zoo... although barless... stayed behind bars; and self-imprisoned, increasingly tense, the longing to be at one with beast increased, a longing to get loose, for a six-pack of Budweiser and kick-ass rock and roll.

But the heartnews was still twelve hours away; and the wind blew. Clark was not scheduled for surgery until the next day, and only because his blood pressure dropped perilously low, and his own once-for-a-lifetime, diseased heart developed a rapid irregular ventricular tachycardia that turned his skin sky-blue, cyanotic, did the surgical team (that played Ravel's moselemelic, repetitive "Bolero" on a tape recorder during the eight-hour

operation) take Clark in early, on Wednesday night.

Khaki-uniformed and civilian-dressed zoo employees hurried out of rain and cold wind into the warm, ivory-painted, brick-walled staff dining room. They ate eleven o'clock lunches of roast beef slices and brown gravy (meat in the belly; meat on the mind; meat in the cages). "Have you done your Christmas shopping yet?" asked the gray-suited man across the wood-laminate table. White, sectioned paper plates became ashtrays, gravy sopping cigarette butts, soaking down tobacco embers. The lavender-suited woman laughed, said, "Hey, it is Christmas Eve yet?"

You tell me why, what, keeps my stub-toed Frye boot from kicking, jabbing the open-toed lavender sandals, nylon-cased toes; what stays the hand from grabbing the gray-suit lapels, from turning that wood-

(continued on page 12)



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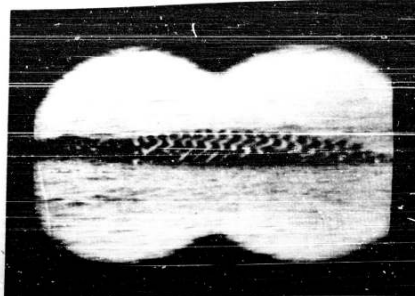
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(continued from page 10)
laminated table over, what keeps the mouth, tongue from yawning, screaming, howling; what holds a person back from breaking out, breaking up, breaking loose. Those paper cups of coffee with Creamora stirred lazily in; those paper plates holding blobs of beefed-up broths of Beast, gelatinizing and spiked with Viceroy butts, looking like a half-crown of thorns; they would have slipped, slid right onto the endlessly same vinyl-tiled floor. The khaki-dressed guard, hips rolling lasciviously in tight trousers and belly girdled, girded by the three-inch wide belt, would grab my arms at the wrist,

grip the delicate bones, crunch them up behind the small of the back, growl. "What in hell are you doing, lady? Huh? HUH?" Don't tell me. "Fear of incarceration"; or that "good manners," consideration, Valium, or cons of civilization keep that set of nyloned-in toes unknicked. Don't. "Philosophy." Wittgenstein wrote, "un- ties knots in our thinking; hence its results must be simple; but philosophizing has to be as complicated as the knots it unties." As long as two million years ago the hunt already offered more to hunters than food and skins. Hairy, shaggy voices, oblations, thank-offerings, eucharists, expiations, scapegoats were slaughtered, flayed, burned, lifted up, adored. Hearts and livers and chitterings were ritually shared, chewed, and swallowed. Animals mediated between subnary and supernatural worlds, praising and evoking, thanking, gladhanding, sub-

duing in every savannah, thorn forest, woodland, grassland, rain forest, ocean beach, mountain range, mountaintop, lake front, and chaparral. In-month-old goat writhes, flesh heaves under the priest's blessing. The acolyte has scrubbed the dainty, pointed black hooves with pads of fruiting grass and water, from the river gurgling, foaming below the tree-canopied hill. The hooves glimmer. In the gray halfdark of early dawn, the flame crackles on fiery knots gripped by twelve adolescent catchments. Lightshine outlines the goat's gaze. His neck, no thicker than a wrist, arches back. His shuddering snakes in, around, the boys' higher-pitched birdlike *aleeers*. Then, the first breeze of dawn and voices rise, leaves shatter, and the little spine shakes as the priest severs the carotid. The reflected eyes roll. Bowels go.

The penis stiffens. The acolyte, goat-smell on his palms and bare, fuzzi-haired chest, shivers in the knee-deep grass, dew stinging his bug bites. Animals make intercession between man and his origin. The tree kangaroos' tree would still have fallen had you not been there. But that white goat, had you not been there, would not have lain across granite, nor the boy — his testicles drawn up in the early dawn cold — have scrubbed black hooves. Nor would you be at the zoo. Diogenes of Sinope walked one morning in the Fourth Century, B.C. through the calamitously noisy agora in Athens (to which he had been exiled). Hawkers competed, and shoppers wedged, elbowed up to stalls of heaped cloth, garbles, amphoras of oil, ready-to-kill tethered lambs. Dins of commerce stung Diogenes like black flies, produced a cacophonous

(continued on page 14)

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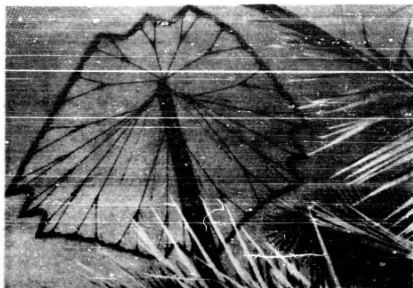
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Avery/Whitaker Southeast Asian Exhibit



(continued from page 17)

lick of pinpoint agonies along the harp of his inner ear. Standing in the mid-morning sunshine, his very being seemed to drain from head to heart to sandaled feet, like warm bath water.

How many moments passed in this ontologic eclipse, Diogenes would say later, "I never knew." The ammoniac scent of lamb piss, like a smelling salt, brought back his name, his purpose, to his flesh. "That lamb," he pointed to a bobbed beast, "is closer to reality than this." A sweep of hand indicated sellers and shoppers.

"But how else could we live, except according to the custom of our

times?" Diogenes' protégé asked. "By the laws of nature. Go back to them," Diogenes said, lamb piss smell denoting like a broken-open popper, vibrating hairs in his flaring nostrils. "Abandon all that man added to nature, everything man invented or discovered. Live like the dogs live."

Diogenes undressed, strode out into the Athenian countryside, dug a shallow hole and let his bowels luxuri-ously, inch-by-inch move out a fecal coil, and near where whorls of cypress hung off lichenous hillsides, Diogenes found a discarded wine bottle the size of a modern-day packing box, and took up housekeeping within the green glass. He lapped water from ditches, as cattle do, took his foods raw, and women where he found them, and from behind.

Diogenes-the-Dog, he came to be called. From the Greek, for dog... *kynos*... came his appellation, and that of his followers: Cynics. Diogenes

is one of the first men listed by the scholar George Boas among those from whom Boas in 1933 coined the term "theriophilic," meaning, Boas says, "those who admire animals, and their ways."

Gregory of Nyssa, born 650 years after Diogenes, and the first person to use the simile of the fishhook by which the Devil was baited, reflects the change, on an officially codified level in the years after Christ, of man's view of animals. "The animals' state of nature," Gregory wrote, "is indeed pathetic. What is more pitiful than to be deprived of reason? And yet they have no awareness of their misery, and they pass their lives in a sort of pleasure. The horses prance, the bull raises the dust, the boar's back bristles, puppies play and calves frolic. We can see each species of animal expressing their pleasure in different ways. Yet if they had an inkling of the gift of reason, they would not pass their dumb and

miserable lives in pleasure." Gregory's gold-and-cobalt-blue illuminated notes mark the effort, underway on an official level, to quash man's fleshly instincts in order that his ethereal qualities might be forced heavenward, ahead of schedule... precisely as florists force lilies to bloom in time for Easter. The church doctors encouraged a rapid rise from Adam to angel by giving their blessing to an anorexia of the instincts while at the same time spoon-feeding hormones to the spindly soul. The Dark Ages was thus lit by a greenhouse effect. On the books, at least, it was a bad time for animals... for the animal within.

It got worse almost a thousand years later and a thousand miles away in the village of Montailion, a Pyrenean town near the border between France and Spain. Jacques Fournier, Bishop of Palmiers (1318-1325), became deter-

(continued on page 16)

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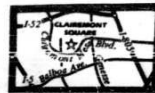
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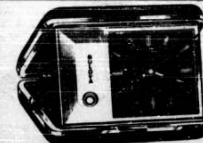
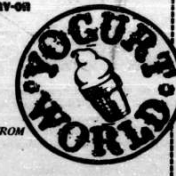
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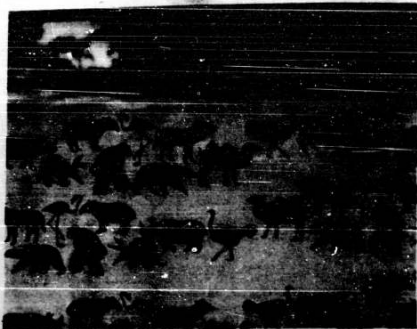
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SNACKS



(continued from page 14)

mined to burn the last of the Albigenian heretics. To this end he supervised a rigorous Inquisition, taking depositions which still survive.

Bernard Benet informed the Inquisitor, "Guillaume Belot brought Guillaume Aude the heretic to the place where my father, Guillaume Benet, lay ill. It was in the part of the house where cattle slept." Montailousans did not shave, bathe, or swim. Delousing was an ingredient of intimacy. The heretical woman, Guil-

mette Benet, who shut her oxen up in the living room after they came home from ploughing, was sitting on the flat roof being deloused by her daughter when 'Voisane' Tustinere passed by, and reported this conversation to the Inquisitor: "Guillemette was asking, 'How can people manage to bear the pain when they are burning at the stake?' To which her daughter replied, 'Ignorant creature! God takes the pain upon himself, of course!'"

Descartes, in the 1600s, sat before his wood stove and came out with, *Cogito, ergo sum*. "I think, therefore I am." "Descartes," art critic John Berger writes, "internalized, within man, the dualism implicit in the human relation to animals. In dividing absolutely body from soul, he bequeathed the body to the laws of physics and mechanics, and, since

animals were soulless, the animal was reduced to the model of a machine."

A century later, in 1781, the composer Mozart is faced with his father's disapproval of his choice of brides. Ingenuously, young Mozart uses the Cartesian argument as a mode for frightening his father, telling Pope Mozart that it's better to marry a woman disliked by the family than to burn.

Imagine him in sepia, browntones, derby curling upward around the brim, wrinkles cutting his cheeks. Imagine his beard, white, a snow-fronted spade covering all but the tips of his cloak's velvet collar. The cloak is buttoned and his hands rest inside its warmth, laying across his belly, comforting the writhing intestines with rhythmic pats, mothering his pain.

He is being photographed. He arranges himself to be seen. He imagines himself, in the portrait, not as he believes he is but as he wishes to be remembered.

He paces the figured carpet in his study late at night. Upstairs, his family sleeps. He hears the fleeces. We call them, now, "Darwin's finches." Imagine them in sepiatones, on the islands of the Galapagos Archipelago, stippled with olives, grays, blacks. The beaks are in sizes from small to large, and of varying shapes.

Home again in England, considering those finches, Darwin added this sentence to his journal: "Seeing this gradation and diversity of structure in one small, intimately related group of birds, one might really fancy that from an original paucity of birds in this ar-

(continued on page 18)

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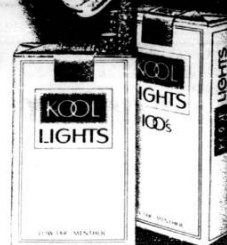


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(continued from page 14)
chipmunk one species had taken and modified for different ends." To his friend, the botanist J.D. Hooker, Darwin said, when *On the Origin of Species by Means of Natural Selection* was finally published in 1859: "I am almost convinced (quite contrary to the opinion I started with) that species are not (it is like confessing to a murder) immutable." Since that date, the horizon against which men lived would continue to look, apparently, just the same. But for an increasing number of persons who considered Darwin's reflections, the flesh of man, the meat itself, had suddenly become tainted. The lump of clay that God had fashioned into his own image, had

blown his breath into, was, after all, only a hairy, foul-smelling, knuckle-dragging, lusty, inchoate ape.

On that intermittently stormy late morning at the zoo, wind blowing cold, carrying birds' chirps, twitters, and pheew-ees, and much, dank, rain-soaked, wet leafrot odors thick as fudge and calling, drawing your senses forward, you know there surely is a reason you find yourself in front of those peccaries, who are rooting and snorting in the dark mud. Barney Clark's heartlessness still in the future: the lavender-suited woman's Christmas shopping still to be done; and all this is still in the future, flung backward onto one December, now, all here and all there: behind glass, behind moats, behind fences... the fur, fins, thick hair, and scales, feet, hands, noses, eyes, stomachs, lungs, hearts, breasts, sexual organs, kidneys, knees transmogrified (across ones of beasts adapting and modifying, species you will never see) into your own modified meatiness (meat



stacked, century after century, atop meat), hawling, carrying upright, on two legs! Your past.

You cherish your fleshy heritage. You don't find it difficult to agree with old man Huxley that an ape is often preferable to a bishop, and doesn't all that meat feel good, as you think of yourself with roots, embedded in five million years of steaks-and-ribs?

You're hardly able, though, to look. Since Descartes, since Galileo, since Newton's mechanics, into the increasingly noisy and speeded-up years of the Industrial Revolution, animals begin more and more to be observed... wistfully, nostalgically. The rub is, there's no rub. Detached from interiors of homes, from nearby barns and courtyards, from ethical and theological preoccupations, the animal becomes a distant object (within yourself, still... as Mozart's father had once suggested to young Amadeus... to be subdued, tamped down, strangled), even exotic and now endangered... and, becomes too only

another dry taxonomical stored fact; or, inherited jitter, expressed along the autonomic nervous system, about mice, snakes, rats, loons, spiders, hyenas, wolves. Animals decrease in numbers, and kind, on the everyday landscape, moving out of fields and off roads, onto factory-farms that clack with the speed and efficiency of assembly lines, into houses as pets (in the Sixteenth Century, the word *pet* still referred to a "lamb, raised by hand"), into zoos and menageries as exhibits... "mementoes," John Berger calls them; "of the outside world."

In the official canons of cultural life, the anthropomorphic string between man and beast strains and weakens. The beast as "messenger and promise" gives way to methods of phenomenological observation that, by eliminating the human equation, create precise, accurate descriptions of natural, animal, meat-and-biology events. The mythic beast of the mind

(continued on page 20)

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(continued from page 18)

— unicorn, gargoyle, dragon — mixed ... falls off churches and takes up homes in cartoons and comic books. The miraculous deic interventions — zilched, Xed out of mind, and limited by the new rules of experimentation and inference — become sleek, uncluttered, objective, factual descriptions of the beast.

You're hardly able to look. A ripping-open of clouds lets slits of light through the overcast. Starting into the bison's big brown Bette Davis eyes, you think you should feel passionately with, about, for animals; and are surging with sugary sentiment at gilt-edged memories of nativity-painting bovines and beheading at the hot dog breaking down in your stomach acids. You are past Darwin, post-Darwin, fallen King of the evolutionary heap.

Pick yourself up, look backward a moment to de Sade's calculus of ritual cruelties, flipping through his journal *ecrits*, each amorous experiment with biologically induced anguish as neatly chronicled as in any laboratory, you see de Sade's need to rouse himself ... and you ... with pain, with punishment, comes logically from Descartes' unsettling woodstock pronouncement, Gregory of Nyssa's pre-emptory mortal's grab for the immortal soul. De Sade's albeit extreme response to these pairings of body from soul, from mind — flesh-and-five-senses as numbed as if Barney Clark had injected Procaine from head to heart to toe — make sense. De Sade's need to see your blood run, apertures

priced open, turning your body's secrets inside out, is only simplified roughness then. This roughness is an anguished horn of philosophy and applied to hampered buttocks with an aristocratic whiplash. De Sade's tripple-pinchers are just random pieces in a parlor game for rainy afternoons compared to the carnival of tortured meat coming up: a Mardi Gras clatter of agonized amino-acid strings of DNA pulled tight-to-breaking and sounding out screams higher even than a dog's whistle, above Buchenwald, Ravensbrück, Rabi Yar, Dachau, that cataclysm as a race became beasts, soulless flesh, its skins stretched for lampshades, and the light, twinkling through pores, now picks out occasional figures on the far walls of dark rooms, and we enjoy evenings, by lamplight.

"Everyone's got a mean streak," the cracklebarrel pragmatist suggests. After World War II we are no longer to sure where we stand in relation to animals. The war opens up geographies, like veins, alters European imperialisms and white-is-right dogmatism all through Asia and Africa and leaves us reeling, dizzy. The Einsteinian vision of relativity, as much as Darwin's fitches (or more?? ... tell me), knocks the back wall of our minds away. With this new dethronement from our seat on the human/historical meridian, our fall from polar-north absolutism, our orthodoxies built on an assured space-and-time for-sureness, a dizziness, vertigo, syncope, and then nausea takes over. The body, then, is only habits, lumps, bunions, ingrown toenails, objectless libidinal longings, obsessions that center down in mouths and sexual organs and hands and play like a stuck record, cancers and precancers: a scaffolding

stinking of chemically deodorized fear-sweats built up in poreless dragons, orlons, miracle fabrics that cover the vaguely guilty conscience. Contingency-freaked, gun-shy wannabers, whom Sartre catches in moments of observing one another downing in shame, the bond between us an honor among thieves, you tell me why, at the zoo, it is almost impossible to look, to let the outside in. You tell me what keeps that Frye boot on its own side of the table, that stays the hand, that keeps the exhausted, habitude, always liminally provoked flesh from slipping its seams and yawning.

Americans keep forty million dogs, forty million cats, fifteen million cage birds, ten million other pets. The household pet continues to multiply rather than dissipate. In the pet's overbred crookedness and increasingly eccentric exterior anatomy, it is withdrawn with us into our urban and suburban cages. The pet is isolated from others of its species, fed with canned foods, as bound from natural movements as T'ang dynasty maidens, and conditioned through its dependence on an owner to jigger right along with him or her as habitually, as slavishly as a Pavlov-trained junkie subliminally echoes the moves of his or her connection. The reciprocity between owner and pet is only a series of behaviors, "tricks" the pet learns for a bowl of water and chew. It's one of those relationships about which we say, when it exists between would-be lovers, "It can't possibly go anywhere."

Zoos are nothing new. The Chou dynasty in 1100 B.C. kept a zoo, called "Intelligence Park." Ancient Greeks and Romans caged lions, tigers, leopards, bears, elephants, giraffes, camels,

rhinos, hippos, ostriches, crocodiles for slaughter in gladiatorial contests, a practice that was halted during the late-300 A.D. reign of Emperor Theodosius, in the time of that theophobist Gregory of Nyssa. Renaissance explorers brought back a bounty of animals and "wild men" as trophies, souvenirs from still uncharted lands. In 1100 Henry I established a menagerie in Oxfordshire; Henry III moved the menagerie to the London Tower, where it remained until 1828. Montezuma established zoological gardens at Tezuczo in the middle of the Fifteenth Century. Cortez came upon aviaries and fishponds at Itzamalapan. The French, helped by Cairo, maintained animal collections over four centuries, only to come close to losing them to the fury of the hungry nineteenth-century revolutionary mob.

The San Diego Zoological Garden exhibits a wild animal collection of more than 5000 individual animals representing more than 1300 species. Founded in 1916 in Balboa Park by Dr. Harry Wegeforth, with "a half-dozen moth-eaten monkeys, coyotes, and bears left over from the Panama-California International Exposition," the design of the San Diego Zoo emphasizes natural settings and eschews cages, taking advantage of topography, using deep canyons and isolated mesas to make caging of even large cats and bears unnecessary.

But for all that, you can still hardly bear to look. You walk the glassed-in rows of lemurs, toward the gorilla canyon, back toward the arched walkway of the reptile house. Like the museum wanderer, you stride past icons in whom the perceived is presented for worship and the act of per-

(continued on page 22)

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(continued from page 21)
ception stays numb. Your eyes glaze over. You can't get out. God knows, you can't adore. The zoo, even this zoo, conjures up memory... flickering on the back wall of the mind, of something that is absent, that once was and is now, no more. The lemur, prowling behind glass, swinging, shaking small sticks... the serpents

coiled in sands, look like framed pictures, like prize collections of found objects. You see only memorializations. Like the photo of the beloved, faded, or the lock of hair shut into a locket, the lemur or the serpent is a remembrance of things past, of better days... tragically, carelessly ended. You simply can't make yourself, you won't look. You want out.
At high, high noon now on 1 December, Berner Clark in Salt Lake turning more sky-blue and more breathless, his heart and lungs drowning in his own fluids, and the wind blowing cold across a fretful, tropi-

cally effulgent landscape in San Diego, this desire to get out, to break through the distance between you and the beast... beast in the cage and beast in yourself... increases the uneasy pinch of your tail. The too-tight Frye boot pinches. You wince. Pain erases, for the few blocks' walk down through zoo paths toward Goat Canyon, your sense of physical fragility and mortality, your bloodlust, blood-guilt, and the meat dissolving in your gut. But that pinch, that indigestion, raises the pressure, provoking your interiorized violence. The instinct that fear and fury rouses in you never fresh-

es out in large gestures, it simmers, keeps your teeth grinding... not grinding the gristle of the kill, but the worry in your mind. You are locked behind your own doors, and ready to kill.
The "old" zoo of cages and bars, even this zoo of moats, glass, precipitous canyons, reminds you of prisons' symbiosis between guard and guarded. It reminds you that ferality, and ferality's inherently uncontrollable chanciness, has moved into the maimade: into the fashionable materials of mass weaponry; into cars and trucks; onto the TV screen, where

wild-animal shows and massacres spill out moving pictures of beasts and wars onto the family room's figured carpet, domesticating beasts and taming battles in the catpiss-stinking suburban house or urban apartment. The zoo, even this zoo, reminds you that you have become as accustomed, and as fearless and disinterested, toward black bears as to massacres.
No wonder. The classic mono-animal exhibit, portraiture, is presented as an iconic beastly prima donna. Its paradigm is the individual of the Romantic era — an enthroned stagefront quiddity of its species, the

quintessential and representative lion, leopard, or lemur. The mono-animal exhibition also cuts the animal out of its specific environment, its normal web of coexistence, and creates a false impression of who, of what, the viewed-animal is... both for itself, and for the world at large.
Walking through a traditionally planned zoo, your confusion about who you are, what nature is, what/who the beast is, begins, not surprisingly, to become the one thing that does come into clear focus. Not only all that, and past and present, but there is this problem of looking. Everything

about the mono-animal exhibit travels toward the eye (in proper perspective) arranged, John Berger writes, "for the spectator as the universe was once thought to be arranged for God," which is not, any longer, your stance in, on, the world.
Add to this that your eyes are not much good any longer, either physically or morally. Can't you concentrate on any object that does not, rather immediately, speak up to tell a story or to hand out a reward... that's shot. We focus on thirty-, sixty-, ninety-minute-long stories suspended in a jelly of microdots, trapped within a

console frame from which every motion, color, and image converges pleasingly, processing into the eye, as if into the vanishing point of infinity.
Go look at King Tut, the San Diego Zoo's white salmon-crested cockatoo that is brought out each morning sitting on a keeper's finger and set on a perch at the zoo's front gate. Look hard. Look for all you are worth. Then, close your eyes. Try to see him. What you remember is not what you see, but the names of the things you see, helped along by stories and prizes. You carry along by stories and prizes. You carry

(continued on page 24)

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(continued from page 22)
only the memory of yourself, looking at King Tut . . . you sitting on the inside, looking out.
Part of looking is longing. Part of looking is trying to bridge gaps, to overcome distances between looker and looked-at, between lookers, looking-at. You look, and longing washes over you. You have seen nothing yet, at the zoo. You know it. You no longer, by mid-afternoon, have any heart for the shaggy brown animals; and the snakes, curled in front of their painted backdrops, frighten you, not because of who they are, but because of who you are; and the birds seem to hop incessantly, to make long piercing scratches behind your temples. The zebras are put away; and the giraffes are locked in the giraffe barn, and the wind is cold. You want to look at elephants, and have twice, now, walked past the yard, and can hardly bear to look their way.
By December the light begins to go

by four in the afternoon. On the first of December, with clouds thick along the Pacific coast, the degrees of fade were few, and subtle, along the spectrum between light and darkness. Except for the violet light, you would hardly know twilight had taken midday's space. The wind came up again. The two days' fallen leaves sudded along the tiles set by hand into the walkway of the reptile house arcade. Peacocks swept across the leaves, tail feathers ground level, swishing sibilantly across the stems, the leaf edges. The walkway, by then, no longer echoed with visitors' footsteps, conversation,

giggling. Even the Taiwanese Army had gone.
Far back in the violet-hued distance, a chainsaw whined; and below the violet, the freeway filled with the beginnings of workday traffic, going home. A zoo employee walked by, whistling. The light from exhibition boxes glimmered. You do not want to get up from the red granite bench, walk to the wall, lean against the tiles, look; and even less so after you read the sign. "Venomous serpents are indicated by a red dot."
The fear that you will bite is as fear-provoking as your fear of being

bitten. You edge to the lit window of *Crotalus ruber ruber*. The eye does not "glitter maliciously." How increasingly, this day at the zoo, what you see is what you are.
"Ruber ruber," you love to say it. "Rue-burr, roo-burr. . . ." and with the arcade cleared of the day's visitors, and the whistling now far off in the violet, purpling distance, you say, sing, "Ruber ruber ruber crotalus ruber ruber." How, though, to get past the name of the thing, as past the joylessness of saying it, to the thing itself.
Because you are disappointed. You are dismayed by your pathetic need for

speech. Earlier that afternoon, during a break in the clouds, you ran toward the macaw, hearing its "Hello, hello, hello," to a sailor and his girl.
Perhaps nothing shows the shattered instinct, the historic and personal damage in human persons, as much as our inability to see beyond the animal in the mind to the beast in the cage, to see past the name of the thing to the thing itself, beyond the dream of yourself being there, to look . . . to see the mountain, a poet suggested, for what it is. Not as a reflection of oneself.
Walking through the zoo all that late morning, all afternoon, walking and

watching your fellow watchers, all going in pairs and groups of four, five, your heart falls. One visitor reads the sign that identifies the animal. The other, or others, cursorily examine the enclosure, then shuffle on to the next beast, as if drawn ahead by an invisible squarred caller. "To see," the poet Valery wrote, "is to forget the name of the thing one sees."
O'ernight, in Salt Lake City, Barney Clark's heart came out, and by morning, he was sipping water. His blood pressure was "that of a seventeen-year-old," and you suppose that the surgical team has

turned off "Boiero" and, at least in shifts, are sleeping. The sun came up in San Diego, into cloudless skies. Eucalyptus leaves lay still, the giraffes were let out of the giraffe barn, tree the bears, the gorillas. Out in the renovated 14,000-square-foot rain forest aviary, a keeper was washing down the concrete with ammonia-and-water solution.
This aviary, part of the new "Heart of the Zoo," is "more than a face-lift," zoo public relations writer Jeff Jouett wrote in the October, 1982 Zoo-

(continued on page 26)

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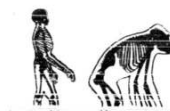
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Under a forty-five-foot high vault of almost-invisible wire, sunlight shining down through the trees that form a rain forest canopy, birdsongs pop out from among clusters of leaves, from along the edge of the steadily pouring waterfall, and set down, twitch tail feathers, fly.

A red wattlet sits on your shoulder, pecks at your pearl earring. You can look up, down, right, left, forward, and behind. There is no "special" spot at which to stand, no "viewing," no "lookout," no center that will or will not hold. You are not the center toward which anything converges. You are also there. Your shoulders slacken, relax.

This rain forest aviary, and the more recently built Whittier Southeast Asian exhibits, immerse zoo visitors in landscape and sounds, smells, colors, shapes of beast and bird, invite the upright human figure to inhabit equally the zoo's newest recreation. The conviviality, restored between man and beast in this human-inclusive new Heart of the Zoo, expands into gregariousness thirty miles north in the hills of the eleven-year-old Wild Animal Park. More than 3500 animals of 300 species... antelope, deer,

giraffe, rhino, wild asses, Arabian oxen, Przewalski's horse, Pere David's deer, slenderhorned gazelle, waterfowl... roam the developed 650 acres of the 1800-acre holdings. When the 948-foot-high Eiffel Tower was completed in 1889 for the Paris Exposition, most of the persons who climbed to its top had never before seen the world from such a vantage. Standing on the hiking trail above the two-acre Wild Animal Park Asian elephant yard, a visitor may, for the first time, not look at an elephant across a horizontally lined distance. Gazing down at the roaming herd of

eight female elephants, the bottom begins to drop out of the bad times gathered up like fur balls caught in the throat. It's a two-Buds hit, there, a two-bat twitch that starts up the legs and travels, tickles, taps out its code on the glands, hits the arteries with honey, and pumps out one slowly swelling you-just-can't-help-but-do-it moment (Born, not made!) that wise men bring gifts to. The switch goes off in the big head that's been minding matter, that's been trying to kickstart the numb heart into life. The beast is back.

The long, stout columnar front limbs and sloping hindquarters shift, shuffling. The chair-cushion-size feet pad softly across dust and wood shavings, the soles of the feet expanding beneath five-ton body weights. The elephants walk with a light step, scarcely leaving any tracks. The eight-foot-long trunks toss dirt and shavings up over and across the powerful heads onto massive, sparsely haired backs. Sunlight picks up the minute dust-and-wood particulates that barb the bristle ends. Sunlight halos the elephants with auburn, russet aureoles.

"It ain't the meat, it's the motion that makes your mamma wanna rock." Sitting astride seventeen-year-old, 10,000-pound Mary, safely steady, straddled across her broad back, tucked gently by her measured padding up the trail, slowly, then down through archways of laced tree-tops, the distance is crossed, the long-met. The meat is hot.

The sun is up to high noon in a pure-blue sky. Radiance lights up handwriting on the horizon... written in rub, in fleshy, hairy Braille, and reads to all five senses. This is the sweetbitter sunlight after the storm that melts in the mouth and slides down, that soothes the history-frayed nerve smooth, and makes me forget yesterday's chill, yesterday's news, yesterday's wind and rain squalls. If you will stand on the hiking trail above the elephant yard and look down at the halos shimmering above those heads, if you will believe only for a moment that all this happened, if you will reflect on the fact that up in Salt Lake City Barney Clark has a brand-new heart, you could know that right now, to be on this elephant, I've got honey in the mouth, and can only offer, "Life is as good as it ever has to be. For now."

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Personal Bests



DUNCAN SHEPHERD

No doubt it is not a very scientific attitude, but I take it as axiomatic that any poll of moviegoers' opinions for the year past in which *E.T.* does not come out on top must be a sham. Mine is a skepticism born and bred of the world's persistent inability to live up to my preconceptions of it. I may again be on unsolid ground, or on no ground at all, but off instead in the course, when I suggest that the call put out for readers' Ten Best lists, to supplement my own runny one, proved nothing so much as the rule of thumb about anger being the best motivator of letters to the editor. This, by reverse application, would help account for the underwhelming number of respondents and the overwhelming friendliness of them. A significant per-

centage of them, in fact, were people whom I am on regular speaking terms with, which is to say that they (and most of the other respondents) are not at such odds with me in general outlook that we can only communicate in feral snarls.

The upshot of all this, and of whatever other factors I am overlooking, is that the poll did not produce a very dramatic range of selections. Not that it didn't produce any surprises. The trouble with most popular opinion polls of this sort is that they are apt to favor popular movies, if only because the movies most seen have a better numerical chance of being most mentioned. At least that pitfall was avoided here. And if further proof of the poll's invalidity as a survey were needed, in addition to the absence of *E.T.*, it would be the emergence of *Blade Runner* as the top vote-getter. This was followed and with

perhaps increased predictability, by a clump composed of *Cat People*, *Diner*, *Divas*, *Gregory's Girl*, and *Tootsie*, and then, next clump, *The Atomic Cafe*. *Furiosa* (which may have been added to show the friendliness of the respondents, as?) and *The Road Warrior*. The only one of these I would have considered a candidate — indeed a shoe-in — for a Ten Worst list would be *Cat People*, and apart from that, the pull between my taste and theirs is not so wide that it can't be crossed in normal conversational tones. If, for instance, I can't quite accept the favoritism for *Blade Runner* as being representative of the public at large, I nevertheless count myself as more aware than I formerly was of its strength of support among my readers and acquaintances, and I count myself as having been remiss, not in mistaking its worth, but in mistaking its worthiness as a target. One of its supporters, David Swanson, moved to strengthen its position by allying it with *Cat People*, *Endangered Species*, and *Sail of the Night*, commenting that it and they "did more for the appearance, texture, and sounds of a film in one year than any other group of films in any other year." I think I can see what was meant, although the "any group, any year" line of argument is a frequent provocation for me to say something equally available, like: "What about 1937? — *The Birds*, *The Hunting*, *The Servant*, *Marlowe*, *Conan*, *HH*, *The Silence*, *High and Low*." Move to the point, and in hopes of clarifying what I hardly bothered to say at the time, I would be inclined to be *Blade Runner* to *Furiosa* and *Lola* and *Veronica* *Vier* as movies having a lot of surface activity but not having a lot of control over it.

Given the aversion to "critical consensus" that I put forth at the same time I was putting forth Ten Best invitations, it's probably just as well that I cannot put much stock in the poll's conformance to general opinion. It is enough that the returns should serve as how-do-you-do's to the various individuals who troubled to respond. To all of them I offer my thanks, along with as many free passes as I could

cadge at the Cove and Guild theaters. Selection process for the pass-receivers was pretty loose, but since lines had to be drawn somewhere, the first one was drawn so as to cut off all those people who instead of listing their top ten movies of 1982 listed their top ten of all time. Or so I interpreted them. Some of them might have been *Delia's* lists, and apart from that, it is regrettable to have to pass over those lists here, since they were the most apt to name movies that truly grabbed my attention, which is still and always my favorite part of my person by which to be grabbed. One such attention-grabber, submitted by Darcy Abrahams, was *The Wrestler*, a low-budget valentine to the professional arm-twister, bear-hugger, headlocker, and dropkicker, featuring such authentic practitioners as (I have to trust to Abrahams' memory here) Vern Gagne, *The Crusher*, Dick the Bruiser, Handsome Harley Race, and Larry Pretty Boy Henning. It is hard for me to imagine this movie being on a list of best movies in any category or time frame, except perhaps best movies made in Minneapolis. However, as a native Minnesotan who grew up watching Vern Gagne (a "clean, scientific" type) in countless TV wrestling matches, and in even a "line of argument" in my personal life of vitamin pills, I like to imagine it anyway. I have also had to eliminate lists which were illegible, anonymous, or without return addresses, and which, taken together with those that didn't understand what was being asked, put me interminably in mind of my adventures in the teaching field. Some of the most presentable entries are presented below.

The submitter who stands out as knowing what he likes and proving it is George Eliot of *Sunrise*. "I like science fiction with some religious-human influence, and some bizarre, theater-type scenery (not necessarily)." That footnote enabled me to put aside my tools of analysis for his list: *The Road Warrior*, *Blade Runner*, *Conan the Barbarian*, *Quest for Fire*, *Firefox*, *Sun Trek II: The Wrath of Khan*, *Star Wars: Revenge of the Death Star* [?], *The*

Atomic Cafe, *Fitzcarraldo*, *Cat People*. Selection mark after the fourth-from-last title was put there by him, but I would have put it there if he hadn't. I have no idea what movie we can be talking about.

This particular puzzle didn't lead to embarrass me than the lists submitted by the manager and assistant manager of the Guild Theatre, Bill Richardson and the previously-encountered David Swanson. Richardson, rather modestly (I thought) limiting himself to three Guild offerings, cited *The Atomic Cafe*, *Diner*, *Ms. 45*, *Gregory's Girl*, *Paradise*, *The Road Warrior*, *The World According to Garp*, *A Woman Like Eve*, *Tootsie*, and *Honkytonk Man*. Swanson, even more modestly limited to two of his own, cited *E.T.*, *Tootsie*, *Divas*, *Three Brothers* ("Possibly the best film we've played," he added, leading me to wonder why, then, he listed it a notch below *Divas*), *The Verdict*, *Blade Runner*, *Cat People*, *Endangered Species*, *Sail of the Night*, and *Venom*. The embarrassment factor was simply that these, of all lists received, contained the most movie (two each) that I didn't see: *Ms. 45*, *Paradise* on the one, *Endangered Species* and *Venom* on the other. If I were to point out that *Ms. 45* belongs properly to 1981, it might not diminish my embarrassment any, but it would at least distribute it over a longer period of time.

The list that checked most often with my own list of bests and second-bests came from Chuck Strain of Pacific Beach: *Circle of Deceit* (check), *The Devil's Playground* (check), *Cat People*, *Gregory's Girl* (check), *Beau Pétit*, *The Long Good Friday* (check), *Blade Runner*, *Tempest* (check), *Shoot the Moon*, and *Birgit Haas Must Be Killed*. This number of checks increases an additional two with the inclusion of *Four Friends* and *Vice Squad* on an auxiliary list of Best Bad Movies, which also included *Q*, *Amityville II: The Possession*, *Fast Times at Ridgemont High*, *Lookin' to Get Out*, *The Sender*, *Grease 2*, *Young Doctors in Love*, and *Partners*. I am not clear about the longitudinal gap between Best Bad Movies and Best Good Movies (do the former come higher or



lower than Worst Good Movies or mere Run-of-the-Mill Good Movies?), and I don't nearly understand a classification system that would lump *Four Friends* with the "bad" while *Cat People* gets to rub shoulders with the "good."

A higher percentage, though not number, of checks was achieved by Kim Cox of La Jolla, who possibly improved his percentage by limiting his selections to six: *Gregory's Girl*, *The Road Warrior*, *The Atomic Cafe*, *Sun Trek II*, *Diner*, and *Firefox*. And of the two of those that don't match with mine, *The Road Warrior* is perhaps the single movie all year that I spent the most sleepless minutes wondering whether I understood. For some reason it was never still on my mind in the morning. Cox appended his list with several "old" films which, if I could assure him hadn't played in San Diego in earlier years, would go straight to the top: *Le Feu Follet*, *Castle of Purity*, *Spirit of the Beehive*, *Diary of a Chambermaid*, *Curse of the Cat People*, *Second Chance*, and *1 Violent*, most of which he must have seen at the La Jolla Museum. I am sure, in any case, that they all had played here previously, except for a couple too old to be sure about, and those would be ruled out on grounds of obsolescence. A similar embargo

Honkytonk Man (Clint Eastwood). Runners-up, in addition to such ones already mentioned as *The Atomic Cafe*, *Circle of Deceit*, *Firefox*, *Four Friends*, *Gregory's Girl*, *The Long Good Friday*, *Mephitis*, *Sun Trek II*, *Tempest*, *Three Brothers*, and *Vice Squad*, would also include *Death Valley*, *Elbidi*, *Kiss Me Good-bye*, and *My Dinner with Andre* (whose nonrepresentation in the poll surprised me as a good deal). Admittance of any of these to stretch my list to ten would weaken it in my own eyes more than in others'. But I prefer to hold firm.

And on that note it might be relevant to finish up with a list that attained some sort of peak in creativity, from Jay Martinez of whereabouts unspecified: "Say it: Movies are dead and the only thing going on right now are good deals on Uzi machine guns. Put criticism out of its misery. THERE HASN'T BEEN ANYTHING ON THE SCREEN LIKE WE'VE SEEN OUT HERE. Follows my list of the year's ten best movies. I'll leave it to your discretion to put them into respective categories of comedy, action, love, etc.: 1) San Francisco 49ers. 2) Ronald Reagan. 3) A summer's vacation in Beirut. 4) MX densaple plan. 5) Los Angeles Lakers. 6) 2nd Riley's nervousness. 7) Falkland Island whatever you want to call it as long as it isn't war (campaign is a rather nice pun). 8) Exoner mistakes. 9) The birth of what's his name, Princess D's whatever. 10) Jimmy Connors."

This document can be taken two ways. It may be, as the author seems to imply, that the movie fan these days has no choice but to branch out into new interests. Then again, the true movie fan is prone to make slips of the tongue whereby a book, a meal, a football game, whatever, will get called a movie. I would like to think that the above list is, in part, a slip of the tongue, that the daily papers will never be a substitute for movies, that the dedicated movie fan is and will continue to be drawn to theaters for more reasons than what he actually, usually, discouragingly gets. And better luck to us all in 1983. Especially me. □

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Schemes



Navarre Perry, Paul Nolan

JEFF SMITH

Rickard Levinson and William Link have an impressive list of creative credentials. The artistic collaborators have won two Emmy Awards, two Golden Globes, and two Edgar Allan Poe Awards (from the Mystery Writers of America). They have devised thirteen television series, among which are *Mannix* and *Ellery Queen*. They also wrote and produced *That Certain Summer* and *The Execution of Pvt. Slovik*, the latter earning them a Peabody Award. And, aided by the acting talents of Peter Falk, their TV pilot *Prescription: Murder* gave birth to a ragtag genius, Lieutenant Columbo, and led to another long-running series, *Levinson and Link's* current effort, *Guilty Conscience*, had its world premiere at the Gaslamp Quarter Theatre last Thursday night. The play, a suspense-comedy with numerous twists, turns, and psychological machinations, is slated to open in New York later this year. But though the Gaslamp gave it a first-rate production — fine direction and acting, in particular — the script is not ready, as yet, for the Great White way.

The play is about Arthur Jamison, one of the most prominent criminal attorneys in New York, and his wife Louise. Before the action begins, one look at the interior of their tastefully appointed split-level flat (and thus at Robert Earl's remarkably detailed set designs) shows that the Jamisons have prospered. The flat's dimly lit walls are lined with leather-bound law books,

art prints, and an occasional houseplant.

The furnishings, in subtly coordinated shades of rust and copper, are few but expensive. The place speaks of wealth and refinement, so much so that one might expect a photographer to arrive and shoot it for a magazine devoted to elegant living. Then the lights go up. The color scheme is askew. The walls are actually a gaudy purple, and they clash with everything else in the room. We learn early on that Louise just had them repainted and that another clash is planned as well. A shooting, to be more precise, but not for the glossy pages of *House Beautiful*.

To put things mildly, the bloom has left the Jamisons' marriage. Years ago. All that remains is a large sum of money and real estate — the flat in New York and a summer cottage — which Arthur has acquired in ways that should put him on the witness stand, not in front of it. Louise wants a divorce because her husband has this habit of combining every successful lawsuit with the taking of a new mistress. He has won so many cases above and below the table, in fact, that he even cheats on his lovers. That's one reason. Another is that Louise is demanding a large settlement from her philandering spouse. And she's prepared to blackmail the cad to get it. Now the marriage is all business. Devoid of any illusions about their situation, each secretly conceals the means to do in the other. The question is no longer what to do, but rather how to get it done. The bottom line has risen.

Like someone playing an imaginary

game of chess with Bobby Fischer, trying to counter the master's Ray Lopez opening and brilliant endgame strategies, Arthur plans his felonious designs ahead of time. Accompanied by the mirage of a prosecuting attorney — a spectral Lee Bailey-type who converts the apartment into a courtroom — Arthur weighs with cold rationality the advantages and disadvantages of each move. These calculations reveal him to be the sharp criminal lawyer he says he is and also a brutal lout of the first order. He hasn't a humane bone in his body, and one soon hopes that Louise — whose left eye is just beginning to heal from the blow Arthur delivered a while back — is making a few plans of her own. Which she is. And so is Jackie Willis, one of Arthur's ex-mistresses, though it isn't clear whose side she is taking. But Louise, certainly less shady than her husband, has her dark side as well. Her motives are based not on personal vindictiveness but on good old, down-home greed. Louise and Arthur are not a matched set. Their mutual rancor, however, manages a close approximation, as does the order with which they scheme.

What *Guilty Conscience* does well is lock its audience into a labyrinth of interwoven puzzles. It layers illusion and reality in ways that make one wonder which is which. Plans are devised and enacted, then they turn out to have been merely imagined tugs on the mind of the viewer. Or were they? And which device? Part of the fun of the play — aside from its crisp, often quite humorous dialogue — is this mercurial quality. One tries to figure out not only who is going to dunk but also what is real. The distinction often blurs.

As does one's sense of time, since scenes occur out of temporal sequence. These impish dislocations, like carrying on a conversation with the Cheshire Cat, keep the audience on its guard — at least for most of the evening.

The play's strength, however, is also a partial weakness. Instead of having an actual plot, *Guilty Conscience* is composed of a series of plotlines, a pattern of repeated turnabouts and intended jolts out of what seemed real at the time. These reversals jostle back and forth between growing suspense and the comic release of that tension. As a method, the pattern works well for most of the play. But toward the end of the second act, the audience anticipates the comical lurches in advance. And this predictability, though it fosters a continuing fascination with the authors' Houdini-like skills as escape artists, tends to dilute the play's ability to sustain suspense. *Guilty Conscience* (something its largely anonymous characters are singularly lacking) has its own set of rules. Once one learns them along the way, its effects are reduced — save for its well-crafted ending, that is, which comes as a complete, yet ultimately logical, surprise.

Levinson and Link's play could use some pruning. It is often overly talkative, especially in the long intermission scenes. Its characters could also benefit from a few more likable traits — and depths — since at present a character attracts our favor not for intrinsic reasons but solely by contrast with the others. And their conflicts occur only in the creation and execution of their

schemes. The play plays relatively little heed to the factors that put them into such a state. But even though the lure of the play is in what the authors, not the characters, are going to do next, *Guilty Conscience* has much to recommend it — abundant humor, intricate puzzles, and pure escapism. And Levinson and Link could not have asked for a better production.

Gaslamp director Will Simpson has obviously coaxed nuances out of the script that may not exist in the original. The production has his usually high-quality trademark: a graceful pace, thoughtful attention to language (and to the impulses behind the words), complex but not obtrusive staging, and an overall air of sophistication and subtlety. In concert with Kim McAllister's lighting effects, penumbral splittings of light and darkness, Simpson has created an appropriate atmosphere, one able to accommodate the play's dark — but not melodramatic — deeds, as well as its many light, comical touches. And, with the aid of a splendid cast, Simpson has also made the characters interesting, if not absorbing — which is no small achievement since, in a nest of vipers, it's difficult to distinguish between the stinger and the sting.

Dressed in Janet Nichols's natty costumes, all four members of the cast make excellent contributions to the show. Paul Nolan plays Arthur Jamison as if he were the anti-Cheshire Cat, a worthy adversary for that detective's powers of inductive reasoning. Sporting a trim beard, a high-tech, precision-styled haircut, and a veritable wardrobe of three-piece suits, Nolan's Arthur is never far from a scheme, and Nolan treats each with a perverse form of Socratic logic that is compulsive, ruthless, and believable. As his wife Louise, D'Ann Paine brings understated intensity to a flimsy role that, of the four in the play, needs the most shoring up. Navarre Perry has a frolic as the imaginary prosecutor who intrudes on Arthur's daydreams and shoots them full of holes. To be remembered for his work in the Gaslamp's production of *Nuts* is a memento of which — a portrait of a judge who resembles actor Gregory Peck, the judge in the Gaslamp's *Nuts* — hangs on the back wall, Perry's insistent cross-examinations add needed energy to the slowest part of the script. And Donna Walker is terrific as Jackie Willis.

Walker, who hasn't appeared on a local stage in some time, has made an impressive return. She begins by teasing Arthur's ex-mistress as an apparent diva whose IQ, on a good day, might approximate room temperature. Similar to the flow of the play itself, however, this is an illusion. Her character, a Kelly Girl who has worked seemingly everywhere, makes up in savvy what she may lack in book-learning. And in the end, Jackie modestly boasts a form of sneakily cunning that rivals the play's more overt practitioners of that nefarious craft. Utilizing her many skills as an actress, Walker effects this change in her character with seamless transitions.

Her performance, along with those of the other cast members and the overall values of the Gaslamp's production, tips the critical scales and makes this play — flaws and all — well worth recommending. □



Off the Cuff

When was the last time you had "just one of those days"?



Ralph DeHann
Photographer
El Cajon

It was a Monday. I don't like Mondays. I was on my way to State to teach a volleyball class. No sooner was I a few blocks from my house when I saw red flashing lights in the rearview mirror. The El Cajon police pulled me over for an expired registration. I was on my way again, right near State when — *déjà vu* — flashing lights. This time it was a San Diego policeman, pulling me over for the same thing. I got to State and while I was playing volleyball I got bumped on the block, came down on the side of my foot, and got a serious third-degree ankle sprain. By the time I hobbled to the training room, it was the size of a softball, all black and blue. They called the police to take me to get an X-ray. The same cop showed up who had just pulled me over an hour before. He didn't even remember me.



Eileen Quinn
Shipping and Receiving
Clark
College Area

The last few days have been unbelievable. My parents left for a big luxury cruise to the Caribbean last Friday. They arrived in Miami and no one was there to pick them up. They checked into a motel and my mother was mugged when she came out of the room. A Hertz Rent-a-Car agent saw the incident and tried to give chase but the police pulled him over for speeding. The cruise ship almost left without them, but they boarded at the last minute. Then my father had a massive heart attack complicated by massive internal bleeding and kidney stones. The ship doctor said it was just the flu, but my mother insisted they come right home. None of the airlines wanted him, but seven hours and three flights later they rushed him to the hospital here barely conscious. He's in critical condition.



Jon Moe
Student
Normal Heights

I skipped school one day. I was going to get my driver's license and I had to pass the road test. It was kind of a plum, overcast morning. I waited in line at the D.M.V., the one by Sears, for at least half an hour. My turn finally came. I got this young skinny Swedish girl in her thirties. She had a high, squeaky voice. We got in the car and were off for about five minutes. She made me really nervous. I had to make a left-hand turn on a green light and I neglected to notice the traffic coming toward me. She yelled out, "Stop," in her high Swedish voice. She scared me. I didn't make the turn. I went around the block and headed back for the D.M.V. I felt terrible. I said, "I guess this is it." I went home, went to bed, and spent the rest of the day sleeping.



Rhona Page
Artist
Pacific Beach

I'm very close to my grandparents; in fact, I practically grew up with them. My grandmother, "Nanna," phones me once a week and asks me over for dinner. It means a lot to them and I usually look forward to it. She asked me over on a particular Saturday. It was my uncle's birthday. I was really obligated because I volunteered to pick up the Mexican food on my way over. Then I got a call from a guy asking me to go on Saturday. I really wanted to go out with him. Two more guys called and asked me out. I couldn't believe it. I had been sitting home for a few previous weekends. I told them all the truth. How can you lie about something like dinner with your grandparents? They never called back. It happens with jobs, too. I'll accept one job and then all the better ones come through.



Frank Rochelle
Cab Driver
East San Diego

I came home one day, pulled up in front of my house, and there went my wife and two kids, driving away in a rented U-Haul truck. I should say, some guy was driving. I just sat there and watched the truck cruise out of sight. I figured if she really wanted to jam that bad, then I wouldn't hold her up. I went into the house. Everything was gone. I mean everything. I figured I better get to the store to replace a few things, so I went to the bank to withdraw some money. No money. I mean working. She had been there before me. I went home to find myself out a house. She had turned out the keys and told the landlord we were moving. I worked for the next twenty-four hours straight driving my cab so I'd have a place to stay. Now that was a bad day.

— Lin Jakary



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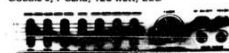
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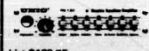
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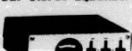
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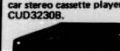
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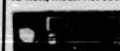
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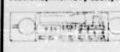
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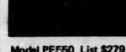
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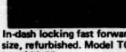
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STEREO

Section 2 Events, Theater, Music, Film



Pierrot

Attachments

In Paris, one of Philippe Genty's puppet creations, the melancholy marionette-clown becomes dependent when he discovers that he is not his own master. Like the other marionettes, hand puppets, and rod puppets in this internationally renowned French puppet theater, he is controlled by one of the four shadowy human figures concealed in black light and black velvet. Pierrot resolves not to submit to this external manipulation. One by one, he tips off his strings, until he lies, motionless and "dead," on the stage. The suicide of a paranoiac? An existential assertion of freedom in death? Kafka? Sartre? Beckett? That one associates these names with the antics of a little creature of wood and cloth shows how sophisticated and serious the Compagnie Philippe Genty's puppet theater is.

There is also a tradition of more sophisticated puppet theater in Western Europe, often used for satirical purposes of a literary or political sort. In the mid-Nineteenth Century the Roman puppet theater was closed down by state authorities because of its political satire, and the novelist George Sand and her brother operated a witty literary puppet show at their Nîmes home. In the meantime, the Japanese had developed a puppet theater of the utmost theatrical seriousness, the Bunraku, in which the puppets are virtually life-size, and their experiences as various—comic, romantic, tragic—as those of characters in the No or Kabuki drama. In the Twentieth Century, with its experimentation in different theatrical modes, the puppet theater became attractive to numerous serious artists, and for decades there has been a revival of this art form. Such artists as Natalia Goncharova, Paul Klee, and Alexander Calder were involved with puppet theater. The theories of Gordon Craig and Vsevolod Meyerhold, according to which the actor was merely a super-marionette in the hands of the director, had considerable influence on the serious puppeteer's view of his art: the suicide of Philippe Genty's Pierrot might well reflect the impulses of an actor being manipulated in Meyerhold's "abstract" theater. And in Soviet Russia, Sergei Obraztsov, formerly an actor in Stanislavsky's theater, founded the Soviet Puppet Theater, in which characters are fully rounded, situations are realistic, passions are intense, entertainment and humor are dazzlingly blended with serious satire and commentary on the human condition, and all the inventiveness of the art is raised to its highest level. Philippe Genty's company, founded in Paris in 1967, therefore has a long and exciting tradition behind it, it draws from the best of this tradition, and (continued on page 5, col. 1)

Mystical Music

There is a mystery surrounding traditional Irish music that informs its elusive melodies and stands as the least tangible of its allures. The mystery extends back to the Fourth Century B.C., when a race of tall, fair-skinned, red-haired people inhabited what is now Ireland. The ancient Irish banded together in roughly a hundred different tribes scattered across the isles, each ruled by a chieftain, each taking their social cues from regional lawyers (Brehons) and

guided in spiritual matters by wise men, or Druids. Historians generally regard these ancient Irish as an inscrutable folk who peacefully worked the soil during the season, only to engage in bloody, ritualistic internecine battles after harvest. During that time, it was customary for itinerant musicians to wander from tribe to tribe in search of new melodies and songs. The two major instruments played by these minstrels were the Irish bagpipe (related, but dissimilar in some important ways, to the Scottish bagpipe) and the Irish harp. The former was blown by the mouth (as opposed to later, more mellow-sounding pipes (continued on page 5, col. 1))



The Chieftains

Movement & Wit

The 1983 Festival of Animation, which will screen for the next two weekends at the La Jolla Museum of Contemporary Art, appears, as in previous years (and like the annual Tournee of Animation that shows up at the Ken Theatre), to be another postscript of the familiar and unfamiliar. It's a consistently entertaining survey of the latest and the best in all techniques, both two- and three-dimensional narrative and abstract. No such festival would be complete without an offering by Will Vinton, acknowledged master of clay animation, whose sharply detailed whimsies, beginning with *Clouds* (Monday in 1975, have raised the craft to a new level of wildly imaginative fun. Mondays, the irresistible tale of an inquisitive old drunk who stumbles into an art museum, never to stumble out again, won an Academy Award, and Vinton went on to make *Mountain Man*, and *Martin the Cripple* (both 1976, the latter from a



Claymation, followed by *Claymation* (animated for an

Admirers of Vinton's work will find triple delight in this year's festival, which will present the San Diego premiere of his latest film *The Great Gatsby*, as well as an encore screening of his how-to movie *Claymation*. In addition, the animator himself will be present, on the first Saturday only, to speak following the program and display some of the clay models used in his films. The diligence and commitment necessary for Vinton's art is delineated perfectly in *Claymation*, which outlines the laborious clay animation process with humor and inventiveness. *Gatsby* is probably the ultimate in on-camera metamorphosis. Vinton's specialty, as we watch a nightclub impresario actually become the celebrities he impersonates. Animation, even more than live-action cinema, demands a special kind of patience; it's not for those who crave immediate results. But Vinton and his associates find joy in the process itself, and their care and attention are borne out in films alive with wit, color, and movement.

Picking up Vinton's work in this area, *Clouds* (a thirty-minute film by Vinton) remember from previous San Diego screenings, including Sally Cruikshank's *Make Me Pocha* (sequel to her *Quasi* at the Quackaroo), the haunting Yugoslav *Satanstama*, Oscar Grillo's *Seside Woman*, with music by Linda McCartney and Wings, as well as a couple of pieces from the National Film Board of Canada, and a "medley" of animated television commercials from around the world. The festival begins tomorrow, Friday, January 28, and will continue Saturday and Sunday, January 29 and 30, and the following weekend, February 4, 5, and 6, with evening screenings at 7:00 and 9:30 p.m. and matinees at 4:30 on Saturdays and at 2:00 and 4:00 on Sundays. Will Vinton will appear following the 7:00 and 9:30 shows this Saturday, January 29 only; artist Cathy Hill, designer of the 1983 festival poster, also will be present to autograph her work. The La Jolla Museum is located at 750 Prospect Street in La Jolla. For a list of advance tickets and any other information about the program, call 454-7467.

—Rick Geary

READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to READER EVENTS EDITOR, P.O. Box 8803, San Diego, CA 92118.

Dance

Choreographer's Dance Concert, featuring the works of Jacqueline Hepper, Sandra King, Vera Powell, Kenny Realiza, and Johanna Weikel, will be held Thursday, January 27 and Friday, January 28, 8 p.m., Meane Hall, Southwestern College, 900 Gray Lakes Road, Chula Vista, 421-1180.

Isabel Folklore Festival, featuring Shilene Bachar, will be held Saturday, January 25, 2 p.m., Meane Gym, UCSD, 455-0622.

Film

"Alambates (The Halls)", a story of a migrant worker who discovers after crossing the border that the U.S. isn't the land of opportunity, will be shown in Spanish with English subtitles, Friday, January 28, 8 p.m., room 107, third lecture hall, UCSD, Free, 452-3362.

"Soldier Girls", a documentary following three women as the Army converts them from civilians to soldiers, will be shown Friday, January 28, 7:30 and 9:30 p.m., Cruz Flores Cultural Center, 1947

Adh Street, Golden Hall, Reservations, 232-5009.

"Polar Bear Alert", a film about the polar bears' annual migration through the small Canadian town of Churchill, and **Wind Riders of the Sahara**, a film about a race of wheeled sailing yachts across the Sahara Desert, will be shown Saturday, January 29 and Sunday, January 30, 2 p.m., Natural History Museum, Balboa Park, 232-3821.

"Grosse", the musical about the 1950s, starring John Travolta, Olivia Newton-John, and Stockard Channing, will be shown Monday, January 31, 8 p.m., National City Public Library, 200 East 12th Street, National City, Free, 474-8221.

"It's a Wonderful Life", a 1946 movie starring James Stewart as a small-town businessman who is suddenly visited by heavenly messenger, will be shown Tuesday, February 1, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, 435-4187.

"Cinderella", a 1950 movie about a shipwrecked family, will be shown with Old Yeller, a feature drama about a stray dog who joins a family, next Thursday, February 3, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, 435-4187.

Film for Children, including *El Cordero Gruffy*, a Disney film about the adventures of a not-so-bright dog, will be shown next Thursday, February 3, 3:30 p.m., National City Public Library, 200 East 12th Street, National City, 474-8221.

Music

Symphony Concert, David Ather-

tony Orchestra, guest violist Csaba Erdelyi, and the San Diego Master Chorus in *Beethoven's "Handel in Italy"*, Vaughan Williams, "The Tempest," Thursday, January 27, 7 p.m. and Friday, January 28, 8 p.m., Civic Theatre, 2022 Street, downtown, 236-6512, and Sunday, January 30, 2:30 p.m., East County Performing Arts Center, 210 East Main Street, El Caim, 442-2277. Attention will also conduct soloists from the symphony in a concert of music by Bach, Mozart, Vivaldi, McMillan, and Schumann, Tuesday, February 1, 7 p.m., and Wednesday, February 2, 8 p.m., Civic Theatre, 236-6510.

Student Recital, UCSD graduate student Chere Campbell, a soprano, will sing a recital of works by Handel, Mozart, Faure, Dilligala, and Mahler, Friday, January 28, 8 p.m., Mandeville Recital Hall, UCSD, Free, 452-3278.

Music and Dance, singer and composer James Ward, who performs jazz, rock, gospel, and rhythm and blues, will appear with choreographer Pamela Turner, Sunday, January 29 and Sunday, January 30, 4 p.m., Lamb's Players Theatre, 500 Plaza Boulevard, National City, 474-4542.

Chamber Music Series continues with a performance by the Juilliard String Quartet of works by Mozart, Beethoven, and Roger Sessions, Saturday, January 29, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

Chamber Concert, the Allegro Quartet, with Jill Cooley on flute, Karen Victor on oboe, Mary Lindblom on cello, and Myrl Henderson on bassoon and piano, will perform music by Vivaldi, Handel, Telemann, Enesco, Martin, Haydn, and Lebow, Sunday,

January 30, 4 p.m., St. Paul's Episcopal Church, Fifth Avenue, 298-7261.

Mini-Concerts Series continues with a piano recital by Kinko Tanaka, Monday, January 31, 7 p.m. and 12:30 p.m., Golden Hall, Civic Center, 2022 Street, downtown, Free, 454-6522.

Choir Concert, the choir of Beth Israel Synagogue will perform the cantata *Regeneration*, accompanied by a recorded tape of a full orchestra, Monday, January 31, 12:30 p.m., sanctuary, Congregation Beth Israel, Third Avenue and Laurel Street, Hillcrest, 239-0149.

Atmospheric New Music continues with a concert featuring performer Victor Zapone, by Robert Thompson, and by George Crabbe, Tuesday, February 1, 8 p.m., Mandeville Recital Hall, UCSD, Free, 452-3278.

"Jazz Live" concert continues with Todd Byron and the Eternal Orchestra, Tuesday, February 1, 8 p.m., City Center Theater, 4th and C streets, downtown, simulcast on KSDS-FM 88.3, Free, 230-2461.

Special

"Sole-A-Beats", a two-day event featuring art and antique auctions and rummage sales, will be held to benefit the New Age School, Saturday, January 29, 8 a.m. to 4 p.m., and Sunday, January 30, 10 a.m. to 4 p.m., New Age School, 1823 Third Avenue, Hillcrest, 295-7806.

Theatre Tour, docent-led tours of the Old Globe Theatre are held every Saturday and Sunday, 11

a.m., Old Globe Theatre, Balboa Park, 232-3821.

"Gold (and red) Gold (holiday in Beirut)", a performance by Saur Miller with Pamela Woodbridge, will be presented Saturday, January 29, 8 p.m., St. Paul's Episcopal Church, 298-7261.

Tide Pool will be held by Scripps Aquarium naturalists, Saturday, January 29, 3 p.m., marine preserve adjacent to Scripps Institution of Oceanography, 8602 La Jolla Village Drive, La Jolla, Reservations, 452-4578.

Nature Tours, guided by Audubon Society members, are held every Sunday, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, five and a half miles east of Lakeside on Wildcat Canyon Road, Free, 291-8271.

Florida Canyon Walks are led by Natural History Museum-trained guides each Sunday, 2 p.m., west end of Morley Field, Florida Canyon, Balboa Park, Free, 232-3821 x204.

Bird Alert, a twenty-four-hour taped message telling us interesting birds can be seen where in the county, a service of San Diego Field Ornithologists, can be heard by calling 433-6761.

Sports

Baseball, the Harlem Globetrotters will play the Washington Generals, Friday, January 28, 7:30 p.m., Sports Arena, 224-4171.

Freddie Clubs will be held by the National Freddie League for players of all skill levels, Saturdays, noon to 3 p.m., East Mission Bay Park, Free, 273-7476.

Women's Basketball, the SDSU

TO LOCAL EVENTS

Astoria will play UCI A, Saturday, January 29, 7:35 p.m., Peterson Gym, SDSU, 283-7378.

Men's Basketball, the SDSU Aztecs will meet the Wyoming Cowboys, Saturday, January 29, 7:30 p.m., and then meet the Air Force Falcons, Monday, January 31, 7:30 p.m., Sports Arena, 283-7286.

Ten Kilometer Race and Two-Mile Fun Run will be held to benefit the March of Dimes, Sunday, January 30, 8 a.m., La Jolla Village Square, La Jolla, 576-1102.

Radio TV

"Studio 17", the 1953 movie starring William Holden and Otto Preminger, about life in a World War II prison of war camp, will be shown Thursday, January 27, 9 p.m., Channel 6.

"The Robe", Richard Burton plays Galilee, a Roman put in charge of executing Christ, in this 1953 movie that will be shown Friday, January 28, 9 p.m., Channel 6.

"Gangster", a thriller about a man trying to draw his wife home, starring Charles Boyer and Ingrid Bergman, will be shown Saturday, January 29, 4 p.m., Channel 9.

"The Man Who Came to Dinner", a 1942 comedy about a pompous traveling lecturer who comes to dinner and a forced into staying to recuperate from an accident, starring Henry Winkler, Betty Davis, and Ann Sheridan, will be shown Saturday, January 29, 8 p.m., Channel 15.

"How to Marry a Millionaire", a 1953 comedy starring Betty Grable, Lauren Bacall, and Marilyn Monroe as three women in search of a husband, will be shown Saturday, January 29, 8 p.m., Channel 6.

"Where Eagles Dare", a 1968 action movie starring Richard Burton and Clive Ewart as commandos who parachute into a city to rescue a supposed ally general from a Nazi fortress during World War II, promises: lots of macho thrills and violence, Sunday, January 30, 8 p.m., Channel 39.

"Tinseltown", Hollywood's version of how the great ship sank, starring Clifton Webb, Barbara Stanwyck, and Robert Wagner, will be shown Sunday, January 30, 8 p.m., Channel 6.

"The Merry Wives of Windsor", Shakespeare's comedy of marriage, romance, and deception, featuring Richard Griffiths as Sir John Falstaff, will be broadcast Monday, January 31, 9 p.m., Channel 15.

"Star Wars", the high-action space adventure that won seven Academy Awards, will be broadcast Tuesday, February 1, 7:30 p.m., Channel 11.

"Amazing Dr. Clitterhouse", a 1918 drama starring Humphrey Bogart and Edward G. Robinson, will be broadcast Tuesday, February 1, 11 a.m., Channel 6.

"Women of the New Right", in the first of a three-part series, Christian women activists on the right speak about their views on such issues as birth control, abortion, and housing, Tuesday, February 1, 8:30 a.m., KPBS-FM 99.

"Family Business", Milton Berle stars in this play about four brothers fighting over the inheritance of their father, which will be broadcast Tuesday, February 1, 9 p.m., repeats next Thursday, February 3, 1 p.m., Channel 15.

"Each Dawn I Die", a 1939 movie in which James Cagney plays a reporter who is framed and sent to prison where he meets comrade George Raft, will be broadcast Wednesday, February 2, 1 a.m., Channel 6.

Classical Concert, Zubin Mehta leads the New York Philharmonic in a performance of Beethoven's

Ninth Symphony, Wednesday, February 2, 8 p.m., Channel 15, simulcast in stereo on KPBS-FM 94.

"Focus on Families in Transition: Children of Divorce", a live, phone-in special in which child psychologists and other specialists answer questions about issues facing children whose parents are going through a divorce, will be broadcast Wednesday, February 2, 10 p.m., Channel 15, 265-1021.

"20,000 Years in Sing Sing", a 1933 drama starring Spencer Tracy and Betty Davis, will be shown next Thursday, February 3, 1 a.m., Channel 6.

Lectures

Women's Open Poetry Reading, a chance for women poets to read their work, will be held Thursday, January 27, 7 p.m., Multicultural Arts Institute, 455 Main Street, downtown, Free, 236-1521.

"The Role of Religion in Our Nuclear Age", a presentation by the Physicians for Social Responsibility, featuring a panel of local religious leaders and moderated by Paul Salzman, will be held Thursday, January 27, 7:30 p.m., First

Fine Arts at UCSD



Juilliard String Quartet

January 29, Saturday, 8:00 p.m.
Mandeville Auditorium
UCSD Students \$5.50, G.A. \$12.00

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Compagnie Philippe Genty

February 1, Tuesday, 8:00 p.m.
Mandeville Auditorium
Main Floor:
UCSD Stu. \$5.00, G.A. \$7.00
UCSD Fac/Staff/other Students \$6.00
Orchestra:
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"Tinseltown", Hollywood's version of how the great ship sank, starring Clifton Webb, Barbara Stanwyck, and Robert Wagner, will be shown Sunday, January 30, 8 p.m., Channel 6.

"The Merry Wives of Windsor", Shakespeare's comedy of marriage, romance, and deception, featuring Richard Griffiths as Sir John Falstaff, will be broadcast Monday, January 31, 9 p.m., Channel 15.

The Chieftains

February 2, Wednesday, 8:00 p.m.
Mandeville Auditorium
Main Floor:
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"Where Eagles Dare", a 1968 action movie starring Richard Burton and Clive Ewart as commandos who parachute into a city to rescue a supposed ally general from a Nazi fortress during World War II, promises: lots of macho thrills and violence, Sunday, January 30, 8 p.m., Channel 39.

"Tinseltown", Hollywood's version of how the great ship sank, starring Clifton Webb, Barbara Stanwyck, and Robert Wagner, will be shown Sunday, January 30, 8 p.m., Channel 6.

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Saturday, March 19, 8:00 p.m. Baroque music by the Arana Ensemble of Los Angeles, works by J.S. Bach, Purcell, Handel and Vivaldi

Sunday, April 10, 8:00 p.m. Flauto: seven centuries of music for recorders and flutes, performed by The Goldenland Band

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READER'S GUIDE TO LOCAL EVENTS

Unitarian Church, 4792 Front Street, Hillcrest 493-7724.

"Be the Person You Would Like to Meet," a talk by psychologist Brad May, will be presented Thursday, January 27, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5644.

"S.D. Harboring Nuclear Weapons," a slide-show and discussion about local involvement in building and harboring nuclear weapons, will be held to benefit the Peace Resource Center, Thursday, January 27, 7:30 p.m., Grant Room Cultural Center, 1947 10th Street, Golden Hill. 232-5029.

The Traditions of Religion and Spirituality will be discussed in two lectures by James Sirembeg, beginning with a lecture entitled "Nativism," Thursday, January 27, 8 p.m., ending with a lecture entitled "The Seven Stages of Life and Advantura Buddism," Friday, January 28, 8 p.m., La Jolla Man Institute, 2160 Avenida de la Playa, La Jolla. 459-9029.

"Accidental Nuclear War," a lecture and slide presentation by Eric Garland of the UCSD School of Medicine, will be presented by the Lawyers Alliance for Nuclear Arms Control, Friday, January 28, noon, auditorium, California Western School of Law, 180 Cedar Street, downtown. Free. 222-2745.

"The Birds of Borneo" will be discussed in a slide-illustrated lecture by Suzanne Bond, sponsored by the Audubon Society, Friday, January 28, 7:30 p.m., Natural History Museum, Balboa Park. Free. 291-8271.

"New Legislation on the Arts/Copyright Laws," a lecture by attorney Peter H. Karlen, will be presented Friday, January 28, 7:30 p.m., San Diego Art Institute, Balboa Park. 234-9946.

"Spiritual Love vs. Romantic Love," a discussion by Paul Van Camp, Uta Hohoe, and Marsha MacCombs, will be held at the North County Center, Friday, January 28, 7:30 p.m., 1011 Camino del Mar (apart), Del Mar. Free. 457-1134.

Abortion will be discussed by Bernard Nathanson, a doctor who op-

poses abortion and the author of *Aborting America*, at a fundraising event sponsored by the San Diego Writers, 4010 N. "The Nature of the Worker Business Values in Transition," Wednesday, February 2, 4 p.m., room 136, social science building, SDSU. Free. 265-5261.

"Martin Buber's Road to I and Thou," a lecture by Buber expert Maurice Friedman, will be presented Sunday, January 30, 1:30 p.m., Jewish Community Center, 4079 54th Street, San Diego. 583-3100.

"From Personal Prosperity to Global Prosperity," a talk by Tom Meyer, will be presented Sunday, January 30, 7 p.m., Unit-San Diego, 3401 Princess View Drive, San Diego. 284-1112.

Poetry Reading, Santa Fe poet Thomas Hardwick will read from his U.S.A. in Poetry, Monday, January 31, 7:30 p.m., D.C. Wells Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

Constitutional Talks, the painting Portraits of a Goddess, by Fane Hale, will be the subject of a series of talks that will be held over four weeks, begins with speakers from the University of the Pacific, February 1 through Friday, February 4, 2:30 p.m., Tilden Gallery, Balboa Park. Free. 239-5546.

"Professional Women: New Era, New Roles," a lecture by stress management consultant Harvey Silverstein, sponsored by the American Heart Association, will be presented Tuesday, February 1, 5:30 p.m., Heart Association, 1640 Fifth Avenue, Hillcrest. 291-7454.

Opera Talk, background information on the San Diego Opera's spring production of Henry VIII will be given by Vere Wolf, an opera board member, Wednesday, February 2, 1 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 942-1152.

"Issues of Sex and Power," a lecture by Natasha Josefowitz of SDSU's department of management, will be presented as part of the "New Women of Women" lecture series, Wednesday, February 2, 1 p.m., building HH-221, SDSU. 265-6263.

"Individuals and Society: Changing Conceptions of Human Na-

ture," a lecture series sponsored by SDSU's philosophy department, will begin with a lecture by Sandra Witkowski, 4010 N. "The Nature of the Worker Business Values in Transition," Wednesday, February 2, 4 p.m., room 136, social science building, SDSU. Free. 265-5261.

UCSD New Writing Series begins the winter quarter with a reading by Ernie Lamon, author of *Not a Through Street*, and writer-in-residence at UCSD and SDSU, Wednesday, February 2, 4:30 p.m., Revelle Formal Lounge, UCSD. 452-6766.

"Toward an Understanding of Issues in 20th Century Art," a lecture series, continues with a discussion by New Museum founder Marcia Tucker entitled "An Unorthodox Approach to Art of the Eighties," in which she addresses "the issues in recent art across the country," Wednesday, February 2, 7:30 p.m., Sherman Auditorium, La Jolla Museum of Contemporary Art, La Jolla. 454-3541.

"We the People: A History of the Constitution in the 1980s," a public forum to be held over four weeks, begins with speakers from the University of the Pacific, February 1 through Friday, February 4, 2:30 p.m., Tilden Gallery, Balboa Park. Free. 239-5546.

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"Small Works," an exhibition of the work of three contemporary Canadian artists, Sylvain Gauthier, Serge Murphy, and Yana Sterbak, will be on view through February 26, a reception for two of the artists, Cousineau and Sterbak, will be held Tuesday, February 1, 11 a.m., University Gallery, SDSU. 265-5171.

Drawings and Paintings by Los Angeles artist Paul Kneeter will be on view through February 4, Poon Shop 2, 600 Ninth Avenue, downtown. 233-9242.

Collages by Robert Rauschenberg will be on view through February 5, Thomas Rabour Gallery, 7470 Girard Avenue, La Jolla. 454-0345.

Undersea Photos of sea slugs, by George Rosenblatt, will be on view through February 6, Scripps Institution of Oceanography, 800 La Jolla Shores Drive, La Jolla. 452-4086.

"Ghost Drama," an installation by Arlene Rasmussen, will remain on view through February 11, Masters Gallery, SDSU. 265-4941.

"The Art of Maurice Sendak," an exhibition of thirty drawings by the children's book author and artist Maurice Sendak, will be on view through February 13, San Diego Museum of Art, Balboa Park. 232-7931.

"Andy Warhol: Portraits," an exhibition of work from three recent series on myths, athletes, and Jews of the Twentieth Century, will be on view through February 13, San Diego Museum of Art, Balboa Park. 232-7931.

Marble and Bronze Sculpture by Korean artist Kim Chung Suk (Anne Kim) and an exhibition of paintings and drawings by Henri Sant Amad, will be on view through February 15, Collingwo-

ry Gallery, 2870 Fifth Avenue, Hillcrest. 692-9074.

"The Party," an exhibition of a system of paintings based on alchemical symbols by Rich Cold, will remain on view through February 12, Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

"Images: Central America in Turmoil," an exhibition of photographs by San Diego photographer Don Barlett, depicting causes and effects of revolutionary movements in Central America, will remain on view through February 13, Grant Room Cultural Center, 1947 10th Street, Golden Hill. 232-5029.

Highlights from the Permanent Collection of the La Jolla Museum of Contemporary Art will be on view through February 20, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1561.

"Recent Images," an exhibition of works by Elizabeth Sher, will remain on view through February 22, Wenger Center, 600 San Diego Street, Pacific Beach. 454-4414.

Confession Furniture, a collection of tables, chairs, and bookcases designed and built by Carter Stickle and Roy Kraft, will be on view through February 26, Cutting Edge, 7626 Miramar Road, San Diego. 695-3990.

"San Diego Artists Guild All-Media Membership Exhibition," an exhibition including the work of 24 local artists, will be on view through February 27, San Diego Museum of Art, Balboa Park. 232-7931.

"Isat of India - Contemporary Weaves," an exhibit of about fifty fragments of the weaver's art from India, part of the Mingi International Museum's permanent collection, will be on view with an exhibit of Pastar ritual headdresses from India, through February 28, Mingi International Museum of World Folk Art, 4405 La Jolla Village Drive, La Jolla. 451-5100.

"Continental Journeys," an exhibition of photographs by Norman Connors will be on view through

March 1, Walter Library, USU. 693-4641.

"Tension and Harmony," an exhibition of George Weir's and his wife's, will be on view through April 18, Museum of Man, Balboa Park. 239-2201.

Attachments

(continued from page 1)

adds its own artistic vision. These puppets, as Marilyn Stasio has commented, are "creatures from some dark, enchanted landscape of the mind."

Philippe Genty's puppet theater will perform on Tuesday, February 1, at 8:00 p.m., at UCSD's Mandeville Auditorium. The program will include *Pierrot, Bolle of the Outchies, Mesamorphosis, Dreaming, The Clown, and Tullage*, the titles themselves giving a good indication of this master puppeteer's preoccupations. For tickets and information, phone 452-4559.

—Ben Sita

Mystical Music

(continued from page 1)

blown by bellows), and produced a shrill, warlike tone. The latter was originally played by plucking with the fingers, as in the case of its predecessor, the ancient *Rone flauto*, but it eventually became common practice to play it with a rudimentary bow. Of the two instruments, the harp was the more cumbersome, and many musicians enlisted carmen to haul their harps across country.

Due to the fact that ancient Irish musicians most often played singly or in pairs, the music was exclusively homophonic, or dominated by a solitary melody (with or without incidental accompaniment). Regional "songs," then, were little more than long melodies based on an ancient scale derived from the circle of fifths.

When played on the prevailing instruments, these melodies were rich, delicate, almost fibrous-sounding, and possessed a peculiar rhythmic quality that is still associated with "Irish melodies." But while Irish melodies themselves are available for musical analysis, their exact origins remain unknown; we can only say that they are of very remote antiquity.

With the coming of Christianity to the isles in the Fifth Century A.D., and with it the onslaught of ecclesiastical music, harmony found its way into Irish music. By the Eighteenth Century, at which time English Protestantism had effectively crushed many native Irish intellectual and artistic pursuits, the transformation of Irish music from the strictly homophonic to the polyphonic was nearly complete. Even the Irish harp, so long a symbol of Irish culture, was looked upon as an unwanted anachronism. Driven from the cities by modernization, traditional Irish music found its final refuge in the homes of the peasantry, where it remained, quietly, for a couple of hundred years. As recently as 1950, musicologists were mourning the loss of a music that was considered "extinct."

Not surprisingly, with the continued rise of Irish nationalism in recent years, and a concurrent reversion of pride in Irish heritage, the traditional forms have staged a comeback. "Back to the roots" this should go to the Chieftains, a group of musicians

regarded as the most famous exponents of traditional Irish music. Founded by piper Paddy Moloney more than twenty years ago, the Chieftains bring a classical precision of execution to song forms (reels, jigs, airs and the like) that are centuries old, but pay special tribute in their repertoire to the legendary harpist Camdan, the best-known composer of Irish airs in the Eighteenth Century.

The Chieftains are: Martin Fay (fiddle, bones); Sean Keane, who still maintains the old custom of traveling the country seeking new tunes (fiddle, tin whistle); Derek Bell (New-Irish harp, medieval harp, timpan, oboe, dulcimer, piano); Kevin Connolly (bodhran, a drum, and vocals); Matt Molloy (flute); and Moloney (uilleann pipes, tin whistle). The Chieftains, who have performed in recent years with pop artists such as Art Garfunkel, Mike Oldfield, Paul McCartney, Don Henley, and Jackson Browne, as well as with symphony orchestras and on the soundtrack of the film, *Berry* London, will perform

Wednesday, February 2, at 8:00 p.m., in UCSD's Mandeville Auditorium. For further information, call 452-4559.

—John O'Agostino

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TRANSLATOR

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Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80863, San Diego 92186, or call 231-7821 Friday before 5:00 p.m.

On a musical menu, Translator would be found in the column headed "Combinations." An L.A./Piseco band that has been bounced lovingly on the knees of critics since the release of their self-titled debut album a few months ago, Translator is not the kind of group you listen to when you're hungry for a specific sound. Although much has been made of the fact that the band's lyrics call for a humanistic approach to modern life, with an emphasis on the acknowledgement and sharing of our commonality and a determined development of a sense of community, much less has been made of the band's Sybil-like system of musical identities. Perhaps this is because the recognizable references fly by so fast there isn't time to catch them all. Or perhaps for fear of looking a bit silly, critics have been reticent to mention that Translator's influences would seem as much drawn from such disparate Sixties artists as the Troggs, the Dave Clark Five, the Byrds, the Bobby Fuller Four, the Doors, the Kinks, and Chad and Jeremy (7) as from their more contemporary counterparts. Whatever their reasons, critics have found it sufficient to note



TRANSLATOR

that Translator's sound tips its hat to Sixties textures while pledging allegiance to new wave.

Of course, the same can be said of many current bands, and what that generalization fails to address in this case is the fact that, due to a talent that is regenerative rather than merely imitative, Translator is able to cover the considerable acreage between the Sixties and Eighties more convincingly, and with

more interesting results, than many of their contemporaries. Translator's success in bridging the musical/generational gap of the last two decades can be credited to a couple of clever devices used often enough on Translator to be deemed purposeful. One device is the seamless interweaving of transcendent pop vocal techniques with the amelic rantings preferred by a number of new-wave vocalists. This

juxtaposition of singing styles enables Translator's vocalists, Steven Barton and Robert Darlington, to pay homage to "traditional" pop tunefulness without losing sight of the urgency and energy of today's music. Another, more curious, device is the frequent use of multiple meters in vocal passages wherein a more predictable approach would preclude their use. By repeatedly shifting the

downbeat to the usually unaccented syllables of certain words, and consequently giving rhythmic emphasis to those syllables, Barton and Darlington are able to outline a vocal refrain without resorting to the trite mechanics of the comfortable, standard pop "hook."

In yet another acquiescence to Sixties sensibilities—one that puts them at odds, thank God, with the current purveyors of soulless synth-pop—Translator proffers a sound wherein twin rhythm guitars not only provide the instrumental harmony (one hears a lot of suspended chords, à la the Byrds and the Police), but also take responsibility for establishing rhythmic direction. Eschewing the dictatorial constraints of a mechanical back-beat, Translator's guitarists (again, Barton and Darlington) are free to propel their songs along with spontaneous prods and choroidal punctuations. No goose-stepping "dance" beats here.

Translator is not a great album; it is a very good one. And although it is probably too early to tell whether this band has the wherewithal to stake out its own territory over the next couple of years, the band's first effort shows such promise that I will be disappointed and more than a little surprised if their follow-up (due out this spring) doesn't prove to be one of the best albums of 1983. Translator

(continued on page 10)

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CONCERTS
Marc Berman *Avalon*

(continued from page 8)

will be joined by **Playground Slap** for a concert at SDSU's Backdoor Friday night. Even though the full-scale popular revival of Sixties soul music given so much ink over the last couple of years seems not to have progressed much beyond the stage of hopeful rumor, at least there has been a rediscovery of the form in that time. James Brown is getting audiences on their feet with a set lifted straight from his prime touring days of the Sixties (with minor modifications). In

concert, Diana Ross elicits a response bordering on hysteria when she launches into her Supremes medley. Soul stirrers such as Don Covay, Solomon Burke, and Joe Tex have been regular performers in some of the country's hippest clubs. Thanks in large part to the late John Belushi's and Ian Aykroyd's Blues Brothers tribute/parody, much of the revived interest in the black pop of the Sixties seems to have focused on the "Memphis" or "Stax/Volt" sound that one automatically associates with

Wilson Pickett, Sam and Dave, the late Otis Redding, and, perhaps to a lesser degree, Booker T. and the MGs. I've heard differing opinions as to why that sound, more than others of its era, would strike a particularly responsive chord in the Eighties. Some believe that any current fascination with the Memphis sound is the result of nostalgia run amuck, bumping into and drawing attention to first this and then that sound from a decade that holds many memories for listeners now in their late twenties and early

thirties (a related reasoning attributes soul music's moderate popularity among young listeners to its "camp" appeal). Others are convinced that it is the quality of the music itself that keeps it from dying out — the old "they don't write songs like that anymore" syndrome. Even less probable, albeit no less probable, is the explanation that the Memphis sound is great for dancing. I have concurred to some extent with each of these observations, but it wasn't until I first heard Jack Mack and the

Heart Attack — a white, ten-piece band from L.A. — that I could adequately separate the Memphis sound from those who first delivered it, in order to isolate the components of its appeal. So much of the pop music of the Sixties was sticky-sweet, owing, I suppose, to the fact that it was aimed at an adolescent audience whose collective view of the world — and especially of love — was expected to be naive and innocent. Even Detroit, a city

(continued on page 12)

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\$6.50 ADVANCE
\$7.50 DAY OF SHOW
ALL AGES WELCOME

IN THE NEW
CLUB REGGAE ON BROADWAY
A CULTURAL ALTERNATIVE

at the Carpenters Hall, 24th & Broadway in Golden Hill
It's vital Jamaican food & drink • Large skanking floor (room to breathe) • Prizes

Advance tickets at: Chameleon Records, Lou's Records (Encinitas), Licence Pizza (Pacific Beach), Music Place (Otto Square), Off The Record, Assorted Vinyl (UCSD), East Coast Records, The Babbas, and The Prophet. Info. call: 283-1566 or 233-4271.

SOON COME • Direct from Africa: King Sunny Ade, Feb. 27 • Messenjah • Rita Marley

A CRUCIAL ROOTS PRODUCTION — DON'T TAKE NO IMITATIONS.
Listen to Dread at the Controls every Saturday from 1-4 PM on KSDT-95.7 Cable FM

91X with FAHN & SILVA PRESENTS
GREG KIHN BAND

RODEO

SUNDAY * FEB. 6

TWO GREAT SHOWS
7:00 DANCE CONCERT \$10.50
17 & OVER WELCOME (no booze)
9:30 \$9.50

Tickets available at Stiff Competition, Off The Record, Assorted Vinyl (UCSD), Rodeo, and Ticketron.

PRODUCED BY
Fahn & Silva presents

CONGRATULATIONS TO 91X The Rock of the '80's! ON YOUR NEW FORMAT

Along with 91X we're bringing the Rock of the 80's to the Rodeo! Check it out:

Sunday, January 30 is our first

"91X SUPER SUNDAY"

Three bands:

THE PALADINS, DARIUS & THE MAGNETS, and from L.A.: **JIMMY & THE MUSTANGS**
Two shows: 7:30 & 10:30

Come and meet the 91X jocks including:

BILLY BONES, SUE DELANEY, JIMMY G., AND MAD MAX THE MUTANT

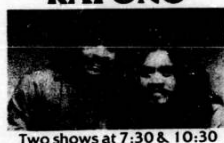
Sunday, February 6
GREG KIHN BAND



Two shows 7:00 & 9:30
First show 17 & up, dancing: no booze
Second show 21 & up, booze will flow.

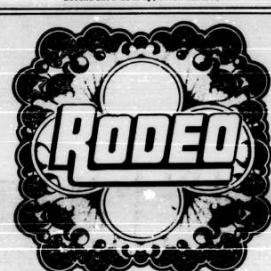
Sunday, February 13
THE BANGLES

Coming Tuesday, February 1
REUNION TOUR
The Island sounds of
CECILIO & KAPONO



Two shows at 7:30 & 10:30
Tickets at Ticketron & Rodeo

Thursday, February 10
BERLIN
Two shows 7:00 & 10:30
First show 18 & up, dancing: no booze
Second show 21 & up, booze will flow.



The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. For more information call 457-5390. You must be 21 or older to enter and picture I.D. is required. Dress code.

January 27 - 29. Last weekend



Ron Belton Band

Tuesday, February 15
THE CATHOLIC GIRLS
Two shows 7:30 & 10:30
First show 17 & up, dancing: no booze
Second show 21 & up, booze will flow.

Sunday, February 20
FELONY
A "fanatical" evening of rock 'n' roll.
Two shows 8:00 & 10:30
First show 17 & up, dancing: no booze
Second show 21 & up, booze will flow.

Monday January 31
TWEE



Moving Targets

February 7, first appearance of
CLUBLAND featuring
DANNY HOLIDAY



ELAINE SUMMERS

HAPPY HOUR
Monday - Friday 4-7 pm, all drinks \$1.25 (except doubles)
Free hors d'oeuvres

	FOOD SPECIALS	DRINK SPECIALS
MON.	French Bread Pizza	7pm - close Margaritas 75c
TUES.	Lasagna	7pm - close Shooters, Schnapps, or Ouzo 75c
WED.	Sweet & Sour Chicken	6-9 pm 25c draft beer
THUR.	Teriyaki Beef	6pm - close Kamikazes 75c
FRI.	Roast Beef	Happy Hour extended to 8pm

Food & drink specials all month (not applicable on concert nights)

SUPER BOWL
Tickets & Tours Available—Reserve Now!

Pat Benatar 3/28
Kenny Rogers/Crystal Gayle 1/30
Rush Best Seats Available 2/21

Reserve Now: Jimmy Buffett, Billy Squier, Gordon Lightfoot

Now Open Del Mar Flower Hill Mall
World's largest ticket agency

Murray's
San Diego 224-3747 in Glasshouse Square next to Sports Arena
North County 481-0522 Flower Hill Mall, Del Mar

S.D. Sockers Mid Court
Clippers & Celtics 2/24
NBA All-Star Game
NCAA Finals
Dream Girls Shubert Theatre, L.A.

The Trojan Horse
6179 University (College & University) 582-1070

January 27, 28 & 29
THE JOHNNY ALMOND RHYTHM REVUE

February 3, 4 & 5
THE DIRT

SUPER BOWL SUNDAY
\$1.25 PITCHERS • GIANT TV
Wednesday & Thursday 10-11 pm 25¢ WELL DRINKS
Friday-Sunday 8-10 pm 75¢ WELL DRINKS

HAPPY BIRTHDAY TO USSSSS!

FEBRUARY 4TH & 5TH
Crystal T's Emporium's 6th Annual Birthday Week
PRIZES PRIZES PRIZES PRIZES PRIZES PRIZES
BIRTHDAY T-SHIRTS to the 1st 50 people who walk through the door after 8:00 p.m.
"DAVE RUSSELL" the Magician performs at 9 p.m.
Champagne toast served with dinner
25 T-Shirts raffied off each night with coupons from the front door

Crystal T's Emporium
Town and Country Hotel, 806 Hotel Circle North, 294-9010

(Continued from page 10)

not remnant of its tenderness, gave us hours of recorded cooing and cuddling on albums by the stable of Motown stars. But the Memphis sound was different. It was tough, defiant, aggressively and unapologetically earthy. Unlike the Motown sound, the Memphis sound was characterized by tight, spare arrangements that left little or no room for improvisation or looseness. Rhythmic emphasis fell on the second and fourth beats of a bar, instead of on the weaker first and third beats. The snare drum sound—pioneered by producer Chips Moman in the early Sixties—was fat and beefy, not thin and metallic like that sought in Berry Gordy's Detroit studios. The members of the horn section that played on most Memphis sessions (eventually they came to be known as the Memphis Horns) had played together so long they didn't even use charts, and they contributed to the Memphis sound identifiable horn figures that were at once snappy and funky.

The Heart Attack revives—no, *relives*—that sound with a vengeance. In the spirit of their predecessors, the Heart Attack prefers to stand and slug it out rather than dazzle with finesse. There is as simple and straightforward an evocation of the Memphis sound as I've heard—from the Steve Cropper-like guitar licks of Andrew Rastner to the Al Jackson-like drumming of Jack Mack (a.k.a. Claude Pepper) to the gritty, no-nonsense sound of the five-piece horn section that has, as those who know the band know, been the driving force of the group.

The only real difference these guys seem to be that they aren't the real thing, but I think that's quibbling. Unlike groups such as the White Lead Zeppelin impersonators, Randy Hansen's Machine (Jim Hendrix), Strange Daze (the Doors), and any number of *Beetlemania!* the Heart Attack isn't trying to replicate past music by committing to memory every nuance, vocal inflection, and stage mannerism of a famous group. The songs and arrangements are their own. Only the sound has been borrowed, and in their hands, it's a gutsy, no-nonsense sound that comes across as surprisingly contemporary. Otis must be smiling. Jack Mack and the Heart Attack will perform at the Belly Up Tavern in Solana Beach tonight, Thursday, on a bill with the Bytes.

I watched with disbelief the other night as Kenny Rogers, in a display of studied humility that would not have been misplaced on Walton Mountain, accepted the 1983 Merit Award on the American Music Awards show. Now, it's no scoop that such awards shows are, at best, among the holiest examples of prime-time filler, and, at worst, chaotic, masturbatory exercises that allow for cherry-berry exchanges of hyperbole between members of the union dues-paying musical fraternity. And it goes without saying that the awards passed out are essentially meaningless to everyone but the business managers and accounts of the recipients. But to give Rogers an award for career achievement, an award that puts him in the company of the likes of Stevie Wonder and Irving Berlin, was going too far. This for someone who croaked his way through such barnyard

(Continued on next page)

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Tuesday - Saturday, beginning at 9 p.m.
WEEKNIGHT HAPPY HOUR 4 - 9 p.m.
MUNCHIES 4 - 7 p.m.
SUNDAY COUNTRY BRUNCH 10 a.m. - 2 p.m.
LADIES' NITE WEDNESDAY \$1 Margaritas
FREE DANCE LESSONS Tues.-Thurs 7-9 p.m.

Town and Country Hotel
500 Hotel Circle North
291-7131

ABILENE

(Continued from preceding page)

banalities as "Lucille," "The Gambler," and "Rudy." Don't Take Your Love to Town? Well, I'd like to give Rogers an award of my own. It seems appropriate as I recall an interview he did in L.A. a couple of years ago. The interviewer had asked Rogers to divulge the secret of his incredible success, to which Rogers replied, "I honestly don't know. I look around at all the talented people in this business, and I wonder why I am where I am. I mean, I

can't write a song. I can't arrange or produce. I don't even think I can sing that well!" To Kenny Rogers: The American Honesty Award. He'll be in concert with Crystal Gayle (who, at least, can sing) Sunday night at the Sports Arena.

In other concerts this week (things seem to be picking up), the Eddie Harris Quartet will begin a lengthy stay at Elario's in La Jolla tonight, Thursday; the Dynamos, Charlie Musselwhite's back-up band, will return to the Belly Up

Tavern Friday night; and the L.A. Four, the band of jazz stalwarts featuring Ray Brown, Bud Shank, Laurindo Almeida, and Jeff Hamilton, will perform the first of a two-night stand Friday at the Blue Parrot in La Jolla.

CONCERTS
Jack Mack and the Heart Attack and the Bytes: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.
The Eddie Harris Quartet: Elario's, tonight, Thursday, through Sunday, January 30, 9 p.m., Summer House Inn, 7055 La Jolla Village Drive, La Jolla, 459-0541.
The Dynamos: Belly Up Tavern, Friday, January 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

LIVE JAZZ
BIRDIE CARTER TRIO
REHEARSAL HALL
OUR PLACE

Bodie's
Thursday & Friday, January 27 & 28
WEST COAST BAND
Saturday, January 29
mad 400s
Sunday, January 30
SUPERBOWL SUNDAY
75¢ well drinks, 75¢ bottled beer, plus munchies
JOHN HAGON JAZZ NIGHT
Public invited to jam with John
Monday, January 31
SPAGHETTI DINNER
BOB WILHELM
Wednesday, February 2
THE ROCK
834 UNIVERSITY AVENUE 853-5700
SUNDAY: AUDITORIUM NIGHT 853-5700

SPECIAL ENGAGEMENT
YEAR YEAR YEAR
Celebrating The Music Of The BEATLES
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REFLECTIONS REVUE
Number Five Sheraton Harbor Island Hotel East January 27, 1983

REFLECTIONS REVOLUTIONIZES HAPPY HOUR
Specials 7 days a week

REFLECTIONS
All shows at 9 p.m.
Jan 27: The Magic If
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Jan 30: The Magic If
Jan 31: The Magic If
Feb 1: The Magic If
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Feb 3: The Magic If
Feb 4: The Magic If
Feb 5: The Magic If
Feb 6: The Magic If
Feb 7: The Magic If
Feb 8: The Magic If
Feb 9: The Magic If
Feb 10: The Magic If
Feb 11: The Magic If
Feb 12: The Magic If
Feb 13: The Magic If
Feb 14: The Magic If
Feb 15: The Magic If
Feb 16: The Magic If
Feb 17: The Magic If
Feb 18: The Magic If
Feb 19: The Magic If
Feb 20: The Magic If
Feb 21: The Magic If
Feb 22: The Magic If
Feb 23: The Magic If
Feb 24: The Magic If
Feb 25: The Magic If
Feb 26: The Magic If
Feb 27: The Magic If
Feb 28: The Magic If
Feb 29: The Magic If
Feb 30: The Magic If

Signed, Sealed & Delivered
Join Reflections
We're proud to offer some of San Diego's finest entertainment at Reflections, and in February, we're introducing a new act sure to become a favorite with our audiences. **Signed, Sealed & Delivered**, three lovely ladies and five gentlemen, offer a fabulous array of show tunes and contemporary hits mixed with choreography and comedy, and the recipe cooks up to a winning show.
They've brought capacity crowds wherever they've played in town, so we're pleased to welcome them to Reflections February 1-5 and 8-12. We're also listening to the requests we receive and continuing the popular performances of **Stones Throw** on January 28-29 and February 6-7 and **Harvey and the 52nd Street Five** on January 30-31. For the best in live entertainment every night, come to Reflections, on the Marina side of the Sheraton Harbor Island Hotel East.

B100 Special Party
Today, Thursday, January 27, will be a special Happy Hour celebration at Reflections, as the crew from B-100 radio presents a Weekend Warm-up party from 5 to 7 p.m.
Meet Larry Himmel, Kathy Aunan, Danny Wilde and the rest of the B-100 crew and enjoy complimentary hors d'oeuvres, 25-cent beer and wine, and \$1 well drinks. The first 100 drinks will be served in the special complimentary B-100 Weekend Warm-up glass.
Ducktail Revue will provide entertainment from 5 to 8 p.m., then at 9 p.m., the Magic If will be on hand to tickle your fancy with their hilarious antics. Come early and stay late; it will be an evening to remember.

Stones Throw

Signed, Sealed & Delivered

TICKET SERVICE ★★

WE HAVE EXCELLENT TICKETS ON SALE TO:

KENNY ROGERS & CRYSTAL GAYLE

RUSH ★ LIGHTFOOT

★ FEB. 21 ★ FEB. 19

NOW ACCEPTING REFUNDABLE DEPOSITS ON: "STYX" JIMMY BUFFETT - MAR. 7 - BILLY JOEL - KIX PAT BENATAR - MAR. 28 - TOM PETTY - HALL & OATES BARRY MANLOW - BOB SEGER - DAVID BOWIE

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SHAKIN' PYRAMIDS

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THE PALADINS

Thursday, February 2, 9 p.m. South 1100 Buena Vista, La Jolla

Rockabilly, Rockabilly, Rockabilly, Rockabilly

From England

THE MEMBERS

with special guest

Friday, February 3, 9 p.m. South 1100 Buena Vista, La Jolla

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Bill Coviello Presents

TONIGHT ONLY Thursday, January 27

WHEEL RIPS AWAY

Friday & Saturday, January 28 & 29

Rockin' Scoria

playing rock 'n' roll, new wave, rockabilly, and the cream of the pop. Tickets price \$5.00.

Sunday, January 30

New Wave Showcase Night

Special guest: New wave band plus the Master of Disaster

Michael Angelo

playing wave and rockabilly. Admission \$3.50.

Wednesday, February 2

Greater San Diego Talent Search - High Street, Tracer & Red Star

Thursday, February 3

Bus Boys

Playing their hit from the movie 48 HOURS. "THE BOYS ARE BACK." Advance tickets \$7.50. Tickets will be available at Off the Record, 265-0507. Assorted Vinyl, 452-2733. and Surf Competition, 272-6209.

Coming in February:

Josie Cotton

"ARE YOU QUER?" and "IT COULD BE THE ONE."

Mission & Metcalf, Escondido

741-9393

Every Wednesday - Sunday 3:30 p.m. to 11:30 p.m. Ages 17 & up. Further details & ticket information call 741-9394.

All bands subject to cancellation.

Translator: Playground Stage, 8051 La Jolla Village Drive, La Jolla, 265-6947.

The L.A. Four: Blue Planet, 10000 La Jolla Village Drive, La Jolla, 265-6947.

Mahogany Rush and Rager: Fox Theatre, Saturday, January 29, 8 p.m., Seventh and Barrows, downtown.

Kenny Rogers and Crystal Gayle: Sports Arena, Sunday, January 30, 8 p.m., 10222 Clairemont Mesa Boulevard, 560-8069.

Cecile and Kapone: Rodeo, Tuesday, February 1, 7:30 and 10:30 p.m., La Jolla Village Drive at Villa La Jolla Drive, La Jolla, 457-5390.

"Jazz Live" featuring Todd Bryson and the Eternal Orchestra: San Diego City College Theatre, Tuesday, February 1, 8 p.m., 14th and C Streets, 230-2481.

The Chieftains: USC's Mandeville Auditorium, Wednesday, February 2, 8 p.m., 452-4559 or 452-4090.

Wille Dixon and the Hurricanes: Belly Up Tavern, Thursday, February 3, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

The Shakes' Pyramid, with the Paladins: Spirit, Thursday, February 3, 9 p.m., 1130 Buena Vista, 276-3993.

Papa John Crutch, with the Hurricanes: Belly Up Tavern, Friday, February 4, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

Lee Ritenour: USC's Mandeville Auditorium, Saturday, February 5, 7:30 and 10 p.m., 452-4559 or 452-4090.

Jerry Blagrove, with the Hurricanes: Belly Up Tavern, Saturday, February 5, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

Carl Perkins, with Basie (Floral) and the Rhythmers: Belly Up Tavern, Wednesday, February 9, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

The Bus Boys: Belly Up Tavern, Thursday, February 10, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

Will Ackerman and Scott Cossu: La Paloma Theatre, Thursday, February 10, 7:30 p.m., First and D Streets, Encinitas, 436-4030.

The Members: Spirit, Thursday, February 10, 9 p.m., 1130 Buena Vista, 276-3993.

The Untouchables: SDSU's Backdoor, Friday, February 11, 9 p.m., 265-6562 or 265-6947.

The Ranges: Rodeo, Sunday, February 13, call for time, La Jolla Village Drive at Villa La Jolla Drive, La Jolla, 457-5390.

X: SDSU's Montezuma Hall, Sunday, February 13, 8 p.m., 265-6562 or 265-6947.

Catholic Girls: Rodeo, Tuesday, February 15, call for time, La Jolla Village Drive at Villa La Jolla Drive, La Jolla, 457-5390.

Ruth: Sports Arena, Sunday, February 21, 8 p.m., Sports Arena Boulevard, 224-4176.

James Cotton, with the Hurricanes: Belly Up Tavern, Thursday, February 24, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

Count Basie and His Orchestra: Fox Theatre, Saturday, February 24, 8 p.m., Seventh and B Streets, downtown.

Pete Seeger: California Theatre.

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Peace & justice songs for Grass Roots Cultural Center

Grass Roots & Tiverton

Calif. Theatre

232-5009

Bacchanal

LIVE AT THE

TONIGHT, THURSDAY, JANUARY 27

DOLLAR NIGHT

\$1.00 WELL DRINKS ALL NIGHT

NEW WAVE DANCE NIGHT

FEATURES

Playing Music of the 80s

NO COVER

FRIDAY & SATURDAY, JANUARY 28 & 29

Moving Targets

NO COVER 8:00-9:00 PM

\$1.00 WELL DRINKS 9:00-9:30 PM

SUNDAY, JANUARY 30

BOBBY BLUE BLAND

2 SHOWS 8 PM & 10 PM

EVERY WEDNESDAY

club bacchanal - no cover

DOUBLES NIGHT ALL NIGHT

PROGRESSIVE MUSIC OF THE 80s

DOUBLE-LEVEL DANCE FLOOR 8 PM-2 AM

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For complete weekly calendar call 560-8022. For concerts only call 560-8069. For further information call 560-8253. Doors open for concert 8 PM. Advance tickets for all national concerts available at Sears, 32nd St. Naval Station, Bill Gamble's stores and all TICKETRON (325-9647) and SELECT-A-SEAT (565-2605) outlets, and the Bacchanal day of the show starting at 7 PM. Sorry, you must be 21 years old. Picture I.D. required.

Paul Butterfield: Belly Up Tavern, Saturday, February 26, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

Three Generations of the Blues: Sippie Wallace, Big Mama Thornton, and Jeanie Cheatham: Belly Up Tavern, Sunday, February 27, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

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Rock 'n' Roll

Thursday - Saturday, January 27 - 29

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Margarita Thursday

\$1 Margaritas

every Thursday all night long

Sunday & Monday, January 30 & 31

TRENDOR

Sunday - 75c Kamikazes

Tuesday - Friday, February 1 - 4

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Paula Abdul: Friday, February 25, 8 and 10:30 p.m., 265-6967 or 265-6947.

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CLUBS

Club listings are compiled by Linda Nemi. If you wish to be included, please call 234-2568 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

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where you will find Folk, international dances, interesting ethnic foods

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where you will find Folk, international dances, interesting ethnic foods

Open 7 p.m. Monday-Saturday

2927 Meade Ave. 281-5656

DOC MASTERS

at the Shafter Island Marina Inn

Phone 223-2572

Rock 'n' Roll

Thursday - Saturday, January 27 - 29

The Fabulous Speed Brothers

Margarita Thursday

\$1 Margaritas

every Thursday all night long

Sunday & Monday, January 30 & 31

TRENDOR

Sunday - 75c Kamikazes

Tuesday - Friday, February 1 - 4

Steve Hudson

No cover charge at

DOC MASTERS

Triton, 2530 South Highway 101.

Beaches

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131: Denise Jeter Quartet, jazz, Thursday; the L.A. Four, jazz, Friday and Saturday; the *Love of Gabe*, jazz, Sunday; the *Great*

Dooley's, 2901 Nimitz Boulevard, Point Loma. 224-6628: Triangle, oldies and contemporary. Friday and Saturday.

Hotel del Coronado, 1500 Orange Avenue, Coronado. 435-6611: Merrill Moore Trio, contemporary dance music, Thursday through

• •



MUSIC
OF THE
The Chicago

CONNECTION'S 10th YEAR AWARD Nominations

**MUSICIANS PICK
IN ALL OF L.A.**



ESTABLANT
BLUE PARROT
Live Jazz - Lunch, dinner & live jazz 7 days a week.

Thurs.	Denise Jeter Quartet
Fri, Sat	L.A. 4
Sun	Joy of Sax (Little Big Band)
Mon.	Greg Bloch Vocal Trio
Tues.	Peter Sprague Quartet
Wed	Daniel Jackson Jazz Blues Band

4-9000 Broadway
 4-9000 Broadway
 4-9000 Broadway

GRAND OPENING

Rick's **C**afe **A**merican **C**abaret

T.C.'s newest addition!

D.J.s play the music you love to dance to
Tuesday — Saturday.

CLUBLAND Featuring **Danny Holiday & Elaine Summers**

Every Wednesday is Dollar Night
All well drinks, domestic beer and house wine for just a buck.

Every Thursday is "Ladies' Night"
All ladies admitted free. Super drink specials.

Rock & Roll Happy Hour
Every Friday from 5:30-7:30
50c well drinks, draft beer, and house wine 50c
5:30-8:30 Two bands 9:00-1:30

THE **MIX**
with
Nick Ramoah



[illegible]

LEHR'S GREENHOUSE

TONIGHT!

Thursday, January 27 - & every Thursday

KPRI FM 106.1 presents
with Gary Kelley

BACK-TO-SCHOOL BASH

Dallas Collins



THE MIX

50¢ drafts 'til 10:00 pm
1/2 price admission with student I.D.

ROCKIN' WEEKEND

Friday & Saturday, January 28 & 29

Dallas Collins
plus

MOVIES

Two bands
Two dance floors \$3
Three bars

SUNDAY

January 30 - & every Sunday

MOVIES NIGHT

Drink specials & surprises with Gabriel Wadman



MOVIES

MONDAY

January 31

MOVIES

TUESDAY & WEDNESDAY

February 1 & 2



SUNDAYS MONDAYS
TUESDAYS WEDNESDAYS THURSDAYS

2828 Camino del Rio South, Mission Valley 299-2828

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3226. David Bradley and the Maniac Band, comedy and music, Thursday through Saturday; The Normals, rock and blues, Sunday and Monday; The Shake, rock and roll, Tuesday and Wednesday.

Le Châlet, 5016 Newport Avenue, Coronado, 435-3822. The Hurricanes, rhythm and blues, Thursday through Saturday; Audio Bop, rock and roll, Sunday and Monday; Panic, rock and roll, Tuesday and Wednesday.

Macho's, 2966 Midway Drive (at Rosecrans), Loma Portal, 224-2401; U.S. Male, rock and roll, Tuesday through Saturday.

McP's, 1107 Orange Avenue, Coronado, 435-5280; Jim Moore, contemporary, Monday.

Mexican Village, 120 Orange Avenue, Coronado, 435-3822. Third Degree, contemporary, Friday and Saturday; Duke and Darlene, contemporary, Sunday; Ken Wilkins, contemporary, Monday and Tuesday.

Moby's Brother, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 796-1877. Jena, contemporary, Thursday; The Two Tones, contemporary, Friday and Saturday.

Men's Saloon, 945 Carver Avenue, Pacific Beach, 483-7727. The London Brothers, rock and roll, Thursday; Tweed Sneakers, rock and roll, Friday and Saturday; Slingshot, rock and roll, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660. Gary Sherwood, contemporary, Friday and Saturday; open stage talent night, Sunday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Richie Gray and Sundown, country, Tuesday through Saturday; Country Jambores featuring three bands, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. Jim Hawley, contemporary, Wednesday through Saturday; the Keyon Lettau Quartet, jazz, Sunday; the Mix, rock and roll, Monday and Tuesday.

Rodon, 8880 Via La Jolla, La Jolla, 457-5596. The Ron Bolton Band, rock and roll, Tuesday through Saturday; Tweed Sneakers, rock and roll, Sunday and Monday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. Donna and Andy, contemporary, Friday and Saturday.

Trax Tavern, 4970 Voltaire Street, Ocean Beach, "Tomcat" Courtney, blues, Thursday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4030. Shine It On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday; call club for information.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. Portland Makas, rock and roll, Thursday through Saturday; Prophet, rock and roll, Sunday and Monday; Heroes, rock and roll, Tuesday and Wednesday.

San Diego North

The Abilene Lounge, Town and Country Hotel, 380 Hotel Circle North, Mission Valley, 291-7131. Stampede, country, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240. Heroes, rock and roll, Thursday through Saturday; Flywell, rock and roll, Tuesday and Wednesday.

Rachanal, 8022 Clairemont Mesa Boulevard, Clairemont, 360-8022.

MY RICH UNCLE'S

6205 El Cajon Blvd.
1 1/2 mi. East of College
287-7332

Thursday, January 27

JEFF DEAN NIGHT
from KPRI
NO COVER 'TIL 10 PM



Friday, January 28

KPRI FM 106 NIGHT
Your host KPRI's Jeff Dean every Friday

2 BANDS 2 ROOMS
One cover Two dance floors



Friday & Saturday Malcom



Friday & Saturday Cabaret Room



Sunday, January 30



Tuesday, February 1

KGB

Your host Jim McInnes

FREE with KGB card

THE HEARD FRAMES

FIG & THE BOMBERS



Wednesday, February 2



50¢ DRINKS 'TIL 10:00 p.m.
NO COVER ALL NIGHT

Belly Up

141 SOUTH CEDROS BLVD. / OCEANO BEACH CA 92037



Thursday January 27 9 PM
Friday January 28 9 PM
Rock n' Soul



Saturday 29 9 PM
Rock, Blues & Blues



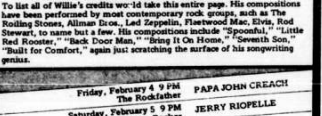
Sunday January 30 7 PM
4th Style Big Band Swing



Monday January 31 9 PM
Rockin' Rhythm & Blues



Tuesday February 1 9 PM
Wednesday February 2 9 PM



Combos: Thursday February 3 9 PM
The Catalyst of Blues and Rock 'n' Roll



Friday February 4 9 PM
Saturday February 5 9 PM
Sunday February 6 9 PM

FREE AFTERNOON CONCERTS IN JANUARY, 6 TO 8 PM
STONE'S THROW
WHOLLY CATS
CHICAGO SIX
BOB LONG

VINTAGE JAZZ RESTAURANT AT THE BELLY UP
SERVING LUNCH, DINNER & SNACKS - 7 DAYS A WEEK
FOR INFORMATION CALL 481-9023

The Features, rock and roll, Thursday; Moving Targets, rock and roll, Friday and Saturday; Lolly Blue, R&B and blues, Sunday; Jena, contemporary music, Wednesday.

Black Angus, 5241 Kearny Villa Road, Kearny Mesa, 279-3100. True Sport, contemporary, Tuesday through Sunday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862. Busa Strings, contemporary, Thursday through Sunday; Publi, rock and roll, Tuesday and Wednesday.

Harvey Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connelly, Irish music, Wednesday through Saturday.

The Box Office, 4450 Alvarado Canyon Road, Mission Gorge, 284-5644. Sue Palmer and Eric Hybertson, blues, Tuesday.

Bumbers, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Johnny Callicott and Ace, contemporary, Thursday through Saturday.

Douglas's, 3323 Mission Center Road, Mission Valley, 297-6370. Jim Moore, contemporary, Tuesday through Saturday.

Phonics, 3432 Mission Center Road, Mission Valley, 291-8635. Chalkd featuring Danny Holiday and Elaine Summers, rock and roll, Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 300 Hotel Circle North, Mission Valley, 291-7131. Jerry Madnick, piano variety, Tuesday through Saturday; John Kormanik, piano variety, Sunday and Monday.

Holiday Inn/Mission Valley, Cricket's, 505 Hotel Circle South, Mission Valley, 291-5726. Motion, contemporary, Tuesday through Saturday; Spirit, contemporary, Sunday and Monday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, Mary Perrin, contemporary, Friday and Saturday.

Islands Lounge, Hawaii Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Nialine, contemporary, Thursday through Saturday; Mike and Lynn Cherry, contemporary, Sunday and Monday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Clairemont, 279-1501. Back Issue, oldies rock, Thursday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-6881. One + One + Doris, contemporary, Thursday through Saturday; the San Diego Dixieland Jazz Band, Dixieland, Sunday afternoon; Nialine, contemporary, Tuesday and Wednesday.

Lahr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. Dallas Collins, rock and roll, Thursday through Saturday with the Monies, rock and roll, Friday and Saturday; the Monies, rock and roll, Sunday and Monday; Four Eyes, rock and roll, Tuesday and Wednesday.

London Opera House, 5404 Balboa Avenue, Clairemont, 279-2390. Bill Brackett, X-rated comedy and music, Thursday through Saturday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780. Forecast, contemporary and jazz, Thursday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. RPM, rock and roll, Wednesday through Sunday; King Beacut Blues, blues and rhythm and blues, Monday and Tuesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Oh! Ridge, comedy and music, Tuesday through Saturday; Steve Hudson, comedy and music, Sunday; magic show, Monday.

Nevada Inn, 8515 Navajo Road, San Carlos, 465-1730. BBC, rock and

Le Châlet

5046 Newport Ave., Ocean Beach 222-5300

Entertainment by the Sea

DANCING

Nine Nightly! Never a cover charge.

Le Happy Hour 5-7 Mon.-Sat.



Thursday, Friday & Saturday

January 27, 28 & 29

San Diego's rockin' rhythm and blues band features Prof. Billy Seward, guitar; "Blonde Bruce" Thorpe, guitar and sides; Tim "Spider" Webb, drums; Ralph "E" Lewis, bass; Douglas "Fartbush" Burman, axes; and their newest member, Michael "New Orleans" Aristote, on the hot, happy harmonica. THE HURRICANES blow you away with Chicago blues, traditional rhythm and blues, reggae and swing. San Diego's best for dancing, listening, enjoying!



AUDIO BOP

Sunday & Monday, January 30 & 31

AUDIO BOP, a powerful vocal act. Playing popular, discovative material with plenty of PUNCH. Featuring: Sydney Fox - vocals, keyboards; Geoffrey McCarver - vocals, keyboards, guitar; Bruce Clark - guitar, vocal; Dean Fletcher - bass, vocal; Richard Mortimer - drums.



PANIC

Tuesday & Wednesday, February 1 & 2

Join the party, when PANIC strikes Le Châlet, with Mike Bogart on guitar. At The Migh's Lounge on keyboards and harmonica. Maria Garrick holding down bass. Alan-Jay Wiseman, a talented lead vocalist, and Tony Van playing dynamic percussion. All sing. This band ROCKS!

5046 Newport Ave., Ocean Beach 222-5300

TRIP TICKETS

BEST SEATS • LOWEST PRICES

SUPERBOWL

SOCKERS

KENNY ROGERS
ERIC CLAPTON
RUSH
JIMMY BUFFETT
BILLY SQUIER & SAGA
PAT BENATAR
CORDON LIGHTFOOT

UPCOMING SHOWS

CLAIREMONT 268-3838	ESCONDIDO 489-TRIP
CHULA VISTA 420-8747	EL CAJON 442-5553

TRIP WEST

ENTERTAINMENT

PIPE SHOP

We are still a full service shop, and we carry a full line of cigarette papers, rollers, pipes, imported and domestic cigarettes, waterpipes, tobaccos and accessories.

NEED CASH?

We buy and sell records & collections. We also buy, sell, trade & rent video games & cartridges.

RENT-A-RECORD

We rent the top new 100 billboard hits for as low as \$1.10. Club memberships cost as little as \$19.50 or rent them individually.

VIDEO-GAME RENTALS

Don't know what type of game to buy (AT&T, Intellivision, Coleco) or can't decide which game cartridge to buy of the 100s available? Rent them first. As low as \$2.50 a week!

USED RECORDS & TAPES

A great selection of pre-owned records & tapes—as low as \$1.99.

CLAIREMONT 4270 Genesee (at Balboa) Next to Old Federal 768-8442	EL CAJON 141 Fletcher Parkway Parkway Plaza East 447-5025
CHULA VISTA 542-S Broadway (by "H") 426-6138	ESCONDIDO 1929 E. Valley Pkwy. 489-TRIP inside Imagination

roll, Thursday through Saturday; the Press, rock and Sunday and Monday; the Pop Boys, rock and roll, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Alhambra, 286-7873: Pro Bringham's Freedom Band, Dixieland, swing, and oldies, Friday and Saturday.

Patriot Cafe, 5353 Mission Center Road, Mission Valley, 286-8714: Jim and Theresa Hinton, traditional and original Celtic music, Tuesday; the Old Triangle, traditional Irish music, Wednesday through Sunday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: The Jim Hession Trio, 40s to contemporary dance music, Tuesday through Saturday.

Spiele, 1130 Buena Vista, Bay Park, 276-3993: The Echoes, rock and roll, Almost Brothers, rock and roll, Gary Lee and the Rios, rhythm and blues, Thursday; James Harman Band, rhythm and blues, the Heard, rock and roll, Average Citizen, rock and roll, Clear Spot, rhythm and blues, Friday; Red Zone, rock and roll, Mitchell Cornish and the Hellhounds, rock and roll, the Bowers, rock and roll, the Jones Band, rock and roll, Saturday; Rhythm and Blues Night with Clear Spot, plus guests, Tuesday; the Noise Boys, rock and roll, the Frames, rock and roll, plus guests, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272: The Dan Luviano Trio, jazz and contemporary music for dancing, Thursday through Saturday.

The Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 665-1461: Joe Stewart, country and contemporary, Tuesday through Saturday; Johnny Cadillac and Ace, contemporary, Sunday and Monday.

The Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 289-5944: Band, contemporary, Monday and Tuesday; Bill Frey, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

San Diego South

Astoria's Harbormen, 1505 North Harbor Drive, downtown, 232-6358: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday.

Astoria Bowl, Turquoise Room, 4356 30th Street, North Park, 285-3335: Road Runners, rock and reggae, Wednesday through Saturday.

The Backdoor, Astec Center, San Diego State University, College Avenue, East San Diego, 265-6947: Translator, rock and roll, Playground Slap, rock and roll, Friday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Eddie Preston, contemporary, Wednesday through Saturday.

Black Frog, 1672 Federal Boulevard, East San Diego, 264-5797: Jazz, Friday, Saturday, and Sunday afternoon, call club for information.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Yeah! Yeah! Yeah!, a salute to the Beatles, Thursday through Saturday; live entertainment, Sunday through Wednesday, call club for information.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8511: Keith Limberg, contemporary, Tuesday; Gil Warner, piano variety, Wednesday through Saturday; Raggle Taggle, Renaissance folk music, Sunday afternoon.

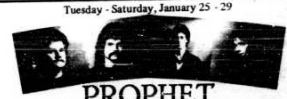
Callopo's, 2927 Meade Avenue, North Park, 281-2610: Flamenco music and dancing, Thursday.

Chateau Lounge, 3623 College

THE RED COAT INN

The Club of the '80s

Tuesday - Saturday, January 25 - 29



PROPHET

Sunday & Monday, January 30 & 31

TRANCE

Sunday, Monday, Tuesday '1 Drink Night	Wednesday Kamikazes 2 for '1
Thursday 9/1X Night 50c drinks, 8-10 pm	Friday and Saturday '1 Drinks 7-9 pm

Entertainment 7 nights a week
5933 University Avenue, just west of College
583-6670

Live Entertainment

Nightly 9-1

JIM HAWLEY WED. - SAT.
KEVIN LETTAU Quartet JAZZ SUN. NIGHT

THE MIX Rock 'n' Roll MON. & TUES
MONDAY'S LADIES' NIGHT \$1.00 drinks
TUESDAY IS RESTAURANT EMPLOYEE NIGHT! Wear your T-shirt. \$1.00 drinks.

OLD pacific beach CAFE

4287 Mission Blvd., Pacific Beach, California 270-7522

Hill House

RESTAURANT & BAR

THE MIX

Friday - Saturday Rock 'n' Roll

TUESDAY

Rock 'n' Roll with DIRT CHEAP
Special drink prices. All North County employees invited.

RUMPUS

Thursday Rock 'n' Roll

Dancing nightly - No cover

2730 Via de la Valle, Del Mar (in the Flower Hill Mall)
755-6614, 455-0920

Avenue, College Grove, 582-5820: The Boone Brothers, rock, rhythm and blues, country, and comedy, Friday and Saturday.

Crossroads, 345 Market Street, downtown, 233-7856: Jazz, Friday and Saturday, call club for information.

Doe Masters, 2051 Shelter Island Drive, Shelter Island, 232-2572: The Spool Brothers, 20s and '60s rock, Tuesday through Saturday; Tremor, rock and roll, Sunday and Monday.

Dorsey Maggie's, 31st Street and University Avenue, North Park, 286-8504: Rocket to Stardom Night featuring five local performers, Thursday; Steve Gibson, 12-string and slide guitar, Friday; Dave and Becky Roberson, traditional English folk music, Saturday; Mary Adams, Irish harp, Sunday; Old Time Hoot Night, Monday; Richard Freeman,

folk and bluegrass, early evening, Tuesday; Sierras Gael Cell Band, traditional Irish music, Tuesday, live folk music, Wednesday, call for information.

Fat City/China Camp, 2127 Pacific Highway, downtown, 232-0686: Summer Breeze, contemporary, Friday and Saturday.

Grass Roots Cultural Center, 1947 30th Street, Golden Hill, 252-5099: The Big Jewish Band, Memner music, Saturday.

Hamburgers, 4016 West Wallace Street, Old Town, 295-0584: Donny Rose, country and contemporary, Thursday through Saturday, with open stage talent night Thursday.

Humphrey's, 2241 Shelter Island Drive, Shelter Island, 234-3577: Lynn Cherry, contemporary, Tuesday through Saturday.

Holly Inn/Embarcadero,

Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Double Play, contemporary, Tuesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Scaeville Village, 233-4300: Blues, rock and roll, Wednesday through Saturday.

Kang Food, 2949 Fifth Avenue, University, 238-7362: Laura, classical guitar, Tuesday and Wednesday; John Aguirre, classical guitar, Thursday; Doug Hewitt, Originals and soft folk music, Friday; Walter, classical guitar, Saturday and Sunday.

Mandolin Wtd., 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday.

McDill's Downtown, 647 Market Street, downtown, 232-1795: The Market Street Band, contemporary

and blues, Wednesday through Friday; with Joan Carter, Thursday and Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 257-7373: Main Room: Bratz, rock and roll, Thursday through Sunday; Cabaret Room: Pig and the Bombers, rock and roll, Friday and Saturday.

Old Town Saloon Cocktail Lounge, 2195 San Diego Avenue, Old Town, 298-2209: Tim Reed, contemporary, Friday and Saturday.

Our Place, 2424 Fifth Avenue (at Laurel), Hillcrest, 232-1173: The Duke Carter Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9030: Mel Goot and Marguerita Page, jazz, Friday and Saturday.

Pappage, Scaeville Village, West

Harbor Drive, downtown, 232-7591: Barry Craig, jazz and contemporary, Thursday through Saturday; Joseph Hoey, classical guitar, Sunday brunch.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448: Lori Hill and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

Red Coat Inn, 5033 University Avenue, East San Diego, 393-6670: Prophet, rock and roll, Thursday through Saturday; Flyer, rock and roll, Sunday and Monday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880: John Campbell and Nightfire with Alisa Thomas, contemporary music for dancing, Tuesday through Saturday.

Sherraton Harbor Island, 1380 Harbor Island Drive, Harbor Island.



The fabulous Spud Brothers

Tuesday - Saturday, February 1-5
887 Camino del Rio S.
291-1638

WE'RE DEALING AT THE ALAMO

ROCK (LAST 3 DAYS)

FLYWEIL

OPENS FEBRUARY 1ST

WITH THE BAND THAT TOOK SAN DIEGO BY STORM!

TUESDAY THRU SATURDAY FROM 8 PM NIGHTLY

TUESDAY IS FUN NIGHT
WEDNESDAY IS MALE HULA ROCK NIGHT
THURSDAY IS "A CHORUS LINE" NIGHT

ANY DRINK IN THE HOUSE 75c A POP

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
DOOR-CHARGE TUES - THURS \$2, FRI & SAT \$3
MUST BE 21 WITH PROPER I.D.
ADJACENT TO CLAIREMONT ROW

3093 CLAIREMONT DRIVE • SAN DIEGO • 276-3437

Chopping Block

Tues - Sat. 8:30 - 1:30

Dance Contest Wed. 9:00
Cash Prizes - 25c Food

No Cover Charge

Game Night Contest, cash prizes.
Big Screen TV w/ live entertainment
Sunday First Tournament, cash prizes



DAKOTA

Thursday - Saturday, January 27-29

Live music by


CLUBLAND DANNY HOLIDAY & ELAINE SUMMERS

Thursday Night
'1 DRINK NIGHT

Friday, January 29
ZERO-IN AT FLANIGAN'S

75c kamikazes all night
First 50 people receive complimentary Flanigan's kamikaze T-shirts

Monday, January 31
KPRI COORS COLLEGE BACK TO SCHOOL NIGHT
WITH THE DEAN
Open at 7:00 pm
Live music by two of San Diego's hottest bands



Dallas Collins

50c Coors draft all night
Free cover from 7:00-8:00 pm with KPRI hot button or college I.D.

Tuesday, February 1
TEQUILA TUESDAY
75c Horitos tequila shots \$1.00 drinks all night
Live music by **PROPHET**

5353 Mission Center Road 291-8535

291-2900: Reflections: The Magic II, comedy, music, and variety. Thursday: Stone's Throw, vintage jazz, blues, and swing. Friday and Saturday: Harvey and the 52nd St. Jive, jazz, blues, swing and show tunes. Sunday and Monday: Signed, Sealed, and Delivered, contemporary. Tuesday and Wednesday: Sundowner Lounge: Leslie Gold, contemporary and standards. Monday and Tuesday: live contemporary music by various artists. Wednesday through Sunday: Sheraton Inn Airport, Sundowner Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400: Jazz jam session with Jeanie and Jimmy Cheatham, early evening Sunday. Saturday, 425 West B Street, downtown, 222-7588: Harvey and the 52nd St. Jive, jazz, blues, swing, and show tunes. Friday. Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island.

291-9110: Dusty and Melissa, contemporary. Wednesday through Sunday. Triven, 6011 El Cajon Boulevard, East San Diego, 363-5646: Rita Ruth Payer, jazz and blues, Thursday through Saturday. Trojan Horse, 6179 University Avenue, East San Diego, 562-1070: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; Ace Dagger, rock and roll, Sunday. Off Limits, rock and roll, Wednesday. Tube Man's, 2551 University Avenue, North Park, 295-9425: West Coast, light rock and jazz, Saturday. Uptart Crow & Co. Bookstore and Coffee House, 535 West Harbor Drive, Seaport Village, downtown, 232-4855: Rebecca Roberts, classical guitar, late morning Sunday.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Neutral Ground, contemporary. Friday and Saturday. Black Angus, 1000 Grapes Avenue, El Cajon, 440-5055: Push, rock and roll, Thursday through Saturday; U.S. Male, rock and roll, Tuesday and Wednesday. Barney Stone, The, 7059 El Cajon Boulevard, La Mesa, 463-2263: Sean McVicker, Irish music. Wednesday through Sunday. Rose Bill's, 9325 Mission Gorge Road, Santee, 448-9803: Cinnamon, country, Thursday through Sunday. Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary. Thursday through Saturday; Wizard, contemporary. Tuesday and Wednesday.

through Saturday; Wizard, contemporary. Tuesday and Wednesday. The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Morris, country. Thursday through Saturday. Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday. Delano Springs Resort/Hotel, 1951 Carrizo Gorge Road, Jacumba, 766-4384: Smokin', country rock, Friday and Saturday. Diamond Lounge/Aunt Emma's, 1532 East Main Street, El Cajon, 442-7288: The Little Big Band, country, Thursday through Sunday. Don Carlos, 7856 La Mesa Boulevard, La Mesa, 466-9375: Trio Asteca, traditional Mexican music. Thursday through Sunday.

Unifwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0533: Carl Simmons and Southern Comfort, country. Tuesday through Saturday; Country Justice, country. Sunday and Monday. Film Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Timberlake, country and vintage rock, Friday and Saturday. Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Lee Henning, contemporary. Tuesday through Thursday; The Sound Choice, contemporary and country, Friday and Saturday. Kentucky Stead, 11377 Woodside Avenue, Santee, 448-3402: Country Justice, country. Thursday through Saturday; live country music, Sunday, call club for information. Lakeside Ranch, Highway 79, Cuyamaca, 765-0736: Vinnie

Bonne, rock and roll, Friday and Saturday. Lakeside Hotel, 9940 River Street, Lakeside, 443-0991: Supercell, country rock, Friday and Saturday evenings. Sunday afternoon. La Plaza House, 566 Paraiso Avenue, Spring Valley, 475-0912: Just Practicing, music and comedy. Wednesday through Friday. Laramie's, 596 Broadway, El Cajon, 442-9806: P.P. Flyers, contemporary. Tuesday through Saturday; Pro Brigham's Preservation Band, Disneyland jazz, Sunday and Monday. Magnolia Mahogany's, 8861 Magnolia Avenue, Santee, 448-8550: Gerry Baze and A Touch of Class, Wednesday through Sunday. Hama's Hide, 533 East Main Street, El Cajon, 442-5573: Jimmy Nissen and Downhome, country rock. Tuesday through Saturday. Mickey P's, 5563 Mission Gorge Road, Santee, 448-9034: Trigger Happy, country rock, Friday and Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Jim Evans, contemporary. Thursday through Saturday; with Ray Corra, Friday and Saturday; open stage talent night. Sunday. Organ Power Plaza, 3459 Imperial Avenue, Lemon Grove, 463-6977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha Friday and Saturday. Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Penny Express, country rock, Thursday through Saturday. Peak Pines, 1280 Fletcher Parkway, El Cajon, 446-4111: Emergency Exit, rock and roll, Tuesday through Saturday; Bandit (formerly Sky High), rock and roll, Sunday and Monday. Rensin's, 5455 Grossmont Center Drive, La Mesa, 465-3464: Brad Strachan, contemporary and originals, Tuesday through Saturday.

Section's, 7353 El Cajon Boulevard, La Mesa, 460-1500: Steve Mourat and Finest Action, oldies, contemporary, country. Tuesday through Saturday. The Tunesville Lounge, 5973 Severn Drive, La Mesa, 465-1525: The Nomads, rock and blues, Tuesday through Saturday. Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060: Johnny West and the Chaparrals, country, Thursday through Saturday. South Bay Black Angus, 707 E Street, Chula Vista, 426-9200: Forward Motion, top 40, Thursday through Sunday; Baja Strings, top 40, Tuesday and Wednesday. Cowley Beach, 1962 Palm Avenue, Imperial Beach, 429-1161: Lenny Powell and Cinnamon Ridge, country, Tuesday through Saturday; Ducktail Revue, 50s

rock, Sunday and Monday. Dancer Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: The Press, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday; call club for information. Hatch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Leather and Lace, country, Thursday through Saturday. Landmark Cocktail Lounge, 2531 Sweetwater Road, National City, 475-7313: Firecreek, country, Friday and Saturday. The Lanterns, 1322 Third Avenue, Chula Vista, 427-6200: Automatics, rock and roll, Wednesday through Saturday. Oasis Bar, 1221 Third Street, Chula Vista, 426-2977: Whiskey River, country. Thursday through Sunday. Old Bonita Shore Restaurant, 4014 Bonita Road, Bonita, 427-3537: Wayne Girt, contemporary. Thursday through Saturday. Palomares Bar, 3008 Main Street, Chula Vista, 427-5889: Branded,

country, Friday and Saturday. Royal Vista Inn, 632 E Street, Chula Vista, 425-2500: Live entertainment. Tuesday through Saturday; call club for information. Tropic Inn, 1060 Broadway, Chula Vista, 427-1304: Bach-a-la-Thru, contemporary. Wednesday through Saturday. Westover, 22 West Seventh, National City, 474-2919: Tony Mills and Crosscut, rock and roll, Tuesday through Saturday. Wild Turkey, 5080 Bonita Road, Bonita, 267-2550: Bandit (formerly Sky High/Tobias), rock and roll, Thursday through Saturday.

Performers listings are compiled by Linda Harris. If you wish to be included, please call 234-2500. Thursday afternoon or Friday before 7:00 p.m. The listings are free.

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Bandit: *Wormhole Sky*
High Tobias: *Park Place, Wild*
Rocky: *Procy Nine Co.*
BBC: *Navy Inn*
Back Issue: *Kearny Mesa Bowl*
The Backbeat Band: *Bobby G's*
Black Rose: *Beach Club*
The Ron Bolton Band: *Roxo*
Vanna Boman: *Lakeland Resort*
Bravo: *My Rich Uncle's*
The Byers: *Rocky Up Tavern*
Clear Spirit: *Spirit*
Children: *Flamingo's, Hickory*
Dallas Collins: *Leah's Greenhouse*
Michael Corvish and the

Hellbonds: *Spirit*
Dirk Debonaire: *Belly Up Tavern*
Destiny: *Nightclub*
Ducktail Revue: *Country Bumpkin*
Ebony: *Spirit*
Emergency Exit: *Park Place*
The Features: *Backhaus*
Fig and the Bombers: *My Rich Uncle's*
Flower: *The Alamo*
Foreign Affairs: *Distillery*
Nightclub
Four Eyes: *Leah's Greenhouse*
The Frames: *Spirit*
The Heart: *Spirit*
Heroes: *Alamo, Windrose*
Illusion: *Jolly Roger/Seaport*
Village
The Russ Kirkpatrick Band:
Hungry Hunter/Oceanside
Gary Lee and the Blue Spirit
London Brothers: *Mom's Saloon*
Pasadena, Whiskey Flats
Madison: *Vista Entertainment*
Center
Tony Mills and Cressat:

Westerner
The Mox: *Old Pacific Beach Cafe*
Hill House: *Halcogen*
The Modern: *Leah's Greenhouse*
Moving Targets: *Bacchanal*
Network: *Bobby G's*
The Noise Boys: *Spirit*
The Nomads: *Joe Murphy's*
Trampoline Lounge
NRG: *Halcogen*
Off Limits: *Trojan Horse*
Panic: *Le Châlet*
The Pop Boys: *Navy Inn*
Planet: *Vista Entertainment*
Center, Whiskey Flats
Playground Slap: *The Backdoor*
Portland Nola: *Windrose*
The Press: *Navy Inn, Dance*
Machine
Prophet: *Red Coat Inn, Windrose*
Flamingo's
Punk: *Black Angus/El Capon, Black*
Angus/Mission Valley
Radio Room: *Whiskey Flats*
The Ravens: *Spirit*
The Reflectors: *Distillery*

Country/ Country Rock

Rock Riders: *Black Angus/El Capon, Black*
Angus/Mission Valley
Gary Buse and a Touch of
Country: *Magnolia Highway's*
Ron Bell and Tom Parker: *Red*

Coach Inn
Brand: *Patino Star*
Camaro: *Boss Bill's*
Country Casanova: *Circle D Corral*
Country Justice: *Kentucky Stud*
Driftwood Lounge
Country On The Rocks: *Valley*
**Center Inn Saloon
Dallas Express: *Charlie's Niteclub*
Debra and the Rambles: *Rose*
Requita Flats
Firecracker: *Landmark Cocktail*
Lounge
Richard Freeman: *Drinking*
Maggie's
Hughey Gaddis: *Carriage Lounge*
Richie Gary and Sundown:
Mustang Club
The Russ Kirkpatrick Band:
Hungry Hunter/Oceanside
Lady and the Tramp: *Barr-X*
Ranch House
Leather and Lace: *Hutch's*
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Ray Sanders: *Red Dog*
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Comfort: *Driftwood Lounge*
Smokin': *Debra's Springs*
Secret/Holiday Trails
The Sound Chosen: *Hungry*
Hunter/El Capon
Staggon: *Panorama Club*
Staggon: *Adriana Lounge*
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Chula Vista: *Red Coat Inn*
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Sam Stewart: *Mr. Bill's Backroom*
Solomon:
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Leslie Gold: *Sherron Harbor*
Island
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Leo Haggis: *Hungry Hunter/El*
Capon
Jim Haggis: *Yves Pavilion*
Head House: *Shepherd Cafe*
James: *McDermott's*
Johnny Culler and Art:
Burnburg's: *The Leo's/Mira Mesa*
Lady and the Tramp: *Barr-X*
Ranch House
Roberta Linn: *Atlanta*
The Dan Lawrence: *Yves: Springfield*
Wagner Haggis
Magic: *Ramada Inn/Escondido*
The Market Street Band: *McDermott's*
Downhome: *Glenn's*
Malcolm McCracken: *The*
Leo's/Mission Gorge
Jim Moore: *McDermott's*
Harold Moore: *Yves: Hotel del*
Coronado
Notions: *Holiday Inn/Mission*
Valley
Steve Mousa and Planet Action:
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Neutral Ground: *Antonio's*
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Niteclub: *Islands Lounge, La*
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 The Two Tones: *Moby's Broker West Coast/Tuba Man's*
 Wild Hair: *Jolly Roger/Oceanside*
 Ken Williams: *Mexican Village*
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Lori Bell: *Prophet Restaurant, Elarto's*
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Bill Coleman Quartet: *Chuck's Steak House*
Barry Carter: *Papagayo*
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Johnny Almond Rhythm Revue:
Bobby G's, Belly Up Tavern,
Trojan Horse
Bobby "Bliss" Blanks: Bacchanal
Clear Spot: Spirit
"Fomcat": Courtney: Texas
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The Dynatoners: Belly Up Tavern
Hughie Gaskins: Carnage Lounge
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Tavern, Spirit

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The Old Triangle: Patriot Game*
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Andrew Park: Shepherd Cafe	Monica: Whaling Co.
David Freeman: Drowsy	Roberta Roberts: classical guitar;
Maggie's	Upstart Court & Co.
Steve Gibson: Drowsy Maggie's	Tommy Stairs: formally
Guyana House: Old Time Cafe	entertainment; Organ Power
The Ramsey Station: Old Time	plum/Lemon Groove
Hi Horlicks: Drowsy Maggie's	Ed Whelan: piano variety; Café de
Norfolk Harbor: Shepherd Cafe	Ray Hero
	Yamwell: "contemporary" music; Ch
	Club/UCSD

Airplane II: The Sequel — People who enjoyed the predecessor seem to be disappointed in the sequel. People who did not enjoy the predecessor will have difficulty seeing much difference. But because fidelity, not originality, is the goal this time (a new writer and director, Ken Finkleman, has taken over for the Kentucky Fried Theater team), there may be a bit more of a sense of Mission Accomplished. The sheer volume of jokes, however, impresses more by industry than by wit.

* (Aero Drive in; College; Flower Hill Cinema 1; Oceanside 8; Palms Theater; Rancho Bernardo 6; South Bay Drive in; Sports Arena 6; Spring Valley; University Towne Centre; Village, from 1:28; Vogue)

All About Eve—Joseph Mankiewicz accepts all the Broadway Backstage stereotypes and hones them into a like-new sharpness, a little dulled again before movie's end. Bette Davis is the insecure star and Anne Baxter the ambitious ingenue climbing up her back. Gary Merrill, Davis's real-life husband, plays her husband, and George Sanders and Marilyn Monroe pop up now and then as, respectively, the scarier critic Addison De Wit and a budding actress. 1950.
*** (A) Inga Museum, 1/27 7:30 p.m.

Annie Hall — Woody Allen's approximately autobiographical movie tells of the short-lived romance between a New York Jewish intellectual (Allen here) and a Jewish intellectual (Diane Keaton) who lives in the South (a wordrobe) and a lonely Midwestern WASP (Diane Keaton). It can usefully be thought of as a movie tailored to the critics. It is Allen's most "personal" (i.e., tongue-in-cheek) movie, and at any rate his most confessional movie; it is rife with cinema-in-jokes; and in Allen's character it delineates a certain personality: he is kitzier, pompier, pudier, more bourgeois, more uptight, more bigoted. The believability of his self-characterization is in his inconsistency. On the defensive in every situation, he is an alert counterpuncher in a world of complacent, self-righteous, and/or hypocritical practitioners of uprightness and lawabidism, and a slave to the con-

vergent wisecrack. His visual style is rather secondary and strangely irrelevant to the type of theatrical content that Eva Kazan in *THE ARRANGEMENT* revived from the bygone days of Group Theatre (one character occupying the same scene as both an adult and a child — that type of thing); but his verbal wit, on such regular talk-show topics as New York City, Hollywood, anti-Semitism, sex, and death, is livelier — or rather less — than ever before. With Carol Kane, Tony Roberts, Janet Margolin, and Shelley Duvall. 1977.

*** (UCSD, Mandeville Auditorium, 1288, 8 p.m.)

Le Beau Mariage — Béatrice Romand, an engaging teenager in Eric Rohmer's series of *Six Moral Tales* (in *CLAIRE'S KNEE*, to be exact), has grown up to be an engaging young woman in his ensuing series: *Comedies and Proverbs*. Which is not to say that the character she plays isn't a

typical "former" fathered, an articulate and highly principled fathered, *bien sûr*, but a fathered all the same. The chief manifestation of this fatheredness is the decision taken to get married, and the forthright announcement of this as a *fait accompli*, before she has any actual prospects. Given the archness and artificiality of the basic conception, on a scale with that of an old Carole Lombard comedy, it is worked out with a good amount of integrity and insight. And yes, that typical Rohmer droolery, too. With André Dussolier, 1982.

Best Friends — Barry Levinson and Barry Curtis, scripting partners who are also husband and wife, have written a semi-private joke about scripting partners who become husband and wife, and about what happens next. The various topics that are amoled through are hardly very private: Hollywood producers, health-food restaurants, wedding chapels, trains, weather, and — what occupies most of the movie — visits with the in-laws (both sets). Levinson-and-Curtis's California outlook on these matters is sentimental, restrictive, but what really narrows the access is a level of cuteness that bespeaks self-indulgence (rather than

self-analysis. Burt Reynolds and Goldie Hawn, the stand-ins for the actual authors, seem cut out for cuteness, but not for other traits essential to the

authorship of screenplays — even merely came out. With *Jessica Tandy*, Bernard Hughes, David Lindley, and Keen Young, directed by Norman Jewison, 1980

Chilly Scenes of Winter — Retelling (and slightly revising) Robert Bly's 1962 poem "Head over Heels," based on the book by Ann Beattie, with John Heard and Mary Beth Hurt. *It's a Lie*, born 1981

City Limits — Chaplin scrambles to one of his highest peaks — dancing

1980
1980 (Ken, 2/2)

The Constant Fader — Polish film about a detective but only loosely in conflict with his comrades, directed by Krzysztof Zanussi. *127th Street*, p.m.

Crestless from the Black Legion — Jack Amick's 3-7-hour movie (the horror is lost in the fog) features a superb actor who creates up in the fog costume, demonstrates a

nonchalant swimming stroke, and terrorizes a bird-brained team of explorers on a TARZAN-style movie set that is supposed to pass for the untraveled reaches of the Amazon River. Richard Carlson, Julie Adams, 1953. ● (UA Glasshouse 6, 1:28 and 29 min. right)

The Dark Crystal Tolkien-esque fantasy, designed by British artist John Brian Froud, co-directed by Jim Henson (creator of the Muppets) and Froud, and narrated by Peter Dinklage, and enacted by a new breed of puppet: for which there is as yet no convenient label. The major designations of the film are the various worlds and seasons of the known universe, creating creatures that look not quite like anything you have ever seen before. The creatures are made of things you have seen: cultures, dragons, beetles, rot skis, (like the Dragon, Mithras, the dragon of the desert, from the canvas by Walter Keane), and so on. The results are decidedly mixed. Broad, rounded features identify the creatures as friendly, but the forces of Evil, and our aesthetically sympathetic go entirely to the latter. The effort to animate both these factions and the creatures of the world, and the slow, bobbing movements of so many of the main characters prove deadly to the viewer's patience.

(Campus) **11** Hirsta Theatre, Occidente 8, Parkway 3; Rancho Bernardo 6; UA Glasshouse 5; University Town Centre, Wiegman Plaza 2

Down of the Dead — George A. Romero's companion piece to his **NIGHT OF THE LIVING DEAD**, set largely (and inspirationally) in a suburban Pittsburgh shopping center, is less a sequel than a remake, a new and improved version with slicker technique and gaudier special effects, and positively guaranteed not to disappoint even the most hysterical fans of the earlier film. It is gratuitously, scandalously, nose-thumbingly gory. But it also offers the wickedest laughs of any American movie since

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Clark Gable • Vivien Leigh
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Between 6:00
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MATTREES DAILY, Morgan Matinee Mon.-Fri., all performances starting before 5:30 P.M.; or Sunday Matinee, 2:00 P.M. All other times subject to availability; at all Pacific Theatres except Grand Gateway. No Show, Standby on Holidays.

CINEMA GRANDVIEW MON. TUE. WED. THUR. FRI. SAT. SUN.	Grandview Shopping Center Exclusive Engagement! 2nd Week! GANDHI 6 track Daily Stereo Daily-12:50, 4:00, 8:00 (P) Special Engagement Sorry, No Post. or Sunday Perform. Box Office Closes 10:00 A.M. University Ave., near Colgate Exclusive Engagement! 8th Week! 48 HRS. Daily-12:30, 2:05, 8:20, 7:50, 10:15 (R)
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12:30, 2:25, 4:20, 6:15, 8:15, 10:10 (PG)

KISS ME GOODBYE
12:35, 2:40, 4:40, 6:45, 8:45, 10:45 (PG)

THE VERDICT
12:35, 2:40, 4:40, 6:40, 8:45, 10:45 (R)

THE MAN FROM SNOWY RIVER
12:30, 2:30, 4:30, 6:30, 8:30, 10:35 (PG)

CINEMAS
257-1900
1991
FALL '91

ALL Center Programs 2nd Week!
THE VERDICT
1:00, 3:25, 6:55, 8:20, 10:45 (R)

THE MAN FROM SNOWY RIVER

BEST FRIENDS
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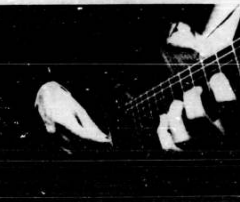
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by David Rottenberg

The Case of the Unworn Belt

Harold and Imagine Franklin were in a vehicle struck in the rear by a bus, both were injured seriously. Neither was wearing a seat belt at the time of the accident. No "expert" witnesses testified on the effect of the non-use of seat belts. Even so, the jury reduced substantial money awards by 30% to Harold and 35% to Imagine. Do you agree?

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(Franklin v. Gibson, 82 Daily Journal DADR 112)
 "Always use your seat belts."
 "On appeal, the jury decision was reversed because of a lack of testimony that the jury was instructed to consider the fact that, though, a jury can only guess. Another reason from this case is that the jury was instructed to consider the fact that the plaintiff should have worn a seat belt under the circumstances and if it should have worn a seat belt, a defendant may prove whether or not the plaintiff was negligent." (Franklin v. Gibson, 82 Daily Journal DADR 112)

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Lessons FREE with purchase of new machines.

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envelope: Official Postal Service
Postage paid at San Diego, CA
Cards (size 3-1/2 x 4-1/8) may be sent by first class mail. Please include return address. No abbreviations or special characters are permitted. All correspondence must be on separate paper.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations which do not solicit funds for their business. Ads of more than 25 words cost .30 cents per additional word. All free classifieds run for one month only and must be mailed no later than 10 days before publication.

All parties are limited to ONE FREE CLASSIFIED PER WEEK. Additional ads will be accepted at the Reader Office.

DON'T CALL US. Due to the large volume of free classifieds, we cannot guarantee that you will receive all calls from people being interviewed. Only

business cards, resumes, letters, etc. placed by mail are guaranteed to reach us. If you place free classifieds, concerning ad sales, please call our office at (619) 591-7777. We can provide information from our files regarding your company's business listings.

BUSINESS CLASSIFIEDS. Businesses (including all types of paid services), profit-making enterprises may buy ads at a rate of \$1.00 per day plus 10 cents per additional word. Business classifieds may run for any consecutive number of days. Payment in advance; payment is received. All business ads must be paid in advance. There will be a \$10 fee for each ad checked in as uncollectable.

DEADLINES. Classified ads of any kind can be mailed to the Reader and must be received by 8 a.m. Thursday morning before the intended issue. Only

ads received by 8 a.m. Thursday will be published. Ads received after 8 a.m. Thursday will be published in the next issue. Late ads will be published in the next issue unless they are received by 8 a.m. Friday.

THE READER reserves the right to edit or delete any advertisement without compensation. Content, space considerations, etc., are subject to change without notice.

ALL MAILED ADS SHOULD BE SENT TO:

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P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92188

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