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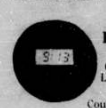
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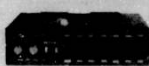
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READER

VOLUME 12 NO. 44 NOV. 10, 1983 SAN DIEGO'S WEEKLY

One More Class at Crawford High



After fourteen years I had only one uncomfortable moment, one feeling of small panic. It came halfway through the advanced English class I was monitoring as an observer. Maybe it was because the class was period two, home room — and since graduating from Crawford High School in East San Diego in the spring of 1969 I had forgotten all about the fact that we used to have home rooms. Or maybe it was that the day's lesson on Greek drama was just the sort of thing that used to put a glaze over my eyes. Whatever it was, the teacher's voice faded, and I became acutely aware of the clock on the wall, with its minute hand creeping upward one loud "click!" at a time. I heard the boy next to me ask his friend, "Did you find your homework yet?" and heard his friend answer, "I didn't do it, so how could I find it?" And suddenly I felt lightheaded, as if I hadn't graduated at all, as if the teacher were going to call on me and I didn't know the answer to the question.

I had come back to Crawford looking for a lot more than a feeling of déjà vu. I wanted to find out what the students' concerns and perceptions are, and how they differ from what ours were back in the days when the Rolling Stones were still young and the newspapers daily reported the latest total of American soldiers who had died in Vietnam. In a way, I suppose, I wanted to stash the school under my shirt, run off with it, pull it out once I got home, and leaf through it page by pungent page. Because you hear a lot of things about high school these days. You hear that students graduate without knowing the difference between words like "their" and "there." You hear that sex is as common and meaningful as exchanging business cards, and that kids show up for class so saturated with drugs they can barely put pen to paper.

I had heard a few disturbing things specifically about Crawford, too. There were rumors of students threatening teachers for giving them bad grades, and of fights stemming from racial hostilities and gang rivalries. Some of the incidents were said to involve knives or guns. "I guess you'd need a gun to get by at Crawford now," some of my old high-school chums would say, half jokingly, whenever the subject of Crawford came up. It sounded a bit different from the prim, strict high school I remembered, run like a cross between boot camp and a coed summer camp, where the most defiant act imaginable was to smoke (tobacco) in the bathrooms.

So I decided to go back and find out

*A member of the class of 1969
returns for a visit and finds that
many things have changed.
And some things never change.*

By Gordon Smith
Photographs by Craig Carlson

(continued on page 5)

City Lights

Porn Under A Bad Sign

The city council, city attorney, state courts, and a group of dedicated residents keep trying to make it impossible for Vince Miranda to show X-rated films at his Strand Theater in Ocean Beach, but Miranda continues, undeterred. Miranda bought the Newport Avenue movie house in 1982 and quickly changed its failing, repertory art film line-up to the same adult-movie fare offered at his four local Pussycat theaters. Then came community protest in the form of picket lines and petitions, and a city attorney's lawsuit alleging that the Strand was in violation of a city ordinance prohibiting the showing of X-rated movies within 1000 feet of a residential zone.

Strand attorneys have tied up prosecution of that complaint by arguing that the city ordinance is unconstitutional. Last month a state appeals court rejected that argument, yet the Strand once again returned to X-rated features. That switch brought out the pickets, who converged on the sidewalk outside the Strand for three hours on Saturday, October 29. The protest was an apparent success, according to picket organizer Rich Grosch, who says that "not one person went in the theater while we were there."

The Strand's operators also appear to have violated the city's antiporn ordinance for a second time. Since the theater was first cited in 1982, the ordinance has been toughened. It previously allowed a movie house to show adult films during fifty percent of its open hours; a theater showing X-rateds for fourteen out of thirty days was therefore technically not in violation. The new wording, however, now makes it illegal to show X-rateds more than seven days out of any fifty-six-day period. Still, the Strand's decision to switch back to "R" and "PG" movies last Friday, November 4, may have been a tactical move to demoralize the picketers, who planned a meeting this week and were organizing for a second round of protest. "They're extremely sophisticated," organizer Grosch says of the Strand management. "They know how to wear down a community by trying to dissipate our energy."

Grosch thinks that the Strand's showing of *The Wild Bunch*, *Reverend Madness*, and two Woody Allen films is just a decoy; the X-rateds will be back soon. Grosch says, and he



Rich Grosch

promises the picket lines will also return.

Spokesmen at Walnut Properties, the Strand's Los Angeles-based parent company, won't discuss the scheduling flip-flops at the Strand, but there are indications that the firm isn't happy with the theater's financial performance, regardless of what films play there. The Strand is now on the market, with both offers to purchase (\$495,000) or lease (\$3500 monthly) being considered.

—P.K.

Blind Man Sees Opportunity As Ham

Harold Claypoole lives with his wife Nelda and their two children in a small house in Southeast San Diego. He is a ham radio operator and has been enjoying his hobby, on and off, for the past thirty-one years on equipment he has built himself. Claypoole continues to operate his radio to this day, although the Federal Communications Commission contends that it is no longer legal for him to do so.

On March 25 the Private Radio Bureau, part of the FCC, revoked Claypoole's license on the grounds that in March of 1982 he violated several of the rules for ham operators. The bureau says that engineers at the FCC, using sophisticated radio direction-finding techniques (so precise that they allow engineers to locate a particular antenna), traced unlawful transmissions to Claypoole's home on March 3 and 19. The transmissions contained five to twenty-minute broadcasts of party records, including voice impersonations of John F. Kennedy and a musical arrangement of "God Bless America" (broadcasting recorded material on the ham band is prohibited); instances

of Claypoole maliciously interrupting the transmissions of other ham operators; and instances of Claypoole using a false call sign. The commission also states that its monitoring of Claypoole's radio activities was a reaction to complaints that it received from ham operators in California, central Arizona, and Washington, D.C. regarding Claypoole's behavior on these dates, and that there were sufficient grounds to revoke his license.

Claypoole says that he has never intentionally violated any of the FCC's rules. He does admit, however, to having broadcast in June of 1982 a tape recording of John F. Kennedy's last speech in Dallas (Claypoole, a very vocal Kennedy fan, is planning to broadcast a Kennedy memorial on November 22). And he also admits that on March 1 of 1982, when his wife Nelda, a heart patient, was complaining of severe chest pains, he was forced to use his old call sign

(WB6AAT). He says that at that time his phone had been disconnected by a prankster, and, being housebound with his wife, he was forced to try to raise someone on the emergency band to call in a prescription for his wife's medication. When he first tried to identify himself with his new call sign (N6BUI), no one acknowledged his transmission. Then, when he used his old one out of desperation, Richard Boston, a shipboard radio operator in Los Angeles, responded and called the pharmacy and the San Diego Police Department.

The commission, however, does not appear sympathetic to Claypoole's explanations, and further contends that on March 19, 1982, after Harold Grigsby, chief engineer for the FCC in San Diego, and another FCC employee visited Claypoole at his home in order to investigate his radio equipment, Claypoole called the FBI and stated that if Grigsby ever returned to his

home he would shoot Grigsby to death with a .45-caliber pistol and hit him over the head with a beer bottle to finish him off. Claypoole denies the charge, stating simply that he does not own a gun and has been blind since birth.

Claypoole tried unsuccessfully to appeal his revocation to the FCC in April of this year. He feels that his constitutional rights have been violated and intends to continue to use his radio to talk with his friends across the country, most of whom are also blind. Claypoole continues to editorialize his plight to those ham operators who are willing to listen, even if the FCC seeks criminal prosecution for his failure to comply to their order to keep quiet—an action that was indicated in an FCC memorandum last month as being a very real possibility. The result could be a \$10,000 fine, a year's imprisonment, or both.

—R.O.



Nelda and Harold Claypoole

Bang For The Buck

The tree limb used last week by a young hoodlum in an assault on an old man eating lunch in Balboa Park has taken its place alongside the other implements of mayhem in the police property room. The limb lies in a jumble that would gladden the heart of a Marquis de Sade: there are tire irons, swords, axes, golf clubs, a forest of baseball bats, homemade billy clubs, machetes, bayonets, finely balanced throwing knives. Against one wall is a stack of five large boxes full of nothing but *nunchakus*, an illegal martial arts weapon composed of two clubs connected by a short length of chain. Near the confiscated tree limb, on the bottom shelf of an enormous storage case, are two walking canes that appear harmless enough at first glance. A closer look reveals them to be two .36-caliber cap-and-ball firearms, with trigger mechanisms just below the carved wooden handles. Amid the nonexplosive items of destruction these two quaint guns might seem out of place. Until one looks along the walls.

The police property room has got to be one of this city's biggest armories, notwithstanding the fact that San Diego is a military stronghold. Most of two walls in the large room are lined with rifles standing up on a high shelf. Below the rifles are a vast number of handguns, neatly stored in metal bins. Some of the guns were recovered as stolen property and will be returned to their owners; some were confiscated from criminals; some were taken by police from otherwise law-abiding citizens who were involved in family disturbances (guns and ammo can be held for a thirty-day "cooling off" period in certain situations). Many of the guns are in perfect condition, but many others are illegally modified or hazardous to use. Some have had their serial numbers ground off. Some, primarily shotguns, have been sawed off in order to be more concealable. And some don't even look like guns at all: here's a piece of pipe that fires a 20-gauge shotgun shell; there's a deadbolt lock that's been modified into a makeshift pistol. There must be thousands of guns here, and though they're all carefully marked and stored, Dave Perret, property room supervisor, says he has no idea how many firearms the department has in custody. This isn't even all of them. There are many, many more stored just a few steps away in the old cell blocks deep inside the

police headquarters building on lower Market Street. So what does the police department do with all this firepower? According to Perret, the guns that are either illegal, dangerous, or just plain cheap (the Saturday-night specials) are dumped into the ocean every July. Last summer, with the help of the Harbor

Patrol, the cops deep-sixed 500 guns. Next, the department picks through the remaining weapons that cannot be returned to their owners and takes for itself the ones it can use on the force. "Why buy a shotgun if we can get one off the rack?" explains Perret. The rest of the guns are sold at an annual gun auction, the

proceeds from which go into the city treasury. In a very real sense the San Diego Police Department is part of the gun trade. Some departments, such as those in San Francisco and Los Angeles, melt down all the guns they confiscate, regardless of the worth of the weapons. But many smaller



Dave Perret

Thank You For Smelling

"Dr. Sherri Fischer is a person with extraordinary abilities," her business card says. "She sees... feels... experiences... understands... the human condition." Arriving in San Diego by way of Florida, Oregon, England, and most recently Sri Lanka (where she practiced holistic and homeopathic medicine for two years), Fischer has been here for three months. Of the techniques she uses to advise her clients, one of the more novel is a "healing modality" referred to as aromatherapy.

The treatment is usually used in conjunction with other techniques such as chiropractic or applied kinesiology (a kind of muscle testing, but it may be used alone as well). Fischer cites the case of a local twenty-seven-year-old American Airlines stewardess as an example. The young woman came to her complaining that she was not getting along well with her boyfriend. Fischer intuitively judged that rose scent might help. As recommended, the stewardess first took to smelling it when feeling anxious, then later wearing rose oil as a matter of habit on her wrists and throat. As a result she began to feel comfortable with her boyfriend and decided to stay with him.

Fischer also points out that not all odors used in aromatherapy need to be pleasant in order to be effective. She illustrates this point with the case of a

fourteen-year-old junior high school student she counseled in Portland. He had been involved in juvenile crime and was being considered for institutionalization. One day

Fischer had accidentally left on her desk a box containing various oils vials that had broken; the oils had run together and become rancid, creating a strong, nauseating

odor. When the boy noticed the box, Fischer apologized and wanted to take it to another room. The boy stopped her and told her that he found the smell pleasant. He said that as a small child he had had a clubhouse near a pig farm, and that the smell of the pigsties reminded him of that time in his life. Fischer made note of this, and at his next session she produced plates of decaying food, spoiled eggs, and turned milk. As a result, Fischer found that the smell of rotting food helped reinstate in the boy the healing senses of community, belonging, and self-worth that he had once experienced with his playmates. He was not institutionalized, she says.

Fischer's sessions cost forty-five dollars per hour, regardless of the techniques she employs to arrive at a recommendation. If she utilizes aromas in the therapy, she simply gives the client cotton swabs moistened with scent or small vials containing one of her eighty or so essential oils. Hers is an eclectic collection indeed. Included in it are oil of hops, for restless sleep; Arabian jasmine, for young ladies uncomfortable with their sexuality; peppermint, for people who clench their jaws; cedar and pine, for paranoia-type fears; and a blend of oils called starlight, generally used to uplift spirits and encourage hope.

—R.O.

—Paul Krueger, Neal Matthews, and Randy Opincar



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The Representative

We feel the facts of Neal Matthews' article ("City Lights," October 27) have been distorted and the published outcome portrays Alex Tucker wrongly. As his public relations representative, we wish you would have contacted us to receive both sides of the story. Instead, it appears you chose the Rose's side as fact and ran the article as such, including a reference to Mr. Tucker as a "big bad developer."

For your information, the check in question no doubt was mailed July 1 as the Roses claim. What the article failed to mention was that the envelope in which the check was mailed was addressed incorrectly. Frankly, I'm surprised the check arrived as soon as it did.

Also, were you aware of the Rose's constant delinquency in paying their rent? Leases are drawn for a purpose, and that purpose is to protect both sides. If either side reneges on that contract, it is understandable for the other side to act accordingly. Mr. Tucker did not act "singly and legally within all boundaries of the law."

We are not asking for a retraction, although one should be forthcoming according to all journalistic standards. We only ask that you weigh all sides of a story before passing judgment.

Jim Benedict, vice president
Benedict & Wells, public relations
Solana Beach

Neal Matthews replies:

It usually isn't necessary or advisable to talk with PR men in order to get both sides of a story. I spent an hour with Mr. Tucker's

attorney and at no time was reference made to the address on the rent check's envelope, neither did the judge in the case mention it when we spoke. As for the "Rose's constant delinquency in paying their rent," that's a matter of considerable dispute and was not germane to the story.

Letters

Stenography Course?

Duncan Shepherd, in his review of *Hammett* ("Art Goes On," November 3), betrays his ignorance in some vital ways. First, he disparages the film's suggestion that Hammett's stoics are "little more than verbal bull-dozers of movies playing in his head." In fact, most fiction writers, striving to anything more than back words rely heavily on visualization, "seeing" characters and events before writing them down. But don't take my word for it; to quote Samuel R. Delany, "When I'm writing I am trying to allow/construct an image of what I want to write about in my mind's sensory theater. Then I try to describe it as best I can."

Shepherd goes on to say that the impression that Hammett may have written from life rather than from "pure invention" is "not just hard to swallow. It denotes Hammett from creative writer to mere stenographer." If there is, or ever has been, a writer who wrote from pure invention, I'd like to know about him/her, though I suspect the result would be unintelligible. Every writer, even of the most outlandish fantasies, writes from life, constantly calling images, emotions, nuances of character from day-to-day happenings.

I won't argue with Mr. Shepherd's other criticisms, but I think he should give credit where it's due: *Hammett*, to a degree remarkable for its medium, gives its audience real insight into the fiction writer's art. It goes beyond Hammett and *The Maltese Falcon* to reveal a universal truth about a complex process, and should be applauded for doing so.

Jeff Marotte
San Diego

Oneness In Lettermess

Your article regarding the work of R. H. Sheldrake ("The Big Gang Theory," October 13) was stimulating. It enlarges upon the search by Einstein for proof of a universal field theory. This work was later successfully completed by a somewhat obscure scientist—physicist/biologist L. I. Whyte in England—and explained by his student and biographer Dr. Leo J. Baranski in his *Scientific Basis for World Civilization: Unitary Field Theory*.

The good old boys of the scientific community should find this work convincing, if they can get their damn intellects out of the way. For those who prefer a less abusive approach, it's all in the

(continued on page 30)

Crawford

(continued from page 1)

for myself. As it turned out, the situation at Crawford is a lot more complex than any of the rumors indicated. But from the moment I drove into the parking lot it was evident things had changed. And they had changed a lot.

For one thing, there was a lot more parking space available. The school had more than 3500 students when I first attended as a sophomore in 1967, currently its total population is roughly 1450, only slightly larger than our graduating class of about 1200. Patrick Henry High School in San Carlos now absorbs many of the students from Crawford's former sprawling district, and nearly all of the temporary classrooms that housed the surfeit of students in the past are gone. The campus

seems more spacious without them.

There are a few other physical changes. Students have painted murals in the cafeteria and in some of the bathrooms using crimson, white, and blue—the school colors. And a one-block stretch of Fifty-fifth Street in front of the school has been renamed Colts' Way in honor of the school mascot. (I was gratified to see the apostrophe used correctly on the street sign.) I learned of the latter change before I arrived on campus, having noted in back copies of the *San Diego Union* that several students initiated the name change in 1976 as part of a class project to promote school spirit. That was just about the only noteworthy thing the *Union* had found at my old school in the fourteen years since I graduated, except for one other thing that caught my eye: In June of 1980 a senior named Scott Reilly streaked through the final assembly of

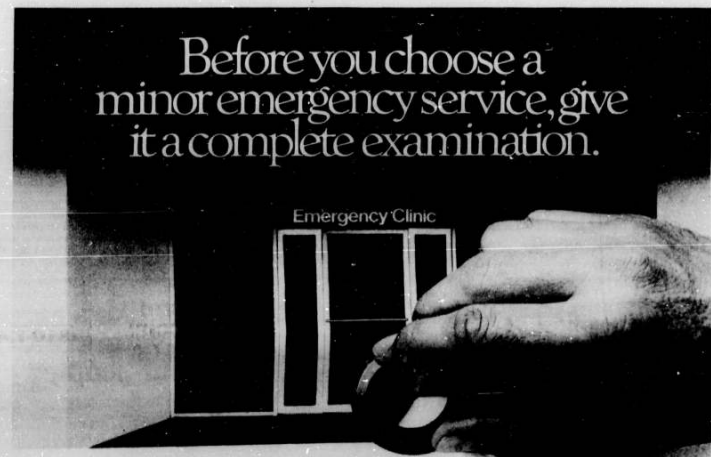
the year wearing only a mask, red socks, and tennis shoes. Reilly apparently had a reputation for off-the-wall behavior—earlier in the year he had worn an owl suit to school for two days as part of a campaign to help the library—and fooled no one at the assembly with his mask. As he sprinted through the auditorium, the girl speaking at the microphone said, "Let's give a big hand to Scott Reilly." (Reilly's younger brother Frank was later quoted as saying, "I never heard people at the assembly laugh louder. You just wouldn't have believed it.") Reilly was punished by not being allowed to take part in the graduation ceremonies that year, but I liked his pluck. I even liked the comments of the school principal at the time, Robert J. Menke. A few days after the incident a group of seniors formally presented Reilly with a pair of boxer shorts emblazoned with red lightning

bolts, which prompted Menke to observe, "I only wish they had given [the shorts] to him a few days earlier."

Reilly didn't set any trends for high-school fashion, but nevertheless, the phrase "school clothes" no longer means what it did in 1969. There is virtually no dress code at Crawford any more; jeans, T-shirts, and shorts are ubiquitous, and whoever has the patent on low-slung girls' T-shirts that leave one shoulder bare, like Jennifer Beals wore in the movie *Flashdance*, is going to be a rich person. The casual style is in sharp contrast to the days fifteen years ago when boys were sent to the principal's office for wearing sandals without socks, and most of us dressed like teen-age versions of Ozzy Nelson in wingtips, matching socks, and sweater vests. In those days girls couldn't wear slacks or miniskirts to school, whereas about the only thing

(continued on page 7)

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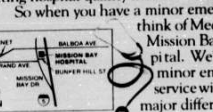
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Straight from the Hip

Dear Matthew Alice:

A friend's recent inheritance included the contents of a safe deposit box. The deceased box holder, my friend's uncle, was known to be an old miser and rumored to be rich. Darned if that box didn't contain a \$10,000 bill! Didn't they stop making those? Is it worth more than \$10,000 now? And who is this person named Chase pictured on the bill? I thought paper currency always had presidents on it.

Ben Rogers

Mission Hills

I can draw three conclusions about you based on your questions: 1) you failed U.S. history in school; 2) you don't have much money, since the portrait on a ten-dollar bill seems to be beyond your ken (not to mention the hundred dollar bill); or 3) you're not very observant. Surely you've seen a sawback before. Ben, Alexander Hamilton didn't get his mug on the ten-spot because he was president; his fame is based mostly on his financial genius, which pulled our country through the economic hard times following the Revolution. And Ben Franklin, who graces our C notes, was many things, but never was he elected to the presidency. I don't have the space to acknowledge the many other nonpresidential figures — including a buffalo — that have been illustrating our currency through the years. Your belief about presidents is only correct (with the noted exceptions) for very recent times, mostly with Federal Reserve notes after 1913.

Salmon Portland Chase is the \$10,000 anomaly. Chase was born in Cornish, New Hampshire in 1808 and went from law school at Dartmouth to the U.S. Senate to the office of Secretary of the Treasury under Lincoln. In this capacity he was almost single-handedly responsible for the establishment of the National Banking



Illustration by Rick Gray

System in 1863, this financial program did much to stabilize the government's monetary health during and after the Civil War. Though Chase had a stormy relationship with the president, Lincoln provided him with another claim to fame: Chase was the author of the final paragraph of the Emancipation Proclamation. Salmon P. Chase was appointed Chief Justice of the U.S. Supreme Court in 1864 and died in that office in 1873.

Your friend's uncle left quite a treasure. The \$10,000 Federal Reserve note was printed from 1918 to 1944, and since 1969 it and any other bills larger than one hundred dollars are removed from circulation and destroyed as they are turned in to Federal Reserve banks. Depending on condition and date, that piece of paper in the safe deposit box is worth about \$15,000.

Dear Matthew Alice:

During the recent spring flooding a large

gasoline pipeline broke somewhere around Oceanside. Reporters said that this pipeline carried about ninety percent of the gasoline to be delivered to San Diego. If one buys that, how come there are all these different brands and octanes of gasoline available here? Do they all come out of one pipeline?

Larry Kent

Ocean Beach

Los Angeles not only supplies us with a goodly amount of smog, it also provides us with most of our gasoline, with which we add our personal touch to our city's air pollution. The northern terminus of the San Diego pipeline is in Norwalk, where gasoline from the various refineries in the Los Angeles area is dumped into the line, emerging a hundred miles south, either in the storage tanks in Mission Valley near the stadium or in the tanks down at the base of the Coronado Bridge. "Dump" is not quite accurate, because the process is

much more orderly than that word would indicate. Since there is only one pipeline (which does in fact supply ninety percent of our gasoline), it is essential that the different products be monitored closely. The procedure makes keeping score at a typical Little League slugfest look simple. Products are added, one behind the other, in a logical sequence that minimizes the consequences of the different batches mixing together. For example, a shipment of Arco unleaded supreme may be followed by Union 76 unleaded, followed by Chevron regular, followed by Mobil regular. A spokesman claims that less than one-half of one percent of any one type of fuel is mixed in with adjoining batches. (Diesel and aircraft fuel are also shipped through the pipe.) Because the times at which the different lots are added is known, as is the time it takes for the fuel to travel down to San Diego, engineers have a pretty good idea of almost exactly when a given shipment will arrive even though the flow of fuels is continuous.

Various tests are conducted — specific gravity, lead content, and flash point are checked — on each shipment upon arrival to insure that they're taking out what they are supposed to. Although tests for octane ratings are not used, the characteristics of each product are sufficiently different to insure an accurate identification. Or so I'm told. Still, you wonder how many of the 88 million gallons of fuel that are sent down this pipeline each month are exactly what the pumps say they are.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

Crawford

(continued from page 5)

they can't wear today "is a bathing suit or something," joked Kelvin Ross, currently a senior at Crawford and a standout linebacker on its football team. Handsome and almost lanky, Ross carries 220 pounds on his huge frame and on the football field is the embodiment of the old saw, "For a man of his size, he has amazing quickness." He was one of several students I talked to at length during a recent visit to the campus, and I found his mental quickness above average, too. But when I tried to explain to him how administrators used to measure girls' skirts to see if they were inappropriately short, Ross simply shook his head incredulously and said, "Oh, wow." ("We resisted liberalizing the dress code, but once you get away from the emotion of the issue, you have to analyze whether something like dress really has any impact on a student's academic performance," one district official told me not long ago. Apparently no relation between the two was found.)

Another striking change is the relationship between teachers and students. I saw a lot of students stop to banter with teachers in the halls between classes. At lunchtime the students are free to wander off the campus — and no one quizzes them when they return to see if they've been playing pool, guzzling beer, or smoking pot.



Near the lunch quad is a spacious drop-in counseling center and students are in it all hours of the day, talking with counselors or researching some career opportunity on their own. In the classrooms, many of the teachers wear casual shirts and jeans; they are no longer simply distant authority figures, and most of them seem to be having a genuinely good time with their students. "They treat you not as a student, but as a student and a friend," explained Ross. "Plus, they seem to really care about what happens to you."

It is a relationship we did not even hope for in 1969. We were a half dozen studios but restless individuals; we shared a

grotesque sense of humor and a profound disdain for the educators who ran our school. In our view, they were unimaginative and hypocritical, and they gave us no measure of respect. They insulted us by saying we should attend proms and join the student government; what could have been more "irrelevant" (irrelevant was a key word that soon became a cliché) to the social and political turmoil engulfing the country? We thought the role of school should be to prepare us for life in the real world — and it was a world where people were getting drafted and sent to Vietnam to die for no clear reason at all. It was a world where college students were protesting the government's policies in increasingly

harsh terms; within eighteen months some of those students would be tear-gassed, beaten, and even shot while they were protesting. Blacks had rioted in the ghettos of Detroit and Los Angeles after 200 years of unequal opportunity. Elected officials were plotting coups and undermining foreign governments while publicly maintaining they were doing nothing at all — lying through their teeth, some of them. And in the midst of all this we were told that what was truly important was to keep our hair short and wear red, white, and blue to school each week on Spirit Day.

Our convictions were not uncluttered by any real understanding of human nature. And they were definitely not shared by the vast majority of students at Crawford, who were caught up in the usual high-school concerns of dates, cars, and money. Those students accepted the role conceived for them by administrators, but we rebelled. We listened to the Grateful Dead and Jet Person Airplane instead of our teachers. We started a group called the Student Action Corps, modeled on the radical college group Students for a Democratic Society, and circulated a petition with a list of demands that would give us a lot more influence in school matters. Along with such things as an open campus, no dress code, and better food in the cafeteria, we slipped in a few bombshells: free decision-making power for the students, politically significant movies in the auditorium. Two thousand students

(continued on page 9)

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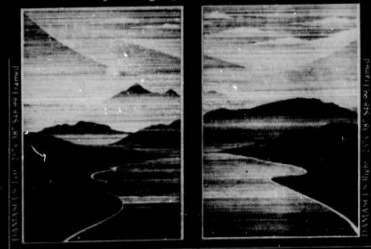
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THE INSIDE STORY

BY PAUL KRUEGER

HE LOST THE MAYORAL ELECTION TO ROGER HEDGECOCK, and her political face hasn't been seen in public since last spring. But Democrat Maureen O'Connor maintains enough political clout that three campaigns sought her help for their election efforts. None of the campaigns were totally successful, and one — the anti-convention center group — got no assistance from O'Connor, even though she was sympathetic to their cause.

"If she'd come out and said she opposed [Proposition A], we'd have won easily," said defeated center opponent Fred Schnaubelt.

O'Connor's political value rests with her influence among Democrats — specifically female Democrats — and the resources gained as a result of her three-month-long mayoral campaign that came within four percentage points of beating Roger Hedgecock. "She demonstrated for the first time that the midcity Democratic voters can be a force in local elections," says Hedgecock pollster Tom Shepard, who stresses that O'Connor carried some precincts south of Interstate 8 by margins of seventy-five to twenty-five percent. Shepard notes, too, that O'Connor continues to maintain detailed computer files and polling data that are envied by even the well-organized Hedgecock campaign.

Those resources were the most help to defeated Democratic candidate Bob Filner, who still complained in the campaign's final days that O'Connor could have done more to help him win. Filner acknowledges that O'Connor gave him access to a computer tape of likely Democratic voters and had her San Francisco campaign

adviser Clint Reilly release other campaign data, worth a total of some \$30,000.

O'Connor, her family, and friends contributed more than \$60,000 to the Filner effort, says O'Connor, who notes that she also signed a primary-election letter that went to all the precincts she carried in Filner's Normal Heights-Kensington-East San Diego district. And she last month put her name to another letter, which was mailed throughout the city, to Democratic women over the age of fifty-five.

While appreciative of O'Connor's help, Filner laments that she was unavailable when his campaign needed assistance in tapping the many ship repair and port-related businesses that contributed to O'Connor's mayoral campaign. However, O'Connor says she arranged several meetings between Filner and the maritime businesses, only to be told later by the businessmen that they refused Filner money because of his stand in favor of the convention center. (Some port-related businesses opposed the successful O'Connor's convention center proposal because they believe the port district money used for construction would be better spent on embankment improvements.) O'Connor notes that she might not have helped Filner as much as she did had she known that Filner in June gave Hedgecock a \$250 donation to reduce the mayor's campaign debt.

Democrat Celia Ballesteros says bluntly that "Maureen did absolutely nothing" for her losing city council campaign. There are numerous reasons why O'Connor should have aided Ballesteros: both are female Democrats; O'Connor is close to Assemblywoman Lacy Killea, who worked hard for Ballesteros; and O'Connor



Maureen O'Connor

dislikes Rudy Murillo, chief aide to Ballesteros's Republican opponent, Uvaldo Martinez. (Murillo formerly worked for Port Director Don Nay, an O'Connor nemesis, and helped raise money for Hedgecock's mayoral campaign.) O'Connor discounts all these factors and says she didn't help Ballesteros only because Ballesteros joined a group of Democratic women including Janet Geymon Casady and Joanna Mills — wife of former state senator Jim Mills — in endorsing Hedgecock in the mayoral runoff. (Ballesteros later withdrew her support from Hedgecock, telling his campaign aides that she was under "intense pressure" from O'Connor and other Democrats; she remained neutral during the mayoral runoff.)

O'Connor avoided the nonpartisan convention center issue in part because her fellow port commissioners were pressuring her to stay out of the Proposition A campaign. Fred Schnaubelt, the Republican-Libertarian who led the unsuccessful No-on-A effort, says he got a different answer when he asked O'Connor to present a four-minute anti-center argument for the hour-long Proposition A debate

aired on Channel 39 two weeks before the election. "Maureen told me she couldn't do it because she had promised [Union-Tribune publisher] Helen Copley that she wouldn't take a stand."

O'Connor says she never made that comment to Schnaubelt, and emphasizes that "Helen Copley and I are friends, but we never discuss politics." O'Connor says she avoided direct involvement in the Proposition A campaign because "I've always remained neutral on city ballot propositions. I feel that the voters, if given the information, are intelligent enough to make their own decisions." For that reason, O'Connor made no financial contribution to the No-on-A campaign, though she seriously considered paying for a series of last-minute radio ads which would have raised questions about overruns and taxpayer liabilities for the port-funded center. (She also volunteered to film the four-minute Channel 39 debate segment if she could use the time to ask those same questions; her request was turned down by the station, which insisted that only an advocacy statement would satisfy the program's format.)

Several sources close to O'Connor say she also resisted the offer to work against the convention center because she feared the campaign would become a repeat of her mayoral campaign against Hedgecock, who led the victorious pro-convention center side. A defeat would thus have seriously damaged her chances to run again for elective office. O'Connor, though, says there is no truth to such a scenario. That O'Connor could have shifted public opinion against Proposition A was not disputed by the pro-center strategists, who agreed with Schnaubelt's opinion that "Maureen has tremendous credibility. We couldn't have been isolated [as a fringe opposition] if she had helped us."

Proof of Schnaubelt's reasoning came last month when rumors spread through Hedgecock's eleventh-floor city hall offices that O'Connor had indeed agreed to tape the anti-center debate position for the Channel 39 program. The mayor's staff and other center backers, including the Chamber of Commerce, were so upset at the prospect of O'Connor's involvement that they made numerous calls to radio and newspaper reporters in an attempt to verify the information they later learned was false.

Crawford

(continued from page 7)

signed the petition in three days, although surely most of them were more concerned about the food than the movies. Teachers and administrators instantly grew apprehensive. "They want to take over the school!" one friend of mine heard a teacher say.

But abruptly, we gave up the whole fight. We were cynical enough to believe that the school "Establishment" would never give in to us, and a true revolution was doomed (even if we had advocated the use of weapons, we didn't have any). The demands in the petition crumbled. I had written many of them myself, and I've always regretted giving up the fight for them so quickly, because we had the right people on the defensive, and for all the right reasons.

Most of the changes we asked for became realities within a few years

after we graduated. We happened to be the beginning of a huge wave of student unrest and rebellion that swept through the area's high schools in the early 1970s. But changes take time, and tensions at Crawford continued throughout the Vietnam War, according to Marion McAnear. McAnear was a German teacher at Crawford when I was there; I was a student of his for three successive years. He is still at Crawford, still teaches German, and has become the school's soccer coach, too. A burly man whose hair is now going gray, he was and is an excellent teacher and a thoughtful man. "When I first came here in the Sixties we were a lot more straight-laced than we are today," McAnear told me when I looked him up on the Crawford campus. "Teachers wore ties and jackets; classrooms were a lot more formal. There was a gap between the students and the teachers, and that was the way it was supposed to be."

"But during the Vietnam War, the whole atmosphere here was one of ten-

sion. There were so many kids... and they were rebelling. Cherry bombs were being blown up in trash cans at most every day at lunch. The battle lines were drawn," McAnear said.

"When I was going through high school, it was sort of us versus the teachers," agreed Chris Miller. At thirty-three, Miller is one year older than I am, and he encountered many of the same rules and frustrations at his high school in Phoenix, Arizona. He currently teaches U.S. history at Crawford and is the head football coach, and his rapid-fire style of talking is full of a coach's enthusiasm. "We had a strict dress code, and our student government was a body that had no power at all," Miller continued. "The teachers were sort of detached. They didn't try to get to know students."

"Today, we're still authoritarian figures, but we listen to the student government. We treat the students with respect." Or, as another teacher at Crawford, Don Mayfield, puts it,

"The students don't see the administration as the 'Establishment' anymore. They see the individuals." It isn't utopia, but from what I saw, the relationship between students and teachers beats the hell out of the one that existed fourteen years ago, and that's a fundamental change.

But it is a curious kind of change. It has been accompanied at Crawford by a resurgence of the old bromide, "school spirit." In the last few years, such things as taking fierce pride in the school's football team, currently ranked sixth in the county, have become increasingly popular. As I talked with Miller he told me I should wear red, white, and blue to school the following day, Spirit Day — a lot of the students and teachers would be wearing those colors, he said. The Crawford team would be playing archival Lincoln High School that Friday afternoon in a game that could decide the Central League championship, and Miller and a lot of other teachers and

(continued on page 10)



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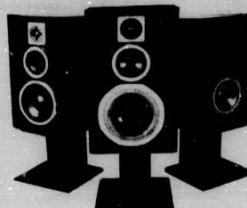
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Crawford

(continued from page 9)

administrators at Crawford encouraged me to go. "The football games are a big part of the overall scene here," explained Bill Fox, Crawford's current principal.

I wound up driving out to the game at Lincoln the next day with Fox, a boyish-looking man of forty-five. He has been principal at the school since 1981, and he told me that the involvement with school activities such as dances and football games comes after a long period when such activities received little student support at all. "I think you'll find that [in that sense] students today are more like the majority of students were when you were in high school," Fox commented. The resurgence of interest is due in part to the encouragement of top school district officials, who are hoping that an increase in "school spirit" will lead to a decrease in vandalism, drug use, and other problems that have plagued high schools throughout the county in recent years. Fox himself vigorously supports the idea, partly, he told me, because he thinks it is important for students to be exposed to various high-school social activities. He also believes successful events raise funds



Kathy Chang, Ken Watson

that can be used to lower the cost of student activities, enabling less wealthy students to attend.

Increasingly, the students seem to be buying the idea. Margie McDonald, Crawford's current Associated Student Body president, told me that the number of people who attend A.S.B. activities has increased noticeably in the last three years. Many more students are doing things such as wearing school colors on Spirit Day and showing more enthusiasm at pep rallies, she said. (Mayfield told me that a few years ago it wasn't uncommon for some of his brighter students to show their disdain for "school spirit" by coming to class on Spirit Day dressed

in black.) "It sounds trivial, but attendance at the football games is up, too," said McDonald, an attractive young woman who has the precocious, oddly disconcerting poise that high school A.S.B. officers traditionally seem to possess. She admitted with a laugh that the renewed support of student activities may be due to the fact that "we have a good football team. But I think [such support] is important. I definitely do, because getting into supporting the school creates positive feelings, positive activities. If you're hating school, not getting involved in anything, it creates negative activities—like hanging out more, maybe getting into drugs."

Fox and I parked in Lincoln's parking lot and walked down to the athletic field, where the two football teams were warming up. The Crawford players looked awfully big in their white helmets, white jerseys, and blue pants, and the faces had changed from exclusively white when I was a senior to a more balanced mixture of black and white. (Crawford now has a black student population of 17.5 percent, nearly double the 9.9 percent average for city junior high and high schools, and far more than the 2.9 percent it had in 1969. White students currently constitute just under half the total student population, and the balance is made up principally of blacks, Asians, and His-



Marlon McAnce



Margie McDonald



Bill Fox



Kevin Roca

panics.) The Colts were favored to win the game, but Lincoln, a high school located on South Forty-ninth Street in Southeast San Diego, has a long history of upsetting favored Crawford teams. I got the feeling that as far as the Lincoln players were concerned, the Colts were just upstarts from uptown. After the opening kickoff Crawford's team moved methodically down the field to score. Then a Lincoln player ran back the ensuing kickoff for a touchdown, and from then on it was a dogfight.

It was a hot day, but the stands on the eastern side of the field were jammed with Crawford supporters: teachers and parents as well as students. The students were wearing "Classy Colts" sweatshirts, "Go Colts" ribbons, and buttons that said, "Face it, Colts are Great," exactly as their predecessors did fourteen years ago. The cheerleaders all had great legs, and they still had names like Andi and Buffy and Melinda. But you could occasionally smell marijuana smoke in the stands, and the cheers were a lot more soulful than the plaintive "Hey, hey, whaddya say" stuff I remembered. They included things like "Boogie cross that line" and "Crawford don't take no jive," and more than once the crowd exhorted the team to "get down." There was, in fact, a lot more

cheering than game watching. The score at half time was 13-7 Lincoln, but in the second half as the smog drifted in and the sun turned brown, the Crawford players finally put together another long drive. On a critical third-down play a tall Crawford receiver went up for a pass and managed to catch it despite the Lincoln player who tackled him instantly the juggled the ball momentarily, but crashed to the ground clutching it firmly to his chest, and a few minutes later a muscular young player made a nice over-the-shoulder catch to give Crawford a 14-13 lead. The crowd screamed even louder, if that was technically possible, and I remembered that when I was in high school, I thought all this "school spirit" business was kind of dumb. I'm not certain I've changed my mind. If successful school activities somehow enable economically disadvantaged students to attend proms they might not otherwise be able to afford, I guess that's great. What I object to is the small view that things like "school spirit" can engender. Shouldn't we teach high-school students that compassion for your rivals is of far greater consequence than glee at having rubbed their noses in the dirt? And more than that, should we really be encouraging students to think that things like homecoming and pep ral-



Homecoming, 1983

lies are important? It seems to me our time and money would be far better spent encouraging students to explore ways of bringing about nuclear disarmament, or easing world hunger, or putting an end to acid rain. Attitudes are important, and they're certainly forming at the high-school level; why bother with "school spirit" when you can bring about changes that might save the human race from complete annihilation?

I suppose it's part of our neurotic modern consciousness to be required by circumstances to face such questions, and to be simply unable to do it most of the time. I know I can't. Hell, when Crawford scored that go-ahead touchdown, I felt a shiver of emotion, and I realized something: I wanted the Colts to win. It looked as if they were going to, too, right down to the point where only two minutes were left in the game. Then the Colts' quarterback threw a low, flat pass that was intercepted by a Lincoln defender. Two plays later Lincoln's quarterback scampered around left end, made a couple of neat zigzags, and was tackled at the two yard line. The Crawford fans grew morose, and with thirteen seconds left, Lincoln scored to put the game away, 19-14. I felt kind of let down as I made my way out of the stands, but I noticed the girl next to me

was crying. Down on the field some of the Crawford players were, too.

The changes in the ethnic makeup of Crawford's students would be immediately obvious to anyone who attended the school in my era. We were a school that consisted of ninety percent white kids, nearly all of us middle class, and racial concerns and tensions were things that happened elsewhere. Today Crawford has achieved what school district planners like to refer to as racial parity; the remarkable thing is that the school has gone through this transition without having to resort to busing. Only about fifty students are bused to Crawford from other parts of the city, and they come to take advantage of special courses the school offers as a regional "magnet" school for business and accounting. "It's very unusual to be balanced ethnically without a lot of busing," noted principal Bill Fox. "Most schools are out of balance one way or the other"—that is, top-heavy with either minorities or whites. The reason Crawford is not seems to be coincidental; the school's district, located smack dab between Southeast San Diego and the burgeoning suburbs north and east of San Diego State University, is a sort of melting pot of various ethnic groups. Housing in the dis-

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Crawford

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As Fox pointed out, one advantage of the district's racial balance is that students of various ethnic groups tend to encounter each other as they are growing up, mingling in activities such as Little League. Their parents tend to see each other after year at PTA meetings. By the time most of the students reach high school they are accustomed to mixing with people from other ethnic groups who are, after all, simply people from the same community. One teacher at Crawford, who formerly taught at Lincoln High School, told me that if I were to go to Lincoln I'd "probably find a lot of bused-in white kids sitting around in groups and hoping the black kids won't beat up on them." At Crawford most of the blacks and whites seem to get along fine. I saw them sitting together on the quad at lunch and joking together in classrooms when teachers were temporarily absent. Nevertheless, there is racial uneasiness at Crawford.

ford. "No, it's not a cloud hanging over the campus, but yes, there are racial tensions," as football coach Chris Miller sums it up. Nearly all of those tensions involve a new ethnic group in the area — the Indochinese.

The Indochinese, or Asians, as they are called in the school district's official lingo, arrived in large numbers almost overnight at Crawford in the fall of 1981. Culturally and socially it was a shock wave the school is still struggling to absorb. The new students were Indochinese refugees, many of them "boat people" recently departed from refugee camps in Southeast Asia and resettled in the sea of stucco apartments and aging houses along University and Orange Avenues between La Mesa and North Park. "Within a matter of three months our population of Asian students skyrocketed from less than five percent to fifteen or eighteen percent," said Fox (it is now about twenty percent, some 300 students in all). "It kind of rocked us." With the influx of Indochinese refugees, Crawford became eligible for additional funds from the school district and the state, and administrators were given a week to prepare special classes and hire teachers and aides who can speak the native languages of the incoming students.

Many of the new students did not speak English, of course; some were illiterate even in their own language. It was not uncommon for sixteen- and seventeen-year-olds from Cambodia or Laos to show up for their first day of school at Crawford having never before attended a school of any kind. In the ensuing confusion, some of the new students were simply issued biology and history textbooks and told to start studying.

Things have become quite a bit more organized since then. The Asian students are now interviewed when they first enroll at Crawford to determine their educational level and knowledge of English. Some have performed extremely well academically from the start, and the list of students on the principal's honor roll now includes names like Phueak Phanthao, Son Do, and Dao Hong Thi Tran. Most of the Asian students, however, are assigned to special classes designed to teach subjects such as biology, math, and U.S. history to students who are not fluent in English. The classes make use of simplified vocabularies, and material is covered more slowly. At the same time, the Asian students take special English courses to learn the language, moving up into increasingly advanced levels until they are fluent

enough to transfer into the regular curriculum. But by that time, most of the Asians are already on the verge of graduating. There does not appear to be any immediate alternative to this method of educating the Asian students, but it is clear that most of them are graduating from high school far less proficient in almost every subject than their American classmates. The special classes (which many of the Asian students attend four out of six class periods a day) also tend to isolate the Asians from the rest of the student population — that is, even more than they already are.

Before school, the Asian students tend to hang out in clusters, often near the back of the cafeteria. During lunch hour they seem to disappear; there are small numbers of them on the quad, but almost none anywhere else on campus. There are no Asian students on the varsity football team (there is one, a halfback, on the junior varsity), and they are conspicuously absent from pep rallies and dances. Many Crawford students resent the Asian's habit of hanging out in groups, but Ken Watson, a senior who works as an aide in one of the many English classes for Asians, explains that "they've just come over from Asia, so they want to stick together. There's power in num-

bers. They can be intimidating if you let them; if you think of them as a dominant group. But I can see they might think of it that way."

Watson said it is simply the language barrier that prevents many of the Asian students from mingling with others and taking part in school activities, a view shared by Kathy Chang, a Laotian with cool-dark eyes and an eager, pretty smile, is currently a senior at Crawford. She has been in the United States for more than five years and speaks fluent English. "I try to go to things like, let's see, homecoming?" Chang told me. "I should know about it. I like to have American friends so I can learn what they do and what they have. I'm going to graduate from high school and I don't know much about it."

"But it's a problem. I think it might be an English problem. You have to study really hard [so you don't have as much free time in the first place]. And Asian custom is so different from American custom. [Americans'] personality is so different. They put on make-up, smoke . . . I don't do those things, or go out with a boyfriend."

Nearly everyone agrees the friction between the Asians and other students reached its peak last year, and most of the incidents that took place involved

black students and Asian students. Several teachers told me that the outgoing, high-energy personalities of many black students contrast mightily with the reserved, cautious personalities of most Asian students. But the differences go deeper than that; some of the black students also seem to resent the attention and money being spent on the Asians — an understandable if not exactly admirable reaction, considering the years of discrimination blacks have suffered. "From my viewpoint, [the Asians] are getting special classes and special teachers, and they're taking away a lot of good teachers that could be teaching us," one female black student pointed out recently. "Why don't we have something like that? We need help, too. I'm not prejudiced or anything. But there is a lot of money involved . . ."

Whatever the differences between the two groups, fights between them broke out last year. One black student badly beat up an Asian whose locker was next to his, and not long afterward, five Asian students jumped a tall black student in one of the school's bathrooms. Several other incidents were narrowly avoided. "More than one time I had to break up something because of what people thought was being said," Fox noted. "Students

would hear the Indochinese talking in their own language, and for some reason they'd assume [the Indochinese] were talking about them."

Most teachers and students at Crawford say the tensions appear to have eased so far this year. But the school security officer, Don Donati, said he has been called to the scene of four near fights between black and Asian students in the last few weeks. One Asian student also told me that "just one week ago I was talking to a girlfriend, and this black guy came up and touched my head. I don't like people touching my head. I tell him, and he started yelling. Not joking. I can tell he doesn't like Asians or something."

"Some dark people are my friends. But many dark people, I don't like their personality. They tease you, even though you didn't say anything. They call you Nips. I try to get along with everybody, but sometimes I get depressed, and really mad."

Some of the black and Asian students claim allegiance to bona fide street gangs, the blacks to the Crips and Playboys International, and the Asians to the Stray Cats. But Crawford is not considered a problem school in terms of gang activity by either the school district or the San Diego Police

Department's street-gang detail, and there has not been an incident involving known gangs reported from the school for more than six years.

Fox and other administrators insist the racial tensions at the school have not been that serious, and that they will fade in the coming years as the Indochinese refugees become more integrated into the cultural life of San Diego. Some teachers predict that the need for special classes will disappear in two or three years, too, partly because the Asian students come from a "success-oriented" culture and work hard to achieve what is expected of them. "It will take time," said McAnear, the German teacher and soccer coach, "but I really believe that the Indochinese are going to put a shot in the arm of America. They're polite, disciplined, relatively easy to teach though you didn't say anything. They call you Nips. I try to get along with everybody, but sometimes I get depressed, and really mad."

One April night five years ago, an adult-school teacher was showing slides to a Spanish class on the Crawford campus when two sixteen-year-olds boys sped up on a motorbike. One of the youths entered the classroom with a gun and got everyone's attention by firing a shot

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Crawford

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into the blackboard in the front of the room. After that he robbed the students (mostly middle-age men and women) as well as the teacher, netting a grand total of about seventy dollars. He and his partner then fled on the motorbike, but were arrested two days later when an anonymous informant phoned police. Although McAnear was not present during the robbery, it took place in his classroom, and he told me

with a shake of his head that his blackboard still bears a bullet hole from the incident.

The attempted robbery was a dramatic example of the trend toward violent behavior that occurred on many of the city's junior high and high school campuses in the last decade. In that time, incidents of students threatening and assaulting teachers rose citywide, as did acts of vandalism such as breaking windows and looting lockers. Students sometimes walked out of classrooms en masse, and in at least one instance, a police car was burned at Lincoln High School. "For ten years,

violence was a big factor here," McAnear said. At many schools, it still is. Although incidents such as burglaries and threats of injury declined throughout the district from the 1981-82 school year to the 1982-83 school year, incidents of battery and assault with a deadly weapon jumped sixteen and fifty percent, respectively, during that same time period. A spokesman for the board of education's police services department also noted that throughout the district, violent incidents in October of this year have increased fourfold over the same month last year.

The police services department does not keep crime statistics for individual schools, but McAnear and other teachers and administrators insist that violence is currently decreasing on the Crawford campus. Still, the legacies of the past are everywhere. Crawford, like many high schools in San Diego, now has a security officer whose main function is to help prevent criminal acts from taking place on or near the campus. Most high school football games are played in the afternoons rather than at night, due to the number of fights that were breaking out after night games a few years ago. And a

new law enacted by the state legislature last April has made a five-day suspension mandatory for any student caught fighting or possessing weapons or controlled substances on school grounds.

Fox thinks the increased violence stemmed from student frustrations with the slowness that characterized the response of school officials to the cultural changes of the '70s. McAnear agrees; the violence was often a way of challenging authority, he points out, and challenging authority was a widespread phenomenon in all facets of society at the time. The school district

finally adjusted to new concepts of behavior, appearance, and "relevant" curriculum, but McAnear isn't so sure those adjustments were always the right ones. "Discipline went out the window. We loosened up on too many things—homework requirements, for instance. Standards fell, and teachers got frustrated because a lot of kids wouldn't do their homework. Eventually you were supposed to leave time to do the homework in class, but you can't do that, especially with thirty-five students" and the special attention that many of them require, McAnear complained. Attendance also became

a problem as the school district placed less emphasis on being in class regularly. Fox explained that by attending summer school, some students at Crawford would complete twenty-four of the forty class credits needed to graduate by the end of their sophomore year. That meant they would have to attend an average of only four classes a semester (rather than the standard six) for the next four semesters, and many of these students would spend the two free periods a day wandering around the school or the nearby community. Simultaneously, the scores seniors were getting on standard tests such as

the Scholastic Aptitude Test declined steadily. The average SAT score on combined verbal and math tests for a senior at Crawford in 1969 was 1015. In 1982 it was 871.

Today, echoing the swing back to more student involvement in school activities, there is increasing emphasis on the value of homework and attendance. Beginning this year, high-school students in San Diego are required to do two hours' worth of homework each night, and attending six class periods a day is mandatory. At Crawford, teachers no longer greet

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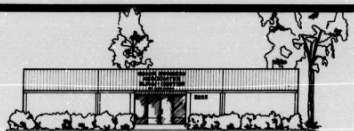
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Crawford

(continued from page 13)

students who are tardy to class with a shrug of the shoulders, they stand in the hallways between classes, exhorting the students to be on time and occasionally yelling at them when they are not. New districtwide guidelines for achieving minimum proficiency in English and math are being introduced, and next year, if seniors cannot demonstrate that they have attained these levels, they will not be allowed to graduate. Some of the students I talked to at Crawford are already grumbling about the homework and attendance requirements. "I'm a little offended by it," A.S.B. president McDonald said. "It seems like they're talking down to us."

But nothing ever comes full circle. Students have to attend six classes a day just as we did in 1969, but now they're studying subjects such as computer programming and race relations. They still go to physical education classes, but now the girls' and boys' gyms are known as the male and female gyms. There has not been a single student cited for smoking marijuana on the Crawford campus so far this year, but drug use is still much more widespread than it was fourteen years ago. "It's not the way it used to be," McDonald told me emphatically. "There's not a party without drinking. There are very few students who haven't tried drinking or smoking [pot]. There's even a trend toward cocaine these days."

But administrators and teachers at Crawford insist that even though students are exposed to more information and experiences at a younger age, most of them still tend to make responsible decisions. They say students have, in effect, responded favorably to the increased independence they have gained since 1969. "The brighter kids don't seem to get involved with drugs that much," said Don Mayfield. "But they are, certainly, exposed to a lot more things [than high-school students used to be]. They know a lot more. They know about homosexual bars, and the prostitutes along El Cajon Boulevard. But the kids are more open . . . and seem to be stronger." Even Mayfield, however, conceded that high-school students "still have a lot of difficulty sorting it all out."

"We're taking a lot of steps [these days], but many of them are immature

steps, like getting stoned or beating up other students," senior Ken Watson agreed. "People are doing things like that just because they feel they can do them and no one will stop them. That's kind of immature."

"Compared to Wally and Beaver, yeah, I guess I'm growing up pretty fast. I think it has gotten a little out of hand. Parents let their kids go out and get drunk. Some parents are even growing marijuana in their back yards. Maybe if they'd set some rules and regulations instead, [the current situation] wouldn't have happened. But I don't think we'll ever return to the days when you come home from school and have cookies and milk. It'd be great if everyone could be like the Cleavers, but remember, this is the Eighties."

And so it is. In the late 1960s Crawford administrators struggled to keep the controversy of the Vietnam War out of high school; today they struggle with the influx of Vietnamese students. We experimented almost daintily with drugs; today's students seem either to worship them or consider them passé. We had to go to therapy groups to learn how to be "up front" and "get in touch with our feelings" (we even had to invent the terminology); students today are open and honest almost as a matter of course. They don't talk about sex much — at least, not to reporters — but they do say it is a big part of the high school scene, another indication that things have loosened up considerably.

I did, however, discover one constant. During my recent visit to Crawford I made it a point to buy lunch at the outdoor window. We called it the cold lunch line back in 1969, and it was a place where you could exchange a few quarters for dry, stale sandwiches, grainy malts, and chocolate "cake squares" loaded with sugar and oil. On this visit I was surprised to discover for sale such "healthy" items as yogurt and pita-bread sandwiches. But my mission was comparison; I wasn't interested in the contemporary stuff. I bought a piece of chocolate cake and a tuna sandwich. The cake was larger and fresher than the old "cake squares" we used to gobble up, and lighter in texture, too. But the tuna sandwich could have been left over from the last time I ate at Crawford: tuna-flavored paste compressed between two slices of doughy, alleged wheat bread, and decorated with a piece of aging lettuce. Some things never change. □

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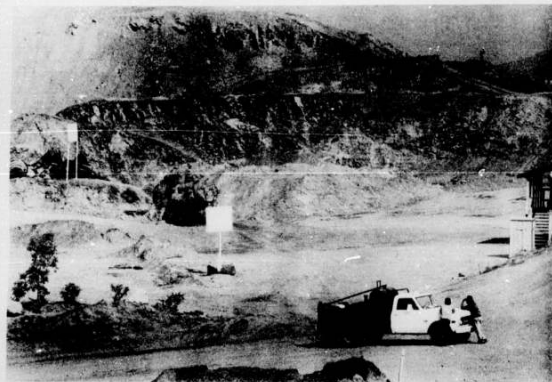
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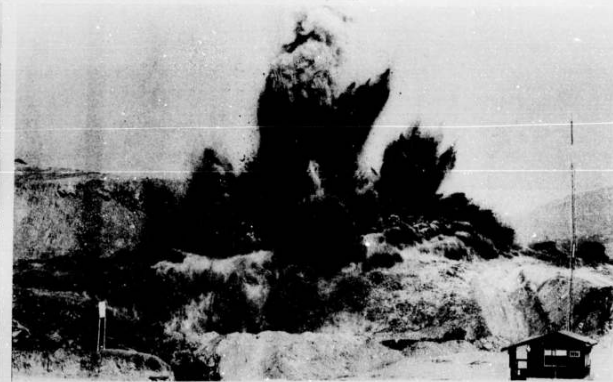
Terry Barrett



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Dynamite



Explosives control panel

By David Steinman

Terry Barrett the powder man stood on the edge of a fifty-foot cliff he was about to destroy. As he spoke he pointed downward to the pit of a granite quarry, where there sat a huge, noisy machine called the jaw crusher. The jaw crusher's work was to chew up beachball-size bunks of granite and spit out tiny pebbles, which would then be used commercially to make cement and asphalt. Barrett's job was to feed the crusher, and it was almost out of food. To do this he had to blow up the cliff on which he now stood. If everything went well, he would instantly turn the cliff into a pile of rubble but not do the same to the crusher, which sat about thirty yards away. "To protect the crusher, I loaded the center of the cliff heavy with explosives," he said. "I'll blow away the center of the cliff first by a matter of milliseconds. Then I'll blow the cliff by the crusher last. The explosion by the crusher will blow in and out toward the center, which will be the weakest point. Explosives always go in the direction of the weakest point."

The inexperienced eye would have difficulty seeing any weak points in the doomed granite cliff—17,900 cubic yards of rock and earth that stretched 150 feet along the quarry pit. But then, 12,000 pounds of explosives can surprise the experienced eye. And sometimes even the experienced eye.

"If my blow throws the crusher, a lot of men will be out of work," Barrett said as he and powder helper Frank Aguayo unloaded a box of dynamite sticks from their trunk. "But you watch. The crusher will stay clear. At least, I hope we can see the thing after the blast, or my heart will be broke."

The crusher and the granite pit are operated by a company called WYROC, this particular pit is located in the rolling hills south of Highway 78 outside of Vista, one of several quarries scattered throughout North County. WYROC hired Barrett's company, M.J. Baxter Drilling of El Cajon, to prepare and execute this "shot," as the blasts are called. The preparation took place the day before: a fifty-foot-tall rotary drill mounted on a tractor bored 178 holes straight down along the top of the cliff. The holes ranged from

depths of twelve to thirty-six feet and were about five inches in diameter. They were spaced in rows about ten feet apart.

Into these holes Barrett and his assistant packed their explosives, as if they were loading up a battery of old-time cannons. Stick down the vertical shaft was a stick of dynamite, with a blasting cap attached. On top of this Barrett poured about one hundred pounds of very powerful nitro-carbo-nitrate pellets, known as ANFO. (The primary ingredient in ANFO is ammonium nitrate, which is commonly used for lawn fertilizer. The ammonium nitrate is turned into an explosive simply by the addition, in the right proportion, of fuel oil.) Finally on top of the ANFO pellets, Barrett and his assistant packed dirt, which they referred to as "stemming."

The ANFO pellets looked harmless, even though they are much more explosive than the stick of dynamite, which looked a lot more sinister. (A state safety consultant, when asked about the dangers of handling dynamite, attempted to dispel misunderstanding by saying, "You

could drop a whole box of dynamite and nothing would explode. You could even stick a black-powder fuse in dynamite and light the fuse and it wouldn't explode. Dynamite needs a big shock to explode.") To provide the shock necessary to detonate the dynamite, Barrett attached a single electrical blasting cap to each of the 178 sticks. These little aluminum tubes can pack a wallop. "A cap is like a hand grenade," Barrett explained as he gingerly inserted caps into the ends of dynamite sticks. "I've heard about a cap that went off and the shrapnel went 150 feet. But nobody was hurt; the guys, I guess, were in the right place at the right time." An electrical current would detonate the cap, the cap would detonate the dynamite, and the dynamite would set off six tons of ANFO pellets. And the cliff would come tumbling down in a roar, exactly as Barrett planned it.

State officials say that no explosive accidents have been reported in San Diego County for at least the past seven years, but the kind of blasting Barrett does nevertheless has a nasty reputation in some parts of the county. Besides the dust and noise that give rise to

general complaints about quarry operations, there is the matter of flying rock after a big shot. "A skillful powder man knows to fragment the rock he needs to a lift of only three feet," says Mel Sharrar, who is Barrett's foreman at the Baxter Drilling Company. "But some blasters lift rock a hundred feet, and that's when a blast is uncontrollable," Barrett adds that some powder men have launched explosions in which "power lines have been knocked down and houses showered by rocks. There's a lot of [granite] rock all over the Escondido area, and for any [commercial or housing] developing, you can count on blasting. People up in North County are getting pretty uptight over all the blasting." Escondido, in fact, has the county's strictest blasting regulations. Virtually every area in the county requires that the local fire department be notified twenty-four hours prior to a blast. But Escondido also requires that every structure within 600 feet of a blast area be checked by an engineer or seismologist before even the smallest explosion.

Naturally, Barrett and his associates have to take safety

precautions of their own. Principal among these is preventing the unexpected detonation of blasting caps by radio transmissions. Between the time each explosion hole is packed and left with dangling wires from the blasting caps and the time those wires are all connected to the machine that will set off the big boom, the wires can act as sensitive antennas. Any moderately powerful electrical signal could detonate them. When Barrett works to widen portions of Interstate 15 and Highway 94, signs have been posted that request highway patrol officers and truckers with CB transmitters to forgo transmissions within the posted blasting area, as those signals could touch off an explosion. And when Barrett works in a neighborhood to blast a swimming pool or water and sewer lines or a home foundation, he or an assistant travels from home to home in search of ham radio antennas. If they find one nearby, they'll knock on doors and warn of the danger. Even static electricity from rain clouds and lightning can detonate the blasting caps, and thus Barrett must also keep one eye on the weather as he prepares for a shot.

A few times each week he has powder headaches, which are similar in intensity to migraines. "Dynamite has a high nitro content," Barrett says. "I handle lots of dynamite all day. When the weather is warm, dynamite sweats and seeps in through your skin and you breathe the nitro. That increases the size of your arteries and that lowers the blood pressure and forces blood to flow [away] from the head. I have headaches. I'm irritable. You can get mean with a powder headache and pretty touchy. So when I go home, I shower and immediately go to sleep. A lot of the guys who could work with powder don't want to. All the responsibility comes down to you—and the headaches and stress, too."

Barrett, who is thirty-three years old, came to his profession through a family tradition of sorts—four of his brothers have worked at Baxter Drilling. After graduating from El Cajon Valley High, where he played varsity basketball, he attended Cal Poly San Luis Obispo, where he again played ball. But the combination of classroom claustrophobia and a severe bout with pneumonia led to his leaving college and returning to San Diego,

where he hired on at Baxter in the explosives trade.

Bad weather and sluggish economic conditions in the recent past have diminished his working days, but lately he's been blasting six days per week all over the county. In a typical week, such as in early October, he blasted rock to make building pads and grade roads for the Avocado Estates housing development in El Cajon. At Avocado Highlands, another El Cajon development, he blasted sewer and water line ditches. Another day he worked below Mount Laguna for the U.S. Forest Service, blasting huge boulders out of a stream bed for a bridge crossing. Still another day found him checking the seismology of a site in El Cajon, but blasting was delayed there when archaeologists discovered some Indian arrowheads. (Barrett didn't like that. "I'm as much a part of history as those arrowheads," he said, "and I need to work.")

Barrett recited other varied jobs. "I did a blast a little while ago, on Highway 79 by Green Valley Falls. I've grown up in the area and used the road all the time, but I always

(Continued on page 20)

K-A-BOOM!

(continued from page 19)
hated those blind curves where the earth hangs over the road and you can't see oncoming traffic. And now I'm the one blasting out those dangerous curves.

I've done Highway 94 when boulders roll out on the road and tie up traffic. I'm the one who blows them up so they can be pushed off the highway. Those jobs are great. Everybody wants the road clear, everybody is on your side. I've done the aqueduct by Fallbrook. I helped blast the dam for Lake Poway. By

my home in El Cajon I blasted pads for the Fieldstone development on Rattlesnake Mountain. All my neighbors came to the blast. They had a party and watched me blast away rock. The developer left my caps' old wires dangling out of the earth as a reminder of the work I did."

Earlier this summer San Diego Mayor Roger Hedgecock used Barrett's old red T-handle push plunger for the groundbreaking ceremony of Britany Village, across from University Towne Centre. Barrett drilled three sets of four holes, which he filled with red, white, and blue chalk. As Hedgecock pushed down the T-handle, red, white, and blue clouds puffed up forty feet in the air. Of course the push plunger

Hedgecock used hasn't been employed in blasting in this area in nearly fifteen years and wasn't used that day either. As the mayor pushed down the plunger, Barrett, hiding nearby, threw some switches on his sequential blasting machine and touched off the decorative explosion.

This sequential blasting machine is now a standard piece of equipment for powder men like Barrett. While the old push-plunger machine can detonate fifty blasting caps at best, a sequential machine can set off several hundred caps. This is the main advantage of the sequential blasting machine — many different blasts milliseconds apart can be detonated within one blast. For a large blast, such as the one about to take place at WYROC in the hills of

North County, it's necessary to create a multitude of explosions, and to do so in a particular order that will insure proper collapse of the granite cliff. Without the sophisticated circuitry of a sequential blasting machine, Barrett would have trouble properly detonating 178 blasting caps. As he scampers about the cliff connecting wires from blasting caps to other wires running to his machine, he noted, "This separation of explosions allows for bigger blasts and much better rock fragmentation, as well as less vibration when I blast by homes."

All activity at WYROC ceased at three o'clock. Gravel trucks stopped shuttling back and forth; the dirt road to the quarry was barricaded. A tractor dumped one last load of boulders into the crusher and then

bulled up a dirt grade out of the pit. Men by the crusher moved out. Barrett's crew went to a lookout point. Only Barrett remained on the hill, and he confided, "They [the quarry workers] lose perspective here. They get to know you. They call you 'One Shot.' They think you'll always make the blast just right. They're getting closer and closer every time I blast." Sure enough, a large group of quarry and office workers stood by their cars about 1000 feet away at the edge of the pit, despite warnings that they should drive out a safe distance.

They talked and laughed as though this marked the beginning of a sporting event. In the distance Terry Barrett could be seen dropping his hand, his signal that detonation had begun. A low rumble emanated from the direction of the cliff, then grew quickly in strength, as if a squadron of supersonic jets was screaming in at treetop level. And then — boom! A shapeless, spreading cloud of reddish-brown dust rose above the cliff and shrouded it in a mist, and the cliff disappeared. Suddenly confusion reigned as rocks the size

of basketballs came hurtling through the air across the pit and landed all around the gathered crowd of workers. People dove behind cars, rocks flew in every direction, crashed onto windshields and car hoods; some began to hit the roof of the nearby weigh station. More rock poured down. There were shouts to take cover!

Where the cliff had once risen imperiously, a hill now sloped gently, covered by granite boulders. The entire area was obscured by dust and it was silent. I looked down at the crusher in the pit. Boulders had rolled up to the edge of the machine but, as Barrett predicted, had left it untouched. By the time the quarry had come back to life, Barrett and his crew had already piled into the cab of the company truck, which had big red letters on its side spelling out EXPLOSIVES. Barrett stopped the truck and leaned out the window. "I guess I used a little too much powder today," he said with a grin. "I hate to rush off, but once a job is finished, I'm ready to go. I guess you might say I like to hit and run."

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Dead Cat Plus Three



Phil Anlietro, Tim Elliott



Alan Dillon, Bob Blomgren, Wayne Tibbitts

JEFF SMITH

Ghosts of productions past inhabit the stage of the Marquis Public Theater. The eerie specters of Kim McCallum and Peter A. Jacobs still rage at each other, inches apart, in *Devour the Snow*. Their fury lives, suspended center stage. A bundle of Rabelaisian excess, *Minerva Marquis* in *Gemini*, saunters around these apparitions, trailing raunchy epithets and empty gin bottles in her wake. Bill Dunnann enters, stage right, at the end of *Buried Child*. He

holds the physical embodiment of the play's title, wrapped in a soiled blanket, in his arms. Then, amid these phantoms of mania and magic, the cast of *Limbo* appears to take a well-deserved curtain call. Led by Charlette Brown-Seward and James Tyrone Wallace, the cast — and suddenly the audience — spirals into a raucous, nonstop jolt of unforgettable energy that celebrates theater, life, and those rare instances when, miraculously, the two become one. The ghosts of these and other triumphs reverberate through the Marquis Public Theater. Later they have also begun to haunt it.

Memories of past productions upstage the present and invite comparisons with a Golden Age that, it would seem, long since gone. In the last year or so, the theater has offered few, if any, shows that come even close to the dramatic achievements of its two previous seasons, prompting one to ask: where are the *Devour the Snows* of yesterday? And neither of the two current productions at the Marquis — James Kirkwood's *P.S. Your Cat Is Dead* and a late-night staging of Michael Weller's *And Now There's Just the Three of Us* — has the look of a phoenix rising from the ashes. But while they haven't recaptured the fire of a *Buried Child* or a *Gemini*, nonetheless both indicate a glowing within the embers of the theater. They also suggest that a post-mortem on the Marquis would be premature.

P.S. Your Cat Is Dead is a glib comedy about an ill-starred New Year's Eve in the life of a struggling actor. Either the fates have conspired against him or thirty-two-year-old Jimmy Zoole is merely having one of those days. In any event, he is clobbered by a Niagara of catastrophes. His Greenwich Village apartment has been burglarized twice, with 160 pages of his novel pilfered in the second heist. He lost a coveted role in a play and is being written out of a soap opera. His girlfriend Kate has decided to start the new year afresh — without him. As she leaves, Kate informs Jimmy that his whole life has taken the "safe" route and that, as an actor and a humane being, he is doomed to tiny roles since he refuses to take chances on and off the stage. None of this comes as pleasant news, and to bottom it all out, Kate informs Jimmy that his pet cat has died. Battered at every turn — and wondering if, on days like this, one's personal escalator just keeps descending — Jimmy grabs a gun and ponders a swift exit, a final postscript to the mess of his life. The gun goes off, accidentally, and the burglar, back for a third try, comes out from under the bed with his hands up.

What follows is a funny play about the evolution of a friendship — and maybe more — between the two men. The burglar, named Vito Antouacis, has bungled his chosen career almost as much as Jimmy has. Initially, at least, their professional ineptitudes and visceral senses of humor are about the only things the two have in common. But as the play unfolds, during most of which Vito is tied across the kitchen sink, the men discover that their differences — in sexual preference and in the antithetical worlds they come from — pose no real threat to their growing friendship. Slowly, they become a team. And when Kate returns to the apartment later that evening, with her new friend Fred, Jimmy and Vito (the latter still tied to the sink) combine to paint a decadent picture of how they are ringing in the New Year. In

the end, they may also collaborate on a book — and possibly in the apartment as well. Though it begins with all the earmarks of being a ten-minute one-act in which the protagonist watches his world deconstruct and then does the same — *P.S. Your Cat Is Dead* is actually upbeat, often quite comical, and filled with an overall sense of harmony.

In discussing the Marquis Public Theater's production of this play, I must report that the show I saw last Friday night was not the same one that has been running for some time. Its circumstance is good, maybe even better than before, but its original center is gone. What made it work so well, several people have told me in language often verging on hyperbole, was the performance of Don R. McManus as Jimmy. Owing to commitments elsewhere (which is also my reason for not having caught the show sooner), McManus has been replaced by actor Tim Elliott. And though it had some interesting moments, Elliott's work was generally stiff, unsure, and lacking the on-stage presence necessary to make Jimmy's plight — and the changes his character undergoes — convincing.

Having observed McManus on several other occasions, I could imagine him wraithlike, in my mind's eye, as Jimmy. I could envision this lanky young actor flipping through different voices and facial expressions with apparently random ease. I could sense the needed depth, including some Kirkwood failed to put into his script, that McManus would give Jimmy — and I could also sense the special ways this actor is able to communicate, through his work, a love for acting itself. But the audience last Friday night did not have the pleasure of seeing this performance. And neither would I, were it not for an admittedly mystical ability to perceive ghosts on stage at the Marquis Public Theater.

Regardless of who's playing the lead, *P.S. Your Cat Is Dead* is not without its slow spots. Kirkwood likes to build his scenes at a leisurely pace, and his tentative conclusion also takes its time. At the Marquis, however, the capable direction of Robert J. McKenna, along with the sureness of the other actors, kept the action at a brisk tempo for most of the evening. Two performances, in particular, were quite effective. Even though he spent most of the play strapped to the kitchen sink, Phil Anlietro's funky Vito was a complex, fully developed creation. This Vito was street smart, but not as wily as he wants to appear. His confessions, given touching credibility by Anlietro, also showed that Jimmy had by no means learned the correct on personal pain. Wendy Warren was equally strong as Kate, a character who, as merely a source of Jimmy's grief, is more of a foil than a living entity. Usually cast in cherubic parts, Warren gave a surpris-

ingly mature performance. She was feisty yet concerned, and though her character is essentially unlikable, Warren gave Kate's position an emotional validity that probably doesn't exist in the script (this woman has grown as an actress). The Marquis's *P.S. Your Cat Is Dead* is not, I suspect, the show it once was. But the lively efforts of Warren and Anlietro gave it several enjoyable moments nonetheless.

We now slide over to the Dark Side of the Force. The late-night theater offering at the Marquis — Michael Weller's sex comedy *And Now There's Just the Three of Us* — boasts in its advertising that it is the most controversial after-theater show

in San Diego. Which is true, partially because it is the only late-night show in town. This quibble aside, the play is silly, innuendo, tasteless, and utterly without redeeming social value. It's about Perry and Frank, two phalliccentric allegre boys in the Sixties whose brains are in their jeans and whose every thought centers on female conquest. The mysterious Deker, a black man of monumental potency, crosses their path, and their lives are forever altered. On the surface, the play is meant to be realistic, in a titillating sort of way. But staged by Tavis Ross — a director who never stays on the surface for very long — it becomes a comical fantasy about the sex-

ual hopes and fears of the young men and, at the same time (and this is the production's saving grace), a parody of those attitudes.

Amid all Weller's X-rated leanings in the guise of a pseudo-sociological look at the Sixties, director Ross has given this production a healthy dose of absurdity. With the exception of Alan De Bona's innocent and likable Perry, the rest of the fine cast play exaggerated types at full throttle. E. Michael Kilpatrick III is a Jimi Hendrix turned to the nth degree; a skittish Wayne Tibbitts fumbles at being suave; Bob Blomgren is an rusty female agent; and, in one of the show's best scenes, a bari-

ous Kary Lynn Vail relives a sexual encounter — using a watermelon — in ways that defy description. Overall, this well-staged and well-acted production is brash and unskillful to beat the band, with every action stretched beyond believability. And this is where the parody — and one of the real sources of the production's humor — comes in. What Ross has done with this absurdist tinges is to cast a modern, unmistakable aura around the way we were more than a decade ago. On the surface, the play is silly, etc. But the production, in Ross's treatment if not in the play — right s, allows us to look back and, if we dare, to laugh at ourselves.

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Rumble Fish

DUNCAN SHEPHERD

It has gotten so that there's no sense of sport any more in sniping at Francis (sometimes Ford, sometimes not) Coppola. Too many people now in the hunt, for one thing. And then, too, the sight of someone so totally bereft of his bearings, especially someone once so widely looked to as a leader, is truly disconcerting. That impressionability of his which I mentioned last week in passing has long coexisted rather oddly with that imperialism that led — albeit fleetingly — to the foundation of an alternative movie colony in San Francisco and to the reorientation of the studio system in a small corner of Hollywood. Frederic Forrest and Teri Garr to be top contract players, Jean-Luc Godard and Michael Powell to be some sort of directors-in-

residence, Gene Kelly to head up the musicals division. That impressionability, however, existed, or manifested itself, well before the appearance of its antithesis, and it would be worth more than just a passing mention in connection with the release of *Rumble Fish*.

One need not stretch the point all the way back to the beginning. There Rusty Meyersque nudges (which somehow never seem to be spoken of, but which, if all prints and negatives have not long since gone up the Coppola chimney, would surely be a welcome addition to some midnight-movie program), together with the grade-Z thriller done for Roger Corman, can be excused as attempts to get a toe in the industry door. And the almost compulsive stylistic eclecticism of *You're a Big Boy Now* and *The Rain People*, the former heavily indebted to Richard Lester and the latter (and still one of his better

movies) to Claude Lelouch, can be put down to the uncertainties and conformities of youth. I would not even try to account for *Finian's Rainbow*, other than as a symptomatic Hollywood musical in the post-Sound of Music elephantiasis phase of the genre.

Not until *The Godfather* and its sequel, and *The Conversation* in between, do we encounter the signs of emergent empire. But it would be a mistake, as was soon proven, to regard the settled, somewhat sedentary stylistics of this trio as the attainment of maturity. Since then — *Apocalypse Now* onwards — his work has been marked by a growing floweriness of style, indeed a full lush tropical jingleness of style. Where it stops, no one knows; where it comes from is anybody's guess. It is tempting, for starters, to search for influences among some of the movies Coppola has chosen (or has been persuaded) to

distribute himself. Syberberg's seven-hour *Our Hitler* was the first such special promotion that I recall (more like a pop concert in its choice of locales, length of engagements, and ticket prices), and its impact would seem to be prime. Or anyway, it suspiciously preceded Coppola's own experiment on studio sound-stages, *One from the Heart*, with its theatrical screams and backdrops and whatnot. And it conceivably opened for Coppola the vault to the entire legacy of German Expressionism. Abel Gance's four-hour *Napoleon*, with its bottomless Santa Claus bag of camera tricks, might be important, too. And those time-compressed swirling clouds in *Rumble Fish*, and that shooting-star sunset mirrored in a glass skyscraper in the same movie, take on a new aspect in the wake of *Koyaanisqatsi*. Now, the last-named production was intended to do no less than alter one's perception of the world around one, and it would be no less than appropriate if every time thereafter that Coppola got a bit irritated by traffic congestion or the overhead roar of a jet, he would mutter that new and widely applicable vocabulary word — "koyaanisqatsi" — to an imaginary kemosabe. But these sorts of faddish enthusiasms (if that's what they are) — and let us not forget that bit of instant film lore which tells how the novels of S. E. Hinton were brought to Coppola's attention by a Fresno junior-high-school class, who may now be wishing they had contacted Alan J. Pakula instead — are not such to build confidence in an artist's sense of vision.

Rumble Fish, aside from its several koyaanisqatsisms, has embraced the aforementioned legacy of German Expressionism all the way to the black-and-white photography, a bit further, in a sense, than Coppola has gone before. I wondered in print a week ago whether the idea to work in black-and-white might have taken root in his mind, and then taken a white to flower, after he, as executive producer, vetoed its use in the film noir homage, *Hammett*, where it properly belongs. But his role on that project no doubt provided

more evidence of his imperialism than his impressionability. Ostensibly the use of black and white here takes its cue from the character of The Motorcycle Boy, who is color-blind. He is also, owing to the ravages of countless street fights, half deaf, and this accounts for another stylistic oddity: the muted, often indistinct dialogue, which sounds as though you had just emerged from the swimming pool with water in your ears, or as though the Orson Welles of *The Trial* and *The Immortal Story* had been in charge of dubbing. And the self-consciously literary symbols, of the sort that have dampened many a high-schooler's interest in literature, all have their meaning in reference to him: clocks with or without hands, the river, and the titular fish which are pictured in phosphorescent color — as only such daubs in the whole movie, as far as I remember, outside of the flashing light atop a police car — and which feature prominently in the climactic pet-store liberation.

But the action of the movie is not perceived precisely through the eyes (and ears) of The Motorcycle Boy; he is not on the scene often enough to justify such devices all the time. And it would seem, in any case, sheer folly to show us the world as he would experience it, since his almost mythical stature around the neighborhood supposedly puts him above and beyond the comprehension of the common man, or common street punk. Loyalty in exile is how he is described at one point, and this view of him is borne out in the local graffiti — "The Motorcycle Boy Reigns" — and in his own assessment of the burdens of the role. "I'm tired of all this Pied Piper-Robin Hood bullshit." "Lunatic on the loose, however, is the description that might better fit Mickey Rourke's interpretation of the role, in particular his garden-shears haircut, his foal's grin, and his manner of speaking his lines as if afraid the walls had ears — or microphones. Even at that volume, every other character hangs on his words to such degree that he has no trouble commanding attention even in the midst of a swashbuckling fight in a train-rattled, smoke-choked, lightning-pelted

shadow-swept scene.

The chief whistler of The Motorcycle Boy, and the legitimate central character, is the younger brother, Rusty James. His centrality is soon enough established when we hear his name — or both his names — spoken a couple of dozen times in the first couple of minutes (only a slight exaggeration). And then it is the presence of the official S. E. Hinton plenipotentiary, Matt Dillon, in the role. All of the specifically subjective experiences in the movie are his. It is explicitly his point of view through which a classroom daydream is visualized as Diane Lane lounging in black lingerie atop the book shelves, or a necking party is transformed into a Sodom-and-Gomorrah spaghetti-tangle of limbs and torso. But the heights, to pick the most accurate term, of subjectivity are reached with Rusty-James getting cold-cooked in an alley and having an out-of-body experience, hovering around the light fixtures in a pool hall, and floating over his girlfriend's house like a reppin white dry ice spills off the front porch.

Effects as extreme as these ought to have more wallop than they do, and indeed the most puzzling thing about *Rumble Fish* is the disparity between the heatfulness of presentation and the coolness of response. On reflection, this is perhaps not such a puzzle. So desperate is Coppola to be "interesting" — never less than — and so gnawed by that typically American fear of being thought unsophisticated or provincial or backwards in some way, that he falls victim to a kind of short-sightedness. His effects are so unrelenting to be utterly uncalculating. And there is something a little unsophisticated about this, after all. What we have here is something like Spielbergian zap-pow tactics transferred to the art-movie realm: the total cuisine, that is, of German Expressionism — the shadows, the symbols, the Orson Wellesian deep focus, and so forth — served up fast-food style.

For all that, *Rumble Fish* still emerges as slightly more sympathetic than *The Outsiders*, Coppola's earlier Hinton Adap-

tation, if for no other reason than its embracement of black and white. Or if there must be another reason: its virtual disappearance from local theaters after its first two weeks in release. One could hypothesize a connection between those two facts, and one could share up the hypothesis with the information that no film did worse business at the recently concluded San Diego Film Festival than *The State of Things*, and that the only one to do worse than the latter at the Broadway Playhouse has been *Bob le Flambeur*. I have of course heard, or half-heard, expressions of this bias from time to time: faint moans, for instance, in the theater auditorium when the realization sank in that the movie was going to be in black and white. But I have hardly dared face up to it head-on. Simple disbelief holds me back in part. An aversion to black-and-white makes about as much sense to me as an aversion to any other station on the color scale: would anyone stay away from *The Right Stuff*, let's say, for fear it would have too much sky-blue in it? Possibly. But if so, do I want to know about it? Disbelief, here, is accompanied in rather larger part by potential despair.

I get little enough black-and-white already without feeling there may be substantial and positive reasons for it. But what reasons? What rationale could be offered up, assuming any possessor of the bias would step forward to offer it, without dissolving in shame? It has been suggested to me — to get the ball rolling — that in the popular mind color is linked inextricably with technological advancement and black-and-white with antiquity. And it's true that color, always available in painting, was once conspicuous by its absence in the photographic arts. On the home front, this absence could be felt, and with legitimate discontentment, in Brownie cameras, TV sets, front-page newspaper photos, etc. All right. Color in some areas, and certainly in movies, was a long time coming. But once it came, it started out, and I see no reason why it should not always have remained — like such other modern advancements as the mini-skirt

and the two-piece swimsuit — a matter of individual choice. I see no reason for it or its adherents to have gotten repressive. Only the other day, however, I was hearing about a computer process by which color could be added to old Laurel and Hardy shorts, as if there had been lying around on the shelves all this time like unused color film books awaiting Crayolas. And why stop there? Possibilities of truly scientific grinnings swim to mind: a King Midas dictator of aesthetics, say, who will not be satisfied as long as there remains on earth a single Durer woodcut or single Dore engraving as yet uncolored.

And it is not as if we must talk about the ability to look at and appreciate black-and-white as something long lost, like the ability to appreciate iambic pentameter. The claims of black-and-white over color — its finer feel for geometries both plane and solid, its subtler sense of light and shade, and so on — have hardly been weakened over time. And I have yet to run across any cinematographer who has worked extensively in both black-and-white and color who has expressed a preference for the latter, unless it would be as an easier payday. The number of extant cinematographers who have such experience is dwindling fast, so that any black-and-white film now is apt to look mannered, labored, simply unskilled — more so, even than its rarity would allow for. The refinement of *The State of Things*, in this regard, is infinitely preferable to the garishness of *Rumble Fish*, but then Henri Alekan has been working with the staff for forty years and Stephen Burum has barely been heard of until just this year (*The Outsiders*, *The Entity*, *Something Wicked This Way Comes*). That black-and-white might be perceived these days — to attempt to re-enter the popular mind — as a sign of affectation, of experimentalism, of artiness, is perhaps another reason why someone might want to stay away from such a film. But the thought once again of there being an actual reason for such avoidance, especially a reason that could only be expunged by increases in familiarity, returns me to the brink of despair.

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Russian from the Start



David Atherton

JONATHAN SAVILLE

It used to be that one would begin a review of a San Diego Symphony concert with speculations about whether the orchestra would survive — and sometimes about whether it deserved to survive. Happily, those grim old days seem to be over. The management and the symphony board seem at last to know what they are doing, and the orchestra itself, under the canny artistic direction of David Atherton, has become very good indeed. So good, in fact, that when one has to write a less than fully enthusiastic review, one need no longer be troubled by the guilt feelings attendant on kicking an invalid.

This is a prelude, obviously, to a less than fully enthusiastic review of the symphony's opening concert of the 1983-84 season. I am willing to admit, right off, that part of my relative coolness toward this concert derives from my own personal taste, and that some of my attitudes are

clearly not shared by a majority of the music-loving public. It was evidently with that majority in mind that Mr. Atherton — who has made his reputation (in his native Britain and on recordings) largely as a brilliant exponent of advanced twentieth-century music — chose to open the season with a program that might have been entitled "Russia's Greatest Hits." The program consisted of Rimsky-Korsakov's Russian Easter Overture, the Tchaikovsky First Piano Concerto, and Rachmaninoff's Symphonic Dances — the first two of which, at least, are as familiar as pancakes (and about as nourishing). Nineteenth-century Russian music is noted chiefly for its hummable tunes and its flashy orchestral effects. Its formal, intellectual interest is minimal; its emotions are intense but superficial, and it gives us little insight into the possibilities of the musical art or the realities of human existence. It is easy to listen to it, and equally easy to let your mind wander among pleasant reveries until called back by a big tune or a frenzied

climax. It is music for relaxation, music for tired people, music to listen to while washing dishes — and the occasional exception to this admittedly satirical characterization, such as Mussorgsky's profound and absorbing *Boris Godunov*, merely proves the rule.

Why did David Atherton select such a program for the first concert of the season? For one thing, I think it was a declaration that the San Diego Symphony belongs to all the people, that it can offer gratification even to those who might ordinarily not attend a concert of serious music at all. The intention of making a popular appeal was underlined by Mr. Atherton's charming lit speech at the end of the concert, and above all by the encore he and the orchestra offered: Shostakovich's witty, playful arrangement of "Tea For Two," which was amusingly accompanied by the appearance of a tea service and the offering of cups of the brew ("It's actually coffee," commented the conductor over his shoulder) to some of the musicians. A program of this sort also gave the orchestra a chance to show off, for where the inherent musical interest is rather small, the focus of the audience's attention tends to be on the virtuosity of the performers. Such was the case during the Russian Easter Overture, conducted and played with a flair, an energy, a precision, and a sparkle that offered persuasive evidence of the orchestra's current state of technical excellence. One might have quibbled at the curious flatness and deadness of tone in the trombone solo, but otherwise Mr. Atherton and his musicians brought powerfully to the fore the qualities of orchestral imagination — the composer thinking directly in terms of orchestral sound — that make this evocation of a Russian Easter service and celebration so pleasing a work, in its minor, decorative way.

The Tchaikovsky concerto, which is much longer and far more pretentious, poses more serious problems. Most concertgoers know the story about how Tchaikovsky played the work for the famous pianist Nicholas Rubinstein, and how — much to the composer's dismay — Rubinstein declared the concerto worthless. This is one of those stories told to illustrate the folly of ignorant critics, who are too narrow-minded to recognize a masterpiece when they hear it. But in fact Rubinstein's objections to the work were intelligent and pertinent. He found its structure, its melodic lines, and its harmonic language so unconvincing that he called back by a big tune or a frenzied

and waits for the glorious opening melody to return, yet never gets a chance to hear it again. Rubinstein also found Tchaikovsky's musical thoughts to be trivial (other words that have been used to describe these thoughts are "pallid," "ignoble," and "vulgar"). The truth is that the composer's inventiveness is quite uneven in this work, and that he tends to juxtapose the wonderful and the feeble without any clear discernment of the balance involved. In his treatment of this uneven material, Tchaikovsky too often indulges his taste for coarse melodramatic effects at the expense of musical logic, and even a learned fan of the concerto, the musicologist Eric Bloom, describes its style — praisingly! — as "just honest theatrical ranting."

Finally, Rubinstein objected to the piano writing as clumsy and "manufactured." There is, indeed, a certain amount of clumsiness in the score, and some of the extremely difficult passages (which the piece has many of) seem to have been constructed chiefly to tax the abilities of the soloist. Much here is sheer display. But given that fact, it is possible for a really inspired pianist to transcend the work's limitations, to treat the "sheer display" so sensationally that it sounds like authentic music, and even to give a depth and importance — however spurious — to the second-rate material. A few days before the San Diego concert, I was at my favorite record store, Classic Encounters, chatting with the proprietor about recordings of the Tchaikovsky work. Rick Schonberg is astonishingly knowledgeable about records, so that between us we managed to discuss a dozen famous records of the concerto: Horowitz, Rubinstein (Artur, not Nicholas), Richter, and virtually every other eminent pianist of the century. I was not at Classic Encounters to buy a copy of the Tchaikovsky concerto, but the conversation reminded me, with a twinge of pleasure and nostalgia, of how crazy I had been about this work at one time. When I was a teen-ager, the Horowitz-Toscanini recording seemed to me an indescribably magnificent reading of a great masterpiece. I still listen to it from time to time, and I still find the performance magnificent — but aside from the opening two or three minutes I can no longer hear anything in the concerto itself that approaches the status of a masterpiece. Still, even if it is no masterpiece, a great performance of it can provide as exciting and uplifting an experience that while it is going on I can forget about the composi-

tion's numerous flaws and concentrate on its means negligible grandeur.

The performance by the San Diego Symphony and pianist Sergei Edelmann was not, however, a great one, not anywhere near it. It was, rather, a performance which brought out with great vividness — and almost as though intentionally — everything that is wrong with the Tchaikovsky concerto: the "pallidness" of many of its ideas, the stop-and-start, inorganic quality of its structure, the empty bombast of its writing. The fault was principally Mr. Edelmann's. During the intermission, I heard a number of people complaining about his "mistakes" — that is, the wrong notes the pianist occasionally hit while negotiating one of those notorious quadruple octave passages or the like. Technical perfection is certainly a virtue in an instrumentalist, but I must say that a few clicks here and there make very little difference when the pianist's overall conception and execution of the work are on a truly high musical level. Artur Rubinstein in concert used to make some mistakes of that sort, but no one ever cared, because the performance as a whole was so filled with intelligence and feeling and shapeliness and total beauty. A flubbed note in some furiously demanding passage was in fact often a sign of a Rubinstein virtue: his rash, inspired plung-

ing into the music so as to make it an immediate, seemingly spontaneous expression of his own inner life, an effect far more crucial in giving the performance life and interest than any note-perfect cautiousness.

It was that quality of inwardness, spontaneity, and "lived life" (to use an expression of Dostoevsky's) that was missing in Mr. Edelmann's otherwise respectable, workmanlike, and technically assured performance. I cannot say exactly what the signals were that gave me the impression, but more and more throughout the concerto I felt that Mr. Edelmann was approaching it as a series of discrete interventions by the soloist, each one a little exercise to get through, with no sense of their interconnection as part of a musical argument. He did not sound as though he were thinking and living the music even when only the orchestra was playing, or as though at any given moment he were viewing the entire movement or the entire work, with an awareness of what the passage he was now playing derived from and what it was leading to. The result was an impression of formal fragmentation and emotional indifference — two fatal flaws in the performance of a work which already has its own severe formal and emotional problems. The tempos Mr. Edelmann and Mr. Atherton observed were the

normal ones, but this performance of the Tchaikovsky First Piano Concerto seemed to last considerably longer than most others I have heard.

After the intermission, my interest picked up, and so did the quality of the performance. Rachmaninoff is a popular composer, quite as well known and "beloved" as Tchaikovsky, but the Symphonic Dances are scarcely among his most widely played compositions. This is Rachmaninoff's last work (it dates from 1940, three years before his death), and while its melodic shapes and orchestral colors are unmistakably those of the composer, for example, the Second Symphony or the Second Piano Concerto, and its idiom remains substantially that of the late Nineteenth Century (in so many ways Rachmaninoff seems a contemporary of Rimsky-Korsakov and Borodin, rather than of Stravinsky, Schoenberg, and Bartok), there is nevertheless something new in this final work of his career, something troubled, uneasy, searching, even experimental, that gives it a peculiarly twentieth-century air. It is as if he were telling some hidden story about the composer's life, experiences, and beliefs: there are quotations from his own First Symphony (transformed in mood), from the Russian Orthodox chant "Blessed Be the Lord," and from Thomas a Celano's medieval

Latin sequence on the Day of Judgment, the "Dies irae." More than such overt (though unexplicated) suggestions of a program, however, this music intrigues and disturbs because of a general sense that it is wrestling with real problems of life, and translating them into subtly inventive musical forms, without badly breaking away from the kind of pictorially, comfortable music that modern-minded concertgoers have learned to expect on a program — like this one — of Russian compositions.

The Symphonic Dances, confidently and nobly played by the orchestra, were perhaps Mr. Atherton's covert way of letting us know that music is not only for the masses, and that he intends to satisfy more than one interest group among the symphony's potential audiences. A look beyond "Russia's Greatest Hits" to the second program of the season (November 10, 11, and 12) confirms such an intention, for there Mr. Atherton will place Faure's *Elegy* and Dvorak's great Cello Concerto (with Ralph Kirschbaum as soloist) along with Edgar Varese's avant-garde *Deserts*. Last week's concert opened the season for music lovers who enjoy the familiar and the relatively unchallenging. This week's concert will open the season for those who demand more varied and more stimulating fare.

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The Presence of Pasta

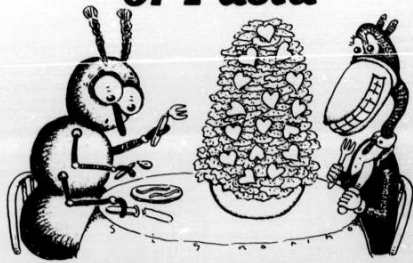


Illustration by Bob Schuchman

ELEANOR WIDMER

The Restaurant: Pasta La Vista
The Location: 808 West Washington, Mission Hills (296-8010)
Type of Food: Pasta
Price Range: Most expensive dinner \$4.50
Hours: Closed Sunday. Monday through Thursday, 11:00 a.m. to 8:00 p.m.; Friday 11:00 a.m. to 10:00 p.m.; Saturday 9:00 p.m. to 10:00 p.m.
Buckle your seat belts. Here come two more pasta emporiums, both of which have names that begin with the word "pasta." If this keeps up, crowds will flock to the next restaurant that advertises.

"Pasta is not served here." Yet the following cost five dollars or less.
In fairness to Pasta La Vista, it's not inter for those who want elegant surroundings, fine service, and a congenial atmosphere in which to talk. Conceivable as a take-out shop, it accommodates diners at several tables that are placed to one side of the simple, square room. But it has many earmarks of a cafeteria. You place your order at a counter after studying a list of the available items on a chalkboard, and you pay for the food in advance. Then you wait for your number to be called. In the meantime, you gather up plastic utensils and paper napkins and wait. Soon your number is announced, and you pick up

your dinner served on a plastic plate that is divided into sections. One holds a small amount of salad and the other sections are for two different pastas. The most expensive of these meals is \$4.50. But make no mistake, my darlings, you get what you pay for. You may eat here à la carte for as little as \$1.95, but a healthy adolescent would require two full "dinners" to take the edge off hunger. How small are the portions? Very.

Pasta La Vista is yet another enterprise which was begun by energetic young people. Debbie, one of its founders, had been doing research in suicide, but she decided that being a purveyor of food was a happier career, so she and her partner opened Pasta La Vista.

On the night we dined there, she brought the food to our table, not because she knew who I was but because she had given me this terrific sales pitch when I phoned and said I was hoping to celebrate the birthday of an ex-student of mine. She assured me that the food was worthy of the occasion and that I wouldn't regret the choice. I also called the Pasta Caffè in Kearny Mesa, and the person who answered the phone there said laconically, "Yeah, we got some good stuff on the menu." So I opted for Pasta La Vista.

Fortunately, we had a sense of humor. One of the plastic forks broke midway through the meal, and there was a mistake in one of the orders. But everyone tried to please, and in honor of the occasion several of the young employees came out bearing a dish of fresh fruit decorated with a lighted birthday candle. When I told Debbie that I would have been glad to pay more for the dinner if regular utensils and dishes had been available, she laughed good-naturedly and said, "Why don't you bring your own the next time?" So here's a thought: if you want to get away from your kitchen, just bring it with you — tablecloth, cloth napkin, knives and forks, dishes.

As for the food, it's tasty but mild. Please be aware that even if you order pasta with Szechwan chicken or chicken

curry pasta, these will have only a dash of flavoring. The pastas are made on the premises, and you may choose from hot or cold varieties. The most interesting one was called Kaiser roll, a large tubular pasta whose predominant ingredient was sauerkraut and caraway seeds. We ordered a second one of those. The feta fettuccini and mushroom lasagna are especially bland. The pasta with artichoke hearts, which contained artichoke hearts. While the dressing was a bit tangy, its generous size was impressive.

The major problem with the cooking is that the sauces are tedious. The tomato sauce lacks subtlety and the white one is creamy and cloying. The pasta is not made from scratch, though a good quality pasta is used. However, there's only one item of the four that I tried which should be avoided — the so-called cannelloni. Cannelloni is a crêpe that should be lightly filled and covered with béchamel sauce. This cannelloni is not a crêpe but a tubular piece of pasta filled with meat sauce over which a few spoons of béchamel have been dribbled. It's heavy and ine aesthetically what good cannelloni should be.

If you like pasta with white sauce, try the pasta primavera or the tortellini in

The Restaurant: The Pasta Caffè
The Location: 7947 Balboa Avenue, Kearny Mesa (569-0211)
Type of Food: Pasta
Price Range: Top price for early-bird specials, \$4.95; complete dinners after 6:00 p.m., \$5.95 to \$6.45.

Hours: Open daily. Tuesday through Friday, 11:30 a.m. to 10:00 p.m.; Saturday, 5:00 p.m. to 10:00 p.m.; Sunday, 5:00 p.m. to 9:00 p.m.; Monday, 11:30 a.m. to 9:00 p.m.
Pasta Caffè is a very good bet for people on a budget. But you must arrive before 6:00 p.m. to take advantage of the early-bird special, which is served every day between 4:00 and 6:00 p.m. Between those hours the most expensive pasta dish is \$4.95, and as part of the special you have a choice of soup or salad, garlic bread, and ice cream. It also offers white tablecloths and service. For bargain seekers, this is a good buy, and there's a great deal to eat. The only risk you run is be-

dom with the large portions that are served.

The interior of Pasta Caffè is entirely new because the previous restaurant on this site (I believe a Middle Eastern one) recently burned down. I admit that I don't mind eating early, and in order to take advantage of the lowered prices I arrived both times by 5:30 in the afternoon. Our first course was a large fresh salad, which contained artichoke hearts. While the dressing was a bit tangy, its generous size was impressive.

The major problem with the cooking is that the sauces are tedious. The tomato

sauce lacks subtlety and the white one is creamy and cloying. The pasta is not made from scratch, though a good quality pasta is used. However, there's only one item of the four that I tried which should be avoided — the so-called cannelloni. Cannelloni is a crêpe that should be lightly filled and covered with béchamel sauce. This cannelloni is not a crêpe but a tubular piece of pasta filled with meat sauce over which a few spoons of béchamel have been dribbled. It's heavy and ine aesthetically what good cannelloni should be.

If you like pasta with white sauce, try the pasta primavera or the tortellini in

cream sauce. The problem with the latter is that a little bit of the cream sauce goes a long way. The baked ziti (\$4.55) is zesty enough and the pasta con broccoli is prepared with both tomato sauce and cream. On the night I was there, very little broccoli was in evidence.

None of these pasta dishes is in the same league as, say, Giulio's, or Casina Valadier, or Taste of Rome, or even Bac's. But if you get there early, for approximately five dollars you can sit in nice surroundings, obtain a great deal of salad, bread, pasta, ice cream, and spend a pleasant hour. The food is not as interesting as it

could be, but the price can't be beat. Both times my friends and I shared our pastas and we also took the remainder home.

There should be a restaurant for every purse and every taste. Pasta Caffè will appeal to those who don't care about the latest wrinkle in California cuisine and who would just like an inexpensive night out. For them, the early-bird specials will more than serve their purpose.

A special word should be said about the service, which is fast and solicitous. Our waiter, Mike, was particularly helpful in taking the time to describe how each sauce was prepared.



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RALPH KIRSHBAUM, Cellist
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VALE: Desert
DVOŘAK: Cello Concerto
FAURÉ: Elegy
CIVIC THEATRE
Thursday Nov. 10 - 7:00 p.m.
Friday Nov. 11 - 8:00 p.m.
EAST COUNTY PERFORMING
ARTS CENTER
Saturday Nov. 12 - 8:00 p.m.

NEXT WEEK'S CONCERTS

DAVID ATHERTON, Conducting
PAUL CROSSLEY, Pianist
RAVEL: Overture: Scheherazade
RAVEL: Piano Concerto for Left Hand
RAVET: La Valse
RAVEL: Ballet: Mother Goose
RAVEL: Bolero
CIVIC THEATRE
Thursday Nov. 17 - 7:00 p.m.
Friday Nov. 18 - 8:00 p.m.
Sunday Nov. 20 - 2:30 p.m.
EAST COUNTY PERFORMING
ARTS CENTER
Saturday Nov. 19 - 8:00 p.m.

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Phone: 239-9721

Letters

(Continued from page 4)
ancient works of the Upanishads, the Vedanta, and yes, the Bible. And, precluding that, the ancient Egyptian and Greek mystery schools and the work of the Gnostics. For those able to "lift the veil of mystery" and come out from under the stultifying influences of such as Aristotle, Newton, et al., Sheldrake's theories are eminently believable. They illuminate such parables and analogies "with which the Bible is replete" as, "Know ye not that ye are gods?" and "Works such as these shall ye do also, and greater than these." Finally, noting your use of "time-space" (hyphenated) was interesting. For they are, indeed, one.
D.E. Briggs
San Diego

Your Basic Sic

In a phrase, then perhaps James Kennedy ("Letters," October 27) ought to go back to studying basic grammar.
Stella Simler
San Diego

Knows What She Likes

This letter is to let you know how much I enjoy *Reader*. Every Thursday I look forward to getting this newspaper. It is a very informative and useful newspaper. The main reason I enjoy this paper so much is that the format is different from the regular newspapers. There are always different and unusual stories. I like reading about San Diego and the more unusual stories, such as the recent one about how San Diego got the different street names. Articles like that tell us interesting facts about our city. I especially like the "Events, Theater, Music, Film" section. Particularly the pages that have "Reader's Guide to the Music Scene." My friends and I go out dancing regularly and we depend on the *Reader* to let us know where our favorite bands are. I also like the short reviews of the different movies playing around town, and that the theaters for the movies are listed right after the review. This is extremely helpful in that you don't have to hunt through all the different movie theaters to find the movie that you want to see. I enjoy going to concerts and the *Reader* always has an update on who will be in concert. I enjoy reading the music commentary by John D'Agostino. I wish that you would also include reviews of concerts.

Your free classified ads are great for everyone. Many people, including myself, have used them to our advantage. Whenever I need to buy or sell something, the first place I go to is the *Reader*. What is greatly appreciated are the many valuable coupons you find throughout the *Reader*, ranging from food specials to auto services. You can't beat the price either! I think you are all doing a terrific job. My thanks to you and your staff. Keep up the good work!
Cathie Crosbie
San Diego

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Off the Cuff

What bothers you about the opposite sex?



Nathaniel Hines
Security Officer
San Diego

You hear about women feeling used, but it can work both ways. Sometimes when you're out dancing a woman will try to get you to go home with her. If you do and things don't work out the way she expected, you feel that she thinks, "God, this guy is crazy when she puts on a façade—make-up's perfect, hair's perfect. They feel they have to put on their TV face and TV clothes and TV conversation, although the way most women communicate that they're interested is still nonverbal. With guys it's, "So what are you girls doing tonight?" I still think that it's the male who initiates things most of the time. Personally, I don't mind when a woman makes the first move, but I don't like women who are too aggressive. It seems like there's been such a push for equal responsibility and equal pay that some women overstate their equality and become too headstrong. I don't mean that in a macho way; I like the equality, but it's the pushiness that bothers me.



Mike Shannon
Business Manager
Ocean Beach

I'm not saying men aren't guilty of this too, but it bothers me the way some women make their appearance to a man. When she puts on a façade—make-up's perfect, hair's perfect. They feel they have to put on their TV face and TV clothes and TV conversation, although the way most women communicate that they're interested is still nonverbal. With guys it's, "So what are you girls doing tonight?" I still think that it's the male who initiates things most of the time. Personally, I don't mind when a woman makes the first move, but I don't like women who are too aggressive. It seems like there's been such a push for equal responsibility and equal pay that some women overstate their equality and become too headstrong. I don't mean that in a macho way; I like the equality, but it's the pushiness that bothers me.



Owen Murphy
Graduate Student
College Area

I don't like flirtatious women in general. They create an interest with no intentions—do you understand what I'm saying? I guess everyone does it, but some people do it as a way of life. Basic incincerity is what I'm getting at. That kind of flirting is self-serving, it's just for the rush—the challenge. I don't like snottiness or a generally uncooperative attitude, but that's usually the exception. The other thing that bothers me is women who are neurotic over their appearance. "Oh God, I'm five pounds overweight." If you're five pounds overweight, nobody's going to notice anyway. On the other hand, if a woman doesn't care about her appearance at all, it's a sign that she probably doesn't respect herself, so how do you expect her to respect others?



Kerry Lynch
Professional Racquetball Player

I think some women go a little too far with the independence thing. It takes the romance out of life. Just little things like acting offended if you open a door for her, or insisting on paying for her own meal. I don't mind sharing, however. I like to do things for a woman. Women still like flowers, but... "If you want the house clean, you vacuum." You know what I mean? A lot of women want to wear the pants in the family. I wouldn't mind my wife being the breadwinner, but I guess I'd like to be in control or at least on equal footing. In my personal life I find it hard to meet women who are flexible. Some women get set in routines and are stuck in them. For instance, it's difficult to find a woman who likes to do athletics and likes to go to the opera.



John Valentine
Animal Trainer
Pacific Beach

No major complaints. I enjoy a woman's company but I have to be mentally and physically attracted to her to ask her for a date. I'm pretty much a homebody—a single parent. I'll go to a bar to listen to a band play a set, then I'll leave. I enjoy music but I can't handle the meat market. I think as you get older it becomes harder. Nobody wants to experience the whole rejection bit, but the reality of it is that there will always be someone whom you want it to happen with and it doesn't, and there will be those who want you and you're not interested. You shine it on after a while. I've gotten to the point where I don't need a woman sitting next to me at a concert, but I usually buy two tickets. Sometimes I end up going alone anyway. And that's okay.
—Lin Jakary

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Section 2 Events, Theater, Music, Film

This Won't Hurt A Bit

In *The Age of Voltaire*, Durant spoke of a gentler era when the educated of Western Europe thought that a good time meant tramping down to the local insane asylum — the Naumkeag Hospital in London, or L'Hôtel Dieu of Paris — to watch the inmates harm themselves. Due to changes in taste and convention (and to some extent, most certainly, to the advent of television), this once-popular pastime has died out. However, those who retained a liking for that sort of macabre, anachronistic diversion in this past decade have been richly rewarded with the inauguration of performance art.

Those so inclined are now mercifully spared the trip to Patton and can witness strange acts in the cool, taupe-walled halls of the institutions of modern art. One of its more well known inhabitants, Chris Burden, will be in town this week speaking at the La Jolla Museum of Contemporary Art.



He is a sculptor by training and has and does, in fact, sculpt. The foundation for his notoriety was laid, however, by a series of

tortuous and often violent acts in which he used his body to make a statement. A lot of Burden's performance

pieces provides all the charm and awe of Dante's *Inferno*. Let's see ... in 1971 at UC Irvine, the Five Day Locker

Piece in which he locked himself in a locker, a time locker, for five days without food or respite and

(continued on page 6, col. 2)

Here's How

The Greeks invented reason 2600 years ago. It became in subsequent centuries the dominating force of the sight in science, statecraft, theology, marketing, and house building. Even the theater became reason. Consistent characters, plots that make sense, actions that carry meaning, and all of these illustrating a theme — this is what we have come to expect in the theater, and they are all there because they are in conformity with reason's way of looking at the world.

Reason has always had its detractors. Reason is limiting, they say. It omits large areas of experience. It is too simple, too orderly, too mathematical, to let us see the boundless complexity and chaos of the universe. It is a fence, a prison. Break out!

That has been the rallying cry

for most of twentieth-century avant-garde art. It was the Greeks of 1910s. But twentieth-century avant-garde art is still glibly gobbling up creative disciplines and making it part of itself. So, the effort to shake off this sternal mental master has to be made again and again. One of the latest rebels is George Coates, the guiding spirit behind George Coates Performance Works, a theatrical-musical-performance troupe which will be presenting a work called *The Way of How* in San Diego next week.

Imagine some of the following scenes. 1. An avant-garde. San Diego-trained composer named Paul Drescher pushes a large chrysalis-like plastic sheet onto the stage and out of it come movement artists Leonard Pitt and two operatic tenors, John Dinkers and Rinde Eckert. 2. The mime puts his head into a helium-filled balloon and sings a song in falsetto; then the two

(continued on page 6, col. 4)

The Yellow Brick Road

Somewhere there must be a factory that produces apocryphal stories — all those wonderful but fictitious anecdotes that seem to hang around the fringes of the truth for years until, finally, they assimilate themselves into our collective knowledge and pose as fact. These amusing interlopers are kept around even after they are unmasked because many of them are so much fun.

One of San Diego's best apocryphal tales concerns, appropriately enough, L. Frank Baum, author of *The Wonderful Wizard of Oz* (and thirteen sequels written between 1904 and 1919). According to various Baum biographies, the author was a schemer and dreamer, investing his money in one fantasy after another and failing at most of them. His grandest idea involved the purchase of an island off the San Diego coast that he planned to turn into a

real-life, moneymaking Oz. In some biographical accounts, his Disneyesque design was to create an amusement park complete with Yellow Brick Road, Emerald City, witches, and a wizard. Needless to say, Baum never bought an island off San Diego. The story is mostly a take, produced in that biographical Oz that cultivates fanciful tales and sneaks them into books.

L. Frank Baum, however, does have a real and documented connection to the San Diego area. Between 1905 and 1910 Baum and his family migrated annually from the Midwest to Coronado to spend the winter. Three of Baum's Oz books would seem to have been written while in the city. One of them, *Dorothy and the Wizard in*

Oz published in 1908, opens with Dorothy, that literary heroine for natural disasters, visiting California and falling through an enormous crack in the earth during an earthquake.

Baum is only one of a parade of characters that enlivened the

Coronado landscape during its early history, which included a series of land booms and an equal number of collapses through the late Nineteenth and early Twentieth centuries. One of the most important figures

(continued on page 6, col. 3)



Scripps Mansion, c. 1910

READER'S GUIDE

Contributions to READER EVENTS must be received by mail to late October. Friday providing the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, 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 22002, San Diego, CA 92188.

Film

Documentary Films. The series continues with *La Marse Fm*. Jean Ruhl's record of African tribal rituals and commentary on colonialism and racism, and *Dead Birds*, study of African intertribal warfare. Thursday, November 10, 7:30 p.m., La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-1541.

Film Installations. Derr Cyro's multi-image slide installation *A Passion Back* and three selections from Louis Hock's *The Detective Series* can be viewed Thursday, November 10 through Saturday, November 12, 9 p.m., with the artists present to discuss their work. Saturday, Nov. 8, 852 Eighth Avenue, downtown. 235-8466.

"Le Platin." A 1954 Max Ophüls film, will be shown with subtitles. Thursday, November 10, 9 p.m., MiraCosta College Del Mar Shores Center, Ninth Street and Stratford Court, Del Mar. 942-0352.

Political Film Series sponsored by the Center for World Democracy continues with *One and One Equals Three* and *The End of a Career* about women and their personal and professional choices. Friday, November 11, 7 p.m., room 2722,

Undergraduate Science Building, UCSD. Free.

Japanese Films. 1982 Japanese Academy Award winner *Kanata Koshin Kyoku* will be shown with a murder mystery. *Lullaby of Death*. Thursday, November 12, 3 p.m., Ken Cinema, 4081 Adams Avenue, Kensington. 233-8658.

"A Sunday in Hell" a feature-length record of the 1970-1971 Paris-Roubaix bicycle road race, will be screened with cyclist John Howard present for a question-answer session. Tuesday, November 15, 7 p.m., Montezuma Hall, SDSU. 287-1347.

"Our Relations." Laurel and Hardy meet Laurel and Hardy in this 1936 comedy of mistaken identity screening Tuesday, 643 Orange Avenue, Coronado. Free. 435-4187.

"Stavisky." Alan Renou's story of a con artist in Paris in the 1920s stars Jean-Paul Belmondo and Charles Berling and will be shown Tuesday, November 15, 7:30 p.m., Mandeville Auditorium, UCSD. 452-3120.

"San Diego Youth Symphony Visits China." A videotape record of the trip will be shown on a large-screen television. Wednesday, November 16, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"Alphaville." Jean-Luc Godard's foray into the world of science fiction will be shown with subtitles. Wednesday, November 16, 7 p.m., San Diego City College Theater, Thirtieth and C streets, downtown. 230-2562.

"Chloe in the Afternoon." Eric Rohmer's 1972 film about a man obsessed with his own freedom,

screened Wednesday, November 16, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-1541.

Children's Films. Scamman Crothers stars in a story about senior citizens starting a jazz band. *Sundance on the Way*, which will be shown Thursday, November 12, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. (419-4187). Five short films based on award-winning children's books will be screened Thursday, November 12, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Dance

"Dance Jam" create your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

"Conceptual Motion," an improvisational and choreographed temporary dance program by SDSU student Candace Winters with Jean Palomino, Bill Rehn, and guest musicians, will be presented Friday, November 12 and Saturday, November 13, 8 p.m., Matheson Cultural Center, 247 South Kalmia, Escondido. 741-4691.

Classical Guitar Recital. George Svoboda will perform Friday, November 12, 7:30 p.m., Habitat Book Shop, 411 Third Street, La Mesa. Free. 697-2922.

Christian Artists Series will open with singer-composer Ken Medina performing his own compositions. Saturday, November 12, 7 p.m., Golden Gymnasium, Point Loma Natatorium College, 3900 Lomaland Drive, Point Loma. 271-6008 or 272-6474. 220.

"America Dances." The Paul Taylor Dance Co. opens the San Diego Arts Foundation's new season featuring American dance companies. Wednesday, November 16 and Thursday,

November 17, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 459-9788.

Music

Symphony Concert. David Atherton and the San Diego Symphony Orchestra will perform Berlioz's *Overture to The Corsair*. Directed by Victor-Edmond. Tuesday, Nov. 12, 8 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. (419-4187).

Concerts International. Bert and Nancy Tansky survey 60 years of musical styles. Thursday, November 10, 8 p.m., Matheson Cultural Center, 247 South Kalmia, Escondido. 741-4691.

Clarinet Recital. Diane Lang Bryan will perform works in a variety of styles by women composers. Thursday, November 10, 8 p.m., Smith Recital Hall, SDSU. Free. 265-6524.

Classical Guitar Recital. George Svoboda will perform Friday, November 12, 7:30 p.m., Habitat Book Shop, 411 Third Street, La Mesa. Free. 697-2922.

Christian Artists Series will open with singer-composer Ken Medina performing his own compositions. Saturday, November 12, 7 p.m., Golden Gymnasium, Point Loma Natatorium College, 3900 Lomaland Drive, Point Loma. 271-6008 or 272-6474. 220.

Piano Recital. Cecil Lytle's program will include Beethoven, Chopin, Joplin, Gershwin, and Liszt. Sunday, November 13, 3

p.m., First United Methodist Performing Arts Center, 210 Camino del Rio South, Mission Valley. 297-4366.

Biscendorfer Series. This year's USC keyboard studies chairman, performing works by Chopin, Prokofiev, Bach, Beethoven, and Arne. Sunday, November 13, 3 p.m., Mandeville Auditorium. 452-3220.

Guitar and Oboe Recital. Oboe II will perform popular and classical pieces. Sunday, November 13, 3 p.m., Grace Presbyterian Church, 1450 East Vista Way, Vista. 724-0077.

Flute and Piano Recital. Karl Canfield and Mary Barranger will offer works by Bach, Prokofiev, Billings, and others. Sunday, November 13, 7:30 p.m., First Unitarian Church Meeting Hall, 4190 Front Street, Mission Hills. 298-9978.

Miniconcert Series continues with a viola and piano performance by Simon Owell and Pamela Stubbs of "Four Viases for Viola and Piano" by Darius Milhaud, Brahms's *Sonata for Viola and Piano*, and works by Britten and Enescu. Monday, November 14, noon. Golden Hall foyer, Civic Center, 202 C Street, downtown. Free.

Percussion Recital. Daily Pratt, Jean-Charles François, and Daniel Dunbar are featured Wednesday, November 16, 11 a.m., Palomar College Performance Lab, 1140 West Mission Road, San Marcos. Free. 744-1150 or 727-7529 x2317.

Flute Recital. Lynn Schubert offers a program of music by C.P.E. Bach, Poulenc, Rameau, and others. Wednesday, November 16, 8 p.m., Smith Recital Hall, SDSU. 265-6020.

TO LOCAL EVENTS

Special

"Star Party," the astronomy department will conduct a series of lunar and stellar viewings beginning Friday, November 11, 7 p.m., room 208, Physics Building, SDSU. Free. 265-5204.

"Orchids and Onions" Awards Program, area architects announce this year's best and worst of the manmade environment as determined by public vote, with a wine tasting and entertainment, presided over by Art Sodenbaum of the Los Angeles Times. Friday, November 11, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 232-0109.

Puppet Shows. The Kent Family repeats "Snow White and Rose Red." Friday, November 11, 10 a.m., Saturday, November 12 and Sunday, November 13, 11 a.m., 1,

2:30, and 4 p.m., Puppet Theater, Palisades Building, Balboa Park. 420-0794.

Homecoming in the old-fashioned style will be celebrated by SDSU with a bonfire and pep rally. Friday, November 11, 9 p.m., homecoming parade (with floats) and barbecue, Saturday, November 12, 10 a.m., followed by the Astoria-Wynning game, 1:30 p.m., San Diego Stadium. 265-5204.

Chocolate Faire, over fifty chocolate specialists, manufacturers, and retailers will be displaying, selling, and giving away samples of chocolate products to benefit San Diego's Burn Institute. Saturday, November 12 and Sunday, November 13, 9 a.m., Exposition Hall, Sheraton Harbor Island, Harbor Island. 291-4764.

Guided Walk. Barbara Moore of Scripps Institution will lead a tour of the San Elijo Lagoon, sponsored by the San Diego State Natural History Association. Saturday, November 12, 10 a.m., foot of Rios Avenue, Solana Beach. Free.

"Star of India" Birthday Celebration. refreshments, tours, and music are offered to celebrate the ship's 120th anniversary. Sunday, November 13 and Monday, November 14, 9 a.m., 1306 North Harbor Drive, downtown. 234-9153.

Museum Family Day. games and other activities related to the "Art of Chivalry" exhibit are planned. Sunday, November 13, 1 p.m., San Diego Museum of Art, Balboa Park. 232-7931.

"The Great American Smoke-out." the American Cancer Society's eight annual nationwide effort to encourage smokers to quit for twenty-four hours begins Wednesday, November 16, midnight, with kits and tips for quitters available at 239-4200.

Sports

Frisee Instruction. the National Frisee Association offers ultimate and freestyle lessons each Saturday, Belmont Park, Mission Boulevard at West Mission Bay Drive, Mission Beach. 273-7241.

Disc Golf Fun Day. prizes will be awarded for disc golf and throwing accuracy competition to benefit the U.C. Cancer Center. Saturday, November 12, 8 a.m., Motley Field Disc Golf Course, Jacaranda Place, Balboa Park.

1983 Pacific Southwest Karate-Do Championships. karate demonstrations, performances, and championship competitions will be held Saturday, November 12, 10:30 a.m. (opening ceremonies and men's and women's black belt finals 6 p.m.), University of San Diego High School, 5961 Linda Vista Road, Linda Vista. 223-7405.

Atreco Football. SDSU plays Wyoming in this year's homecoming game. Saturday, November 12, 1:30 p.m., San Diego Stadium. 283-SDSU.

Bodybuilding Championships. the 1983 Pacific Shores championships for men and women will be held Sunday, November 12, 7 p.m. (prejudging 11 a.m.), La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 272-3400 or 941-5815.

Soccer Soccer. the regular-season NASL indoor home opener matches the Socks against the New York Cosmos. Wednesday, November 16, 7:30 p.m., San Diego Sports Arena. 280-GOAL.

Radio/TV

Soccer Soccer. the regular-season NASL indoor opener against the Chicago Sting will be televised live from Chicago. Friday, November 11, 6 p.m., KUSI, Channel 51.

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Saturday, November 12
Preview The Great American Dixieland Jazz Festival this Saturday as Seaport Village welcomes the best of our local Dixieland bands in a preview of the upcoming festival.
12:30-2:30 HIGH SOCIETY (Gazebo)
2:30-4:30 SAN DIEGO HYSTERICAL BANJO SOCIETY (Gazebo)
4:30-6:30 CHARLIE'S GOODTIME BAND (Harbor House Deck)
West Harbor Dr. at Kettner Blvd. Shops open daily 10 a.m. to 9 p.m.
Seaport Village

READER'S GUIDE

"The Horse's Mouth" (1958) Alex Guinness portrays free-spirited artist Gulliver Jimson in an excellent film adaptation of Lewis Carroll's novel. Saturday, November 12, 9:35 p.m., KPBS, Channel 15.

Chargers Football, San Diego takes on Dallas in San Diego, broadcast live, Sunday, November 13, 1 p.m., KMB, Channel 8, and KSDO-AM (1130).

Clippers Basketball, the Clippers vs. the 76ers will be broadcast live

from Philadelphia, Sunday, November 13, 4:30 p.m., KMB, Channel 8.

"Jazz Live" the Hal Cook Jazz Orchestra is featured in a live broadcast from the San Diego City College Theater, Tuesday, November 15, 8 p.m., KSDS-FM (88.3).

"Don't Eat the Pictures: Sesame Street at the Metropolitan Museum of Art," the Sesame Street characters introduce kids to the value and fun of museums.

Wednesday, November 16, 8 p.m. (repeating Wednesday, November 23, noon), KPBS, Channel 15.

Lectures

Poetry Readings, Da Mosha will read from the work of Robert Frost, Thursday, November 10, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown, Free. (236-1521); reading in their own work will be F.A. Nettebeck from San Francisco, Saturday,

November 12, 7:30 p.m., and Owen Kane, Monday, November 14, 7:30 p.m., D.C. West Books, 7527 La Jolla Village, La Jolla, Free. (456-1800); and Maria Ilo reading from her book of poetry, Tuesday, November 15, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa, Free. (697-7922).

"Grenada Under Siege," a film and panel discussion will present a program on wildlife and tribal life, Monday, November 14, 7:30 p.m., Bookworks/Panikin Coffeehouse and Bookstore, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-3735.

"The U.S. Information Empire" and its effect on international relations is the subject for communications professor Herbert Schiller, Tuesday, November 15, 7:30 p.m., UCSD International Center Lounge, Free.

Sports Medicine is the subject for physician Paul Hirschman and therapist Larry Brown, Tuesday, November 15, 7:30 p.m., Scripps Clinic Amphitheater, 10666 North Torrey Pines Road, La Jolla, Free. (455-8133).

Arms Control will be discussed by Pulitzer Prize-winning editorial cartoonist Paul Conrad, Thursday, November 10, 7:30 p.m., First Unitarian Church, 4100 Front Street, Mission Hills, Free. (483-7774).

"Computer Graphics in Relation to the Arts," will be the subject of a slide and videotape lecture by Robert Hidalgo, film graphics consultant on *Tron*, *E.T.*, *Pale Rider*, and *Return of the Jedi*, Saturday, November 12, 7 p.m., Gopley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

Soviet Union Symposium, the second of three lectures features UC Berkeley professor George Breslauer analyzing current Soviet political trends, Saturday, November 12, 7:30 p.m., MiraCosta College Theater, One Barnard Drive, Oceanside, 757-2121 or 755-5155.

Trekking in Nepal, Eric Ayiles' illustrated lecture on his adventures will be presented at a meeting of the Sierra Club, Monday, November 14, 7:30 p.m., San Diego Federal Savings and Loan, 2751 Via de la Valle, Del Mar, 232-7144.

New Paintings by Barbara Weldon can be seen through November 15, Thomas Babcock Gallery, 7470

Girard Avenue, La Jolla, 454-0345.

"Barrier Island Drama," an environmental work by Helen and Newton Harrison, is on display through November 15, Winger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

Drawings and Paintings by David Provan remain on view through November 24, James Crumley Gallery, MiraCosta College, One Barnard Drive, Oceanside, 757-5155.

Watercolor Abstractions by Beth King will be shown through November 30, Knowles Gallery, 7420 Girard Avenue, La Jolla, 454-0106.

"Order from Chaos" and "The Bad Air Suite," two groups of photographic works by Robert Glenn Kerchman, are on display through December 3, The Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

Ceramic Art, the work of Laura

To Local Events

December 23, Owl Gallery, 2222 Fourth Avenue, Hillcrest, 234-4765.

"The Rabbit and the Kiss," San Diego artist Patricia Patterson's installation piece depicting the Aran Islands will be on view through November 13, San Diego Museum of Art, Balboa Park, 232-7931.

December 23, Owl Gallery, 2222 Fourth Avenue, Hillcrest, 234-4765.

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Mandeville Auditorium
GA \$12.00, UCSD Stu. \$5.50
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Bartok String Quartet
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DEC. 17 • 2:30 & 8:00 PM
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READER'S GUIDE TO LOCAL EVENTS

through January 29. San Diego Museum of Art, Balboa Park, 232-7931.

"Tantira: A Cosmic Sign Language," paintings, sculpture, and ritual textiles representing ancient tantira art of India will be on display through mid-February. Mingei Museum, University Towne Centre, 4405 La Jolla Village Drive, University City. 453-5300.

Brick Road

(continued from page 1)

was the ubiquitous John D. Spreckels, eventual owner of the Hotel Coronado and the San Francisco who succeeded many a San Diego neighborhood with the profits from his Hawaiian sugar empire. This Sunday a company called Intimate Glances, specialists in guided, historical walking tours, will be conducting one such amble through Coronado and relating some of the stories that helped shape the city's personality.

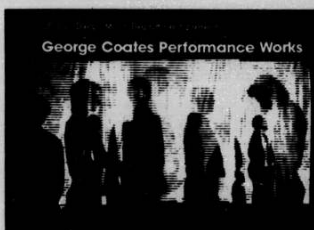
Aside from the well-known Spreckels, there are some lesser-known residents who provide interesting anecdotes and some world figures who are connected to the city's history, personalities as diverse as Edward, Prince of Wales, and Al Capone. The tour also offers a chance to see a number of Irving Galt homes that show the evolution of his architectural style from early to late. Unfortunately there won't be an Emerald City on the itinerary, but you will get all the lowdown on the jackrabbits, the ostriches, the polo ponies, and the haunted house.

The best of the stories of early Coronado, apocryphal and otherwise, will be retold on the two-hour stroll, Sunday, November 13, beginning at 2:00 p.m. at the corner of Orange Avenue and Dana Place. This Coronado walk is one of a series of San Diego neighborhood walks sponsored by Intimate Glances and scheduled at various times throughout the year. For ticket or other information call 222-2224.

—Linda Nevin



"Hold onto your shoes—it's The Klezmerim!"
November 10, Thursday, 8 p.m.
Mandeville Auditorium
GA \$10.00, Stu. & Seniors \$8.00
Ticketron & UCSD Box Office: 452-4559
Permitted by Center for World Music with support from
UCSD Business Office & Gift Aid Council



George Coates Performance Works

THE WAY OF HOW

George Coates

November 16, Wednesday
8:00 p.m. Mandeville Auditorium
GA \$10.00, Stu. & Seniors \$8.00
Ticketron & UCSD Box Office: 452-4559

UCSD Box Office & Ticketron

Information: 452-4559 or 452-2229

November 10, Thursday

November 16, Wednesday

November 13, Sunday

November 10, Thursday

November 16, Wednesday

November 13, Sunday

November 10, Thursday

November 16, Wednesday

This Won't Hurt

(continued from page 1)

casually spoke to those who came to see him, and then, again in 1971, in Santa Ana, Shoot—he was shot in his left arm by a friend at the F Space gallery, and in September of 1973, Through the Night Softly, when, while holding his hands behind his back, he crawled through fifty feet of broken glass on Main Street in Los Angeles.

These acts have, also, been consigned to the past. Burden no longer mutilates himself for art's sake. He says he gave it up because the media continually picked up only the sensational aspects of his pieces and didn't want to stick around to hear his explanation of what they were really about. He now sticks to sculpture and installations, not VVs.

Perhaps the most disturbing aspect of Burden's antics is his staunch assertion that actions such as those described are art. And they are art simply because he says so. The artist is, therefore, he feels, the sole arbiter in this realm of human endeavor. Burden will be at the La Jolla Museum of Contemporary Art's Sherwood

Auditorium, 700 Prospect Street, La Jolla, on Wednesday, November 15, at 8:00 p.m. He is the second artist to appear in the museum's series "Informal Talks with Artists." For more information, call 454-3541.

—Randy Opticner

Here's How

(continued from page 1)

tenors place giant poles in his ears and sing an aria. 3. With one tenor wearing a priest's stole, the mime is put into a wheelchair and balloons are attached to his arms. 4. The composer whistles at full throttle. He says, by the way, that it didn't hurt. He used very small nails. And just think, that wimpy Goya used only paint and canvas!

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you leave the performance space that you can hear and see things you were filtering out beforehand." "My kind of theater is really a tool of perception." That is, the aim of a theater piece like *The Way of How* is to enable us to perceive things—in theater, in life, in ourselves, in reality—that reason cannot reveal to us, that in fact reason blinds us to.

The Way of How won the Bay Area Critics Circle Award for New Directions in Theater. It has been performed in New York, London, Munich, Spain, and Denmark. It is part one of the Coates-Dreher-Dykens-Eckert-Pitt trilogy. *The How Trilogy*, whose subsequent sections are *Are Are* and *Seahor*. Bernard Weiner of the San Francisco Chronicle calls it a "stunningly realized work." "It has always been how to stage it, since each act is quite different in texture and tone. At the Gaslamp Quarter Theatre, aided by a solid cast, director Will Simpson has found a satisfying answer. Simpson has emphasized realism and dramatic irony, tactics generally associated with tragedy. Simpson's stress on realism, however, is not to be confused with realism. He has taken a middle ground, from the stark, in the style of a puppet show, to the more realistic, in the style of a play. The result is a well-acted, intriguing presentation of a play to once only by and abruptly compelling. One laughs, loudly, and then wonders why, because the play also repeats the underpinnings of laughter. With one exception, Simpson's cast is first-rate (on opening night actor Jim Holcomb was so inaudible it seemed his character had laryngitis). Ayoub's two couples at the three parties are a cross-section of the British middle class. And James A. Strat, Parker Tommy, and Nicholas, Nicholas, and Donna Walker effectively capture the flavor (and the despair) of the socially ill-placed groupings. Each actor becomes a lotus of inexpressible passions, too blinded by his or her own light to see the humor and the underlying seriousness of the situation. *Absurd Person Singular* is ultimately a poignant play, but the first ensemble efforts of these actors create this tonality with remarkable harmony. (Sm.)

Gaslamp Quarter Theatre, through December 11, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

And now there's just the three of us. Reviewed this last: Marquis Public Theatre, through November 19, Friday and Saturday at 10:45 p.m.

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Theater listings are compiled by Jeff Smith, contributing to the *San Diego Reader*. Information is accurate according to material given us, but it is always late in the theater for any last-minute changes and to inquire about ticket availability, Mary Theater offers discounts to students, senior citizens, and the military, ask at the box office.

Absurd Person Singular

This Alan Ayckbourn comedy is "deli" because by the middle of act two it has begun to step outside the province of comedy. The angers, fears, and desires of the play's six characters are real; they are also far more expansive than the normal range of emotions associated with the genre. The various tones of the play make it seem as if it were a collaboration (or a competitive tang) between Neil Simon and Tennessee Williams. The play is set in a kitchen, during three consecutive Christmas parties, and the question has always been how to stage it, since each act is quite different in texture and tone. At the Gaslamp Quarter Theatre, aided by a solid cast, director Will Simpson has found a satisfying answer. Simpson has emphasized realism and dramatic irony, tactics generally associated with tragedy. Simpson's stress on realism, however, is not to be confused with realism. He has taken a middle ground, from the stark, in the style of a puppet show, to the more realistic, in the style of a play. The result is a well-acted, intriguing presentation of a play to once only by and abruptly compelling. One laughs, loudly, and then wonders why, because the play also repeats the underpinnings of laughter. With one exception, Simpson's cast is first-rate (on opening night actor Jim Holcomb was so inaudible it seemed his character had laryngitis). Ayckbourn's two couples at the three parties are a cross-section of the British middle class. And James A. Strat, Parker Tommy, and Nicholas, Nicholas, and Donna Walker effectively capture the flavor (and the despair) of the socially ill-placed groupings. Each actor becomes a lotus of inexpressible passions, too blinded by his or her own light to see the humor and the underlying seriousness of the situation. *Absurd Person Singular* is ultimately a poignant play, but the first ensemble efforts of these actors create this tonality with remarkable harmony. (Sm.)

Gaslamp Quarter Theatre, through December 11, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

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BAFETTES IN THE PARK
The San Diego Community Theatre is staging the Neil Simon comedy about an unlikely pair of newswomen. Corie and Paul have just moved into their first apartment, where the attractions of their cohabitation may soon give way to their fundamental differences. Herb Dietrich directs the production. Members of the cast are Terry Mulkey, Deborah Brada, Louise Hudson, Jim Williams, Henry LeClair, and George J. Rapp. (Sm.)

San Diego Community Theatre, 10025 Los Ranchos, La Jolla, through November 20, Friday and Saturday at 8:00 p.m. Matinee Sunday, November 20 at 2:00 p.m. For information call 475-5673.

BEDROOM FARCE
The San Diego Little Theatre is staging the Alan Ayckbourn farce about Trevor and Susanah. Their marriage is sliding to a halt. During a long Saturday night, in the bedroom of two other couples, they decide to tell their personal sufferings on their friends. (Sm.)

San Diego Little Theatre, Friday, November 13, 7:00 p.m. Saturday, November 14, 8:00 p.m. Matinee Sunday, November 20 at 2:00 p.m. For information call 475-5673.

BRONTO SAURUS AND PORCH
The Adams Avenue Theatre Festival opens its six-play series with two one-acts. Lanford Wilson's *Bronto Saurus* is the character portrait of a middle-aged woman who sells antiques and faces growing old alone. A visiting master promises to change all that. Cast members are Corinne Collier, Mark Lyon, and Morgan Weir. Porch, by Jeffrey Sweet, is about a thirty-year-old woman who returns home after eleven years to visit her father, who is about to undergo an operation he can't live through. Cast members are Cheryl Milson and T.C. Davis. Carlos J. Pena directs both productions. Stan Martin is the technical director. (Sm.)

Adams Avenue Theatre, through November 16, Tuesday and Wednesday at 8:00 p.m.

THE CATS: MURDER COURT MARTIAL
The Coronado Playhouse presents the New York production of the novel. *The Cats: Murder Court Martial*. A defendant is on trial for murdering his captain of command on the grounds that the captain was "psychopathic" in a crisis. (Sm.)

Coronado Playhouse, through December 11, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

DEATH TRAP
The Scripps Ranch Community Theatre opens its new season with the mystery thriller by Ira Levin, about Sidney Bruhl, a successful playwright in search of new material, and Clifford Anderson, Bruhl's former student. It is also about the invidious consequences of their rivalry.

Scripps Ranch Community Theatre, through November 19, Friday and Saturday at 10:45 p.m.

"Excellent production"
—Wilton Jones, San Diego Union

"I was fascinated"
—Hillard Harper, Los Angeles Times

"Compelling . . . first rate"
—Jeff Smith, Reader

In the Matter of J. Robert Oppenheimer
by Heinar Kipphardt

Brilliant physicist, American patriot. In 1945, he fathered the atomic bomb. In 1954, he was declared a traitor.

San Diego Repertory Theatre
16

READER'S GUIDE TO THE THEATER

to make important contributions to our ongoing education. (Sm.) San Diego Repertory Theatre, South Avenue Playhouse, through Sunday at 8:00 p.m.

JESU'S CHRIST SUPERSTAR
The S. Jefferson College Theatre Dept. invests efforts the rock musical, by Tim Rice and Andrew Lloyd Webber, about the last days of Jesus of Nazareth, culminating in his crucifixion. The production is directed by William Vinton, who has set the play in the future, rather than in ancient Israel. The primary set depicts

a smoking, burned-out church. John Newhouse is the technical director. Gary Larsen is the lighting designer, and Tara is the costume designer. (Sm.)

Arena Theatre, Ayman Hall, Southwestern College, through November 19, Thursday through Saturday at 8:00 p.m.

JOURNEY
The Lamb's Players Theatre has the courage to present two world premieres this year — both written by members of the company. The understanding of such risky enterprises is to be applauded, but the results of *Journey*, a musical written by artistic

director Robert Smyth, merit little enthusiasm. At its edges, the Lamb's production has its usual pleasures, and it is of fine actresses — Carolyn Schade, Deborah Gilmore, and Henry Jo Coderberg, whose efforts can only make a mundane play sparkle. The problems with this production, however, are at its core, and in the script and the music that accompanies it. The play is about the midlife "side trip" of a 47-year-old married man. The play is about the midlife "side trip" of a 47-year-old married man. The play is about the midlife "side trip" of a 47-year-old married man.

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READER'S GUIDE TO THE THEATER

22 at 8:00 p.m. Matinee Sunday, November 13 and Sunday, November 20 at 2:30 p.m.

THE MEXICO
The San Diego Gilbert and Sullivan Repertory Company opens its 1983-84 season with the popular comic opera, *Andrew J. Trister* — to be remembered for his excellent work on *Salida Foly* at the Old Globe this summer — directs the production. Members of the cast include Daniel Loe, Benay McLean, Stan Case, Suzanne Kipper, Vincent Ferrell, Laibon Norstrom, and John Scott. The set design is by N. Dixon. The costumes are by Gordon Laak, and the lighting is by Tim Reeve. *Holice Korman* is the musical. Casa Del Prado Theatre, Balboa Park, Friday, November 11 through November 19, Tuesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

JOURNEY TO THE EARTH AND BACK AGAIN
The *Major MacIntyre* — the only year-round, professional theater company for San Diego — opens its new season with an original fairy tale, by Alan Sefton Goya, about a "surrealist clown" and "space wanderer" who has come to the land in search of his identity. (Sm.) Old Town Opera House, through November 13, Saturday at 1:00 p.m., Sunday at 11:00 a.m. and 1:00 p.m. Five information call 299-9191.

THE KRAMER
The Bowery Theatre's production, starring and directed by Kim McCullum, is of the same high quality as the group's earlier *When You Comin' Back, Red Ryder?*, another — but considerably better — play by Mark Medoff. *The Kramer* is about an ambitious middle-aged, unscrupulous in his efforts to rise up the corporate ladder, and at the same time peculiarly in his desire to make other people as self-centered and venal as himself, at whatever cost to their happiness and self-respect. The setting at the Bowery is remarkably good, and McCullum portrays the chief character with the intense concentration and technical skill we have become used to in performances by this brilliant local actor. As director he makes inventive use of the theater's tiny stage and uses great intelligence and energy in attempting to convey the play's mood atmosphere of the predation and the fantastic, the realistic, and the allegorical. But playwright Medoff seems never to have completely decided what kind of play he was putting together, and the excellence of the production cannot quite overcome the fundamental impression of tentativeness and confusion. (S+) Bowery Theatre, through November 27, Thursday through Saturday at 8:00 p.m.

MEET ME IN ST. LOUIS
The Lawrence Weik Village Theatre presents the musical, by Irving Brecher and Fred Finkelhoff, based on the events that surrounded the 1903 World's Fair. Among the musical's memorable songs are "The Boy Next Door," "Have Yourself a Very Merry Christmas," and the title song, which was written by Andrew B. Sterling and Kerry Mills. Members of the cast include Ray Eberlin, Paul Lyday, Steve Cassing, Catherine Fries, Harriet Tyrell, Peggy Wil Benks, and Elizabeth Ellis. (Sm.) Lawrence Weik Village Theatre, through December 31, Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday and Sunday at 1:45 p.m.

MERRILLY WE'LL ALONG
The United States International University School of Performing and Visual Arts presents the musical — music and lyrics by Stephen Sondheim, book by George Furth — about a composer, a writer, and a lyricist and the ways each handles success and failure in his life. Mark W. Tindle directs the production. Members of the cast include Richard A. Wright, Susan Marshall, James C. Brown, Charles Bullock, Mary Couch, Ginger Finney, Jose Herrera, Maria Oslap, Twana Rhodes, John Sover, and Kathleen Stourenborough. Merry Duce is the music director. Roy Mote is the choreographer, and Stephen Storer is the set and lighting designer. (Sm.) Zable Theatre, Friday, November 11 through November 22, Friday, November 11, Saturday, November 12, Sunday, November 13 through Saturday, November 19, and Monday, November 21 and Tuesday, November

Fallbrook High School, 2400 South Stagecoach Lane, Fallbrook, through November 13 and Sunday, November 20 at 8:00 p.m. Matinee Sunday, November 13 at 1:00 p.m. For information call 728-0998.

PS, YOUR CAT IS DEAD
Reviewed this week:
Marquis Public Theatre, through November 13, Thursday through Saturday at 8:00 p.m. Sunday at 6:00 p.m.

SAME TIME, NEXT YEAR
The Fiesta Dinner Theatre is staging Bernard Shick's wily comedy about Doris and George, two married people — but not to each other — who carry on an affair, one weekend each year, for twenty-five years. The play follows them through two and a half decades of changing American manners, mores, and attitudes. Frank Wayne, executive director of the Fiesta Dinner Theatre, directs the production. He has cast the husband and wife acting team of Michael Harvey and Marianne McAndrew in the roles of George and Doris. The set for the production has been designed by Peter Ward. (Sm.) Fiesta Dinner Theatre, through November 13, Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

THE SOUTHWEST CORNER
The Alpha Omega Players begin their thirty-sixth season with the comedy drama, by John Cecil Holm, based on a novel by Mildred Walker. The play is set in rural Vermont, where James Elder, the last of her family line, lives alone in her ancestral home. Hearing the end of her life, Elder seeks a companion who will care for the property in her declining years. Several candidates appear. But are they right for Elder? Peter Smith directs the production. The cast members are Mary Egan, Gillian Hall, Bill Brinfield, Lawrence Thelms, Mike Lynch, Judy King, and Dick Giamas. The set is designed by Henry A. Swanson, and the costumes are by Janet Nichols. (Sm.) Alpha Omega Hall, 1531 Tyler Avenue, San Diego, through November 19, Friday and Saturday at 8:00 p.m. For information call 466-1710.

A THEATRICAL POT POURRI
The North County Community Theatre presents three one-acts: William Sauer's *Heir to Our Future*, Maura's one-act opera *The Impresario*, and the musical *My Husband's Historical Comedy* *Heir to Our Future*. Also included in the program is a musical featuring the works of Cole Porter. William Sauer directs. Members of the cast are Julie Williams, Don Cret, Leslie Swartz, Mark Scott, Bob Paschall, Marion Schmidt, Joyce Brunel, Cindy Monahan, Jennifer Bean, John Douglas, Men: Richard and Carl Hogue. (Sm.) North County Community Theatre, Friday, November 11 through November 27, Friday and Saturday at 8:00 p.m.

PERIOD OF ADJUSTMENT
The Fallbrook Players open their new season with the "serious comedy" by Tennessee Williams. In the play, two couples — a pair of fledgling newbies and a long-married tosome on the verge of breaking up — undergo a "period of adjustment," re-evaluating their relationships and the quality of their lives. (Sm.) Fallbrook Players, Aventura Theatre,

6:00 p.m. Matinee Sunday at 2:00 p.m.

THE THREE MUSKETEERS
San Diego State University's Theatre for Young Audiences presents a dramatic retelling of the novel by Alexandre Dumas. D'Artagnan and the Musketeers become embroiled in Cardinal Richelieu's evil conspiracy to see her honor, Michael Harvey directs the production. Members of the cast include Tom Bethel, David Connors, Melissa Ann Tachigi, Greg Porretta, Jim Farnest, and Jack E.A. Phares. Peter Hordley is the scenic designer. Constance Water, Jondine the lighting designer, and Mary Thompson and Kathleen Romero are the costume designers. (Sm.) Main Stage Theatre, San Diego State University, Friday, November 11 at 7:00 p.m. Saturday, November 12 at 1:00 p.m. and 3:30 p.m. and Sunday, November 13 at 2:00 p.m.

WAITING FOR THE PARADE
The subject of Canadian playwright Muriel's drama, currently being performed by the Progressive Stage Company, has both historical and contemporary interest. Waiting for the Parade is about the women in Calgary, Alberta, and how World War II affects their lives. They have been left behind to fend for themselves and await either the return of their husbands or the "unfortunate news" of their deaths. The women are "war

widows" — some for the duration of the fighting, others permanently. Muriel's subject is rich in possibilities. His play, however, merely explores them fully. More a sketch — or notes — than a drama. *Waiting for the Parade* is composed of impressionistic vignettes, brief scenes and monologues strung around themes rather than interaction among the characters. It is initially slow about, its dialogue is wooden and annoyingly repetitive. And as characters are types rather than individuals, the play is not as convincing as it seems. (S+) Main Stage Theatre, San Diego State University, Friday, November 11 at 7:00 p.m. Saturday, November 12 at 1:00 p.m. and 3:30 p.m. and Sunday, November 13 at 2:00 p.m.

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monologue, the production comes to life, often in spite of a play that tends to retreat from the subject. It is ostensibly about (Sm.) Progressive Stage Company, through November 19, Thursday through Sunday at 8:00 p.m. Matinee Sunday, November 13 at 2:30 p.m. For information call 264-1392.

DON NOVELLO
(Hester Gault Sarantis)
Thurs. Nov. 10 8 P.M.

RICH HALL
Fri. Nov. 11 8 P.M.

DAVID STEINBERG
Sat. Nov. 12 8 P.M.

GARRY SHANDLING & RICH HALL
Wed. Nov. 16 8 P.M.

SKIP STEPHENSON
(Neal People)
Thurs. Nov. 17 8 P.M.

FRED WILARD
Fri. Nov. 18 8 P.M.

NOTE:
* Tickets for Rich Hall (Nov. 11) must be exchanged at the Globe Box Office for the Nov. 16 show.
** Due to illness, Martin Mull (Nov. 18) is cancelled. Tickets for this show will be donated for the Fred Wilard performance on Nov. 18.

TICKETS:
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CHARGE-BY-PHONE
239-2255

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NOVEMBER 10, 1987

(continued from page 103)

standard-bearer, an artist or group of artists whose personalities, talents, and contributions to popular music were so great in their impact and influence that those artists became inextricably identified with their decade, and it with them. Obviously, it's too early to predict which Eighties artists, if any, will seize that mantle, and the Seventies were such a mess that the critical jury has been hung and threatens to remain so in deliberating the identity of that decade's catalyst. Prior to

the Seventies, however, such considerations offered little opportunity for debate. The Sixties were the Beatles; the Fifties were Elvis Presley; and the Forties were Sinatra. The how of Sinatra's ascent to dominance in the highly competitive world of popular entertainment during and after the war years is much easier to document than the why, and yet there were certain musical factors that can be cited as reasons for his unprecedented popularity and success as a singer. Prior to his joining the

Dorsey band in 1940, Sinatra had been just another skinny kid with a nice voice. Inspired by the singing of Billie Holiday and Bing Crosby, he had forsaken his earlier aspirations to be a sports reporter and had begun singing professionally, first with his own home-town quartet, the Hoboken Four, and then as a solo performer on the vaudeville circuit. During a stint at one of the clubs on that circuit, in 1939, Sinatra was discovered and hired by trumpeter/bandleader Harry James. A year later, Sinatra

signed with Dorsey. It was while singing with Dorsey's band that Sinatra learned and developed a method of breathing that vastly improved his vocal technique and gave him a greater range of emotional expression and an interpretive flexibility that most of his contemporaries lacked. Nurturing an increasingly distinctive vocal style, Sinatra quickly outgrew the stylistic limitations imposed on him — both by Dorsey's big-band arrangements and by the need to blend into that orchestra's vocal group, the Pied Pipers —

and once the sticky obstacle of his contract with Dorsey was (ahem) overcome, he struck out on his own. By the time he appeared on a 1942 bill with Benny Goodman at the Paramount Theatre in New York City's Times Square, Sinatra's evocative crooning had been heard on several big radio programs (including his own), and a nationwide cult of teen-age girls had taken him to their collective bosom. That Paramount Theatre show, at which bobby-soxed girls shrieked, swooned, and applauded every vocal nuance and body movement, was to become for Sinatra what later appearances on *The Ed Sullivan Show* would be for Elvis and then the Beatles. The show made instant headlines, and Sinatra's voice, which had by now acquired its trademark ability to tug and stretch a lyric to conform to the singer's personal interpretation, became the most recognizable in the land.

Sinatra took that sound to Columbia Records, for which he recorded numerous big-selling records through the late Forties. Yet despite his popularity, Sinatra was not thought to have superstar potential by the label's shrewd head of Artist and Repertoire, Mitch Miller (remember *Sing Along with Mitch*?), who had higher hopes for another of the company's young singers, Frankie Laine. Humility not being one of his stronger points, Sinatra turned his back on Miller and Columbia as the Fifties approached, and for a couple of years his career floundered. Revitalization came

with his Oscar-winning portrayal of Angelo Maggio in *From Here to Eternity*. After that triumph, Sinatra never looked back. As big as he had been in the Forties, Sinatra was even bigger in the Fifties, and he did the best work of his career with such talented arrangers as Nelson Riddle, Billy May, and Gordon Jenkins of Capitol Records. In 1960, Sinatra formed his own label, Reprise Records, and while his recorded output decreased over the next twenty years, the notoriety of his personal and political lives more than picked up the slack. And that is not

impertinent. Because Sinatra has for so long been recognized as perhaps the biggest name in show business, it has been too easy to overlook the influence he has exerted on the music of other popular artists — and not just middle-of-the-road artists. Such performers as Presley, Nat "King" Cole, B.B. King, David Bowie, Lou Reed, and Royce Music's Bryan Ferry have acknowledged Sinatra's impact on their own artistic endeavors. True, there are stylistic chasms separating these performers from each other and from Sinatra. But what they all share with Sinatra — especially in the cases of Presley, Bowie, Reed, and Ferry — is a regard for their art as an extension of their lives, and vice versa, rather than as an adjunctive function thereof. Indeed, it can be convincingly argued that any contemporary recording artist whose music is self-referential, and whose mode of performance serves as a commentary both on itself and

on the performer, owes a debt to Sinatra. If Sinatra wasn't the first contemporary artist whose art and life exist as mirror images of each other, I can't think of any other to whom that description can be applied more completely. That will continue to be true as long as Sinatra continues to perform, rendering irrelevant such technical considerations as the quality of his tone production, vocal range, or ability to hit and sustain pitches. As long as Sinatra's various identities — singer, swinger, fighter, political

supporter, charitable donor, movie star, and social guru for many of the biggest names in show business — remain inseparable, he will continue to be the Chairman of the Board, the Boss, the Voice, the Greatest Roman of Them All, and all those other things people have called him over the years. There's been some local debate as to whether or not Sinatra's ever performed in San Diego. If he has not, then the phrase "Of Blues Eyes is back" will have to be modified to "Of Blue Eyes is here" when Sinatra

appears at the Sports Arena Tuesday night. Joining Sinatra will be drummer **Buddy Rich** and his band (Rich and Sinatra first played together in Dorsey's band) and comedian **Tom Dreesen**, **Bernardo**, **Frank T. Bone**, **Burnett**, and the **Williams Brothers** (they're sons of Andy... really) will be at the Belly Up Tavern tonight, Thursday, while Friday's only show features the **Byers**, **Miss D'Meanor**, and **Pink Mink** who will have to be modified to "Of Blue Eyes is here" when Sinatra

program of **Jerry Reed**, **Earl Thomas Conley**, and **Vern Gossdin** to the Lakeside Rodeo Arena for an afternoon affair; later that evening violinist **Jean-Luc Ponty** will perform two shows at USC's Mandeville Auditorium; and **R.E.M.** and **Let's Active** are at SDSU's Backdoor; a Folk Music Marathon featuring **Sam Hinton**, **Peter Sprague**, **Melissa Morgan**, **Stone's Throw**, the **Unstrung Heroes**, **Johnnie Walker**, **David and Katali Engle**, **Siamma Cael** will Irish Band.

(continued on next page)

The Sarah Vaughan and Count Basie Concert Dance
scheduled for November 12 at 8:30 pm at the Del Mar Fairgrounds
HAS BEEN CANCELLED
DUE TO SCHEDULING CONFLICTS
Tickets purchased at Ticketron may be refunded at Ticketron outlets. Telexat tickets may be refunded at the Del Mar Fairground administrative office Monday-Friday 8:00 am-5:00 pm.



An Intimate Evening with David Pomeranz

Old Globe Theatre
Nov. 13, 1983
7:30 p.m.
SINGER
5 solo albums, including the Special Edition "David Pomeranz LIVE!", sang the 1983 Emmy award-winning song, "We'll Win This World."
SONGWRITER
5 gold records, including "Trying to Get the Feeling Again," "The Old Songs," and "It's in Everyone of Us."
Has written for Barry Manilow, John Denver, Bette Midler, Phoebe Snow, Glen Campbell and many more.
COMPOSER
1980 Emmy nomination for best song; wrote and performed four feature film themes; just completed his first musical for stage, due to open Spring 1984.
One Night Only!
All seats \$15.50. Group discounts available. Tickets available by mail through Ticketron or by calling (619) 755-1000.
Newman on Earth Productions, P.O. Box 1245, San Diego, CA 92109.

An affirmation of the human spirit.

Avalon



MÖTLEY CRÜE
WITH SPECIAL GUEST
AXE
THIS SUNDAY
SUNDAY - NOV 13 - 8PM
FOX THEATRE - SAN DIEGO

TICKETS: \$11.75
AVAILABLE AT FOX THEATRE BOX OFFICE AND TICKETRON



BLUE RAINBOW
ÖYSTER CULT

WITH SPECIAL GUEST
DOKKEN

NOVEMBER 23 - 8PM
SAN DIEGO SPORTS ARENA

TICKETS: \$11.75 & \$10.75
AVAILABLE AT THE ARENA BOX OFFICE, MAD JACK'S FIRST WORLD TRAVEL SECOND SOLE, 32nd ST. NAVAL STATION, SDSU, A-TEC CENTER BOX OFFICE, AND ALL ARENA TICKET OUTLETS. SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE. CALL 324-4170 FOR INFORMATION.

Tim Maze Presents in association with **KFM98**
An Intimate Evening
with
AL STEWART
AND BAND
AND
DAVE MASON
THURSDAY, NOVEMBER 17
Only 2 shows — 7:30 & 10:30

BACCHANAL
8022 Clairemont Mesa Blvd. 560-8353

Advance tickets available at all Ticketron outlets or the Bacchanal

PROPHET PRODUCTIONS PRESENTS
ALL THE WAY STRONG



THIRD WORLD
AND **HIROSHIMA**

SAT. NOV. 19 at the FOX THEATRE
8:30 PM 720 B STREET, DOWNTOWN SAN DIEGO

RESERVED SEATS \$40.50 AND \$42.50 — ALL AGES WELCOME — WHEELCHAIR ACCESSIBLE
FOR MORE INFORMATION, CALL 233-8271 OR 233-1555
TICKETS AVAILABLE AT THE FOX THEATRE BOX OFFICE, SEARS, ALL TICKETRON OUTLETS, AND ALL USUAL PROPHET PRODUCTIONS OUTLETS. FOR CHAIR TICKETS CALL 233-1555

REGGAE ON THE RADIO: "REGGAE MAKOSSA" SUNDAYS AT 9 PM ON KFM 98

Sunday will also be busier than usual, bringing performing songwriter **David Pomeranz** (he wrote Barry Manilow's "Trying to Get the Feeling Again" and "The Old Songs") to the Old Globe Theatre; **Motley Crue** and **Axe** to the Fox Theatre; and Irish folk singer-of-the-moment **Jim McCann**.

At SDSU's Monte Lugo Hall for a show with Sean McVicker and Tom McMaster. Monday's shows include *The Gang of Four* at the El Cortez Ballroom; and Zapp at the Fox Theatre. Tuesday's event busier, featuring the *Hal Crook Jazz Orchestra* at San Diego City College's Theatre, Jonathan Richman and the *Modern Livers* at SDSU's Backdoor; and Jerry Jeff Walker at the Rodeo; closing the week is a concert by the *Joe Perry Project* and *Dreamer* at the Belly Up Tavern on Wednesday night.

T-Bone Burnett and the Williams Brothers: Belly Up Tavern, tonight, Thursday, 143 South Cedar Avenue, Solana Beach, 481-9022.

The Bytes, Miss D'Meanor, and
Pink Mink: Spent Friday,
November 11, 9 p.m., 11:30 Bugnos.
276, 390/5.

Jerry Reed, Earl Thomas Conley, and Vern Gosdin: Lakeside Rodeo Arena, Saturday, November 12, 11

Jean-Luc Ponty: UCS's Mandeville Auditorium, Saturday, November 17, 8 and 10:30 p.m. 481-6039

R.F.M. and Let's Active: SDSU's
Backdoor, Saturday, November 12,
9 p.m. 265-6347 or 234-6562

Folk Music Marathon featuring
Sam Hinton, Peter Sprague,
Melissa Morgan, Stone's Throw.

Walker, David and Katzi Engle, Siamsa Gael Ceili Irish Band, and others: Old Time Cafe, Saturday.

David Pomeranz: Old Globe Theatre, Sunday, November 14, 7:30 p.m., Balboa Park.

Motley Crue and Axe: Fox Theatre, Sunday, November 13, 8 p.m., 720 B Street, 235-4203.

Jim McCann, Sean McVicker, and Tom McMaster: SDSU's Montezuma Hall, Sunday, November 13, 8 p.m. 265-6947, 463-2263, or 279-2033.

Frank Sinatra, Buddy Rich and His Band, and Tom Dreeson: Sports Arena, Tuesday, November 15, 8

The Hal Crook Jazz Orchestra: San Diego City College Theatre

Tuesday, November 15, 8 p.m.,
Thirteenth and C streets.

Jonathan Richman and the Modern Lovers; NBS's *Huckleberry*; Tuesday, November 16, call 9 p.m. (1989)

Jerry Jeff Walker: Roslyn, Tuesday, November 15, call for time. La Jolla

The Joe Perry Project, and

Dreamer: Belly Up Tavern,
Wednesday, November 16, 9 p.m.,
143 South Cedros Avenue, Solana
Beach, 481-9022.

Al Stewart and Dave Mason:
Bachelard, Thursday, November

Joey Harris and the Speedsters,
Four Eyes, and John Scott: Belly
Up to the Enemy. *Thornbury, Nova Scotia*, 17

9 p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

Jaco Pastorius and Word of Mouth
 Bay Island, Friday, November 18, 8

and 11 p.m., 8022 Claremont Mesa Boulevard, 960-8022 or 960-8153.


Backdoor, Friday, November 18, 9
p.m. 265-6947 or 254-6562.

November 13, 9 p.m., 80022
Claremont Mesa Boulevard,
Rearby Mesa, 560-80022 or
800-800-2222

Red Zone: Spirit, Saturday.

Avoca

Lionel Richie







SPECIAL GUEST STARS

**POINTER
SISTERS**

NOVEMBER 18 - 7:30PM
SAN DIEGO SPORTS ARENA

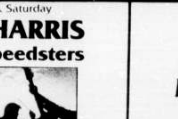
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<h1 style="text-align: center;">DISTILLERY</h1> <p style="text-align: center;">NIGHTCLUB</p> <p style="text-align: center;">140 S. Sierra Avenue, Solana Beach, 755-6733</p>	
<p>Thursday, Friday & Saturday</p> <div style="display: flex; justify-content: space-around; align-items: center;">  <div> <h2 style="text-align: center;">Two Band Weekend</h2> </div> </div>	<p>Friday & Saturday</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <h2 style="text-align: center;">JOEY HARRIS & the Speedsters</h2>  </div>
<p>Monday</p> <div style="text-align: center;"> <h3>Monday Night Football</h3> <p>Rams vs. Falcons 1st quarter 25¢ beer</p> <p><small>Drift and a skag for a buck during the game</small></p> </div>	<div style="display: flex; justify-content: space-around;"> <div> <p>Sunday</p> <div style="text-align: center;"> <h3>IN COLOUR</h3>  </div> </div> <div> <p>Tuesday & Wednesday</p> <div style="text-align: center;"> <h3>NETWORK</h3>  </div> </div> </div>

Freeform Productions presents

CHARLES McPHEARSON QUARTET

Winner of the Down Beat critics' poll



Thursday,
November 17
9:00 pm
at the Distillery Nightclub
host to San Diego's
hottest jazz series.

Admission
\$5.00

50¢ well drinks until 9 pm every night

Coming to

BACKDOOR

7/15

The Rock of the '80's

November 12 one show only 9:00 pm

REM

with Let's Active

\$7.50 students \$8.50 general



November 15 class music for class people

\$4.00 students \$5.00 general

Jonathan Richman & The Modern Lovers



November 16 8 pm
an evening with

Larry Coryell

\$4.50 students \$5.50 general



November 18

Burning Sensations & Trowers

Tickets available at all Ticketron markets, Arts Center box office, and

(10) the Record. For more information, 262-5987 or 262-6362.

Sponsored by The Associated Students of S.U.I.S.


SCANNAL PRESENTS
TODAY, THURSDAY
NOVEMBER 10, & SUNDAY
NOVEMBER 13,

**REPTILE
HOUSE**

NO COVER •
ALTERNATIVE DANCE MUSIC
FROM PUNK TO FUNK

NOVEMBER 11, FRIDAY
**BLACK TANGO • URBAN UMBRELLA
THE FRONT**

NOVEMBER 12, SATURDAY
SOUND BARRIER
\$3 COVER—\$1 MILLERS



NOVEMBER 15, TUESDAY
HEAVY METAL NIGHT

UPCOMING SHOWS:

- NOVEMBER 17 **DAVE MASON & AL STEWART**
- NOVEMBER 18 **JACO PASTORIUS** • NOVEMBER 19 **CRAMPS**
- NOVEMBER 23 **HUNTERS & COLLECTORS**
- NOVEMBER 26 **ALPHONSO JOHNSON** • NOVEMBER 28
STANLEY TURRENTINE • DECEMBER 1 • **SEX GANG
CHILDREN** • DECEMBER 2 **ROY BUCHANAN**
- DECEMBER 4 **LEON RUSSELL**
- DECEMBER 9 **LORDS OF THE NEW CHURCH**
- DECEMBER 14 **KENNY RANKIN**

Advance tickets available at Bacchanal & All Ticketron outlets.

DECEMBER 23 **SPECTIMEN**—CHRISTMAS PARTY

8022 Clairemont Mesa Blvd.

Information—560-8022, 560-8353 Closed Monday

MY RICH UNCLE'S

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

Thursday, November 10
21 YEARS & UP
MUST HAVE PROPER I.D.

**\$2 OFF ICED TEAS
ALL NIGHT**

THE LONDON BROTHERS

Friday & Saturday, November 11 & 12

**\$1 OFF ICED TEAS
ALL NIGHT**



THE LONDON BROTHERS

Sunday & Monday, November 13 & 14

**MUST BE 21 YEARS
& UP
THE ENTERTAINERS**
formerly The US Band

2 wide-screen TVs for Monday Night Football
NO COVER CHARGE

Tuesday, November 15

KGB-FM 101 SHOW
FREE ADMISSION
with KGB card. \$1.00 drinks 8:00-10:00 pm



Plus Wednesday: 50¢ drinks until 10:00 pm

**NO COVER CHARGE
ALL NIGHT**

November 19, 9 p.m., 1130 Buena Vista
276-3893

Tania Maria: Rocko, Tuesday,
November 22, call for time, La Jolla
Village Drive and Villa La Jolla
Drive, La Jolla, 457-5099

Stray Cats, Roman Holiday, and
Fourteen Karat Soul: 141 Mar
Fairgrounds, Wednesday,
November 23, 7 p.m., Del Mar,
483-4339

Blue Oyster Cult, Rainbow and
Dixie: Sports Arena, Wednesday,
November 23, 8 p.m., 224-4176

Hunters and Collectors: Bachanal,
Wednesday, November 23, call for
time, 8022 Clatsworth Mesa
Boulevard, 560-9022 or 560-8353

The Great American Discband Jazz
Festival featuring various artists:
Town and Country Hotel
Convention Center, Friday,
November 25 through Sunday,
November 27, call for times,
Mission Valley, 297-5277

Nazareth: Rocko, Sunday,
November 27, 9 p.m., La Jolla
Village Drive and Villa La Jolla
Drive, La Jolla, 457-5099

Joey Harris and the Speedsters,
Four Eyes, and John Scott: Belly
Up Tavern, Wednesday, November
30, 9 p.m., 143 South Cedros
Avenue, Solana Beach, 481-9022

Gregg Allman Band: Rocko,
Wednesday, November 30, call for
time, La Jolla Village Drive and Villa
La Jolla Drive, La Jolla, 457-5099

Club listings are compiled by Linda
Nevin. If you wish to be included,
please call 488-0022 Thursday
afternoon or Friday before 5:00
p.m. The listings are free.

North County

Barr-N Ranch House, 189 East
Broadway, Vista, 724-0510. Hip
Pocket, rock and roll, Thursday
through Saturday.

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 481-9022:
T Bone Burnett, blues and rock,
the Williams Brothers, rock and
roll, Thursday; the Itals, reggae,
Roots Radics, reggae, the Campers,
reggae, Friday; the Rebel Rockers,
rock and reggae, the Campers,
reggae, Saturday; the Mar Dela,
vintage rock, Sunday; Rosie and the
Screamers, rockability, the
Screamers, rockability, Monday;
the Campers, reggae, Tuesday;
the Joe Perry Project, rock and roll,
Drammer, rock and roll, Wednesday.
Afternoon Concerts: Stone's Throw,
vintage jazz, swing, and rock,
Wednesday; the Chicago Six,
Dixieland, Friday; Wholly Cats, 40s
swing, Sunday.

Betty's Burger Gardens, 2747
Carlsbad Boulevard, Carlsbad, Tony
Ortega and the North Coast Jazz
Society, jazz, Saturday afternoon.

Bobby G's, 485 First Street,
Encinitas, 436-7897: The Johnny
Almond Rhythm Revue, rock and
blues, Thursday through Saturday;
Spectra, rock and roll, Sunday
through Tuesday; the Echoes, '60s
rock, Wednesday.

Bookworks/Pantheon Coffeehouse
and Bookstore, Flower Hill Mall,
2670 Via de la Valle, Del Mar,
725-5735: Richard Webb, classical
music, early evening Friday; live
classical music, Thursday
afternoon.

Charlie's Nightclub, 680 West San
Marcos Boulevard (at Highway 78),
San Marcos, 744-4120: Tall Cotton,
country honky-tonk, Wednesday
through Sunday, with country
dance lessons Wednesday.

Chopping Block, 1740 East Vista
Way, Vista, 726-8770: Dakota, rock

M's Club
ROCKIN' PA

MOM'S
276-1653
915 Garnet P.B.

Tonight, Thursday through
Saturday, November 12

BRATZ



Thursday — Ladies' Night

All ladies admitted free
as guests of Bratz
plus Long Island Iced Teas
\$1.25 all night.

Sunday & Monday,
November 13 & 14

THE REFLECTORS



Sunday

Giant 13 oz. drafts - 75¢

Kazis	Tequila	Vodka
Monday	Tuesday	Wednesday
\$1.25	\$1.25	\$1.25

Friday & Saturday, 50¢ wells 8-9 pm
Super specials all night long

Tuesday & Wednesday,
November 15 & 16

NIGHT FLIGHT

Coming next weekend:
NIGHT FLIGHT

Every night's a special night
at M's Club
WE ROCK PACIFIC BEACH
For booking information
contact Talavisions
275-4315 755-3443



Tonight, Thursday, November 10
9IX presents the Happy Hour of the '80s,
6-9 pm with your host, Russ T. Nails.
25¢ drafts & free munchies,
featuring that 9IX cheese.
2 pairs of Chargers/Cowboys
tickets will be given away from 9 to 1:30



Friday & Saturday, November 11 & 12

Moving Targets

9IX Sunday, November 13

nostalgia night featuring

ECHOES

9IX goodies will be given away.

Monday, November 14

Closed

Tuesday, November 15

9 pm — 1 show only

**JERRY JEFF
WALKER**



Tickets available at Rodeo & Ticketron

Wednesday, November 16

KPRI FM 106 NIGHT

featuring from 6-8:30 pm

• DJ Gary Kelley • 50¢ drafts • Prizes

CLUB LAND
9:00 pm - 1:30 am

Coming attractions

Tuesday, November 22

TANIA MARIA



"Golden Feather Award-winner
— 1981 Woman of the Year"

— Leonard Feather

Tickets available at Rodeo and Ticketron

The Rodeo is located on the corner of La Jolla
Village Dr. and Villa La Jolla Dr.

For more information, call 457-5590.

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

Dress Code.

and roll, Tuesday through Saturday;
the Neighbors, rock and roll,
Sunday and Monday.

The Country Side Restaurant and
Lounge, 450 Douglas Drive,
Oceanside, 757-0860: New Country,
country, Wednesday through
Saturday, and Sunday afternoon;
Fallbrook, country, Tuesday.

Distillery Nightclub, 140 South
Sierra Boulevard, Solana Beach,
755-6733: Four Eyes, rock and roll,
Thursday through Saturday, with
Joey Harris and the Speedsters,
rock and roll, Friday and Saturday;
Joey Harris and the Speedsters,
rock and roll, Destiny, rock and roll,
Sunday; network, rock and roll,
Tuesday and Wednesday.

Firehouse Lounge, 439 West
Washington, Escondido, 745-1931:
Blusion, rock and roll, Thursday
through Saturday; Diamond, rock
and roll, Wednesday.

Fish House West, 2633 South
Highway 101, Cardiff, 753-6438:
Dunlop, jazz, Thursday through
Saturday.

Gentleman's Choice, 1020 San
Marcos Boulevard, San Marcos,
744-5215: David Stille,
contemporary, Thursday through
Saturday.

Glamo's, 380 North El Camino
Real, Encinitas, 942-1676: The
Reflectors, rock and roll, Thursday
through Saturday and Tuesday;
Pangaea, rock, soul, and jazz,
Sunday; Ricky and the Jets, vintage
rock, Monday; the Hunters, rock,
rockability, and reggae, Wednesday.

Henry's, 264 Elm Street, Carlsbad,
729-9244: Tony Soraci and Co. with
Judy Ames, contemporary, Tuesday
through Saturday.

Hill House, 2730 Via de la Valle, Del
Mar, 755-6614: The Roosters, rock
and roll, Wednesday and Thursday;
Ricky and the Jets (formerly Time
Machine), vintage rock, Friday and
Saturday; Tom Cunningham,
country fiddlin' comedian, Sunday;
the Echoes, '60s rock, Monday and
Tuesday.

Hungry Hunter, 1221 Vista Way,
Oceanside, 433-2633: The Breakers
rock and pop, Wednesday through
Saturday; Zuma, contemporary,
Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo
Plaza Drive, Rancho Bernardo,
566-2400: Mama's Pearls,
contemporary, Thursday through
Saturday; Beeson and Gerbracht,
contemporary, Sunday; Ed
Cunningham, contemporary,
Monday and Tuesday; Rapture,
contemporary, Wednesday.

Jolly Roger, 1900 North Harbor
Drive, Oceanside, 722-1831: Sneak
Preview, contemporary, Thursday
through Saturday; the Ruffers,
contemporary, Wednesday.

Ken's Pub, 1330 North Santa Fe
Vista, 940-9066: Jack Johnson,
country jam session, Friday.

Mulvaney's, 340 East Grand
Avenue, Escondido, 741-0935:
Random Sample, rock and roll,
Wednesday through Saturday.

Old Time Cafe, 1464 North
Highway 101, Leucadia, 436-4030:
Tony Trabka and Skyline,
bluegrass, Thursday; Sally
Whitesides, Judy Stecher, and
Barbara MacDonald, Irish and
Canadian fiddle tunes, Friday; folk
music marathon, Saturday noon
through Sunday evening; Old Time
Host Night, Tuesday; Dave
Baumgarten, folk song and
chanteys, Wednesday.

Pacific East Espresso, 235 North
El Camino Real, Encinitas,
481-0414: Purl, pop and jazz,
Thursday through Saturday; the
Five Careless Lovers with Bob
Long, blues jam session, Sunday
afternoon.

Pancho's, 1309 Camino Del Mar,
481-0414: Purl, pop and jazz,
Thursday through Saturday; the
Five Careless Lovers with Bob
Long, blues jam session, Sunday
afternoon.

THE ALAMO

**WE'RE DEALING
LIVE ROCK
TUESDAY THROUGH
SATURDAY
FROM 8PM NIGHTLY**

FLYWEIL

Woted San Diego's No. 1 band
for 2nd consecutive year



.....TUESDAY.....
T-SHIRT NIGHT WITH KPRI

10pm-11pm: rock & blues cover 421

FREE DRINKS

from KPRI's Gary Kelley to the first 100
people before 9:59 p.m.

.....WEDNESDAY.....
ROCK DANCERS' NIGHT

Men customers get a chance to dance

FREE DRINKS

to the first 100 people before 9:59 p.m.

.....THURSDAY.....
"A CHORUS LINE" NIGHT

Dancers in a sensational, glamorous

comedy, variety show

FREE DRINKS

to the first 100 people before 9:59 p.m.

75¢

ANY DRINK IN THE HOUSE

Every Tuesday, Wednesday, Thursday from
8:00 p.m. to 9:59 p.m.

.....FRIDAY.....
& SATURDAY

BIG FUN ROCK WEEKEND

Door charge, Tuesday, Thursday \$2

Friday & Saturday \$3

**3093 CLAIREMONT DRIVE
SAN DIEGO 276-3437**

Adjacent to Clairemont Bowl

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel

Crystal's Frat House, 5404 Balboa Avenue, Clairemont. 279-2390: Byrd and McDonald, comedy and music. Tuesday through Saturday; Double Dose, music and fun from

the '60s to the '80s, Friday and Saturday.

Sunday and Monday.

608 Palm Ave., Imperial Beach 429-5330

MAGNOLIA MULVANEY'S
Corner of Magnolia & Mission Gorge Rd., Santee 448-8550

B-100 WEEKEND WARM-
7:00 p.m. Draft beer & wine 25¢ Ho

6149 University Avenue
583-5700 Never a Co

heard followed, won't someone please tell me where you are, ain't telling no more. Thanks
 Dress Paul? From Austin, Texas D-Day

6149 University Avenue
583-5700 Never a Co

[illegible]

Jimmy Noyon and Downhome country. Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7770. Caffe Vento, contemporary. Thursday: Rick and Cindy Fager, contemporary. Friday and Saturday: Delene, contemporary. Tuesday: George York, contemporary. Wednesday:

Spirit, 1130 Buena Vista, Bay Park, 276-3900. Heavy Metal night with Snakebite, Providence, and Conquest. Thursday: The Blues, rock and roll. Pink Mink, rock and roll. Friday: The Penetrators, rock and

roll. Trainers, ska and reggae, plus guests. Saturday: Peanut Butter and Blues Jam. Night, Tuesday: Streetcar Blues, rock and roll. Bowling for Lava, rock and roll, plus guests. Wednesday:

Springfield Wagon Works, 3255 Kearny Villa Road, Kearny Mesa, 565-2272. Jo Tronzo, piano bar, Thursday through Sunday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. Danny Lopez, contemporary. Monday and Tuesday: Joe Stewart, contemporary and country. Wednesday and Thursday: Espresso, contemporary. Friday and Saturday:

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9941. Vickie, contemporary. Wednesday: Joe Stewart, contemporary and country. Tuesday: Friday and Saturday:

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6283. Steve Cray, country. Tuesday through Saturday: live country music, Sunday and Monday, call club for information.

San Diego South

Anthony's Harborside, 1335 North Harbor Drive, downtown, 232-6358. Nightlife, rock and roll, Tuesday through Saturday.

Barracks Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1873. Eddie Preston, contemporary, Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010. Old Ridge, comedy and music, Tuesday through Saturday: Robb Huff, contemporary. Sunday and Monday:

Cafe del Rey Morn, 1549 El Prado, Balboa Park, 234-8511. Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

Crossroads, 345 Market Street.

downtown, 233-7856. The Big City Jazz and Blues Band, jazz and blues. Wednesday through Saturday:

Doc Masters, 2041 Shelter Island Drive, Shelter Island, 233-2742. The Spud Brothers, 50s rock. Thursday through Saturday: live music, Tuesday and Wednesday, call club for information.

Drowsey Magg's, 31st and University, North Park, 298-8584. San Diego Storytellers, Thursday: The Two Magicians, Irish and original music. Friday: Backstreets, topical, novelty, and folk songs. Saturday: Pico Sevilla and Rodrigo, flamenco guitar. Sunday: Old Time Host Night. Monday: Samma Gael Celtic Band, traditional Celtic music. Tuesday: Bluegrass jammer. Wednesday: Early Evening Shows. Dancing Bears, folk. Tuesday: Lynn Hall, Latin American harp.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686. Jon Sandoval, urban contemporary and oldies. Wednesday through Saturday, with the Jon Sandoval Ensemble, Friday and Saturday.

Hamburguesa, 4016 Wallace Street, Old Town, 295-0584. Charlie Morse, contemporary. Friday and Saturday:

Holiday Inn/Embarradero, Portola Lounge, 1335 North Harbor Drive, downtown, 232-3861.

Rich Faulkner, contemporary. Tuesday through Saturday:

Hotel San Diego, 339 West Broadway, downtown, 234-0221. Skip Garcia, contemporary, oldies, and comedy. Monday through Friday: happy hour. Deborah Lee Johnson and Rick Lyden, folk, blues, ragtime, and jazz. Friday and Saturday:

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest, 234-3525. Tony Payne and Hank Young, jazz standards piano duo, early evening Wednesday through Friday.

"The Invader," at the dock at 1066 North Harbor Drive, downtown, 298-8066. The Invaders, contemporary music for dancing, early evening seven nights.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302. Michael Roberts, contemporary. Tuesday: Lama, classical guitar. Wednesday: David Randall, classical guitar. Thursday: Doug Hewitt, folk and originals. Friday: Lex and Rachel, classical guitar. Saturday: John Lynn, classical guitar. Sunday:

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 297-7332. London Brothers, rock and roll. Thursday through Saturday: live rock and roll. Sunday, call club for information. Ella Ruth Piggee, jazz and blues. Monday: Wheels, rock and roll.

David Bradley believes that all men were created equal—regardless of the shape of their skin.

DAVID BRADLEY.

Improvisational music & comedy, Thurs-Sat

MONTEREY WHEELER COMPANY

887 Camino Del Rio S. 291-1838. Momma's Pearls, Sun-Wed.

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LIVE ENTERTAINMENT AND D.J.'s - 7 NIGHTS A WEEK
Thursday, November 10 through Saturday, November 12

Live music by **QUEST**



THURSDAY (all night) \$1.00 DRINKS

Friday, November 11

BEAT THE CLOCK AT FLANIGAN'S

Best deal in town — open at 6:00 pm
6:00-6:30 25¢ drinks. 6:30-7:00 50¢ drinks. 7:00-7:30 \$1 drinks.

Monday, November 14

No cover from 8:00-9:00 pm with KPRI Hot Button or with a college I.D.

COORS COLLEGE NIGHT with THE DEAN

50¢ COORS DRAFT \$1.00 WELL DRINKS

Live music by **TRANZACTION**

\$1.00 WELL DRINKS

LADIES' NIGHT AT FLANIGAN'S

Complimentary Flanigan's T-shirt

No cover from 8:00 - 10:00 pm for ladies

Live music by **THE LONDON BROTHERS**

November 15 through 19

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FASHION INTERNATIONAL presents SUPER FASHION AUCTION

FREE GIVEAWAYS EVERY SHOW. YOU NAME THE PRICE.

Each Wednesday night at Flanigan's you will see the latest in fashion for the 80s, shown by none other than the Fashion International models. The Fashion Auction allows you to bid on the item of your choice. You can just about name your own price for any item that strikes your fancy!

DON'T MISS THIS EXTRAVAGANZA.

5373 Mission Center Rd Phone 291-8635

Tuesday and Wednesday:

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest, 298-1911. The Sam and John Show, show tunes and comedy. Friday and Saturday:

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773. Paul Vatchi, jazz. Thursday: El Ronik Trio, jazz, Friday and Saturday:

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9839. Mel Gort, jazz, early evening Thursday through Saturday (downtown).

Patrick's II, 428 F Street, downtown, 233-3077. The Sy Rainey Trio, jazz. Wednesday: Pro Brigham's Preservation Jazz Band, jazz, early evening Thursday: NiteTrain, 50s and 60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4161 University Avenue, East San Diego, 283-7448. The Orion Duo, classical guitar, early evening Wednesday and Saturday: Lori Bell and Friends, jazz, early evening Thursday: Lori Bell and Shep Meyers, jazz, early evening Sunday.

Raphael's, 1960 Harbor Island Drive, Harbor Island, 291-6700. Madi Milligan, contemporary, Tuesday through Saturday:

Sheraton Inn Airport, 1590 Harbor Island Drive, Harbor Island, 291-6400. Joy Chess, contemporary piano music for dancing, Monday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island.

291-2900. Reflections: The Neopoints, variety. Tuesday through Saturday: Ducktail Revue, 50s rock, Thursday and Friday happy hours.

Soledad's, 425 West H Street, downtown, 232-7588. Harvey and 52nd St. Jive, jazz, swing, show tunes, and country. Thursday and Friday:

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9109. Dusty and Melissa, contemporary. Wednesday through Sunday: Donna Cote, contemporary. Monday and Tuesday:

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240. Ella Ruth Piggee, jazz and blues, Thursday through Saturday:

Tuba Man's, 2551 University Avenue, North Park, 295-9426. The Hardtimes Bluegrass Band, bluegrass, Friday: Atomic Windbag, Dixieland. Saturday: jam session. Sunday:

Uptat Crow and Co. Coffeehouse and Bookstore, Seaport Village, Harbor Drive, downtown, 272-4855. Rebecca Roberts, classical guitar, late morning Sunday.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827. Danny Lopez, contemporary. Thursday through Saturday:

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271. La, rock and roll. Tuesday through Saturday:

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Piano bar featuring Dale Pearson. Tuesday through Thursday and Tony Payne, Friday and Saturday: Bruce Robbins, "good-time variety" sing-along, Sunday.

Ball and Bear, 690 North Second Street, El Cajon, 440-5757. Delene, contemporary. Monday: Steve Mouza and Finest Action, contemporary and oldies, Tuesday through Saturday:

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526. Ron Morin, contemporary. Friday and Saturday:

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country Casanova, country. Tuesday through Saturday: South Forty, country. Sunday and Monday:

Dino's Lounge, 9711 Campo Road, Spring Valley, 464-9502. Country Tom, country. Tuesday, Thursday and Friday:

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533. Shenandoah, country. Wednesday through Sunday, with country dance lessons early evening Wednesday and Thursday:

Flam Springs Inn, 15365 Highway 80, El Cajon, 443-9598. Free item, country, Friday and Saturday:

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344. The Smith Brothers, country rock. Friday and

Saturday:

Hungry Hunter, 902 Fletcher Parkway, El Cajon, 442-0517. Mike Edwards, contemporary. Wednesday through Saturday:

Kentucky Stud, 1377 Woodside Avenue, Santer, 448-3492. Country Justice, country. Thursday through Saturday: Rawhide, country. Sunday:

Lakeside Hotel, 9940 River Street, Lakeside, 443-9691. Branded, country. Thursday through Sunday:

Lorenza's, 598 Broadway, El Cajon, 442-9606. Vision, contemporary and originals. Tuesday through Saturday: Pro Brigham's Preservation Band, Dixieland jazz. Sunday and Monday:

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santer, 448-8550. Wheels, rock and roll. Thursday through Saturday:

Moving Targets, rock and roll. Wednesday:

Mama's Mink, 533 East Main Street, El Cajon, 442-5574. Gravel Canyon, country rock. Tuesday through Saturday:

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854. Change of Heart, contemporary. Wednesday through Saturday:

The Olympic Flame, 8629 Mission Gorge Road, Santer, 449-1966. The Athens Express, Greek and American contemporary music, with belly dancing. Tuesday through Sunday:

Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove, 463-9177. Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha, Friday and Saturday:

DISCO REGINE

Dance with the superb sound and light arrangement from Jim Dan. No cover charge applies. Sunday through Thursday first drink free to everyone. Sundays - special sessions for teenagers - no beer or liquor. 100¢ item. After 8pm - adults only. Reservation 6th St., 2nd floor. Tequila, S.C., Mexico.

CLUB ID

Only Monday nights at the Club 2201 E. Cajon Blvd.



KING BISCUIT BLUES

Thursday, Friday, Saturday. Ladies free Thursday night.



THE BEAT FARMERS

Tuesday! Hayseed boogie & bug-eyed ballads



THE HURRICANES

Wednesday. Blowin' up a storm.

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308 University Ave., Hillcrest 297-3017

The Atlantis Showroom
Tuesdays thru Saturdays
now appearing
Paul & Kathy
The Atlantis
on Mission Bay next to Sea World
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Dirk Debonaire's crazy video of their hit song, "Surf Party" is now featured on the nationally distributed Satellite Programming Network. Filmed last summer on the beach in Del Mar, the surf party video continues to roll up the credits:
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ENTERTAINMENT
Live Nightly! the OLD pacific beach CAFE 4287 mission blvd
Thursday-Saturday 9:30 pm-1:30 am **Bruce Cameron/Hollis Gentry Ensemble**
Sunday JAZZ 9:00 pm-1:00 am **Ella Ruth Piggee**
Monday & Tuesday 9:30 pm-1:30 am **Oozo** Rock 'n' Roll
Monday is **Ladies' Night** \$1.00 drinks
Tuesday is **Restaurant Employee Night** Wear your T-shirt. \$1.00 drinks.
Wednesday 9:30 pm-1:30 am **Ricky & the Jets**
4287 Mission Blvd. Pacific Beach, California 270-7522

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Ox Bow Inn, 9816 Camino Road, Spring Valley, 469-9616: Dan Rivers and Terry Martin, country, Tuesday through Thursday, Curly Lynn and the Sundowners, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Diamond, rock and roll, Thursday through Saturday, Circle, rock and roll, Sunday through Wednesday.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464: True Spirit, contemporary, Tuesday through Saturday.

The Spring Valley Inn, 9834 Camino Road, Spring Valley, 464-9040: The Real Farmers, rockless western, Friday through Sunday.

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

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060: The Brand X Band, country, Thursday through Saturday, and Sunday afternoon.

South Bay

Ballads at the Beach, 717 Seacrest Drive, Imperial Beach, 575-0889: Ginger and the Sharks, Friday and Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1861: The Savory Brothers, country, Tuesday through Saturday; Ducktail Revue, '50s rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1861: Bandit,

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

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953: Double Dose, music and fun from the '50s to the '80s, Thursday; Switchcraft (formerly the Billy and Annette Duo), music from the '50s to the '80s, Friday and Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Supercat, country, rock, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista, 420-4828: Louie and Pina,

contemporary and Latin, Thursday through Monday; the Rebels, rock, oldies, and Latin, Tuesday and Wednesday.

La Mesa, 1441 Highland Avenue, National City, 474-3222: Bruce Robbins, guitar sing-along, Tuesday through Thursday; East Coast contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Fonda Turner and the Silver Spurs, country, Friday and Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Wayne Gire and Tony Irvine,

The fabulous Spud Brothers

BEGINNING NOV. 15 !!

Dance to the great sounds of the '60s

Tuesdays thru Saturdays beginning at 8:30 p.m.

Manalei Hotel, 2270 Hotel Circle No., 297-1101

THE ISLANDS



contemporary, country rock, and comedy, Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista, 427-5889: Live country music, Friday and Saturday, call club for information.

Royal Vista Inn, 632 E Street, Chula Vista, 429-2500: Nick Montana, contemporary variety, Friday and Saturday; Mike Sanders, contemporary variety, Sunday through Thursday.

The Toga, 1011 Broadway, Chula Vista, 422-9343: Allen and Thomas, country and contemporary, Thursday through Saturday.

Trophy Inn, 999 National Avenue, National City, 477-5753: Frank Brown and Nightlife, country, Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita, 267-2530: Dirk Debonaire, rock and roll, Thursday through Saturday; the Press, rock and roll, Sunday through Tuesday; the Reflectors, rock and roll, Wednesday.

PERFORMERS

Performers listings are compiled by Linda Nordin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Johnny Almond Rhythm Revue: Bobby G's Automotives; **Lehr's Greenhouse**: The Balz Band; **Texas Teahouse**: Bandit; **Dance Machine**: BBC; **Whiskey Flats**: The Beat Brothers; **McP's**: The Ron Bolton Band; **Windrose**: Bowling for Larceny; **Spirit Breaker**: M's Club; **The Breakers**: Hungry Hunter; **Ucuenudo**: T-Rose Burnett; **Belly Up Tavern**: The Bytess; **Spirit**: Circles; **Park Place**: Conquest; **Spirit**: Dakota; **The Chepping Block**: Destiny; **Distillery Nightclub**: Whiskey Flats; **Diamond**: Park Place; **Preside Lounge**: Dirk Debonaire; **Wild Turkey**: Lehr's Greenhouse; **Dreamer**: Belly Up Tavern; **Ducktail Revue**: Sheraton Harbor Island; **Country Bumpkin**: The Echoes; **Bobby G's Hill House**: Doolley's Rodeo Flywell; **Alamo**: Fortunes; **Paddy Gold**: Four Eyes; **Distillery Nightclub**: Ginger and the Sharks; **Ballads at the Beach**: Joey Harris and the Speedsters; **Distillery Nightclub**: The Hustlers; **Gazmo's**: Hip Pocket; **Barr's Ranch House**: The Huggins; **Tequila Flats**: Illusion; **Preside Lounge**: Halcogen; **Incongruity**: Rockers; **Ralph and Eddie's**: Igno Factor; **Lehr's Greenhouse**: Kicks; **Vista Entertainment Center**: L.A. J. Donaghy; **L.A. J. Donaghy**: L.A. J. Donaghy; **The London Brothers**: My Rich Uncle's; **The Mar Dels**: Belly Up Tavern; **Moving Targets**: Magnolia; **Magnolia**: Miss D'Measure; **Spirit**: The Neighbors; **Chopping Block**: Network; **Distillery Nightclub**: Nightlife; **Anthony's Harborside**: Nightingale; **Tequila Flats**: Ozone; **Old Pacific Beach Cafe**: Pangaea; **Gazmo's**: Paris; **Le Chateau**: The Penetrators; **Spirit**: The Joe Perry Project; **Belly Up Tavern**: Pink Mink; **Spirit**: The Press; **Wild Turkey**: Powder; **Spirit**: Quest; **Flamingo's**: Nargis Inn



SKI PARTY!!

Wednesday, November 16, 4 pm-closing

- Sno-cones
- Legs contest
- Dance contest
- Special drink prices
- Raffles
- Prizes

Show off your slopes and curves on our dance floor! Music provided by the Moody Dudes.

Plus the zany antics of David Kesterson!

Watch for these Robb Huff Productions:

Nov. 15 Talent Night
Nov. 22 & 29 Rebecca Drake Revue

And coming in December... The Gong Show!

Live entertainment 7 nights a week.

No cover!

4303 La Jolla Village Drive 457-4170

NIGHTFIRE

Comedy, harmony, music from all eras and FLASH



Thursday - \$1 well margaritas

Entertainment from 9:00 pm-1:30 am

Tuesday through Saturday

Anthony's Harborside

Directly across from Anthony's Fish Cottage, on Harbor Drive. For reservations: 232-6358. Lunch 11:30 am-4:00 pm Monday-Friday. Dinner 4:30-10:30 pm. Happy Hour with free hors d'oeuvres Monday-Friday 4:00-6:00 pm.



DOC MASTERS

at the Shelter Island Manna Inn
Phone 223-2572

Tonight, Thursday, November 10

'50s Dance Contest

1st place trophy supplied by Trophy World of Lakeside

The fabulous Spud Brothers



Tuesdays through Saturdays through November 12

The fabulous Spud Brothers

Sunday & Monday, November 13 & 14

Barker & Orr

Coming November 15

Heroes

MONK'S

proudly presents



Monday-Saturday



Every Tuesday "Fantasy Fashions" auction
Great models, great clothes, great prices

Wednesday is "Well Night" 95¢ drinks
for everyone! Iced tea shooters 2 for \$1.00

Thursdays are fun at Monk's—
Happy hour all night long

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Thursday Saturday
THE REFLECTORS

Every Sunday in November
PANGAEA

Every Monday in November
THUNDERBOLT the WONDERCULT

Every Tuesday in November
THE REFLECTORS

Wednesday
THE HEATERS

DANCING
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presents the return of
TOMMY ROCKER
Thursday, Friday & Saturday nights

MONDAY NIGHT FOOTBALL
DRINK SPECIALS

Tuesdays
ALL IMPORTED BEER \$1.25
9:00 pm to close

Wednesdays
LADIES NIGHT 75¢ WELL DRINKS
9:00 pm to close

THURSDAYS
MEN THAT DON'T WORK

Fridays
\$1.00 MARGARITAS
9:00 pm to close

Saturdays
DRINK SPECIALS
4230 Mission Blvd., Mission Beach 483-7383

JESSE DAVIS
Tuesday through Saturday, 9pm-1am

MONDAY NIGHT FOOTBALL
Giant 6 T.V. screen
\$3.75 Football Dinner Special

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We're open 7 days
Across from the new
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X-Mal Deutschland—Fetish \$7.99 • **Rolling Stones**—Undercover \$5.49 • **Bob Dylan**—Indisols \$5.99 • **Three O'Clock**—16 Tambourines \$5.99 • **Accept**—Balls to the Wall \$7.99 • **Marilyn**—Calling Your Name (12") \$3.99

Public Image—Live in Tokyo (limited supply) \$6.99
• **Squire**—Get Smart \$5.99
• **Ultravox**—Monument Soundtrack \$5.99
• **Rain Parade**—Emergency \$5.99

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Friday & Saturday, November 11 & 12
Dance to the exciting sounds of the
ROOSTERS
Friday night 89¢ kamikazes all night
Saturday night Long Island iced Tea specials

Wednesday & Thursday, November 16 & 17
Listen to great country & western with the return of
STAGECOACH

Coming next Friday & Saturday
THE BLITZ

Bobby G's



JOHNNY ALMOND RHYTHM REVUE

Sunday, Monday & Tuesday, Nov. 13, 14 & 15

SPECTRUM

Wednesday-Saturday, Nov. 16-18

ECHOES

Sunday & Monday, Nov. 20-22

DIAMOND

Wednesday, Nov. 23

ILLUSION

SPORTS SATELLITE HAS ARRIVED!

485 FIRST ST. 436-7397

MIKE MURPHY


MIKE'S BACK
at La Hacienda Cantina
This dynamic performer
appears Wednesday thru
Saturday beginning
at 9:00 p.m.



LA HACIENDA
Cantina

Mission Valley Inn
475 Hotel Circle South
Mission Valley
921-8281

Monday Night FOOTBALL



Weeknight
Happy Hour 4-9 p.m.

- HOT DOGS \$5c
- CHILI DOGS \$1.00
- GIANT BOWL OF CHILI \$1.50
- LONG NECK BEER \$1.00
- FREE POPCORN
- FREE VACHOS
- HIGH SCREEN TV

ABILENE

TOWN AND COUNTRY HOTEL, 500 Hotel Circle N., 291-7131

Random Sample:
Mulaney's Escandido
The Rebel Rockers: Billy Up
Lovers
The Rebels: Joey's Silver Sand
The Reflectors: Gizmo's Wild
Turkeys
Ricky and the Jets (formerly Time
Machine): Hill House
The Boosters: Hill House
Roxie and the Screaming: Billy Up
Lovers
RPM: Black & White: Mission Valley
The Scavenger: Sirens: Billy Up
Lovers
Sertin: Hukagon
Shake: Joe Murphy's
Shocks: Nasty Inn
The Siers Brothers: Joe Murphy's
Snakebite: Spirit
Spectra: Nasty Inn, Billy Up
The Spud Brothers: Doc Masters
Whiskey Pints
Streetcar Eyes: Spirit
Taki: Hukagon
Thunderbolt the Wonderbolt:
Barthory's
Tommy Rocker:
Mulaney's Pacific Beach
Tops: Let's Go: Lighthouse
Tranzaction: Le Chalel
Twosers: Spirit
The Twisters: Windsor
Victims: Le Chalel
The West Coast Band: Pacey Mine
Co.
Wheels: Magnolia Mulaney's, My
Rich Uncle's
The Williams Brothers: Billy Up
Lovers
Yalton: Ralph and Eddie's

Contemporary/ Top 40

Allen and Thomas: The Troja
Judy Ames: Henry's
Baja Strings (formerly Tribes): El
Torito/Chula Vista
The Kirk Bates Trio: Sandtrap
Lounge
David Boelter: The Shepherd Cafe
Brown Sugar: Sexton's
Change of Heart: Nile Del East
Mike and Lynn Cherry: Islands
Lounge
Joey Chase: Sheraton Inn Airport
Connections: Ruben's/Carlsbad
Donna Coe: Tom Ham's
Lighthouse
Ed Cunningham: Hungry
Hunter/Rancho Bernardo
Cathy Curtis: Smuggler's Inn
Jose Davis: El Torito
Delene: Smuggler's Inn, Tio
Leo's/Mission Gorge
Double Dose: Hungry
Hunter/Imperial Beach
Hungry Hunter/Mission Valley
Crystal's Fruit House
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mace
Mike Edwards: Hungry Hunter/El
Cajon
Elements: Hotel del Coronado
Espresso: Tio Leo's/Mesa
Rick and Cindy Pagers: Smuggler's
Inn
Fantasy: Reuben E. Lee
Rich Paulsen: Holiday Inn/
Embarradero
Plyer: Post Soap Anderson's
Fortune: Holiday Inn/Mission
Valley
Forward Motion: Monk's
Full Circle: Chateau Lounge
Skip Garcia: Hotel San Diego
Wayne Gire and Tony Irvine: Old
Bonita Store Restaurant
Jim Hawley: Old Pacific Beach Cafe
Lee Henning: Barthory's
Mulaney's/Coronado
Charlie Hewitt: Reuben's/La Mesa
Kent Horner: Shepherd Cafe
Robb Huff: Carlos Murphy's, Boat
House, Nasty's Brother
John Ingram:
Mulaney's/Coronado
The Invaders: "The Invader"
Jimmie: Nasty's Brother
Johnny Cadillac and Ace: McP's
Justice: The Moonlow
David Kendall: McP's
London After Dark: Catamaran
Hotel
Danny Lopez: Antonio's Hacienda
Tio Leo's/Mesa
Louie and Pina: Joey's
Main Street: "Bahia Bell"
Mama's Pearls: Monterey Whaling

The Trojan Horse

6179 University (College & University) 582-1070



Wednesday-Saturday


LONG ISLAND ICED TEAS \$1.25
Margarita & Tequila Drinks \$1.25
WELL DRINKS 75c 8:00-10:00
ALL DRINKS \$1.00 9:00-10:00
CRASH KALIBUR
Bands wanted: call club for audition

Carl Simmons & Southern Comfort

Tuesday - Saturday beginning at 9 p.m.

Weeknight Happy Hour 4 - 9 p.m.
Munchies 4 - 7 p.m.
Ladies' Nite Wednesday \$1 Margaritas
Free Dance Lessons Tues. - Thurs., 7 - 9 p.m.

SUNDAY COUNTRY BRUNCH - 10 a.m. - 2 p.m.




San Diego's Classic
Country
Saloon

ABILENE

Town and Country Hotel, 500 Hotel Circle North
Mission Valley 291-7131

Barker & Orr

appearing Wednesday through Saturday



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San Diego (619) 233-4300

Go, Hungry Hunter/Rancho
Bernardo
Mardi Milligan: Raphael's
Moment's Notice: McP's
Nick Montana: Royal Vista Inn
Ron Martin: Calypso Lounge
Charlie Morse: Hamburguesa
Steve Mouzas and Finest Action:
Bull and Bear
Nietzsche: Patrick's II
Debi Pace, Marino, and York:
Bull and Bear
Rex Parke: Ramada Inn/Escondido,
Jose Cuervo's
Paul and Kathy: Atlantis
People Movers: Hilton Hotel
P.F. Flyers: Islands Lounge
Eddie Preston: Ramada Bill's
Pyramid: Vista Entertainment

ESCONDIDO'S DISTILLERY

Ages 17 and up
Bill Coviello Presents

Thursday, November 10
one night only!
Former members of Hot Rod & The Spoons
Distillery East debut of

THE LATE

plus special guests
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Friday & Saturday
Video Madness
with
Throckin' Stevie Nicks

Fall Shootout Video Showdown
Admission \$2.99. Bring a student I.D. get \$1.00 off
Coming November 17 MCA recording artists

The Welz



All concerts minimum age 16
Mission & Metcalf/Escondido, 741-9393
8:30 pm until 1:35 am every night
All events subject to cancellation

Country/ Country Rock

Allen and Thomas: The Troja
Jerry Banz and a Touch of Country:
Meeting Club
The Beat Brothers: McP's
Brand X Band: Van Winkle's
Brendede: Lakeside Hotel
Dan Connor: Carriage House
Country Casanova: Circle D Corral
Country Justice: Kentucky Stud
Country Tuna: Don's Lounge
Coyote: Mustang Club
Tom Cunningham: Hill House
Frank Dixon and Nightlife: Trophy
Inn
Fallbrook: Country Side
Restaurant
Fat Chance: Valley Center Inn
Saloon
Fortunes: Padre Gold
Free Radio: Film Springs Inn
Wayne Gire and Tony Irvine: Old
Bonita Store Restaurant,
Monterey Whaling Co.
Gravel Canyon: Mama's Mink
Hardtimes Bluesgrass Band: Tuba
Man's
Jack Johnson: Ken's Pub, The
Turkey Inn
Junctions: Unfinished Lounge
Leather and Lace: C.H.'s Saloon
Lonestar: Brannen's Place
Curly Lyon and the Sundowners:
On Bow Inn
Tom Maher: Carriage House
Ron Martin: Calypso Lounge
New Country: Country Side
Restaurant
Jimmy Nixon and Downhome:
Peter D's
Lanny Prescott and Cinnamon
Ridge: Kountry Mesa Bait

Have a gourmet affair

WITH

PETER SPRAGUE The best in contemporary jazz, with special guests Steve Kujala
and Bob Magnusson Friday & Saturday, November 11 & 12,
8:00 pm and Sunday brunch, November 13, 9:00 am.

JOHN LEFTWICH Classical jazz with special guests Emily Keeling and Tripp
Sprague, Friday & Saturday, November 18 & 19, 8:00 pm and
Sunday brunch, November 20, 9:00 am.

BEAUJOLAIS NOUVEAU WINE CELEBRATION
November 17, 7:30 pm. Make your reservation now!
Flown in from Paris the night before.

BIG CHRISTMAS SALE November 17 through 24.

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Sun. 8:30 am - 2:00 pm.

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Choose tickets on site now

MOTLEY CRUE Nov. 13 ★ **L. RICHIE** Nov. 18
BLUE OYSTER CULT & RAINBOW Nov. 21
STRAY CATS \$15 Nov. 23
CHARGERS VS. DALLAS Nov. 13 - choice
For more information call or stop by 2105 Garnet Ave., Pacific Beach
273-4567
For your convenience we accept personal checks and credit cards
(Visa, MasterCard, American Express)
Store hours 10 am to 6 pm

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	Reg.	NOW!
DM2 Analog Delay	\$199	\$99
CE3 Stereo Chorus	140	69
CS2 Compressor	109	55
BF2 Flanger	150	75
SD1 Super Overdrive	99	49
DS1 Distortion	99	49
GE7 Equalizer	130	65
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OC2 Octaver	150	75

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Mexican Cuisine & Cocktails

Thursday, Friday, & Saturday
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Sunday
4:00 - 8:00 pm

featuring

Sunday - Wednesday
9:00 pm - 1:30 am

Monday

Tuesday 6:00 pm

Wednesday

Coming -
November 17, 18 & 19 **RHYTHM KINGS** featuring **BAD HABIT HORNS**
Strolling Mexican guitarist **DAVID ZAMBRANO** Monday - Saturday
HAPPY HOUR MONDAY - SATURDAY 3:00 - 6:00 pm
Well drinks & margaritas \$1.00, nachos \$5c, wine & domestic draft 75c.
Now serve **breakfast** daily, 7:00 am.
Open 7:00 am daily. Breakfast, lunch, dinner. Food to go.
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Calendar

CLIPPERS

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Box Office For ALL
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TICKETS TO ALL
GAMES ON SALE

MILWAUKEE Nov. 17
CLEVELAND Nov. 20
NEW JERSEY Nov. 26
UTAH Nov. 27

CIVIC THEATRE &
GOLDEN HALL

THEATRE
★ EXCLUSIVE ★

ROGER WHITTAKER
Nov. 14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30

S.D. SYMPHONY
TICKETS TO ALL INDIVIDUAL
SYMPHONY
PERFORMANCES AVAILABLE
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vi-environment debate that one of them has been reading up on in SCIENTIFIC AMERICAN. The social consciousness of the premise gives the movie another leg to fall back on, however, have gone lame by the time the revenge scheme is launched against the Quans, and the movie must be the final third or fourth on its dust. Then again, the Dead Skydiver character is always less than sympathetic, less well acted than

the Eddie Murphy character, so that the movie is only half a new event in its better two thirds or three-fourths.

With Ralph Bellamy, Don Ameche, and John Lee Mahoney, directed by John Landis. 1983.

*(Bloop) Fearful Mr. Corman, Frontier Drive in, Harbor Drive in, Mira Mesa Cinema, Occidental 8, Plaza Banta, Rancho Bernardo 6, San Diego Drive in, South Bay Drive in, Sun 11-11, Sports Arena 6, Village, from 11:11

Under Fire — "I don't take sides, I take pictures." So says the self-

interested photojournalist on assignment in Nicaragua in 1979. And he is true to his word, but at least until he changes his mind. "I think I really saw one too many bodies." And then there are a few of countless black marks against Somoza (and gold stars for the San Jose), he agrees to stage an E3 CD photo shoot that, in effect, raises a rebel leader from the dead: the shot seen and the world. His photos turn out to have important uses for the other side as well, the bad side, the Somoza side. (This movie looks from the Left.) Never did a mere photo-

grapher play so pivotal a role in the unraveling of a war. Compared to its closest analogues, UNDERFIRE rates above the YEAR OF LIVING DANGEROUSLY in dramatic clarity, but — despite the quasi-documentary immediacy of its style — rates below

CIRCLE OF DECEIT in credibility. With Nick Nolte, Gene Hackman, Joanna Cassidy, and Jean-Louis Trintignant, directed by Roger Spottiswoode. 1983.

*(Age Drive In, from 11:11; Camino Cinema 4, La Villa Village, Rancho 6, Sweetwater 6, UA Glasshouse 6)

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MOVIE DIRECTORY

DOWNTOWN

Active, 665 So. (230-3825)
Space Racers, The Being, and Paradise, from 11:11

Bellows, and 6 (230-3320)
Raiders, and Now, The Big Score, and Silent Rage

Big, 9th and (230-0084)
The Criminal Minded, Trading Places, and Escape from New York

Brownswood, 813 Broadway (230-3242)
Last of the Mohicans, 11:11

Brutal, 11:11 through 11:15
The Holy Office, 11:15 through 11:15

Casino, 642 So. (230-8076)
Call Center for program information

BEACHES

Cine, 7720 Grand, La Jolla (454-5401)
Portrait of a Woman, from 11:11

Five Arts, 3899 Camino, Pacific Beach (724-4000)
Premier Drive in, 3899 Camino, Pacific Beach (724-4000)

Frontier Drive in, 3899 Camino, Pacific Beach (724-4000)
Theater 1: Richard Pryor Here and Now, from 11:11

Theater 2: The Dead Zone and The Man with the Red Balloon

Theater 3: The Criminal Minded and Space Racers

La Jolla, 3100 Laurens (234-3344)
Raiders, 11:11

Space Racers, 3899 Camino, Pacific Beach (724-4000)
Theater 1: The Dead Zone and The Man with the Red Balloon

Theater 2: The Criminal Minded and Space Racers

Theater 3: The Criminal Minded and Space Racers

Theater 4: The Dead Zone and The Man with the Red Balloon

Theater 5: The Criminal Minded and Space Racers

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Theater 327: The Criminal Minded and Space Racers

Theater 328: The Criminal Minded and Space Racers

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Theater 332: The Criminal Minded and Space Racers

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Theater 334: The Criminal Minded and Space Racers

Theater 335: The Criminal Minded and Space Racers

Theater 336: The Criminal Minded and Space Racers

Theater 337: The Criminal Minded and Space Racers

Theater 338: The Criminal Minded and Space Racers

Theater 339: The Criminal Minded and Space Racers

Theater 340: The Criminal Minded and Space Racers

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Theater 370: The Criminal Minded and Space Racers

Theater 371: The Criminal Minded and Space Racers

Theater 372: The Criminal Minded and Space Racers


Theater 373: The Criminal Minded and Space Racers

Theater 374: The Criminal Minded and Space Racers

Theater 37


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