

City Lights

The Many Moves Of George Sinclair

George Sinclair lived in San Diego's skid-row hotels for thirty years. George can't walk without pain, he's blind in one eye, and he can barely read, so living downtown among friends was convenient. And the rent was never too much for the monthly disability check he received since leaving the Navy in 1953.

George was staying at the Monroe Hotel on Fifth and Market streets last spring, paying \$200 per month for a room with a kitchenette and shared bath. When George's common-law wife, Lu, wanted to visit him after 9:00 p.m., she had to pay the hotel manager five dollars. Even if Lu only brought George something to eat and left after a few minutes, she still paid the five dollars, nonrefundable.

Last summer George had an argument with the hotel deskman. Lu and their daughter Candy were staying the weekend with George. There was confusion over whether they'd paid the ten-dollar fee, and George says the manager tried to throw Lu and Candy out. "Hell, I wouldn't let me tell them that I was a girl out on the street," he remembers, his steely eyes blinking. "Is crazy or something?"

George had heard, too, that "they was gonna raise the rent on me . . . try and get more money out of me." So rather than pay \$242.50 a month, he moved out of the Monroe the following day. There were other downtown hotels, but George didn't feel the same way about downtown anymore. He was tired of being bothered by police who wouldn't even let him stand on the corner without demanding his ID, and who sometimes wrote him citations for petty violations he says he'd never committed.

Downtown changed in 1970," he says. "People just got mean." And most of his old friends were gone. "Some of 'em just left, others of 'em in the penitentiary, I guess," George says.

Lu got her car and moved George up Fifth Avenue to a room in the New Palace Hotel. It was clean and bright and the hotel manager would watch Candy and take her swimming. In her sandwiches for lunch. But the rent cost much more than George could afford. The manager didn't ask for the money up front, so George stayed ten days, then paid the bill from his \$537 disability check.

George and Lu heard about a one-bedroom apartment down the street on Second Avenue and Elm across from the old Centre City Hospital. It's an old house that has been saved up into sections, with three units on top, two on the bottom. Rent is \$200 per month, plus utilities. Lu, her two children, and her uncle left their rooms on Nineteenth and K streets and moved in with George.



George Sinclair

Well, It Certainly Sounded Like Something I Would Write

Psychologist Stephen M. Pfeiffer, Ph.D., writes a column for the weekly *La Jolla Light* under the heading of "Behavior Today," and late last month he made some cogent observations about the nature of New Year's resolutions. He wrote, for example, "I think that most of us become self-critical as soon as we become self-conscious," and . . . I have a feeling that our resolutions have more to do with controlling our lives than enriching them." Good, concise insights from a sympathetic observer of human nature. The only problem was that those insights — the entire column, in fact — didn't belong to Pfeiffer, Ph.D., but to Ellen Goodman, Pulitzer Prize-winning columnist with

the *Boston Globe*. Goodman wrote that column in December of 1982. It was syndicated to more than 350 newspapers in the U.S. and appeared locally in the *San Diego Times* on December 31 of that year. How the identical 675-word column (with just six words changed, in addition to dates altered from Goodman's 1982 references to Pfeiffer's in 1983) came to be published under Pfeiffer, Ph.D.'s by-line in the December 29, 1983 issue of the *La Jolla Light* might make good column material for a credentialed psychologist writing a behavior column. For one thing, Stephen Pfeiffer, Ph.D. is married to Phyllis Pfeiffer — the Phyllis Pfeiffer, publisher of the *La Jolla Light*. For another thing, as Ellen Goodman herself remarked, "It's not as if my column only runs in South Savannah." Someone somewhere was bound to notice the . . . similarity. And as observer Goodman says, "This kind of thing is almost self-destructive. It's sad, really. It's like shoplifting: the person almost wants to be caught." Ein

interesting theory, eh, Sigmund?

On first being questioned about it, Pfeiffer, Ph.D. was incredulous, and said he did not use Goodman's column as a source for his, nor did he recall even reading her column.

Later, after checking through his files and talking with his wife, he said, "I'm really embarrassed about this . . . I just feel miserable. I'd never knowingly, intentionally do something like this." Pfeiffer, Ph.D. explained that he's been writing the column for his wife's paper only since January of last year and that as a method of learning to write it, he copied "literally dozens" of published pieces, like Goodman's, in longhand on yellow legal pads. He did this in order to feel the ebb and flow in successful essays, and out of habit. He says that's the way he learns best; he did the same thing with material he had to learn in college.

Pfeiffer, Ph.D. says that when he'd finish copying down a column, he'd typically staple his copy to the original and file the two together. Well, somehow his copy of Goodman's New Year's column came separated from the original, "and a year later I thought it was my own, so I turned it in." Was an accident, no?

Pfeiffer, Ph.D. feels like a schlemiel and has offered his sincere apologies to Goodman. Her syndicate will probably be contacting the *La Jolla Light* to discuss the question of copyright infringement.

"We'll pay for it, whatever it is," says a chagrined Phyllis Pfeiffer. She and her editors haven't yet decided how to handle the incident in print, but two days ago she announced that her husband's column has been dropped from the paper. "I talked at length with Stephen last night," she said Tuesday. "He's embarrassed and so am I. I've seen his files; he's a man of integrity. He just has sloppy files."

—N.M.

Resolved: Equal Time for a Crazy Idea—Happy New Year!

By ELLEN GOODMAN

Soon we will have completed our annual list of good intentions. Across the country there are millions of cigarettes waiting to be stomped out, tons of fat waiting to be lost, miles to be run, lives to be organized and improved. Once again we will be

Next year resolve to indulge

By STEPHEN M. PFEIFFER, Ph.D.

Soon we will have completed our annual list of good intentions. Across the country there are millions of cigarettes waiting to be stomped out, tons of fat waiting to be lost, miles to be run, lives to be organized, selves to be improved. Once again we will pass resolutions as if we were

Ball, Duncan, And Court

Mary Duncan had heard that investing in Baja real estate was risky without the aid of a reputable Mexican attorney. So she had Gail Ball. Both women scrupulously followed the advice, but both nonetheless have lost their homes in Baja and watched in disbelief as an Ensenada court ordered the costly furnishings that once filled the two residences to be sold in a public auction scheduled for tomorrow.

This is particularly galling to both Duncan and Ball because both women for years have loved Mexico and maintained weekend retreats there. Duncan is a professor at San Diego State University who once spent two summers living in Tijuana squatters' settlements as part of a research project. Ball is an El Cajon realtor who through the Seventies built up an extensive network of business contacts in Baja, before she considered setting up residence at Puerta del Sol. The latter location is a collection of houses and cabanas and trailers located on the coast about six miles north of Ensenada, and includes a long off-white building that fronts on the ocean.

Constructed originally as an eight-unit motel, this building first passed into American hands in the early 1970s when a retired Glendale couple paid \$14,000 for a twenty-year lease to the owners, a Lebanese-Mexican family named Saad.

The retired couple bought the place and converted it into two dwellings, a 1500-square-foot unit for themselves and an adjoining 500-square-foot unit which they eventually sublet to a Point Loma man. Both American parties were content for a few years, but both eventually became disgruntled with the Saads as landlords. By 1980 the retirees were eager to sell their leasehold rights to Gail Ball.

Today everyone concerned agrees that Ball was aware the retirees and the Saads had been squabbling; the Saads had even filed a suit against the retired couple, claiming that the elderly man and woman had violated provisions of their lease. But Ball insists that when she moved in she thought the Saads had dropped the suit. She even had her Tijuana attorney investigate the lease she was assuming; he assured her everything looked sound. Ball also notified the Saads in writing that she was taking over the property from the elderly couple, and in the summer of 1980 she began paying the Saads a monthly rent of about \$200 for the larger section of the building. That summer she also spent thousands of dollars on painting, plumbing, electrical modifications, and other improvements to the place. "They watched me do all this and they never said a word," Ball says of the landlords.

It wasn't until later that fall, when Ball had completed all her remodeling work, that she



heard indirectly that the Saads planned to press against her the suit they had originally filed seeking the retirees' eviction. Ball then embarked upon a tortuous series of legal responses and counteroffensives — but at the same time the landlords continued to accept Ball's monthly rent checks, and Ball claims months would pass in which the dispute seemed forgotten.

In 1981 Mary Duncan became interested in taking over the smaller unit from the

Point Loma man. She first consulted another well-known Mexican attorney in Ensenada about the legality of such a transfer, and that attorney assured Duncan that despite the Saads' quarrels with the former tenants, she should have no problems. Indeed, Duncan says she enjoyed a cordial relationship with the Saads for a year and a half, during which time she used the residence at least one weekend per month with no inkling of trouble. Then one day in October of

(continued on page 38, col. 2)



Mary Duncan

That Skiff Won't Float

Each year, between 160 and 170 vessels — ranging from day skiffs to large cabin cruisers, fishing boats, and Navy barges — are found floating on the southern portion of San Diego Bay. These abandoned craft are subsequently towed to the port

district's impound area just north of the Coast Guard station on Harbor Drive, where they are destroyed. But most are 30 additional boats, in varying states of disrepair, are moored in the same portion of the bay, north of J Street in Chula Vista and south of the Sweetwater River mouth. Nearly all these boats are undergoing some sort of salvage operation or

restoration, and are either owner-occupied or are visited daily by weekenders. And still another group of boats, all marked "derelict" — the port's count is nine, while private salvagers and live-aboards in the area say the actual number is more like thirty — rests below the water in four under-water graveyards.

The southern bay has become a popular dumping ground for old boats, port officials and local boat people agree, because it is out of the way of shipping traffic and the water is so shallow (much of it is just five or ten feet deep at low tide) that salvage work can be much more easily accomplished than in deeper water. But that's about all they agree on, as the question of what to do with boats in all three categories becomes a matter of frequent — and increasing — controversy.

Vessels thought to have been abandoned, port district spokesman Bill Dick says, are marked with a sign by Harbor Police asking the boat's owner to make his identity known to the port within fifteen days. "Then, if there's no response, the boats are towed to our impound area, where they are kept another one hundred days while we make further attempts to contact the owners and find out what their intentions are for their boats," Dick says.

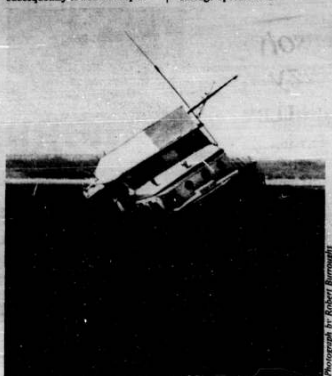
Usually, though, we don't hear from them at all, and after a one-month grace period [following the hundred-day search] the boats are destroyed." Several private salvagers, however, question the port's policy, opining that the cost of destroying the boats

— a figure Dick declined to estimate because of the "unreliable information" — depending on size and condition of the boat — could be saved if private salvagers were given the opportunity to bid on the vessels. "There are several qualified salvagers around town," says Ray Constantino, a sometime salvager who lives with his wife and two children on board the fifty-seven-foot *Gypsy Wind*, anchored just east of G Powder Point half a mile north of E Street. "This is a Navy town, and a lot of people are licensed divers qualified in both ability and equipment to salvage boats," he says. "But the law says that inside San Diego Bay, only the legal owner of a boat can salvage his own vessel, and since most of the owners of these boats are unknown, we can't really do anything without the port's help."

But Dick says the port rarely receives inquiries from private salvagers to work on abandoned boats, and adds, "The ones we do hear from are guys in rowboats with hacksaws, and in the opinion of our engineering department they're not able to handle the job."

Then there's the matter of the sunken derelicts, which in the past have included such vessels as a hundred-foot yacht once belonging to Howard Hughes but abandoned after the Navy requisitioned it during World War II and painted it gray, the fishing boats *Libra* and *Reknown*, and an old submarine hull used experimentally during World War I. From last August until

(continued on page 38, col. 2)



Photograph by Richard Barrington

A cartoon illustration of a turkey wearing a chef's hat and apron, holding a knife and fork, standing next to a platter of food. The turkey is anthropomorphic, with a human-like face and posture. It is holding a large knife in its right hand and a fork in its left hand. The turkey is standing next to a platter of food, which appears to be a roasted turkey with vegetables. The illustration is signed 'R' in the bottom right corner.

*Dear Matthew Alice:
During the recent holidays I consumed a lot of turkey, as most people did. My question concerns the color of the meat itself after it's been cooked, i.e., white meat and dark meat. I'd like to know why it is different on certain parts of the bird, unlike other meats.*

For simplicity's sake we can speak of food as being made up of water, minerals, fiber, protein, carbohydrates, fat, and/or alcohol. The breakdown of these components results in that lodestone of every dieter's consciousness, the calorie. Given that one has no dietary problems, there are no reasons to eat less than the food that people. Ninety-eight percent, or, the calories provided by carbohydrates are absorbed by the body, if they originate in sugar or purified starches. Fiber is also a carbohydrate, but by definition none of its calories is digested or absorbed. Ninety-five out of a hundred calories in fats are absorbed. The same is true for calories from fruits or vegetables ranks somewhat lower, at ninety percent. Proteins are even

The caloric plot thickens, though, when we consider a few other figures. Different nutrients provide differing amounts of calories, even though the amount of food ingested may be the same. Carbohydrates and proteins yield four calories per gram, whereas alcohol almost doubles that score at seven calories per gram; fat is the champ, coming in at a stratospheric nine calories per gram. You've got to play this game wisely, with the awareness that all foods are not created equal — and equal amounts do not create equal calories.

And so it is with the subject of the second of this week's food questions, viz., birds. The fat content of the white meat of a turkey is about half that of the dark meat.

Only birds that were dark colored are concerned. But the difference also has biological significance, and in fact gives us a clue to what these different types of muscles are used for. Dark muscles are utilized in sustained activity, such as long flight or distance swimming; light-colored muscles are powerful but tire quickly. The dark status of turkeys and chickens in the avian world of flight is indicated by those large white breast muscles; even if they could think of a distant place to which they wanted to fly, they couldn't get there in a hurry. But compare the breast of a falcon or a peregrine. The dark color is a result of their mastery of the air. The dark color of these muscles is determined by the amount of oxygen-carrying myoglobin and cytochrome-containing threads; these compounds and other factors (the amount of blood capillaries, diameter of muscle fibers, etc.) are all involved in the process of effecting the sustained activity of the dark muscles. This color variation can be found

Writing is similar to pitching a game of baseball. If you throw enough pitches, sooner or later one will get away from you. While I throw quite a few strikes last year, one or two did sail over the catcher's head — and landed in the laps of a few eager fans who were only too willing to draw attention to my errant deliveries. I herewith acknowledge those wild pitches. Most egregious of the uncorrected errors occurred in my column of December 22 when in discussing juke boxes I placed the Beach Club and the Arizona Cafe in Pacific Beach. I rarely go near the beach — the salt air tends to corrode my synapses — so I haven't had the pleasure of enjoying the ambience of those establishments. But next time I'm in *Ocean Beach*, I'll drop in, and listen to their counter boxes.

drop and listen to their counterpart, Ms. White. While the latter is a library, the answer (in the same column) about the availability of back issues of magazines can be amended. The North Clairemont and downtown branches of the public library frequently sell donated back issues of many magazines for fifteen cents apiece.

Finally, two errors I did not commit. Unofficial scorers' claims to the contrary. The North Park reader's statement is incorrect in telling me that shark skeletons can't be used as bones because they are cartilaginous (October 1980). The Vista engineer thanks goes to the Vista engineer who told me that "pigs" (inflatable devices) are used in gasoline pipelines to separate shipments (November 10). Not so in ours.

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.

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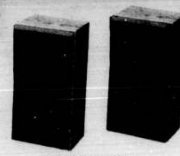
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THE INSIDE STORY

BY PAUL KRUEGER

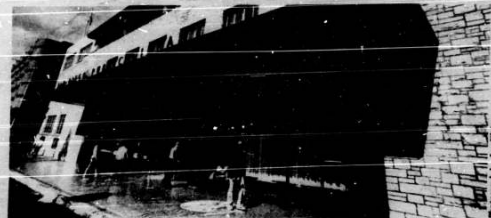
EVERYONE SEEMS TO AGREE THAT DOWNTOWN's central library is overcrowded, undersized, and out-of-date. There's also general agreement among those concerned that the solution is construction of a new \$40 million downtown library high-rise. But there's been little serious discussion concerning the likelihood that voters would approve the bond money needed to finance such an ambitious project.

Mayor Roger Hedgecock did his part for the new library project by appointing bibliophiles Dorothy Kerrigan and Robert Arndt to the city's board of library commissioners. Hedgecock also found room in his brief (seventeen-minute) State of the City address to push for a new library. The *Union's* New Year's Day editorial on suggested civic priorities devoted more inches to the plea for a new library than to solutions for the Tijuana sewage problem, looming water shortages, and the growth-management debate. The *Tribune* last week printed two plaintive front-page stories under the headline, "Finest City Doesn't Offer Best Library," followed by a "We

need new central library" editorial.

Library commission chairman Leo Sullivan frequently reminds Hedgecock and Councilman Mike Gotch to keep the central library project high on their agendas. Both men listen, especially Gotch, who counts attorney Sullivan as one of his informal political advisers. Sullivan can also take partial credit for the *Union's* forceful editorial; he lobbied editorial page editor Ed Fike at a chamber of commerce luncheon last month and later provided Fike with background information. The *Tribune* story includes Sullivan's bold prediction that "the only public bond issue that would be passed by the voters today would be to improve our library system."

Sullivan, however, has doubts about whether it's politically practical to campaign for a \$40 million project, risk the chance that "by trying to build something that big, we'll lose," and then be forced to start over again. Last fall, in fact, Sullivan asked both the city manager's Library Task Force and his own commission to consider an alternative: the renovation of the city's existing Golden Hall convention center. And though



San Diego central library

he personally prefers a new building, Sullivan doesn't agree with the *Union's* description of a five-million-dollar Golden Hall renovation as a "patchwork" solution. When both the task force and the commission disregarded the Golden Hall suggestion, Sullivan was so chastened that he didn't even discuss that alternative at a recent council committee meeting.

Councilman Gotch doesn't share Sullivan's concern that a \$40 million bond request may be too ambitious for voters. The councilman says voters will approve such a ballot measure just as they funded the development of Mission Bay and the construction of San Diego Stadium. "There's lots of library users... lots of books through those turnstiles," says Gotch in predicting victory. Gotch and fellow

proponents, however, could have difficulty explaining away some bothersome statistics. Downtown's central branch may be overcrowded, but it's hardly oversold: circulation was down 8.58 percent last year from 1978 figures, as compared to only a 1.7-percent drop systemwide. Just five percent of the system's juvenile circulation moves through central's doors. Though shelf space is limited, 18,000 square feet of the building is used for administrative functions, including bookbinding, mending, and mail sorting — chores that could easily be done elsewhere. As for the argument that the downtown's vagrants, who use the central branch as a reading room and rest stop, are discouraging suburban users, that problem won't be eliminated by building a new tower several blocks away.

There are sensible responses to these indictments: circulation, for instance, isn't a fair gauge of a main library's worth, and administrative functions may best be kept under one roof. But David Lewis of Lewis/Johnson, political consultants says even a well-argued ballot measure would be trounced. "San Diego's an outdoor place, not a cultural mecca," says Lewis, who's helped run many local campaigns. "You can sell parks, recreation, and a stadium, but not a \$40 million library. It just won't go, even with Roger Hedgecock leading the pack."

City Councilman Bill Cleator last year organized a group of prominent local businessmen in an effort to attract cruise ships to San Diego's piers. Cleator then got

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INSIDE STORY

(continued from page 8)
his friend and former city staffer Don Harrison a job as publicist/administrator for the 106-member private consortium. When the group exhausted its \$40,000 budget earlier this month (the money came from the Convention and Visitors Bureau), Cleator persuaded the city council to contribute \$200,000 to the consortium's bank account. Cleator's influence over the group was firmly demonstrated earlier this month: he got mad at the consortium's \$36,000-a-year consultant, so

he had her fired.

Cleator suspected that the consortium consultant, cruise industry expert Helen Finley, was responsible for recent news leaks to the *Daily Transcript* newspaper. Those leaks resulted in two January 10 *Transcript* stories about how the cruise ship consortium was assisting Crown Cruise Lines with its plans to dock its hydrofoil pleasure crafts here, how the FBI was "investigating" Crown's partners because they expected to operate casinos offshore, and other details on the consortium's budget and finances, including one member's concern over

whether consortium staffer Harrison deserves the \$12,787 he's been paid to date. Cleator planned consortium consultant Finley and demanded to know if she'd been talking with the *Transcript*. Finley denied helping the newspaper, but Cleator says he "finally tricked her into telling me" that she was indeed a source for the stories. Cleator then told executives of the Convention and Visitors Bureau (CovVis), the consortium's parent body, about his conversation with Finley and expressed his displeasure with her. Finley was put on probation and about a week later was "released"

from her one-year contract, effective next month. Finley won't comment on her dismissal, but sources say that CovVis director Dal Watkins told her, "... I can't stand it! You've talked to the press, and seventy percent of our (CovVis) budget comes from the five-vote man." (This was a reference to Cleator's influence over the council's conservative majority.) Watkins refuses to comment on the controversy and says only that Finley's contract was terminated because she had completed the work for which she had been hired. Finley, who has worked in San Diego full time since last

June and who gets much of the credit for persuading Princess Cruise Lines to use this city as home port for their *Turquoise Princess* ship, is now in Florida on a consortium-paid business trip. She meets February 2 in New York City with executives of Cunard Lines and returns here February 7 for a planned speech to downtown's Central City Association before severing her ties with the consortium. Cleator and Watkins had been scheduled to share the Central City Association podium with Finley, but those plans have now changed: Finley has been dropped from the program.

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Hard Work

(continued from page 13)

working in the mud. I think they teach you how to work. They get it into your head that you got to get up and go to work every day. See, I'm a naturally lazy man.

Corpsmembers who have made the rounds to some of the other twenty-six centers the CCC operates around the state call the Escondido center the "Holiday Hotel." Its half-mile driveway leads up to 440 acres of oak-covered hillside overlooking the small farms and horse ranches just north of the Escondido city limits, and in this setting it seems more like a sprawling country estate than the country work camp it once was. It has a quiet, lofty feeling about it. The buildings are old and plain and mostly run-down, but they are spread out over the grounds in a way that allows privacy, and even seclusion. There are office buildings, classrooms, a tennis court, a swimming pool, a dining hall, a garden, and an animal pen with a pair of fat hogs. There are only about fifty corpsmembers staying at the center now, but it can accommodate more, and will, as the CCC's FDR center in San Diego is phased out in the next few months.

For a while, no new corpsmembers were being assigned to the Escondido center because of the CCC's uncertainty about keeping the facility. They lease it from the county (for \$50,000 a year, plus \$50,000 for county maintenance, and a \$25,000 insurance policy), and the probation department wanted it back again when the current lease expires in June of this year. Many Escondido residents opposed that idea, preferring to have the CCC for neighbors. "The county probation people thought they could come in here and do what they wanted before anybody knew what was going on,"

one neighbor said. "They were very pushy about it." The CCC welcomed the residents' support with some surprise — in other places around the state, local residents have been wary of the CCC's reputation for turning hardcore unemployed youths, and have resisted the corps' plans for locating a center in their neighborhoods. The issue in Escondido was settled recently when the county agreed to extend the CCC's lease, and the neighbors, relieved that they would be keeping the center, held a party celebrating their victory.

About 5:30 every afternoon the crews come straggling in from their day's work. They roll out of the vans and drag themselves off to the dining hall. Dirty, slumped-shouldered, and smelling vaguely of sweat, cigarettes, and gasoline, they're an awkward bunch. Two German shepherds, Primo and Chico, the center's unofficial mascots, run out to welcome everybody home by jumping up and licking their faces. A black fellow takes a pencil from his pocket and pretends to play it like a flute as the group marches along. A young woman stamps her leg-soled boots and shouts, "Rock and roll!" A gloomy-looking fellow seeking escape turns up the volume on his Walkman, while a friend nudges him from behind and comments to no one in particular, "Lent in the Sony."

For many of the corpsmembers, who range in age from eighteen to twenty-three, this is their first experience away from home, and they are obviously trying out all the things they promised themselves they would try as soon as they got the chance. One kid, to everyone else's disgust, has given up baths. A young female testing her new-found sexuality has taken to wearing her pants a few sizes too small and to leaving the top two buttons of her work shirt unfastened. Nearly every one of the males has started a beard — or has at least given up shaving. Vegetarian diets are said to be popular in the corps, and one member reportedly survives on peanut butter, while another will eat nothing but chocolate. Some people seem to slide through

those years as if they were always adults just waiting to come of age. For others, it's a series of experiments, errors, and catastrophes. Paul "Shorty," Standard's last few years have been like that. Not so long ago he was just another Marine with a jarhead haircut, cruising the streets of Ocean-side in a beat-up hot rod with Confederate flag decals in the windows, looking like he had been in the army. He had been in the army, a private first class in the U.S. Marine Corps, and the California Conservation Corps is a story he likes to tell, if you can get him to slow down long enough to tell it.

Shorty and his crew are busy building an amphitheater at the alow garden in the San Diego Wild Animal Park, and it's his job to feed the cement mixer with hundred-pound sacks of concrete, which he has to carry uphill from the truck. It's a task he seems to enjoy, but when break time rolls around, he spits out his mouthful of chew, replaces it with a fresh pinch, and sits down in the sunshine to talk. "I was what they call a demolition expert," he says in his fast Texas clip. "My official title was 'Combat Engineer,' which means it was my job to blow things up, and I guess I could blow up about anything they wanted me to."

He says he is five feet six inches tall and weighs 150 pounds, but he's padding that. His nickname describes his stature, and like countless other kids who grew up with that tag, he's a scrapper. "My daddy was the meanest son of a bitch I ever saw. He was a truck driver and an alcoholic, and he could drink a pint of white lightning, walk into a Texas bar, fight two 300-pound men, and walk away with nothing but scratches. I guess I learned how to fight from him, and as far as I can recall I've never walked away from a scrap yet." Shorty says his mother enjoyed a good brawl, too. "I guess she beat me up every single day I lived at home." With his background, becoming a combat engineer seemed like a natural occupation, and as soon as he was old enough he joined the Marines, a decision which brought

on one last battle with his mother. "She never did approve of me going to California," he sighs.

For a long time Shorty says he enjoyed his new career. Compared to where he'd come from, the U.S. Marines looked like a whole lot of fun. He spent his after-hours in the Long Branch Saloon in Ocean-side, a place just enough like Texas to keep him from getting homesick. "I was the most popular guy in that place," he brags. Following in his father's footsteps, he made bar fights his favorite sport. "They'd never see somebody my size who could fight guys over six feet tall, and win." California was all right.

Then, one weekend almost two years ago, Shorty was riding his girlfriend's horse, off base, near Fallbrook. He had grown up around horses, and had promised to help train this one. As he was trying to coax the animal across the highway, they were hit by a '67 Mustang. The collision totaled the car, killed the horse, and put Shorty in the hospital with a crushed skull. Doctors repaired his head with a metal plate, but he says he was dazed for months, tortured by headaches, and didn't see how he would be able to complete his hitch in the Marines. He told them he wanted out.

"They said I was fit for duty," he recalls bitterly. "They said the Marine Corps owned me, and that I was never getting out. I got kind of tired of hearing that, so I proved to them I wasn't fit for duty by punching out nearly every one I saw, including several officers, and even one or two colonels." After a year and a half of this, the Marine Corps surrendered and Shorty got his discharge — which he says was honorable, but barely. "Without a job, and no income other than the sixty-two-dollar disability check from the Marines, Shorty didn't know what he would do. He wanted to stay in California, but he says, "They don't hire a lot of combat engineers here outside of the Marine Corps," and the only other thing he knew was the ranch work he'd grown up doing. Making some fast decisions, he mar-

ried his girlfriend, set her up in an apartment in Vista, put his name on the waiting list for the CCC, and went back to Texas, where he quickly got a job branding cattle and chucking hay for \$275 per month. He had managed to save \$1200 when his wife called from California to say the CCC had a job for him.

Shorty has a reputation in the CCC for being a bit of a fanatic when it comes to work. On a recent tree-clearing project in which his crew cut down eighty-six trees, limbed them, bucked them, and ran them through a chipper, Shorty did thirty of them himself, using only a hand saw while the others used chain saws. He says stacking sawdust on a flood for twelve hours was a lot of fun, but his idea of a really good time is cutting brush on a fire line for thirty or forty hours straight. He grins just thinking about it. "You can work by yourself, everybody leaves you alone, and you have a chance to show what you can do."

Like the other corpsmembers, Shorty earns the minimum wage, which comes to about \$580 a month, minus \$150 for room and board. He is required to live on the center, but he visits his wife on the weekends. In the future, the CCC plans to allow some of its members like Shorty to live away from the center, which would make it possible for them to hire more people.

Shorty admits to having had some trouble with other corpsmembers, but he says he never fights on the center. "If you fight on center you get fired. I've taken a few guys to the bottom of the hill, though — off center — and you can fight all you want to out there." His disagreements have to do with their use of drugs, he says. "There's a lot more freedom here than in the Marines, and for some people that means drugs. But they better hope I never see them. I hate people who use drugs."

He has six months left in the CCC and he's thinking about what he'll do when he gets out. "I used to be a pretty good bull rider, and I've thought about rodeoing. But I don't think my wife would want me doing that." He'd like



Stephen Martin

to get a job as a maintenance worker for one of the state parks. His qualifications are the skills he has learned in the CCC, which he lists as "work hard, do your job the first time, and don't give anybody trouble."

He uses his finger to clean the chew from his lower lip, puts on his hard hat, and heads back to work. "All I know for sure," he says, calling over the whine of the cement mixer, "is that I won't be going back to Texas. I'll never go back to Texas."

Since George Deukmejian has been Governor of California, the CCC has found itself in a better situation than it had expected. The corps had been started by Governor Brown, and had been one of his pet projects. That alone, staff members feared, was enough to bring them under close scrutiny by the new governor. The impression the CCC wanted to give to the new administration was that they were here to supply the state

with the low-skilled labor needed to do work which had to be done with or without them. To their surprise, Deukmejian agreed with them; and now, for the first time in the short history of the California Conservation Corps, the state legislature has removed the "sunset legislation" that required the CCC to present a report justifying their existence to the law-making body every year.

When Brown was governor, he eliminated Reagan's Ecology Corps, which had been an alternative service for conscientious objectors during the Vietnam War. (For many of them, it was either that or prison.) In 1976 the CCC was funded for a five-year trial period, with a first-year budget of only five million dollars. For four years, immediate success, it was plagued by a style of management that could be called visionary but not very practical. Youth programs in general had not done very well — the public often saw

them as leaf-raking projects — and by 1977 the legislature was so disgusted with the program that it was ready to close it down two years ahead of its designated term. At the time, stories were widely circulated charging the CCC with severe mismanagement, of showing favoritism in its hiring, and of widespread drug use among recruits. In an effort to save the struggling corps, Brown appointed B.T. Collins, a disabled veteran, as its director.

Collins, who later became Brown's campaign manager and then the governor's chief of staff, is credited with much of the CCC's current success, as well as much of its original style, and the mention of his name at the Escondido center brings smiles to the staff's faces. Without him there probably wouldn't be a CCC. He coined the CCC motto, "Hard work, low pay, miserable conditions," and had it painted in huge letters outside their office building in Sacramento. That promise of abuse has become a recruiting attraction for the CCC in the same way that Marines are lured into service by the tough image of the leather-necks. In 1979 he delivered a speech to a group of new recruits at the training academy; it later became known as the "Hitler Speech." "I do not care about you. I am not concerned with your happiness. I am concerned with the expenditure of taxpayers' dollars. I know I am going to work you to death. And I know you're going to work hard or I'll fire you." Collins also laid down the five basic rules of the corps: "No booze. No dope. No violence. No destruction of state property. No refusal to work." Only one corpsmember in four completes a full year in the corps, and this attrition rate is said to be due largely to the enforcement of these rules. This image of no-nonsense discipline has made the CCC popular with the public, but the staff says it is also a benefit to the corpsmembers.

Enos Flores, the center director at Escondido, "They're trying to make the transition from school to work. They want a goal. They want consistency."

(continued on page 16)

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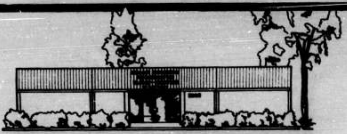
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Hard Work

(continued from page 15)

Like other members of the staff at Escondido, Flores sometimes seems as if he is trying to keep his enthusiasm for the corps a secret. Many of the staff have worked for other institutions before coming to the CCC: the California Youth Authority and the Corrections Department, for example—and they will tell you they believe in the CCC as an alternative to all that; yet too much enthusiasm seems to embarrass them, as if it's old-fashioned, like something out of the Sixties. "We are not idealists," Flores insists. "We don't say to the corpsmembers, 'Come on, you can do it.' We say, 'You will do it, or you won't have a job.'"

Flores doesn't even like to talk about the intangible benefits of the corps to the corpsmembers. He prefers to talk about the benefits to the taxpayers, and gives examples of the projects they have completed in San Diego County, which include planting 16,000 seedlings on Mt. Laguna, laying sandbags in Jacumba during last winter's heavy rains, constructing campsites at Cuyamaca State Park, removing storm-damaged trees in several parks, building trails and fire lines in Cleveland National Forest, building bathroom ramps for the handicapped at local state parks, and installing irrigation systems at the San Diego Zoo. He produces a chart that shows, in an intricate ballet of numbers, how the CCC is cost-effective to the taxpayer. You can't blame him. It's only political shrewdness not to talk of intangibles during a time when social services are not particularly popular. "We aren't a social service," he says, annoyed by the out-of-date terminology. "We aren't even a job program. We're a work program." All over the state, administrators are taking down their Japanese haiku poetry calendars and replacing them with state-issued agenda calendars.

Yet if the CCC were just a work program, the bosses would get their eight hours a day out of the corpsmembers, then cut them loose to enjoy their leisure time however they wished, like the rest of the working class. But they don't. Besides putting

in their eight hours, the corpsmembers are expected to improve their educational level: those who read below a sixth grade level must improve that by two grades during the time they are in the corps; those who haven't completed high school (fifty-five percent) must study for the GED, and the rest must either take courses at a local community college or help tutor the others. Everyone must write every day—in a journal, in letters home, or in the center's monthly newspaper; they must register to vote; they give blood regularly; and they all do some kind of physical training before going to work. These are the intangibles Flores doesn't care to talk about. "Why shouldn't we expect more out of them than just an eight hour day?" he asks defensively.

Ty Morretti has a place on the La Jolla Indian Reservation where he goes when he wants to be alone and think. It's on a hill, near the village water tank, overlooking the valley south of Palomar Mountain where he has lived all his life. "When I go there I think to myself how free it is," he says, meaning... his life?... the reservation?... the future? He dries his hands on his apron, and takes a break from his kitchen duties at the center's dining hall. Over a cup of coffee, his dark intense eyes give the impression that he is at that place gazing out, not at the reservation, but at himself.

"There was a time in my life, not very long ago, when it seemed like everything was falling apart, and it started with the death of my father." He talks quietly, slowly. "He was disabled; a rock fell on him and broke his back thirty years ago. My mother died when I was only four or five, so it was up to me and my sister to take care of him. We were pretty close..." He pauses, wanting to say something that might explain his father, but looking down says only, "He knew about a lot of things."

A shy, sometimes withdrawn person, Ty found school difficult and wanted to quit many times, but his father always encouraged him to stay. "Every night we would sit and talk. He would help me with my homework, with math and history. Science was his weakest subject, so I had to work extra hard on that. He used to say to me, 'Reach out. Don't be afraid. Just keep reaching out.' But I always said, 'If it wasn't for you, Dad, I couldn't reach too far.'"

When his father died of a heart attack, Ty quit going to school, even though he was in his senior year and would have been finished soon. He went to his bedroom, shut the door, and would come out only to eat or go to the bathroom. "I spent all my time in there thinking about him, about the things he used to say, and about the stories he used to tell. Without him I felt so ignorant. That whole joyful feeling in my life was gone. I didn't think I could go on without him."

He spent five months like that, unable to halt the sudden backward momentum his life had taken. "Christmas came. My sister had the table set just like it always was, with a place for him with his wine glass, just like he would be there. I took my usual place at the table, but she said, 'No, you're going to sit in his place.' "A shock went through Ty as he realized what she was trying to say to him. He sat down in his father's place, and was able to drink from the wine glass before he had to leave the table and go back to his room. "When my sister came to me all I could say to her was, 'I don't want it to be like this.' She said, 'You're a man now'; but I didn't feel any different. I didn't feel like a man."

After that Ty tried working at a few jobs, but ended up quitting all of them after just a short while. "It seemed like such a hard way to live. It wasn't the work—I'd done that before. I just felt like there was no point in it."

It was his uncle who talked him into joining the CCC. "He would come over and sit with me and talk, the way my father used to." His uncle had retired from the Army, and at first he tried to convince him that the Army would be the place for him. "I told him I wasn't ready to call anybody 'Sir.' So he said he'd heard a lot of good things about the CCC; he thought maybe that would be a better start for me."

When he joined the CCC, Ty began to understand why so many people never left the reservation. For the first time in his life, he felt like a minority. "For me, the minorities had always been the others, the ones who came from outside the reservation." It made him feel uncomfortable around the other corpsmembers, and he knew he seemed strange and unapproachable to them. Full of doubt about himself and his decision to join the corps, and still grieving over his father, it was difficult for him to concentrate on the work he

was supposed to be doing.

"I just about blew it then," he says. "I got drunk one night after work, and next morning when it was time to go I was in such bad shape I could barely tie my shoes. I made it to work that day, but only with the help of a couple buddies. My crew leader knew something was wrong. We were planting plantations along the freeway. You had to measure the hole to make sure it was big enough for the roots, otherwise it would just die. Then after you planted it you had to scoop out a half-berm on the downhill side to catch the water. It was harder than it sounds. When my crew leader came by, he looked at what I was doing and said, 'I know you can do better than that.'"

At lunchtime Ty fell asleep and didn't wake up for the rest of the afternoon, even though the others tried to get him to go back to work. His crew leader told him that one of two things would happen to him: He could be suspended, or he could be fired.

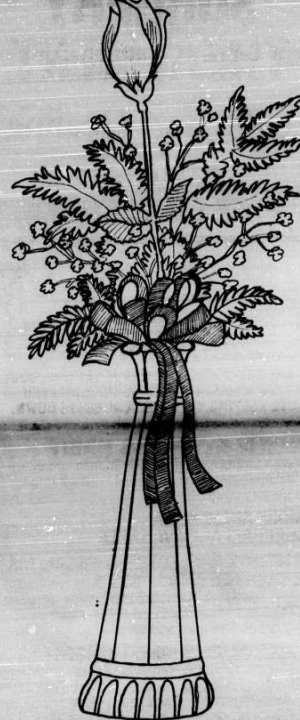
Ty thought about all the wasted days sitting in his room staring at the ceiling, about all the dead-end jobs he had quit, and about all the people back on the reservation without jobs. "I really had to look at my situation then. I had a job. I got fed three times a day. If I left the CCC, what would happen to me?" No longer could he passively watch the events in his life, as though they were happening to somebody else. He decided he wanted to stay. He went to his crew leader and said, "I feel like a fool. I want to try again. Give me another chance. I'll do it."

She said she saw something in Ty—she didn't know what. Her recommendation was that he be allowed to stay. "I'm lucky to be here," he says now. "The whole experience has been good for me, not just the work, but things like writing in my journal. I write every day. I've learned that we might not be here tomorrow, so why not put some of those things we think about down on paper?"

Ty is waiting list to get into the CCC has about 1500 names on it right now. The unemployment rate for people in that age group is about twice the state average, but the CCC really isn't big enough to have much of an effect on it. The program only employs 1800 youths in the state now, with plans to increase that number to 3000 by 1985. Several states have started programs modeled after the CCC, just as it modeled itself after

(continued on page 18)

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Hard Work

(continued from page 17)

the federal Civilian Conservation Corps that put so many young men to work during the Depression. There is currently a bill before Congress to establish an American Conservation Corps, which would employ 100,000 youths.

Most corpsmembers signed up for

the CCC at their local unemployment office, where there is always a poster tacked to the bulletin board advertising the corps. Ben Rodriguez, who works for the Employment Development Department in Escondido, says, "Sure, there's a waiting list, but anybody who really wants to get into the CCC. I can get ten or fifteen people to sign up, but when the time comes for them to go, they turn it down. So many young people here are from out-of-state and are just passing through. They're staying with friends or sleeping in their cars. What they really want is a place to stay, not a job. When the CCC tells

them what they'll be doing, that it's hard work, and not just some Camp Ruckamuck, then they aren't interested anymore."

The CCC makes no special attempt to hire minorities or disadvantaged youths, though forty percent of the members are minorities. Officials say they would like to hire more women — females currently make up about thirty-five percent of the corps — and there is no waiting period for them to get in. The women are given quarters separate from the men, but other than that they are treated the same, and are expected to do the same work.

"We're all animals on this job," Stephanie Martin says with a laugh. "There isn't a shovel made for a man and a shovel made for a woman. There's just shovels." She is a bright, enthusiastic woman who had completed two years of college in Louisiana when she decided she wanted to finish her studies in California, where she says the state universities have a better curriculum in physical education. Unable to afford the out-of-state tuition fees, she needed a job while she waited to become a California resident. She spends most of her time working with the weather-

ization crew installing insulation and caulking in the homes of low-income families. Working with a caulking gun is not what she has in mind for the rest of her life, but she says, "This is like school to me. Not one day goes by that I don't learn something new here."

She thinks women join the CCC for different reasons than men's. "Women aren't as likely to come here with problems. They join up because they want to do something totally different. They want to get outdoors. They want to meet new people. They want a job that's different from the one they've been doing."

"There's a lot of men here on a macho thing, trying to prove how much they can do; but then there's some women here on a macho thing, too, trying to prove they can keep up with the men. Overall, I think women are better at the tedious jobs where extra care and attention are needed."

They do better at planting trees and landscaping. They have a better eye for detail."

If Stephanie has a criticism of the CCC, it's that it isn't strict enough. "I know there are people here using drugs, and sometimes I never know what they're going to do. Outside the CCC I can associate with whom I want, but here I don't have any choice." There has been a rash of stealing at the center — more than \$500 has been taken from the rooms of four different people — and she thinks drugs might be behind it. "Three hundred and sixty dollars a month isn't enough to be doing cocaine. They're coming up with the bucks somewhere. They really make me mad. They're giving the CCC a bad name, and there are so many good people out there trying to get into this program."

At first it seems as though Stephanie doesn't belong in the CCC. Yet her

presence there is calculated. By not targeting the program for so-called "losers," the corps avoids that label like her to give the program stability. They call it "each one teach one."

"We've got people here who have been to college, and we've got people who haven't been to second grade," Stephanie says. "We all learn from each other. Maybe four out of ten here have reading and writing difficulties. Some are completely illiterate. I'll give my time tutoring anybody who is willing to work." In return, she says she learns from people with backgrounds different from her own. "It seems like people who can't read or write don't waste their time worrying about whether or not they want to do a job. They do the best they can because they know they don't have any choice."

The majority of people here have had problems at home, or a school. It's

a good place for them to come and learn about themselves. There's not somebody bitching at them twenty-four hours a day, saying do this or do that. They learn how to be on their own. People who have been in trouble can make new friends here, and the work experience gives them the motivation to try something else. Every day on the job we come into contact with all different kinds of people, some of them well educated, and a lot of people here have never had that before.

"I've seen people here do things they never thought they could do. People twenty-three and learning how to read for the first time. People who couldn't work and get along with somebody else. People who are withdrawn — after a few weeks here they are more open, and we can talk about their problems. We say, 'Now we're going to find a way out of all that. Now we'll find a way to make do.'"

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Letters

I Dream Of Genet

As a drama critic, Jonathan Saville is knowledgeable, erudite in a fault, and a keen student of the theater in all its facets, but for some strange reason I enjoy his verbal acrobatics more when I have not seen the play he is dissecting at the moment.

A case in point is *Angels Fall*, which he not only dissected, but upon which he performed a

paintmaking autopsy

("Objectivelessness," January 12). That the play still lives glowingly in the hearts and minds of its viewers is no small feat of resurrection.

To bring up the name of the revered Stanislavsky is for Saville tantamount to delivering a coup de grace. However, only the other night I was privileged to converse with that master (albeit in a dream) and I mentioned a pair of names, Mamet and Shepard, at which point a pained expression crossed his face.

"Show me the objective," he moaned. "What have you done to the objective, Sam?" As his face faded from view, I could not resist shouting, "Beckett!" and after he left, "Genet!" Since I could not sleep after waking in a warm sweat, I paced the floor until I came across an old play by Pinter, which, as luck would have it, was on my reading table. Now, there was a playwright who knew his objectives. Every character knew what he (or she) wanted, and did not flinch from blackmail and/or seduction to achieve success. They were the days.

But alas, here we are in 1984, for once Crucifix and Brother Jonathan has said that *Angels Fall* is a bad play. I count myself fortunate that I saw it before I read the review, else I would probably not have gone. I cared for these people, I felt for them, and the built-up tension in the audience was almost thick enough to cut with a critic's tongue.

So what if Professor Harris decided that he no longer wanted to go through the motions at his

college and decided to quit? Is that not an objective? Does he have to know exactly what he wanted to do next? His big scene was central to the play, much more so than the tennis player's monologue, good as that was.

I imagine that Sanford Wilson will survive Saville's onslaught, but it would be a pity if even one person stayed away from this fine performance of an excellent play because of this verbal mugging.

Harold Furberstein
El Cajon



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Where else can you buy a yacht from William Shakespeare, make a doctor's appointment with Wayne Newton (and get a second opinion from Leonard Bernstein), play cards with Sam Spade, and listen to a sermon by Winston Churchill?

Contrary to Freud's famous proclamation that anatomy is destiny, most experts say names determine destiny, at least in part. Studies indicate that males named Tom, Dick, and John are high achievers with leadership abilities, the theory being that because they have no initial handicap as overcomes those with short, simple names make the easiest adjustments in their lives. On the other hand, a study of Harvard dropouts in a given year revealed a higher percentage of quitters with strange or exotic names. "John," name scholars claim, creates a good, solid image, as witnessed by the remarkable number of United States

presidents named John. Also James, George, William, Thomas, Richard, and Harry. Other studies claim the opposite, using Lyndon, Dwight, Calvin, Woodrow, Millard, Ulysses, and Grover as presidential examples, speculating that those with odd or distinctive names tend, compensatorily, to overachieve (Armand Hammer is a classic example). Remember when it was common for film studios to evoke an aura of machismo by contriving Tab Hunter, Rock Hudson, and Rip Torn for young hopefuls? It worked. Remember Tony Curtis, whose box office name had more ricket appeal than Bernard Schwartz, his birth certificate name? And Marion Morrison, who metamorphosed into

John Wayne? "A self-made man may prefer a self-made name," commented Judge Learned Hand when he permitted Samuel Goldfish (the movie mogul who'd been glamorizing and Waspizing newcomer's names) to become Samuel Goldwyn. Only in the past few decades have Segal, Snodgrass, Streep, and Streisand become acceptable names in Hollywood. However you interpret all this, there's no doubt that your name affects your life to some degree. For example, imagine being Herbert Hoover. "My name has definitely enhanced my life," says Mr. Hoover, who lives in Lakeside. He was born in Montana in 1920, during the era when his namesake had developed an excellent

By Sue Garson

"I'd be in a grocery store cashing a check and people would say, 'Hey, don't cash his check. He pardoned Nixon!'"

—Gerald Ford

reputation as head of the U.S. Government Food Administration, and the Montana Hoovers figured that such a name would be wonderful for their newborn son—a name that would inspire success. So they named him Herbert. Eight years later, in 1928, when the head of the Food Administration became the thirty-first president of the United States, Herbert's parents took pride in writing a letter to the White House telling the new president that their son had been named in his honor. The President of the United States responded with a letter and an autographed photo of him and his dog, King Tut, which the eight-year-old proudly took with him to school to impress his teacher and his third-grade classmates. Today these White House souvenirs are part of Hoover's memorabilia in Lakeside.

The Montana schoolboy studied theater and where he got out of the service (World War II), he had his sights on Hollywood. "I smoked a cigarette with Ronald Reagan," he recalls, "but I didn't get much further than that so I settled into broadcasting, where I stayed for fifteen years," Hoover says. "I had a lot of fun on the air with my name." The "Herbert Hoover Show," aided by the famous bloopers "Hoobert Heever," sometimes became the Hoobert Heever Show. And when he and a colleague named Al Smith broadcast the 1960 presidential elections from a local station in Missoula, Montana, they got a kick out of being Herbert Hoover and Al Smith announcing election results. After a brief stint at TV announcing in Spokane, Hoover

moved to California, taught speech at SDSU, and then taught English at El Capitan High School. He had considered teaching English at Herbert Hoover High School but chucked the idea, he says, because he likes living in the boonies and dreads the idea of a daily commute from Lakeside. Hoover doesn't mind driving to La Mesa every Sunday, however. He is a member of that city's Saint Andrew's Episcopal Church, which is where he met church activist Ben Franklin, the retired president of a Tarzana paving company. Like Hoover, Franklin says his name has affected his life enormously. "It's been very positive," says Franklin, who now lives with his wife in the Mission Gorge area. ("He's always been proud of his name," Mrs.

Franklin adds.) And because he felt he had an honorable name to uphold, Franklin says he's been a thousand percent honest in business. "I've read all about his life and I've always given people more than a fair deal," he says. Although Franklin's name has never caused him any problems, he does remember the good-natured kidding at USC fraternities, the standing ovation he received at his high school graduation ceremony when his name was announced, and his days at Lockwood, where he worked in the same facility with a fellow named Miles Standish and some of his co-workers used the public address system to summon Miles Standish and Ben Franklin to the main office. Today when he uses credit cards, he's invariably asked how kite-

(continued on page 24)

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FACE

(continued from page 33)

flying in. "It's been going on for years," says Franklin. "And I haven't come up with a good answer yet." While he's been looking for an answer to the kite question, Franklin, who's the second of three generations of Benjamin Franklins ("It was my father's name and it's my son's name," he says), has discovered in his family tree a great-uncle named Benjamin Harrison (twenty-third president of the United States).

Also scratching a genealogical itch is Winston Spencer Churchill, who lives in Lakeside and works as a warehouse supervisor at Grossmont High School. Born at Mercy Hospital on August 25, 1942 at the height of his namesake's power and around the time that Sir Winston had been visiting San Diego, Churchill says his name has affected him both positively and negatively. "My name always gets a reaction," he says. "When I was working in sales, the mere mention of my name automatically opened doors. I'd pick up the phone to call an organization and all I had to do was announce my name and I'd be put through immediately to the person I wanted."

He's been invited to appear as a guest on several local TV breakfast shows, and when he was involved briefly in the security business, he reports that his badge never failed to raise eyebrows. Son of a San Diego milkman (named Royal Churchill) who made local deliveries on a horse and cart, the forty-one-year-old Churchill grew up in a conservative, religious family and for a while he was pastor of a Pentecostal church in Poway. People who had heard only his name came to his church solely on that basis.

"They were curious about my name and they wanted to meet me," he says. "And that's how I brought a lot of people into the church. My name was the big draw."

"As a small boy, people always expected me to live up to certain standards—to the 'real Winston Churchill,'" they said, as if I were an artificial one." As a teenager the native San Diegoan Winston Churchill wrote a letter to the Prime

Minister of England and ever since then, England has been a magnet for him. "I'll get there some day," he says dreamily. "I think about England a lot."

When the British statesman died in 1965 and our local Churchill was a young man of twenty-two, he suffered an identity problem, an emptiness. "Am I gone, too? Is it all over?" he wondered. "It wasn't. The attention continues, some of it unwanted. There was an occasion, for instance, when police officers stopped him on a freeway and before he had an opportunity to display his driver's license, he was asked his name. When he answered, they called him a smart aleck. That's what long-distance operators say when he calls collect and gives his name; sometimes they hang up on him."

At the time the thirty-eight president of the United States took office nearly ten years ago, another Gerald Ford was discovered and interviewed by the press (in Virginia, where he was living at the time), and became an instant celebrity for a while. When Ford was in office, his less-famous namesake was often teased by co-workers. "When I'd be in a grocery store cashing a check, people would say, 'Hey, don't cash his check. He pardoned Nixon!' They'd give me a hard time but it wasn't really too bad. Sure I voted for him. His son, Jack, is in town here and I kinda keep track of his whereabouts," says Gerald Ford of Logan Avenue.

San Diego's telephone directory reveals several other statesmen: four Daniel Websters, two John F. Kennedys, and a Robert Kennedy. We've got our own 1984 Democratic presidential contenders as well: four John Glenns and three Jesse Jacksons. Also hiding in the White Pages are political characters: there are two Jack Horners, five Jack Fosters, a Tom Sawyer, a Jim Rockford, and two Kilgore Trouts. Jack Spratt's wife says he isn't amused. "I get so damned tired of listenin' to people saying, 'Jack Spratt could eat no fat, his wife could eat no lean,' that I don't care to discuss the matter any further," said Mrs. Spratt of Santee. Roy Rogers of Lakeside also declined to comment. Sam Spade, a retired San Diego County social worker, was out playing cards when I called but his

son recalls an incident about twenty or twenty-five years ago when detective stories were big and Dashiell Hammett's private eye was popular. "Very late one night the phone rang and it was a woman calling, a total stranger who sounded very tipsy. She demanded to speak to Sam Spade and then asked in detective style manner for his vital statistics. We've had a few laughs with it but never any real problems."

Both Wayne Newton and Leonard Bernstein are physicians. There's a Mary Martin in Spring Valley and another in Chula Vista. And there's a May West, a Peggy Lee, a John Wayne, and three listings for George Burns, three for Robert Merrill, two William Shoemakers, a Willie Nelson on Imperial Avenue and another one in National City, a Bill Bailey and a Cesar Chavez in North County, and a Jack Warner, a Bob Newhart, a Jack Daniels, a Gregory Peck and a Gary Cooper, thirteen Michael Jacksons, a Paul Robeson living in Lemon Grove, a Steve Garvey on Navajo Road, a Steve Allen, and a B. F. Skinner. Paul Newman of Point Loma is a sixty-eight-year-old retiree who spent ninety-four years working for the railroads in San Diego and he's amused, he says, because he's had the name Paul Newman ten years longer than the famous actor. "I keep myself in good shape and people say I look younger than my age. They say I bear a striking resemblance to the actor," Newman says that every so often he receives a rash of obscene phone calls from young ladies and he recalls an incident that occurred recently in Stuart Anderson's restaurant in Chula Vista. "I was having dinner with friends and one of them made a big deal out of my name and said to the waitress, 'Do you know who he is? He's Paul Newman!' he said, pointing to me. Well, the waitress looked skeptical but after dinner when I picked up the tab and handed her my VISA card, she got all excited and shrieked, 'It's him! It's him! It's really him!' She nearly fainted," Newman chuckles.

Besides those whose names are identical to entertainers, politicians, sports figures, and fictional characters, the phone book lists a number of authors—James Beard, two William Buckleys, four James Baldwins, John Steinbeck in El

Cajon, Phillip (sic) Roth in Clairemont. And there are poets: Robert Frost lives in El Cajon, Carl Sandburg in Santee, Edgar Allan Poe in Lakeside, Robert Lowell, two William Blakes, and ten Robert Brownings scattered throughout town. The poet of them all, William Shakespeare, lives with his wife not far from Balboa Park and works as a yacht broker at Stirling Marine. "In the yacht business—in any kind of sales—my name is useful because when I hand people my card, they never forget," says Shakespeare, who admits to receiving quite a bit of attention when he cashes checks. One year he made telephone reservations at the Old Globe Theatre and when he appeared at the box office and requested two tickets for Shakespeare, he was told that Shakespeare wouldn't be opening until the following summer. San Diego's Shakespeare developed an intellectual curiosity in his namesake's work and pursued it while an undergraduate at the University of Miami, where he performed in Hamlet sixty times. And Bill, as his friends know him, was also spurred to an interest in tracing his ancestry. "My aunt was doing the family tree but she stopped at a point where it looked like we might have been related to one of the Bard's illegitimate progeny. That was a good place to stop," he laughs.

San Diego has four Rockefellers, a dozen Rothschilds, and two Jesse Jameses. But what about our Eleanor Roosevelts, our Mary Pickfords, our Pearl Bucks, and Jane Austens? Blame the telephone book: the women may be here but female names are, apparently by choice, far less visible in the directory. Of course, we do have a respectable number of authentic resident celebrities. Jonas Salk, Françoise Gilot, Cliff Robertson, and Dr. Seuss live in La Jolla; Desi Arnaz and Burt Bacharach live in Del Mar; Victor Mature lives in Rancho Santa Fe; Dick Van Dyke is Coronado's famous resident; John Erlichman now lives in Fairbanks Ranch; and Jack Ford lives in Leucadia. But according to the White Pages, San Diego has no Archie Bunkers, no Fidel Castros, no Johnny Appleseeds, no Gertrude Steins or Harry Houdinis. And there's not a single Elmer Fudd in town.

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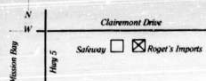
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So They Theme



Kim McCullum, Richard Gilman

JONATHAN SAVILLE

The fox knows many things, but the hedgehog knows one great thing.

— Archibald
Purity of heart is to will one thing only.

With its staging of *The Wager*, the Bowery Theatre completes its traversal of three plays by Mark Medoff. All three productions directed by and starring the Bowery's artistic director Kim McCullum. This obsessive concern with one artist — and by one artist — is reminiscent of John Lili's current series of concerts covering all the piano sonatas of Beethoven. The differ-

ences are notable, however. For one thing, although Mark Medoff is one of the more prominent contemporary American playwrights, he is far from having the stature of a Beethoven. More importantly, Mr. Lili's series lets us hear the composer exploring a range of experiences as wide as humanity itself, and in an equally broad variety of *Sonata*, while the three Medoff plays at the Bowery are variants of a single theme, which the playwright keeps scratching at like a family pet who will not let a closed door alone until you open it and let him in. The theme arises from a certain character type that, in various guises, appears in all three plays. Teddy, in *When You Comin' Back, Red Ryder?*, is a psychopathic thug who invades a diner,

terrorizing and humiliating everyone in sight. The eponymous hero of *The Kramer* is a young business executive ruthlessly rising in the corporate world and at the same time attempting to control the personal lives of his fellow workers. Leeds, in *The Wager*, bets his roommate Ward that if Ward sleeps with their neighbor Honor, within forty-eight hours Ward will be assaulted or killed by Honor's husband Ron. Once again it is a matter of interfering in the personal lives of others (these central characters take special delight in breaking up marriages), using people for one's own profit, controlling them, humiliating them, and committing violence upon them (in this case psychological violence). And once again the impulse to control and manipulate, the contempt for the more or less helpless victims of this puppeteering, is shown to be the obverse of an inability to love. Teddy, Kramer, and Leeds, each in his own way, defend themselves against the threat of intimacy by treating people as specimens to be experimented with, and all three characters assert their superiority to everyone else by a cruel, arrogant mastery of sarcasm, and sometimes by physical weapons as well.

It is a personality type worth exploring, both for its own sake — there are such monsters, after all — and because the interrelationship of power hunger and the fear of intimacy is a widespread phenomenon, even in persons less extreme and pathological than Medoff's protagonists. None of the three plays is fully satisfactory, however; the character type is colorful, powerful, memorable, but it lacks both fullness of humanity and depth of psychological insight. Medoff is fascinated by this type, and he becomes expert in displaying its quirks, but he cannot seem to get hold of its essential motive force. When he does try to grasp that inner impulse, he tends to give us an analysis of motives rather than a convincing experience of a living human being.

This failure to turn understanding into life is strikingly exemplified by the weak ending of *The Wager*. Honor, who has

conceived a passion for the icy Leeds, gives him (and us) a neat précis of his syndrome, and urges him to lower his defenses, to take the chance of getting hurt emotionally, to let another human being — himself — into his heart. Leeds resists, he evades, then gives way, and as the lights go down we see him embracing Honor and weakly smiling. It is about as convincing as Savonarola's conversion to Islam by a few words from a passing sheik. Nor does Kim McCullum in the Bowery production know what to do with this embarrassing moment. He has built up the character, with his usual intense concentration and attention to detail, as the mean son of a bitch the script up to that point has shown him to be; there is nothing in Leeds as Mr. McCullum has presented him to us that could justify this remarkable emotional transformation. The hug and the grin, the unbending, the "cure" — these ring thoroughly false.

What seems to be happening in these plays is that the playwright is groping toward a solution of some problem too close to his own experience or preoccupations for him to see it clearly. In all the plays there is at least one character who loves (the waitress in *Red Ryder*, the colleague's wife in *The Kramer*, the cuckolded husband in *The Wager*), but the love manifests itself in an environment that invariably smashes it, an environment commanded for his own destructive (or defensive) purposes by a Teddy, a Kramer, a Leeds. It is a miraculous leap from these three fruitless attempts to the experience of a service in acquainting San Diego theatergoers with some curious, preliminary, uncertain steps of a playwright who has since learned to dance. But as theatrical experiences, these three plays belong distinctly to the hedgehog category, and it is a hedgehog whose one piece of knowledge works only intermittently. We have learned a lot about one epoch in the

psychological and dramaturgical career of Mark Medoff, but by now some of us are getting a bit tired of that particular theme, that particular character, that tedious scratching at the door.

Something similar might be said about Kim McCullum. Here is a young man of sensational theatrical talents, a great many of which are demonstrated in the current production of *The Wager*. He is, as usual, exceptionally brilliant in his casting (Alan Schneider has commented that casting is ninety percent of directing — which sounds like an exaggeration, but surely Alan Schneider ought to know). Mr. McCullum regularly finds some of the best community actors in town, and in most cases he gives them roles they can play

with the utmost naturalness: in the present case, Kevin McDermott as the randy, basketball-playing Don Juan of a roommate, all lanky energy and emotional shallowness, and Richard Gilman as the awkward, ridiculous, pitiable, but decent-hearted professor of microbiology who has made the grave mistake of marrying a girl who finds him infinitely boring. (Honor herself, played here by Susan Benes, is a poorly constructed and banal character whose defects the actress does not succeed in rising above.)

Having chosen his actors so well, Mr. McCullum directs them with an accuracy of imagination that brings the characters, their world, and their momentary aims and feelings vividly to life. There is, for exam-

ple, a little basketball game in the Bowery's *Wager* in which the director has brilliantly realized Mark Medoff's idea of showing us the rivalry between Ron and Ward and the way Ward is bound to win Ron's wife away from him; the acting is psychologically true, the blocking is deft and precise (and beautifully rehearsed), and the theatricality of this moment is enhanced by the fact that the basketball itself is imaginary. But the fine hand of the director is at work everywhere in this production, unobtrusively imparting truth and expressiveness to the most minor gestures — I think of Ward, slouched on a bar stool and idly arranging little piles of breath fresheners on the kitchen counter, as he impatiently waits for Honor to finish tell-

ing him about her feelings and problems and to come to bed with him. Instant by instant, the Bowery's *Wager* is filled to the bursting point with carefully observed and vividly reproduced reality, an uninterrupted testimony to the director's skill (as well as to that of his actors).

Mr. McCullum is also a set designer of outstanding ability. The set in *The Wager* is one of those everyday, apartments, naturalistically rendered, that one sees in some ninety percent of contemporary shows and that every set designer knows how to put together. What distinguishes this set is the perfection of its verisimilitude — every detail is exactly right, and every detail reveals something about

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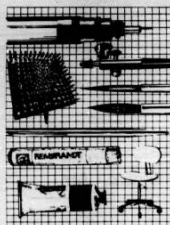
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(continued from page 27)

Leeds and Ward and their relationship — as well as the way the restricted stage of the little theater is transformed into a playing space rich in possibilities for expressive action. Much of this is shown, but much of it is suggested: we see a bit of the bedroom, a patch of the outside hallway, and nothing of the bathroom but its door, yet all three areas are palpably real places where real things happen. In addition, some really remarkable visual and technical imagination has gone into the device by which Mr. McCallum indicates the "fourth walls" that separate the audience from the actions on the thrust stage, above all the suspended fragment to which the basketball player's practice basket is attached. This device

makes everything seem even more real, as though we were looking with x-ray vision into an actual apartment in an actual building somewhere — the supreme aim of naturalistic stage design. Nowadays, it is easy to do a naturalistic set adequately; it is quite hard to do it as persuasively as Mr. McCallum has done it. The only naturalistic detail he has omitted (why?) is the smell of the pizza.

Finally, there is Kim McCallum the actor. His impersonation of Leeds shows all the qualities we have become accustomed to in his acting: clarity, power, truth, a mastery of voice and gesture, an intensity of feeling, and a commanding theatrical presence. If his Leeds is less intellectually interesting than his Kramer and less emo-

tionally compelling than his Teddy, that is because Medoff has not drawn Leeds as interestingly or as compellingly as he has the other characters (this seems, in general, the least effective of the three plays). But just as Medoff's obsession with the Teddy-Kramer-Leeds character has become somewhat tiresome, so has Kim McCallum in roles of this sort. Even his Keesebre in the Marquis Theater's *Devour the Snow* (not by Mark Medoff) shared many of the traits of these Medoff characters. (I did not see him in the Bowery's *The Hasty Heart*.) As a McCallum admirer, may I suggest that it is time for a change? There are some good actors who are hedgehogs, but the real sign of the actor's mastery of his craft is knowing many

things, becoming many different characters, showing us life in all its diversity.

Mr. McCallum is evidently a fanatic of the theater, a man who directs, designs, acts, and lives for his art. That kind of purity of heart must be distinguished from what is beginning to look like self-imposed typecasting. I would like to see Kim McCallum in a wide range of totally different roles: Uncle Vanya, Undershaft, Estragon, Algeon Monticrieff, Romeo. Eventually a young man of such talent is bound to go off to New York or Hollywood so as to realize his potential to the full, but while he is still here let us see him extending the boundaries of his own skills and of San Diego theater. And no more Mark Medoff for a while! □

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The Location: 1950 Old Highway 101, Poway (942-7114)

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Hours: Dinners, 6:00 p.m. to 10:00 p.m.

The attractive brunette was sporting a gray flannel cap. When she got in line for

the salad bar, she craned her neck, surveying the crowd. It was Friday night and the California-style restaurant, adorned with the obligatory wooden walls, wood tables and chairs, and a profusion of green plants, was filled to capacity. Periodically she would step out of line to peruse her fellow diners and then step back. Suddenly she tapped the shoulder of the woman in front of her.

"Are you here alone?" she asked. "Usually I don't mind eating by myself, but not on Friday night. Friday night is family night, couple night. You sit by yourself, you're fair game for everyone to look at you as if to say, 'There goes some weirdo, on Friday night she has to eat alone.'"

The woman in front of her was short and round and she wore a polyester sweater whose print imitated an expensive wool ski sweater. The shoulders were fastened with violet star-shaped plastic buttons. The brunette, clad in a stylish turtleneck whose color matched her cap, shrugged and explained, "That's why I'm here. On Friday

night the best place to go if you don't want to be conspicuous is a soup-and-salad bar. I'm really glad I met you. Do you mind if we eat together? Would that be all right with you, Miss Lonely Crowd?"

"It's a free country," the woman in the polyester sweater answered.

They began to move through the line. The polyestered one chose iceberg lettuce, lots of pasta salad, kidney and string beans, garbanzo beans, green peppers, tomatoes, cauliflower, pickles, sunflower seeds, imitation bacon bits, a handful of croutons, and Green Goddess salad dressing, heaped into a huge mound. The brunette had spinach, mushrooms, a spoonful of pasta salad, grated hard-boiled eggs, and cucumber-dill dressing.

"You want muffins?" her companion asked her shyly. "I take all four kinds: blueberry, corn meal, apple cinnamon, and cherry nut. They bake them here. They're free."

"Oh, I couldn't eat that many. Which is the best?"

"They're all good. Take them all. You gotta get your money's worth, may as well, and regular butter and honey butter and margarine."

"Do you want soup?" the brunette asked.

"I'm broke. Got paid today, time I pay my bills, all I can afford is a good salad. The fruit salad is free. Soon we get to the table, I'll go back for fruit salad."

The brunette, who had already paid for her soup as well as salad, tried to decide between a grayish clam chowder, chicken noodle soup, navy bean soup, and chili. She selected the navy bean soup and the hostess led them to a table.

"I can't get over this place," the brunette said, touching the bill of her cap. "Is this a slice of life or is this a slice of life? Look at all the babies here, small children, half-grown children. And senior citizens. What is this, some kind of club for seniors? Not that I'm complaining, after all—it's not like I'll never be a senior citizen—but what I'm trying to say is that sociologically speaking, a broad spectrum of ages is fine,

theoretically necessary, maybe even egalitarian." She leaned forward conspiratorially. "But to tell you the truth, it bores the hell out of me, like what is this, the Lonely Crowd? To me this place exemplifies it."

Her companion said, "Seniors get a discount. Twenty percent off." She dug into her pasta salad merrily. "Mmmmm."

The brunette regarded a strange-looking object in her pasta salad. "What in the world is this? It's like some prehistoric finding, trapped in this pasta."

"It's broccoli and that other slice is just pickle. It's good, huh? Get your money's worth, huh?"

The brunette sampled her navy bean soup. "Oh, it's full of starch." She put it aside. "Would you like to have it?"

"For sure. It's free. I take it. I come here, I eat for yesterday, today, and tomorrow. All you can eat means all you can eat." Her salad dressing was bilious in color. She shoveled in the lettuce, the pasta, the beans, the bacon bits, crunch crunch, chew chew. She smacked her lips as she bore down on the sunflower seeds, her arm-to-mouth motion accelerating with each bite. "Hey, you ain't eating much."

Sorry to sound like an elitist, but I don't like pasta with mayonnaise. The spinach is good, and there's lots of variety at the salad bar, but you need nerves of steel to eat here." The brunette lowered her voice again. "This is supposed to be a health place. You know, salads are supposed to be good for you, good for your body, and I'm not denying that. But observe how people's plates are piled up with two or three kinds of dressings on top of those mountains of mishmash, and see the greed in everyone's eyes, not to mention their mouths. Everyone's shoveling food, and bits and pieces are dropping from their mouths, and they waste a lot and then they take fresh plates and they go back for more."

"From the different creamy dressings, it's like they're foaming, actually foaming speaking, a broad spectrum of ages is fine,

(continued on page 30)

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(continued from page 29)

at the mouth." The brunette averted her glance from her companion, from whose lips was falling a large hunk of lettuce smeared with green dressing and fake bacon bits.

"It's unfair that a woman who's alone can't get good service in too many places on Friday or Saturday night," the brunette continued. "I mean, she can't get a good table, and some restaurants are rude to a single woman when it's busy, as if to say, 'Hey, lady, why are you taking up a whole table? Don't you know we have to make a living? We're actually losing money on you, you're sitting there all by yourself, taking up space.' We're in business to make

business, not to seat singles." I'm not a flaming liberationist, but single diners, single female diners, have their rights, too."

Having leveled her entire plate of salad, her companion was now working her way through four kinds of muffins and three kinds of spreads.

"The other night I had an elegant time," the brunette offered. "Elegant. I went out with a male friend. That's not the same as a live-in lover, just a friend. You get the distinction. I'm sure. We enjoy each other's company on occasion, but there's no involvement, no commitment of any kind. We stay loose and cool."

At the next table an infant spilled the

contents of its milk carton and thumped on the table with a spoon. Already sated with food, the infant's sister began to sing, a pop song of absolutely nothing, an endless round of "Happy Birthday to You."

Undaunted, the brunette continued, "We went to the Horizon on a Monday night. It's in Encinitas, you know, and nice. Good view, white tablecloths. My kind of place. On Monday nights the specialty is a fixed-price gourmet dinner for twenty-two dollars — though of course you can order from the regular menu."

Her companion had begun on her fruit salads. Jeff-O and Ambrosia and Waldorf salad, all of which she mixed together and ate with a spoon. "Twenty-two dollars!"

she breathed incredulously. "You gotta be kidding."

"It includes salad, soup, entrée, cheeses, and dessert. Also on Monday nights they have free wine tasting. Our night we had Clos du Bois."

"Could you maybe get the free wine without the dinner? Then I could just look around and it don't cost me a dime."

"I don't think so. They check your reservations, and in any case the night we were there the wine tasting was a bit of a farce, very few samples, none too interesting. There was some kind of slip-up with the sales rep, that's why. But the dinner was really good."

"We started with baked goat cheese

placed on four different kinds of lettuce: rocket, radicchio, sorrel, and butter lettuce. The goat cheese was done to perfection."

"Goat cheese? You gotta be kidding." The short woman swooshed orange Jell-O while tiny marshmallows stuck to her lip like a candy mustache.

"The goat cheese was delicious," the brunette said, "and so was the soup, bisque of butternut squash and apples. It was prepared with crème fraîche."

"Soup from squash and apples? You gotta be kidding."

"Then we had chicken prepared with raspberries and cloves of garlic. I didn't think the garlic would work with the

raspberries, but it did."

"You're freaking me out. Chicken with garlic cloves and raspberries? That's too much!"

"The whole meal was nicely orchestrated, including the dessert, a ring of fresh fruit whose center was a delightful sauce. Of course, they change the gourmet menu for these special dinners every Monday, as well as the wines. You have to call in advance and make reservations. But many restaurants are closed Monday nights, so the gourmet dinner at the Horizon is a good place to remember if you want a civilized evening and you don't mind a few extra dollars."

"You mean you go there every Monday?"

day? Instead of Monday Night Football your boyfriend is laying out twenty-two bucks each for you and himself?"

"Of course not. I pay my own way. Any emancipated woman would." She played with the bill of her gray flannel cap. "If you don't, men expect favors."

Her companion stopped chomping for a moment. "Sex? You mean, you're scared to take a treat he's liable to jump you?"

"Exactly."

"My boyfriend, he jumps me," she admitted softly. "I jump him right back. And he treats me to meals all the time. His favorite is pizza. He could eat pizza for breakfast. I call him Pizza Man, just like the lady in Hill Street Blues. She calls

Captain Furillo 'Pizza Man.' That's where I got the idea. But my boyfriend, he's working tonight, so I come here for a little snack, later he gets off work, we'll go for a pizza. This is my favorite, though. All you can eat. And only \$5.95. Hey, you think your boyfriend might like this place?"

"He's not my boyfriend. I don't have a steady relationship. What I require from life is not a relationship but lots of my own space and lots of my own money."

"And twenty-two-dollar gourmet dinners on Monday nights," the woman in the polyester sweater answered. "Well, like they say, it's a free country," and she pushed away from the table and went to refill her plate.

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A Star Is Born

DUNCAN SHEPHERD

For those in the afterglow of *Rear Window* who may have run off at the mouth about Them Not Making Movies Like They Used To, along comes the "restored" version of George Cukor's *A Star Is Born*, from that same year, to serve as a corrective. One can't imagine someone in 1954 making the Not Like They Used To remark and meaning 1937, when the original William Wellman non-musical version came out. Next, that twenty of the twenty-seven minutes cut from the initial Cukor release have now been found and reinstated will come hard to those who thought that at its trimmed-down length of 154 minutes, the movie was far too long already. Such people, and I speak as one of them, may be initiated somewhat on finding that one of the recovered scenes—a microphonically cavedropped and re-played marriage proposal in a recording studio—is just about the freshest scene in the entire movie. Or could it seem so to me because it is one of the scenes I had never seen before? Judging by the other such scenes, I wouldn't think so, no.

The restored scenes, for example, or rather partially restored scenes, that feature a dialogue track but no accompanying footage, just still photos instead, give the movie a decidedly educational, and even experimental, flavor. But I expect that most people who do not automatically side with the "creative" people against the studio "bosses" will agree with the latter that the deletion of these scenes would do more good than harm. George Cukor, a company man if there ever was, cannot in any event be reasonably canonized as an anti-establishment martyr.

The issue of "restoration," brought up in a big way by Abel Gance's *Napoleon*, is more complicated than I am inclined to let it get on this occasion. To put back material, as here, that once was on public view seems easier to justify, certainly, than dredging up and putting in footage which, as happens on every movie, was left behind in the cutting room. *Cine Encounters of the Third Kind*—The Special Edition would be the supreme example of that, or maybe *The Godfather—Parts I and II*, plus spare parts, when released to television. I cannot seem to get fired up about The Principle of the Thing, however, and

the worth of any restoration effort strikes me as tied inextricably to the worth of the given movie. No true movie lover could fail to get excited about seeing, for example, the full ten hours of *Gremlins*. But the point is that any such enterprise, on both the entrepreneurial and spectatorial ends, demands a lover's passion.

Ron Haver, film programmer at the L.A. County Museum, is the man of passion responsible for the restoration of *A Star Is Born*. "Over the years, among Cukor aficionados," he has written, "the search for the missing material took on aspects of the quest for the Holy Grail." He has suggested, among other things, that the cumbersome, twenty-minute "Born in a Trunk" number—a movie within the movie, with songs within a song—could have been dropped with less damage than the twenty-seven minutes selected instead. But then, that number was directed by someone other than Cukor and was included against his better judgment, and Haver wouldn't dream of second-guessing Cukor's judgment. I would hasten to agree that the "Born in a Trunk" number is a big contributor to the bloating tendencies of the movie, though hardly the sole culprit,

and suggest further that it could usefully be dropped not instead but in addition. And while we are at it, I would specifically keep out the two musical numbers that Haver has dug up and put back in their places: the two renditions that is, of the one song, "Love That Long Face." The standard expression, "show-stoppers," could rarely be applied with greater accuracy or with less clarity.

Indeed the addition of songs to the 1937 original is perhaps the primary, but not the only, aspect of a general makeover process whereby the movie has cut down on brains and built up other body parts: lungs, obviously, but also heart, or at any rate lachrymal glands, not to mention overall dimensions: three hours in length. Cinemascope in width. This is as good an example as any of the early-Fifties Hollywood counterthrust to television, emphasizing size above all, and a good example, also, of the filmflam mentality, still in flower today, that hopes that "greatness" of a quantitative type will be taken as of the qualitative type as well.

To get down to a particular or two: the chief casualty in this expansion project is the character of Norman Maine. He and his dispensation get put on indefinite hold while Esther Blodgett slowly metamorphoses into Vicki Lester: the effect is not unlike being treated to a *Muskrat* serenade on the telephone when you really want to be getting on with business. A good hour and a half intervenes between Maine's first bonder and his next (even more time if Haver had been able to locate the footage to go with his still photos; as much time, in all, as it took the 1937 version to tell its whole story). Then, too, James Mason, through no fault of his own, is unable to hold up his end of things. As nicely as he feigns inebriation in his colossaly embarrassing drunk scenes, as subtly as he conveys wounded and pocketed pride, as perfectly as he hits every note in that affecting farewell scene, he lacks the star stature (even now, thirty years further into his career) to fill up his spot in the script. This shortcoming is in addition to the systematic favoritism Cukor gives to the female co-star, a well-known tendency of his which Gable is said to have noticed, complained about, and gotten him fired for on *Gone with the Wind*.

Apart from general structural damage, any unbalancing away from the Maine character is additionally a problem because there's nobody else of anywhere near equal interest. The long-suffering saintliness of the nascent star is, besides

unbelievable, a bore. So is the single characteristic of the other principal characters (no character has more than a single characteristic): the big-hearted paternalism of Charles Bickford as the studio mogul, the sadistic spitefulness of Jack Carson as the P.R. man, the lap-dog loyalty of Tommy Noonan as the piano man. And then there is the problem of the real-life person toward whom all this is balancing is slanted. I know there are people who would regard any additional Judy Garland diths as worth going to any extremes, even to a séance, to get. And there must be others who will join me in feeling that Otis Ferguson, long ago of *The New Republic*, pinned down Judy Garland for

eternity as early in her career as *The Wizard of Oz*: "When she is merry the house shakes, and everybody gets wet when she is lorn."

I must apologize for not having anything to say as yet about the late Rainer Werner Fassbinder's fifteen-and-a-half-hour (talk about long movies!) *Berlin Alexanderplatz*. I can only assume that the several critics around the country who found a slot for this on their Ten Best lists must have actually sat through it. But how to find the time? I admit, and perhaps without proper shame, that I have never in my moviegoing life seen anything that long, or as far as I can recall even half that long. At any rate I

have never seen the entirety of anything that long, and that would include any TV miniseries or PBS serial. *Berlin Alexanderplatz* was itself, of course, intended to be shown on German television, and the portioning-out of it into five weekly segments on successive Sundays at the Ken would seem to be the sensible way to go at it. (For unsensible or insensible people, the Ken also offered it split into halves over a back-to-back Friday and Saturday.) But as hard as I have always found it to make such a commitment to a *Bredhead* *Revisited* or a *Winds of War*, it is that much harder when I have to be somewhere a bit less convenient than in front of the TV. Something always seems to get in the way. Super Bowl last Sunday, no matinee per-

formance the first week, and I forget what my excuse was the in-between week. (No clean socks? A lightbulb accident changing? A couldn't put it down article on New Zealand in the Sunday Times travel section?) Of course it might have been easier to have found my way clear of such obstacles: if the filmmaker in question were someone dearer to me than the man who made—to cast him in the least favorable light—*Querelle* and *Lili Marleen*. Even though, as I have noticed, the necessary size of excuse seems to get smaller with each passing week. I still have not abandoned all intention of catching some of the thing. But don't wait for me. You go ahead.

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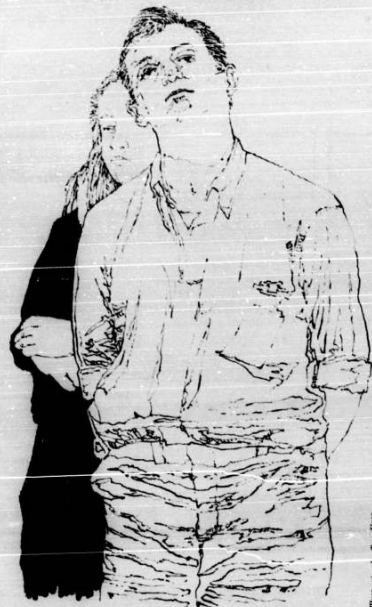
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Lost in a Generation



FRED MORAMARCO

There are two photographs of Joyce Johnson, the author of *Minor Characters*, on the dust jacket of her recent book. The color photograph on the cover, taken in the mid-1950s, shows her at age 21, leaning behind Jack Kerouac, who is leaning

are semi-closed, she wears the plain gray wool pullover sweater and plain black skirt that were the bohemian uniform of the period, and she appears to be lost in the world of her own mind, disconnected from the physical reality around her. For the back cover photograph, taken in 1983, she is pictured in black and white, a woman in her middle forties, wearing an Yves St. Laurent T-shirt, and sitting outdoors. Her hands, locked in a prayerlike gesture, support her tilted head, which appears heavily burdened by the weight of profound disappointment. She stares to one side, away from the camera, her features frozen in a posture of unrelenting regret. This is a photograph of a woman who has suffered deeply, and if you read the pages of the book sandwiched between these two photos, you will understand how and why.

That book tells the story of her life, from 1945, when she moved into the city with her parents to live in an apartment on the Upper West Side of New York, to 1964, when she last heard Jack Kerouac's lonely and drunken voice over the telephone, calling from somewhere far in the American night. She had been Kerouac's lover for a brief period in the late Fifties, but clearly she was only a peripheral figure, a minor character, in his life and in the life of the Beat Generation. Kerouac describes her briefly in *Desolation Angels* as "an interesting young person. . . . A Jewess, elegant middleclass and looking for something — she looked Polish as hell. . . ." This passage prompts Joyce Johnson to ask, "Where am I in all those funny categories?"

It is the typical question of someone whose sense of self has been pre-empted by labels and roles. Although the word "groupie" had not yet achieved general use in those days, she was a young woman when the society of the time would have regarded as one — a wayward girl caught up in the orbit of the Beatniks. The women of this period and this generation are vaguely defined, personae, mere appendages to the charismatic male figures of the era — Kerouac, Cassidy, Corso, Lezli Jones, and even the young Allen Ginsberg before his public sexual identity became secure. As late as 1977, John Clellon Holmes, a chronicler of the Beats, wrote in a new edition of his novel *Go*: "Did we really resemble those feverish young men, these centerless young women, awkwardly reaching out for love, for hope, for comprehension of their lives and times?" Holmes goes on to identify each of the male characters in his novel as actual people, but speaks of the women as "amalgams of several people" who are "accurate to the young woman of the time." Commenting on this characteriza-

tion, Johnson remarks, "He can't quite remember them — they were mere anonymous passengers on the big Greyhound bus of experience. Lacking centers, how could they burn with the fever that infected his young men? What they did, I guess, was fill up the seats."

We have learned a lot, throughout the Seventies and Eighties, about the women who filled up the seats in the Fifties and Sixties. *Minor Characters* is another document in that astonishing outpouring of women's prose that has led to a re-evaluation of our past and a revolution in our present. It is important only incidentally as another literary portrait of Kerouac. There are already four major biographies of Kerouac as well as dozens of essays, memoirs, chapters in books, and novels based on his life and the experience of the Beats. Sometimes, in fact, it seems as though the Beats — who produced very little enduring literary work — are the most overestimated, overchronicled group of writers in American history. But each time I think I've read all I need to know and remember about them, along comes another book illuminating an overlooked corner of their brief, frenetic, but extremely influential collective life.

Johnson writes about Kerouac with great tenderness and with a deep and lasting love. He was clearly the love of her life and she has never quite gotten over the disappointment of the end of their relationship. Though she married shortly after this time, she was painfully wounded also by the death of her husband, James Johnson, in a motorcycle accident. But their respective influences on her life may be measured by the fact that her husband is mentioned on only one page of this 262-page book, while something related to Kerouac or his circle occurs on nearly all of them. A third source of disappointment and tragic regret comes from the suicide of her closest friend, Elise Cowan. Elise was in love with Allen Ginsberg, who introduced Johnson to Kerouac on a blind date, that wonderfully adventurous, nearly exact social institution of the 1950s. "Elise was a moment in Allen's life," Johnson writes. "In Elise's life, Allen was an eternity." The same discrepancy is characteristic of her own relationship with Kerouac.

Minor Characters tells the story of these self-effacing women of the Fifties who wanted to be where the action was and thought little about their own ambitions or goals. "I could never manage to write anything when Jack was with me. I always wanted to be with him more than I wanted to be at my typewriter." Although Kerouac acknowledges that his relationship with Johnson was "perhaps the best love affair I ever had" (in *Desolation Angels*, where she is called Alyce Newman), he thought

nothing of humiliating her in front of one woman after another whom he was newly discovering as a "soul mate." Ultimately, he could never have a deep relationship with any woman, so fully did his mother dominate his emotional life. He lived with *Ménestier* (as he called her) in one or another of the houses he bought for her until the very end of his life. It is one of the great ironies of literary history that this legendary hero of American self-reliance, of a free and untrammelled life on the road, was at his core an adult-child, never able to emerge into the fullness of an independent life.

Memoirs built around love affairs with the famous are not generally my idea of significant or worthwhile reading, but *Minor Characters* transcends its genre. It is an important book, I think, because it documents a much avoided truth about the recent American past — namely, that the bohemian-radical cultural traditions in a country exemplified and promulgated a particularly prevalent form of sexism. While everyone knows that sexism has long been prevalent in the society at large, few have acknowledged the fact that many social revolutionaries, supposedly the harbingers of social and cultural change,

lacked any awareness of the creepiest and most far-reaching of the social changes occurring in our day: the elevation of women from a position of "filling up the seats" to one of full and equal partnership in American life. (We're still a long way from it, but there's no question that this is our progressive direction.) The Beats, of course, supported the notion of women in the workplace, but only because that provided money for the male artists to avoid having to worry about anything as mundane as making a living. Since very few women were taken seriously as artists, it was fine for them to work because, as

Johnson writes, "they had no important creative endeavors to be distracted from. The women didn't mind, or if they did, they never said — not until years later." *Minor Characters* is a quietly understated autobiography which breaks that silence and speaks for many women other than its author. In addition, it is the most human portrait of the Beats I've yet encountered, thoroughly eschewing the idolatry and legend-making characteristic of books of this type. It has just received the National Book Critics' Circle Award for autobiography, and I think it well deserves it.

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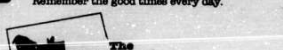
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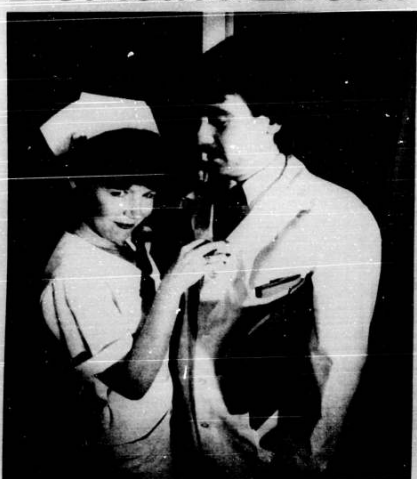


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Hothouse Effects



Barbara Murray, Paul Nolan

JEFF SMITH

I have never found it easy to get through the calculated obscurity of a Harold Pinter drama while still feeling reasonably intact. His plays — like signing on a dotted line and forgetting, first, why you are doing it and, second, your name — always disrupt my sense of waking life. Last week was an example. I had just seen the Gaslamp Quarter Theatre's first-rate production of Pinter's *The Hothouse* and was seated at my favorite after-theater perch, waiting for comrades to arrive. As I began to roam back through the play, jettisoning down an

occasional note, I overheard a large, brusque man say, "I don't remember if I left the door open or slammed it shut." It was all. He left the establishment, replaced by a pocket of bracing Fifth Avenue air. Now, normally such fragments of speech merely drift past me. But after a Pinter play — i.e., after one has spent two hours filling in pauses, trying to stabilize identities that won't hold still, and pondering, above all, the unfathomable motivations of the author's characters — the mental exercise carries over into the real world. The man's words became a message from the environment. They also left several unanswered questions in their wake. Like, what does? Where? Was he heading to

ward something or leaving something behind? And — as Pinter's vice cinched a few more noches around my mind — why couldn't the man remember?

By this point firmly embedded in Pinterland, I didn't dare find out. The other side of Pinter's plays is that when the answers arrive, even if incomplete, they are rarely pleasant. They elicit more questions and the sense that deeper menaces will follow. Widely hailed as Britain's leading dramatist for the last twenty-five years, Pinter has been praised by critics for his powerful blending of farce and tragedy. But the plays — of which *The Hothouse* is an early example (though not produced until 1980) — also resemble the uncharted waters of the dream world. In them logic disappears, along with causality (Pinter once said he dislikes the "because of drama") and the ability to verify means and ends. These are replaced by a maze of non sequiturs and by the overall quality of a mirage. To steal from the poet Wallace Stevens, Pinter's plays "rise liquidly in liquid lingerings/Like watery words awash; like meanings said/By repetitions of half meanings." Pinter claims his dramas reflect the world as it really is: splintered, evasive, only partially knowable, and funny, up to a point. The experience of his plays, however, plunges one into the midst of an evanescent dream. In the case of *The Hothouse*, make that a nightmare.

By waiting twenty years to produce this play, Pinter has done his artistic development what he does in his works. He has disrupted the beginning, middle, and end — let's hope a long way off — the ending of his unfolding career. *Hothouse* is less subtle and more given to the devices of terror than his later works but, when compared to what was being written by others in 1960 — not to mention 1980 — it's pure Pinter and like little else. The play takes place in some sort of institution. Even here the particulars get fuzzy, though. A visitor refers to the place as a convalescent home. Lush, whose function at the institution is never made clear — doctor? orderly? (and why couldn't that man remember what he did with the door?) — corrects the visitor, saying it is actually a "rest home." A non-distinction that confuses even as it clarifies. It is Christmas Day. There has recently been a death, either to patient 6457 or to 6459, and a birth, the father of the child being a hot topic of conversation among the members of the staff. Because of the holiday, or for other reasons, the patients, whom we never see, are (a) excited, (b) restless, (c) having just another

typical day, or (d) planning an insurrection.

Our first look at the rest home's chief administrator, a chaotic control freak named Roope, prompts us to wonder "all of the above." With Roope at the top, the bottom is sure to crumble. He begins the play not knowing what day it is, or what week. He has given up visiting patients but stands firm on the necessity of their being seen. It's to instill self-respect, he says, with impeccably faulty logic. The residents' goal at the institution is to gain enough confidence to say their own names (an act that could rehabilitate them for living at the rest home; as to the outside world, well, that's a matter Roope never mentions). The more we learn about Roope, the less we seem to know. In one of the play's funniest scenes, he and Lush sip some Pinch, and Lush recites the accomplishments of his superior. For identifying Roope's past, and thus illuminating his present, the recital begins usefully. Roope was a colonel — he still keeps a bayonet in his office drawer — and a scholar. But soon Lush details Roope's areas of knowledge, including anthropology, philosophy, theology, and about twenty other -ologies. Rather than revealing Roope more clearly, his biography becomes lost in the multiple listings.

"It's unbelievable — isn't it? — the things that go on?" Roope asks Lush, who replies, "Almost is, sir." This exchange, which typifies the hallucinatory events of the play, is unique in *The Hothouse*. Although the answer clouds as much as it reveals, it is the only instance in the play where someone actually responds to a question. The rest of the time, questions are evaded. They linger in the air, creating an atmosphere of stifling interrogation. And what the characters do, before our eyes and behind the scenes, is as ambiguous as what they say. What, for example, is Gibb, up to? A middle-management type in a three-piece suit, Gibb appears normal enough, but his cold, shark-eyed stare suggests much more than his words. And Lush. He could write volumes about this place — if only he could sit down at a typewriter without the need for an occasional nip. And Miss Cutts. Geographically, her emotions reside either in Antarctica or at the equator. They know no temperate climates. Miss Cutts is all icicles until sexually aroused — by Gibb, formerly (?) by Roope. And possibly even by Lamb. As aptly named as the play's other characters, Lamb is the institution's lock tester. His job is to make sure gates and doors are shut tight (Pinter loves

doors). Lamb is gentle and cares for the patients, an attitude that unlocks the demons in his superiors — or is it in the patients?

I strongly recommend the Gaslamp Quarter Theatre's production of this play. It is among the best work the Gaslamp has ever done. Director Will Simpson's staging is clean, stark, and refined. The scenes unfold in sophisticated ways that intentionally miss surfaces and depths, and always to good effect. Simpson has captured Pinter's rare ability to make everything on stage seem absolutely crucial for one's understanding of the play. And the director's eye for the telling nuance and the nervous glance, as well as for the more broadly played emotions and farcical elements, creates a labyrinth of clues and suggestions that may be saying everything, or nothing at all. Each gesture and speech appears to merit serious investigation. Most evoke a heavy, though cross-eyed, form of laughter that is either defensive or comprehending, sometimes both. And the entire production has beautifully crafted a thick atmosphere of growing perplexity and inevitable dread.

I also recommend that you come prepared to experience a subtle version of Roope's raging paranoia. *The Hothouse* has abandoned such theatrical niceties as clearly defined characters and situations. Instead, though its conclusion explains

more than do most Pinter plays, *Hothouse* flatly refuses to spoon-feed its audiences with the normal sorts of information one expects from a play. Thus the sense of paranoia, derived from the nagging impression that one has missed something important a few speeches ago. Like the novels of Thomas Pynchon in this regard, *Hothouse* continually keeps its audience off-kilter. Everything happens in the present moment. The past is gone, though its traces recur. The future looks weird, and maybe lethal. But if one tries to go back and reclaim what may have been, after all, an essential piece of the puzzle, the present disappears. It vanishes into the past, and for the engine and ended up in the caboose. Among other things, *Hothouse* is a murder mystery. Roope knows someone is going to kill him. The others don't, but should. We may not like Roope all that much. But — and this is both the power and the fun of the play — the list of suspects is fascinating, the situation is bizarre, and Pinter's deft combination of intrigue and urgency compels us to become like Roope and bloody well find out just what's really going on.

Robert Earl's series set design is a fitting locale for making that frenzied search. In a small space, it contains several of the rest home's interiors. From floor to ceiling, the multileveled structure is composed of black squares, like a dehumanized, high-

tech chessboard with no red squares to which one's pieces can be moved. The black squares, ever present on stage, suggest that the set is actually a small part of a much larger — possibly infinite — maze, from which there is no exit, only deeper isolation and confusion. Aided by Matthew Cubitt's now-frigid, now-sultry lighting designs — and by John Hauser's appropriately lobotomizing sound effects — the vitreous surfaces of the set become opaque, translucent, or transparent, thus mirroring the continually shifting focuses of Pinter's drama. The interplay of the lights with the slick surfaces, when combined with Roope's growing paranoia, also creates the impression that the structure itself is a living machine — and one of the most heinous characters in the play. The set is one of Earl's best, another reason why this production is among the Gaslamp's finest.

Still another reason is Navarre Perry's performance as Roope, the sadistic administrator unable to govern either the institution or the whims of his own psyche. Perry's Roope is a jerk, a scary, unpredictable superior, and possibly the person most qualified for terminal admittance to the rest home. During the course of the play, Roope becomes fear personified, and when he shouts, "I am authorized!" all these aspects of his character coalesce. At the same time, Perry also indicates that Roope

may have the sources of his paranoia all wrong, but that the man is nonetheless correct in hearing the pitter-patter of unseen enemies (and that the man's aberrant behavior has rightfully earned all the attention). Danger lies ahead, and Perry stunningly convinces us that it is coming as much from within as without, the only question being which of these foes, the inner or the outer, will win the assault on his harried and threatened existence.

The other cast members create fitting adjuncts to this assault. Paul Nolan complements Perry's lunacy as Gibb, a glacial sensibility that hides — but can we be sure? — an even colder heart. Ric Barri nicely underplays Lush's comedic impulses, thus making them both funnier and more absurdly serious in the process. Barbara Murray's remote Miss Cutts is a manic-depressive whose dual natures delight in feeding off each other. Steve Papalo and Scott Busha are competent in minor roles. And David Flint gains our sympathy by keeping Lamb soft-spoken and innocent, without overdoing either quality.

Of all the characters, Lamb is the least aware that his co-workers are sprinting toward the apocalypse. Poor Lamb. He never hears the starting gun. It goes off at the Gaslamp at 8:00 p.m. And may this excellent production continue to run for a long time to come. □

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City Lights

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November, Dick says, the port contracted with Long Beach salvager Art Broman to raise five of the sunken derelicts at a cost of \$150,840, which he did. Broman was also allowed to salvage what he could from the vessels and keep the proceeds. And in coming months, once a new contract is reached, work will begin on the remaining four vessels Dick says are still at the bottom of the bay. But again, boat people and salvagers question the extent of Broman's duties. "One of the boats he supposedly raised, the *Reinhold*, is still out there," says Constantino. "He stripped off the diesel engines and all the gear a few months ago, and then just disappeared, while the rest of the boat, its hull below the surface still intact, is still sitting there. There are no lights and no warning signs, and anybody who goes cruising at twenty miles an hour in a ski boat would run into it at low tide." Another private salvager adds, "There are a lot more boats out there than people think. But until something happens, the port doesn't want people to know because they don't want to spend the money to raise them up." Dick, however, says the *Reinhold* is scheduled to be raised "in the next round," and adds that any salvage work Broman has already conducted was only preliminary.

The third point of contention is the most personal to boat salvagers like Constantino who live and work aboard their vessels anchored just west of Gunpowder Point. Lately, Constantino says, incidents of vandalism and theft have become so common that he and most of his fellow live-aboards are armed. The Harbor Police, he adds, are of little help to the salvagers in the area just south of the Sweetwater River mouth. "The fastest response time, using their fastest boat, is still forty-five minutes, and in forty-five minutes anybody can do anything and be in Mexico by the time help arrives," Constantino says. "That's why I and everybody else around here keeps a gun on board." Max Benham, who for the last three years has been trying to salvage a total of twenty-eight old boats, most of them surplus Navy barges and other craft, agrees that very often the law must be taken into one's hands. "Red tape is all over," Benham says. "The Harbor Police, knowing it takes forever for them to get here, refers most of our calls to the local police departments. And those departments (Chula Vista and Coronado) have no way of getting out here, since we're in the water and they have to drum up a lot of paperwork to round up a boat." Recent crimes against the half-dozen salvagers at Gunpowder Point, Constantino says, include cut anchor lines, valves being opened (thus causing the victimized vessels to take on water), fires being set, bullets being fired into hulls, and theft of equipment and gear. "This place is just a forgotten little wasteland," Benham says. "In fact, we're [his business] in the

process of selling all our barges, because in the time we've owned them [vandalism] have stolen everything of value."

—T.K.A.

Ball, Duncan

(continued from page 3)
1982, when both Duncan and Ball were in San Diego, the Saads had workers remove all the belongings from both units and put them into storage. Not long afterward, Duncan says he learned that the Escondido attorney who had advised her as to the soundness of her lease shared a legal office with Angel Saad Jr., the son of Puerta del Sol's owners. Since then the junior Saad has advanced to a job as a federal attorney in Tijuana. A polished, persuasive individual, he asserts today that his family's actions toward Duncan and Ball have occurred completely within Mexican law. He reiterates that both women knew the lease had been changed, and he asserts that his family has no interest in the women's possessions (which today remain in storage). These items are completely under the jurisdiction of the Baja courts, the son says, and could be released upon a court order. Duncan counters that she in fact did obtain such a court order from a Tijuana federal judge last summer, but that when the court functionary showed up at Puerta del Sol to collect the goods, the Saads had changed the numbers on her dwelling unit. This maneuver brought the proceedings to a halt. In another surprise move last month, the Saads' attorneys filed a petition with the Escondido court to auction off the confiscated goods. Duncan counters that she incurred during the dispute. The petition was filed on the last day before the courts closed for the Christmas holiday. Duncan and Ball say their attorneys showed up to contest the petition on the day after the courts reopened this month — but the judge had already approved the auction and set the date for January 27.

Early this week, Duncan and Ball's attorneys were scrambling to win a postponement of the auction until the two women can establish their rights to the possessions. A resolution could come immediately, Angel Saad Jr. claims. "If they want to make any agreement with us, the doors are open to them," he states. However, both Ball and Duncan scoff at the notion of reaching any acceptable out-of-court settlement. "I'll do anything to keep them from having it," Duncan says. She reacts equally cynically to Saad's assertion that, contrary to the two women's experience, Mexican law protects American investors "when they do things right." Duncan retorts, "I teach the international travel and tourism course at San Diego State. . . . And right now, if someone asked me if they should invest in Mexico, I'd laugh. I'd say only invest what you can afford to lose."

—J.D.
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Off the Cuff

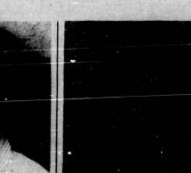
What scares you?



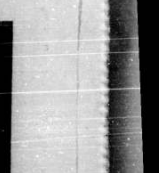
Christopher Jakimovicius
Age 5
Future Robot Engineer
You hear a noise and you wake up and turn the light on and there's your little shadow in back of the bed but you notice a bigger shadow in front of yours but it isn't yours and nobody's there. That scares me. I did go to a haunted house in Texas once. The lady with the dagger scared me a lot and the man with the chain saw who came running towards me scared me a lot. There was a little boy lying on the ground with blood on him. I screamed, "Pop, get me out of here!" I'd never go back there unless I wanted to take a little kid and scare him. . . . You wanna piece of gum? Never mind. It's stuck to my pocket.



Carolyn Landis
Age 4
Future Ballerina
I have had dreams about the movie *Thriller*. In my dream Michael Jackson turns into a wolf just like on TV. I don't know if he's a monster or a good-looking guy. You know which one he is — the one with the curly hair who makes good moves. He drives a white car. He scares a girl. In my dream he's breathing really hard and the full moon and clouds are in my dream and they come down and touch me. The clouds kind of tickle and the moon wraps around my arm like fat string. In the morning my daddy comes into my room and he says, "Where are you, Carolyn?" Sometimes, even though I hear his voice, I know I'm not there. I'm still in my dream.



Nicole Lofano
Age 3
Future Nurse
It was a little scary when the doctor was checking E.T. and I didn't know whether he was dead and Elliot cried. When guns shoot, I turn off the TV because I don't like when they shoot people. I dream about tea and strawberry shortcake and I have a Strawberry Shortcake nightgown, but you have to put your feet inside the sock part to get it on. I only have good dreams. I have a baby sister named Brooke and she can't talk about what scares her, she can only say, "De de." In baby talk that means, "Please, daddy, pick me up."



Jordan Wales
Age 4 1/2
Future Policeman
One time I had a very long dream. It was so scary I couldn't wait till the end of it. I was trying to get home, but there was an adventure after another and I kept on driving in different vehicles. Close to the end I saw red lights flashing and I heard a little ding and out of the bushes came an Amtrak company train driving on the train track and the train switched tracks and went by my car again and the crossing gates kept coming down. Another night, when the nightmare kept on coming and my sister was sleeping next to me, I dreamt that the whole world turned into cages and when I woke up I thought, "How could the world be cages?" And then I remembered I was just sleeping.

—Lin Jakary

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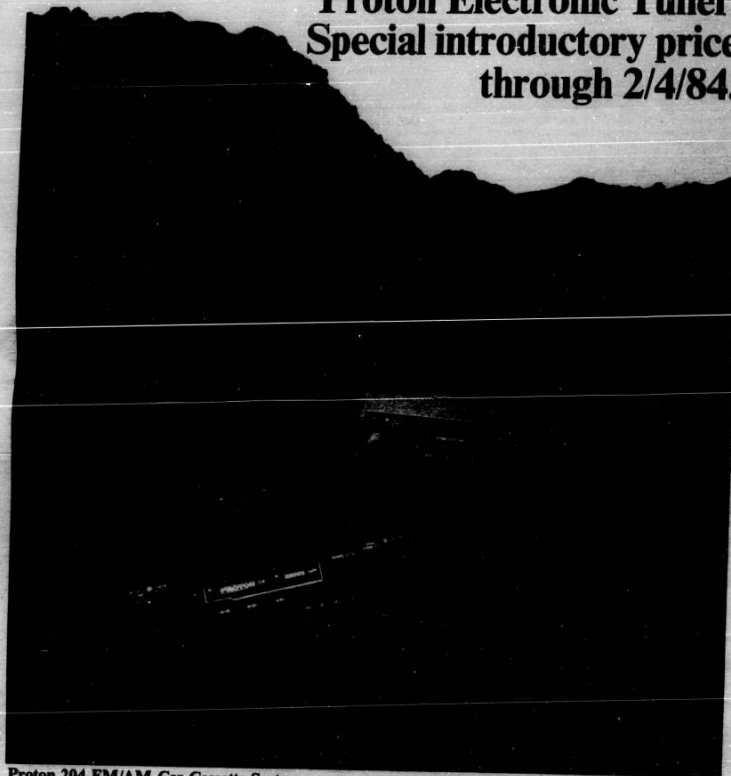


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Section 2

Events, Theater, Music, Film

Beyond Words

"There is a kind of hierarchy of issues today, and artists who are sensitive to the pulse of the world must reflect that in their art. They almost have a responsibility to deal with it. What other issue today is of any importance when compared to nuclear holocaust, ecological disaster? Those are the magnum issues. Everything else pales. I look at artists who persist in working in a very abstract and formal way and I am nonplused!"

Rachel Rosenthal's voice moves from studied declarative to agitated interrogatory, to impassioned exclamatory, and stops with a sigh. The energy of her ideas isn't spent; there's more to say, but words can't release it all. The telephone is efficient but, for some, a frustratingly narrow means of communication.

Pioneering performance artist Rosenthal has, for the last thirty years, combined dance, theater, music, and film to express herself artistically and is

considered by some to be the grand dame of the Los Angeles performance art community. She brings a range of experience to her multidisciplinary art: dance and theater with Merce Cunningham and Herbert Berghoff, a study of the visual

arts in New York in the 1950s in the world of Robert Rauschenberg and Jasper Johns. Her Instant Theatre in Los Angeles was a center for performance art and radical theater from the late Fifties until 1966.

For the past eight years, Rosenthal has concentrated on solo performance pieces characterized by a more theatrical and narrative style than most of her contemporaries, while retaining the spontaneous, metaphorical,

and highly personal characteristics of performance art. She will present her newest solo work, *Gala, Mon Amour*, this weekend at Sushi in downtown San Diego. *Gala* is the full expression of

(continued on page 8, col. 4)



Rachel Rosenthal, "Gala, Mon Amour"

New For Old

The organ is one of the oldest types of instrument currently in use, and the best-known periods of organ music belong decisively to the past: the Baroque period of Bach and Buxtehude, and the Romantic period of Liszt and Franck. Few music lovers are aware that the Twentieth Century has produced a considerable number of new organ compositions, both in the mainstream of the Romantic school and in the more experimental directions of modernism.

to sample some works from this modern period, including a number of pieces scored for brass or percussion in addition to the organ. The only work Raver has programmed that belongs in style to the past is Richard Strauss's ceremonial *Solemn Entry* (1909), which is scored for organ and brass quintet. Otherwise the program dates from 1954 (Seth Burgess's *Concerto for Brass, Piano, and Organ*), and 1978 (William Albrecht's avant-garde *Halo* for organ and metallic instruments). Leonard Raver's La Jolla recital this week will give us a chance

(continued on page 8, col. 5)

Hip Hoopsters

Tommy froze for the merest instant, but that was all the time his mother needed to make her move. The poor kid just stood there like his high-top Nikes were glued to the court as his mom went up like a booster rocket launching a very sweet jump shot with perfect arc and backspin. The orange globe dropped cleanly through the hoop, barely puckering the weathered playground twine.

"Damn," muttered Tommy, shaking his head in disgust. "Son of a bitch." Tommy's mom gave out with a shrill whoop and sprinted downcourt with her teammates, the other four moms. "All net," she shouted on the run, sharply slapping Mrs. DeFolice's outstretched palm. "All net and all night." Maybe it was too soon to tell for sure since the basketball game was less than a minute old, but it already looked to me like the Mothers were going to take it to the Sons again this year. But it was early.

Toothpick Lou brought the ball up, dribbling warily and eyeing the opponents' defensive alignment. The Mothers played a tight zone. Arms waving, they scattered from side to side like a quartet of cautious crabs. At the top of the key, Lou lobbed a soft pass toward Byron, but it never

arrived. Lou's mom flashed out of nowhere to spear the pill, whirl and fire a strong outlet pass to a streaking Mrs. Reilly who sailed in for a cake layup. But the Sons quickly responded with a little firepower of their own. On the very next play, Dwight "The Duck" made turn into a game after all.

A strong inside move on his mom and scored. Then a double-teamed Mrs. DeFolice missed a low-percentage jumper from deep in the corner. Toothpick grabbed the rebound, took it the length of the court, and scored another bucket for the Sons. It began to look like this might turn into a game after all.

The teams traded baskets for a while until the Sons got hot and ran up a six-point lead. They actually had started to dictate the tempo of the tilt when it happened. Off a fast break, The Duck dished one behind his back to Sweet Saul who practically juked his mom out of her gym shorts, went baseline, and tossed in a left-handed scoop shot. Undenominably excited, Saul pointed tauntingly at the player who had brought him into the world and shrieked, "In your face, Ma!" With a sneer of ingratitude, Saul stuck his fist in the air and highstepped along the sidelines, slapping spectators' open hands as he went.

Well, as you might imagine, The Sweet One's cockiness only served to get the Mothers so pumped that they ripped the game open then and there, eating up their young in nearly no time at all. They played run-and-gun, cut off the lanes, and dominated the boards as both ends. They screened, worked the give-and-go, and went

backdoor. They took it to the hoop. They guijohnoned. The Mothers' jumpers were flying in from everywhere, and so was

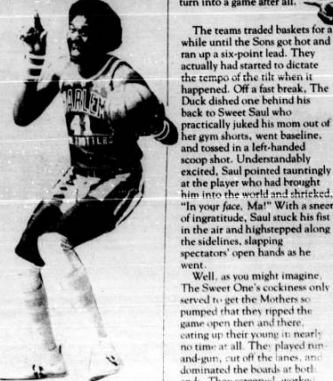
everything else they put up. Sky hooks went. Banks went. Fingertip rolls went.

The last few minutes of that match were like nothing I'd ever seen. Each Mother took her turn to drive the lane and slam one home. They scored and floated and twisted in the playground air for five straight, devastating dunks. For the humiliated Sons, it was one more trip to Noremaland. Five moms, five jams, five facials. The Sons could only whimper and wait until next year.

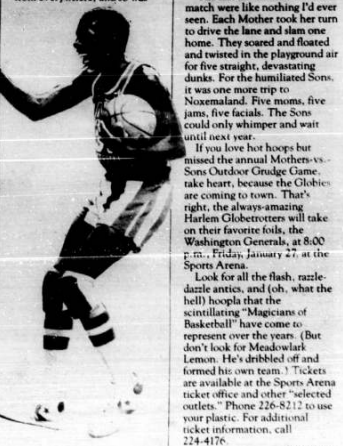
If you love hot hoops but missed the annual Mothers-vs.-Sons Outdoor Grudge Game, take heart, because the Globies are coming to town. That's right, the always-amazing Harlem Globetrotters will take on their favorite foils, the Washington Generals, at 8:00 p.m., Friday, January 27, at the Sports Arena.

Look for all the flash, razzle-dazzle antics, and (oh, what the hell) hoops that the scintillating "Magicians of Basketball" have come to represent over the years. (But don't look for Meadowlark Lemon. He's dribbled off and formed his own team.) Tickets are available at the Sports Arena ticket office and other "selected outlets." Phone 226-8212 to use your plastic. For international ticket information, call 224-4176.

—Bill Owens



Sweet Lou Dumbler



Grease Aubine

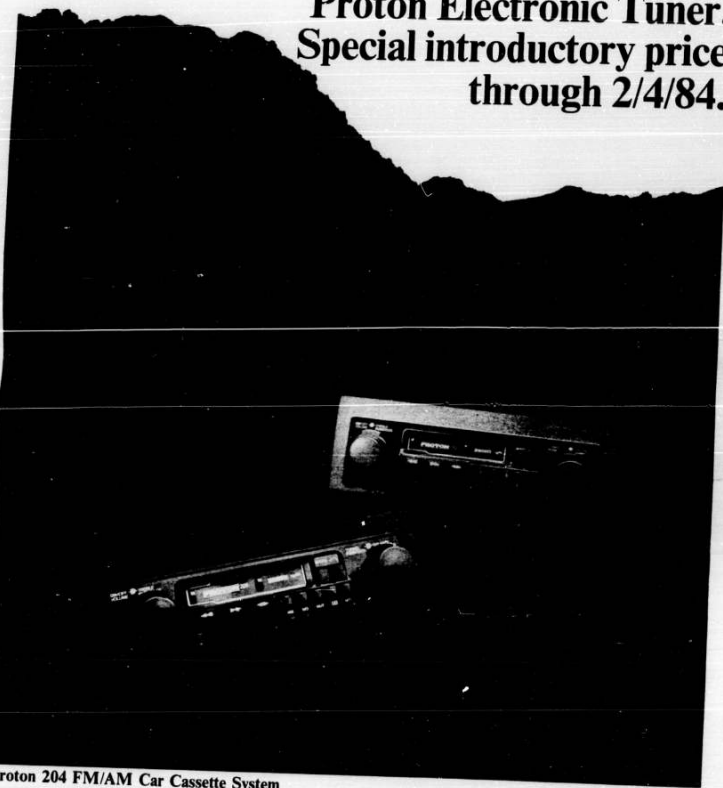


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Twelve-year-old Lou brought the ball up, dribbling carefully against the opposition. "All net," he muttered. "All net." At the free-throw line, Lou took a jump shot, the ball arched high and fell into the basket. "All net," he muttered. "All net."

arrived. Lou's mom flashed out of nowhere to spear the pill, whirl and fire a strong outlier pass to a streaking Mrs. Reilly who sailed in for a cake layup.

But the Sons quickly responded with a little firepower of their own. On the very next play, Dwight "The Duck" made

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Well, as you might imagine, The Sweet One's cockiness only served to get the Mothers pumped that they ripped the game open then and there. Coming at their team's next possession, all the players—and get out of the lines—dominated the boards and fast broke. "This scheme works," the vice and go-are-won

backdoor. They took it to the hoop. They gunjshrieked. The Mothers' jumpers were flying in from everywhere, and so was

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— Bill Owens



Tommy's mom

Twelve-year-old Lou

Section 2

Events, Theater, Music, Film

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit 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 80803, San Diego, CA 92188.

Dance

Ballet Concert. Three's Company will offer new works by Rich Burrows, Paul Taylor, Rene Guber- nio, and Jean Isaac, Friday, January 27 and Saturday, January 28, 8 p.m., Mandeville Auditorium, UCSD. 296-9523.

"Dance Jam," create your own style in an evening of freedom, recreational dancing every Friday

night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 299-1713.

"Night in Vienna," dance to Strauss waltzes and polkas played by the San Diego Youth Symphony, Saturday, January 28, 8 p.m., Balboa Park Club, Balboa Park. 224-9060 or 233-3232.

"Picasso" the Valerie Huston Dance Theatre of Santa Barbara's homage to the painter will combine art and dance, Sunday, January 29, 8 p.m., Dramatic Arts Theater, SDSU. 265-6947 or 296-9523.

Film

Festival of Animation. sixteen international films will include Academy Award-winning Tamps Art Clock's Gumby Punk Planet, and Disney Studios' Vincent, Friday, January 27, 7 and 9:30 p.m.; Saturday, January 28 (with Clocks in attendance) 4, 7 and 9:30 p.m.; and Sunday, January 29, 2, 4, 7 and

9:30 p.m. (expanding next week- end), Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267 or 454-2594.

"Australia's Animal Mysteries" is this week's offering, Saturday, January 28 and Sunday, January 29, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

Children's Films. the first of a series of Westerns will be shown Wednesday, February 1, 3:30 p.m., La Mesa Public Library, 8255 University Avenue, La Mesa. Free. (469-2151), part two of Mario Thomas' Free to Be...a Boy and Me will be screened with four short films, Thursday, February 2, 1 p.m., Coronado Public Library, 640 Grange Avenue, Coronado. Free. 435-4957.

"The Bicycle Thief" (1948) Vittorio De Sica's Academy Award-winning film will screen Wednesday, February 1, 7:30 p.m., Sherwood Auditorium, La Jolla

Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

Art Videos. three documentaries, Geometric Abstraction, Photography Exhibitions, and Young Experiment, will run continuously during gallery hours through March 4 in conjunction with the current exhibitions, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

Music

Bassett/Composer John Deak of the New York Philharmonic joins Cecil Lytle, John Forsythe, Peter Farrell, and James Nigren in a concert of his humorous compositions including Readings from Suppenny, a sound-effects satire of Hesse's book, Thursday, January 26, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Beehoven Festival concludes with the San Diego Symphony Or-

chestra, Lohar Zagorak conductor, John Lill, pianist, offering Symphony No. 4 and the Emperor Concerto, Thursday, January 26, and Friday, January 27, 8 p.m., and Sunday, January 29, 2:30 p.m., Civic Theater, 222 C Street, downtown, the orchestra and Lina Tortolin, violonist, offer Symphony No. 4 and Concerto for Violin and Orchestra, Saturday, January 28, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Lill appears in recital playing sonata Nos. 14, 15, 25, and 31, Monday, January 30, 8 p.m., and sonata Nos. 14, 15, 27, and 32, Wednesday, February 1, 8 p.m., Mandeville Auditorium, UCSD. 239-9721.

Classical Guitar. Steven Elter will perform, Friday, January 27, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa. 697-7922.

Flute and Piano Duo. John Forsythe and Cecil Lytle will offer a contemporary program including

chietta, Lohar Zagorak conductor, Thursday, January 26, and Friday, January 27, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Folk Concert. Texas Lil and Her Old Timey Gang will perform, sponsored by the Friends of Old Time Music, Friday, January 27, 8 p.m., 1260 Robinson, Hillcrest. 282-7833.

Fiddle Recital. Marie Rhines will perform American and international folk fiddle music and her own compositions, Saturday, January 28, 7 and 9 p.m., Old Time Cafe, 1664 Highway 101, Encinitas. 456-4030.

Cantatas. Bach's, numbers 82 and 202, will be sung by Philip Larson and Marc Chapod, Sunday, January 29, 5 p.m., St. Paul's Episcopal Church, Fifth Avenue and Nurnberg Street, Hillcrest. 298-7261.

Performance Artist Rachel Rosenthal will present "Gaea, Mon Amour," a theatrical and musical work about love and death, Friday, January 27, 8 p.m., St. Paul's, 852 Eighth Avenue, downtown. 235-8466.

Percussion. New York Philharmonic organist Leonard Raver and the Point Loma Brass Ensemble will offer Ned Rorem's View from the Olden House, William Albright's Halo, and other contemporary works, Monday, January 30, 3 p.m., St. James-by-the-Sea Church, 743 Prospect Street, La Jolla. 459-3421.

"From Back to Back," local faves Peter Sprague and Gunnar Ruge offer classical and jazz, Tuesday, January 31, 8 p.m., Solana Beach Library, Plaza of the Four Flags, 981-F Lomas Santa Fe Drive, Solana Beach. Free. 735-1404.

Secured Music. the Luther College Nordic Choir will perform Sunday, January 29, 7 p.m., First Presbyterian Church, 320 Date Street, downtown. Free. 461-5452.

Socks. Soccer, the Socks tackle Tulsa, Sunday, January 29, 6 p.m., San Diego Sports Arena. 236-8456.

Junior Padres Caravan. kids' baseball clinics and autograph sessions will be held Friday, January 27, 6:30 p.m., Plaza Bonita Shopping Center, (Tony Gwynn, Eric Show, Nate Colbert), and Escondido Village Mall (Terry Kennedy, Tim Flannery, Tim Lollar), and Saturday, January 28, 1:30 p.m., Mission Valley Center (Nate Colbert, Eric Show), and San Ysidro (Dick Williams, Kurt Bevacqua). 283-4494.

Shakespeare. two Sir Laurence Olivier interpretations can be seen.

TO LOCAL EVENTS

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The True Adventures of John Steinbeck, Writer

Professor Jackson J. Benson of SDSU will discuss his definitive biography, critically acclaimed by the New York Times, Time, Newsweek, L.A. Times and S.D. Union.

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READER'S GUIDE

King Lear with Dana Rigg and John Hurt, Thursday, January 26, 8 p.m., KETV, Channel 6, and Hamlet (1948) with Jean Simmons and Anthony Quayle, Saturday, January 28, 8 p.m., KPBS, Channel 15.

Chicano Poets, local writers Gina Valdes and Patrick Oyeda are two of four artists featured on this week's *Presente!*, Monday, January 30, 5:30 p.m. (repeating Thursday, February 2, 2:30 p.m., and Saturday, February 4, 5 p.m.). KPBS, Channel 15.

"True West," Sam Shepard's off-Broadway play will be recreated by the original Obie-winning cast in this week's *American Pleasure*, Tuesday, January 31, 9 p.m. (repeating Thursday, February 3, 11 p.m.). KPBS, Channel 15.

Lectures

"Pesticides in the City: Are There Alternatives?" representatives from agriculture, public health,

and environmental groups will address planned serving in Mission Valley, Thursday, January 26, 7 p.m., Roosevelt Junior High School Auditorium, 1366 Park Boulevard, Balboa Park. Free. 235-5281.

Poetry Readings, reading from their own work will be Mary Cassidy, Thursday, January 26, 7 p.m., Writers Bookstore and Haven, 3186 Adams Avenue, Suite C, Kensington. (282-3363), and Hal Jaffe in the continuing New Writ-

ers Series, Wednesday, February 1, 4:30 p.m., Revelle Forum Lounge, UCSD, Free. (452-6766), and all are invited to read from their work, Thursday, January 26, 7 p.m., Multicultural Arts Center, 425 Market Street, downtown. Free. 236-1521.

"Life of the Easter Islanders" will be discussed by archaeologist Joan Seaver with slide illustrations, Thursday, January 26, 7 p.m., Museum of Man, Balboa Park. 239-2030.

El Salvador, Susan Meiselas, photographer and co-curator of the current exhibition at the Museum of Photographic Arts, will discuss her work in the region, Thursday, January 26, 7:30 p.m., Natural History Museum Auditorium, Balboa Park. 239-5262.

The Acropolis will be the subject of a slide lecture at a meeting of the Hellenic Cultural Society, Thursday, January 26, 7:30 p.m., 3662 Indiana Street, North Park. Free. 291-2030.

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To Local Events

"The Natural History of Galapagos Island" is the subject of a slide lecture at a meeting of the San Diego Herpetological Society, Thursday, January 26, 7:30 p.m., Otis Center, San Diego Zoo, Balboa Park. Free. 231-1515.

"Wild Australia," Herb Williams will present a slide lecture on the unusual birds down under at a meeting of the Audubon Society, Friday, January 27, 7:30 p.m., Natural History Museum Auditorium, Balboa Park. Free. 291-8271.

For Children, preschoolers' story hour is held every Saturday, 10:30 a.m., Children's Room, San Diego Public Library, 820 E. Street, downtown. Free. (236-5849); preschoolers are invited to wear their favorite hat to this week's story hour, Tuesday, January 31, 10:30 a.m., La Mesa Public Library, 8055 University Avenue, La Mesa. Free. 469-2151.

"The True Adventures of John Steinbeck, Writer," SDSU professor Jackson J. Benson will discuss his new book, Sunday, January 29, 3 p.m., D.G. Wills Books, 7527 La

Jolla Boulevard, La Jolla. Free. 456-1800.

"The Nuclear Weapons Debate: What Impact on the Alliance?" will be addressed by NATO mission representative Glen Cella at a dinner meeting of the World Affairs Council, Monday, January 30, 7 p.m., Balboa Hotel, 998 West Mission Bay Drive, Mission Bay. Reservations 231-0111.

"American Black Women in Classical Music" is the subject for SDSU professor Ole Jones in the "New Views of Women" series, Wednesday, February 1, 3 p.m., room 221, Heger Hall, SDSU. 265-6524.

"American Decline and Renewal, 1984 to 2020," sociologist Gordon Clanton will address the human-

tic and religious aspects, Wednesday, February 1, 7:30 p.m., The Professional School, 2425 San Diego Avenue, Old Town. Free.

Galleries

Early Twentieth-Century German Art, Nolde, Grosz, Kirchner, and Feininger are represented in the private collection on display from Saturday, January 28 through March 11, San Diego Museum of Art, Balboa Park. 235-7891.

Paintings by Wick Alexander, Robert Smith, and Peter Stearns can be viewed through February 10, Southwestern College Art Gallery, 900 Olay Lakes Road, Chula Vista. 421-6700.

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28 VOLUNT, FIDLER	
COMPOSER	
Marie Rhines	
Sunday: JAZZ & SWING	7:30
29 STONE'S THROW	
Tuesday: OLD TIME	7:30
30 ROBT HUBBY	
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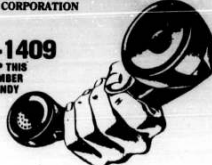
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EVENTS

Jewelry: avant-garde work by young British artists will be played through February 18 with the public invited to a reception Friday, January 27, 7 p.m. University Art Gallery, SDSU, 265-4941 or 265-5171.

"Plant Forms," Imogen Cunningham's plant photographs will be on display through January 29, Natural History Museum Main Gallery, Balboa Park, 232-3821.

"The Art of Chivalry: European Arms and Armor from the Metropolitan Museum of Art," examples from the fifteenth through the nineteenth centuries will remain through January 29, San Diego Museum of Art, Balboa Park, 232-7381.

Prints, copper plate engravings by Hans Feuerbach and intaglio and wood engravings by Stephanie Schreiber will be exhibited through February 4, San Diego Print Club, 320 G Street, downtown, 232-4848.

Drawings and Graphics, the work of David Hockney and Robert Motherwell can be viewed through February 4, Thomas Barber Gallery, 7470 Grand Avenue, La Jolla, 454-0345.

Drawings by Tom Driscoll, Raul Guertner, Jay Johnson, Paul Krotter, Ernest Silva, and Gillian Theobald will remain on view through February 11, Perry Aande Gallery, 660 Ninth Avenue, downtown, 233-9242.

"Shades Alike," Los Angeles artist Robert Olda's multimedia environmental installation will be on display through February 11, Installation Gallery, 447 Fifth Avenue, downtown, 233-9915.

"Fat Paintings," the work of Resey Shaw is displayed through February 11, Perry Aande Gallery, 660 Ninth Avenue, downtown, 233-9592.

"Tantra: A Cosmic Sign Language," paintings, sculptures, and ritual textiles representing ancient tantric art of India will be on display through mid-February, Mingi Museum, University Towne Centre, 4405 La Jolla Village Drive, University City, 433-3300.

"Power Places," John Plisk's color photographs of nuclear, atomic, and other power sources within traditional landscapes will be on display through March 4, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

El Salvador, the documentary work of thirty-three photographers examines this country in an exhibition running through March 4, Museum of Photographic Arts, Balboa Park, 239-5262.

"A Distant Drum," the museum's collection of African art, sound collection will be displayed through April 9, Museum of Man, Balboa Park, 239-3081.

Beyond

(continuation from page 1)

Rosenthal's concern for nuclear and ecological issues and the responsibility of the artist to comment upon them. In her words, "Gaea is a piece about the earth and my anguish. It's a very layered piece. It deals with many different themes: our relationship with the earth and nature, the feminine, and the archetype of the mother and also the personal mother. It has a great deal to do with our evolution as a species in history and in prehistory, and how we have changed our attitude toward the earth and nature and, of course, to the goddess (Gaea) who was the primary deity in prehistoric and neolithic times. It's really an overview of those different issues and a very strong plea on both a nuclear and an ecological level to save the earth and to change our ways; because if it continues unabated, we are undoubtedly heading for our own destruction."

In the piece, Rosenthal portrays a variety of characters and employs projections, drumming, and chanting to build what she refers to as a "deconstructed narrative," a collage of scenes and images that come together at the end of the work to show a full picture of what she has to say. Gaea is the first of Rosenthal's activist works, and she sees it as a natural evolution from her highly personal themes of the past and an important direction for all artists. "I think one of the reasons we are in the state we are today is that the spiritual has been totally repressed in our culture. By spiritual I mean 'of the spirit.' And that's where art comes in. Art, I think, is primarily a spiritual discipline. And on the other end of the scale is where we are in the world today. So those two things, if they are put together by artists who have the passion of their convictions, I think can become an extremely powerful tool for transformation. And

that's what I would like to see happen."

Rachel Rosenthal will be performing at Sushi, 851 Eighth Avenue, downtown, Friday, January 27 and Saturday, January 28 at 8:00 p.m. For additional information call 235-8466.

— Linda Nevins

New

(continuation from page 1)

Considerations for organ and percussion (1980), Ned Rorem's *Views from the Olden House* (1981), and *Vincent* (1982), and *Vincent's Song of David* (1982). The program begins with the late Louie White's *Introduction and Chorale* for organ and brass quintet (1950).

Two of these works—those by White and Perichetti—were composed expressly for Leonard Raver, who is a quarter century has been one of the foremost exponents of modern organ music. He is official organist of the New York Philharmonic, teaches at the Juilliard School, has recorded several contemporary organ works for Compont Records and Orton labels, and was even chosen to perform Carmine Coppola's organ score for the showing of Abel Gance's film *Napoleon* at Radio City Music Hall. For those who have not heard him in person, one can get a good idea of his technique and musicianship from such a recording as *Ned Rorem's A Quaker Reader* (CRI 1980), another piece composed for Raver. This mixture of "Quaker silence and Catholic sound" (a fascinating personal flavor, as in all the composer's works) is given a powerful, well-shaped, intense performance on the Raver recording—qualities which will presumably be heard again in Rorem's more recent works from the Olden House.

Leonard Raver will be playing the Austin organ of the Church of St. James-by-the-Sea, 743 Prospect Street, La Jolla, and will be joined by the Point Loma Brass Ensemble. The concert, which is sponsored by the San Diego Chapter of the American Guild of Organists, will take place on Monday, January 30, at 7:30 p.m. For further information, phone Jared Jacobson at 459-3421.

— Thomas Arne

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary by Jonathan Saxtiler and Jeff Smith. Information is accurate according to the material given, but it is always useful to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

AFTER THE FALL

The San Diego Public Theatre officially opened its new playing space on the part of the author. Adon Schaefer's inventive direction—and an equally imaginative set by Lisa Fink and Ellen Ingle—makes versatile use of the space. Though sightlines are a persistent problem. As in the acting: Arthur Wagner makes a valiant attempt at Quentia. His performance, however, suffers from his having to wait for lighting cues to catch up, and from his excessive reliance on a singing voice that is more Jack Lemmon than real. Ruby Hart rightfully keeps Maggie, the Marilyn Monroe figure, far from her prototype. Phoebe Elmore, Jack Ruff, Naomi Anderson, Kary Lynn Hall, and Michael Young all make contributions—and especially Miller's performance is a real gem in the guise of stream-of-consciousness—often seems intransigent. (S.D.)
San Diego Public Theatre, through February 12, Wednesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

ANGELS FALL

Landolf Wilson's play shows us six people at a rural New Mexico mission, during the few hours while they are isolated there because of a disaster at a nearby uranium mine. The playwright's intention is to reveal these

characters to us at a moment when their lives may be threatened, and when they are consequently forced to confront who they are, what they want, and what they are going to do with the rest of their lives. But there is a miscellaneousness about the production. Members of the cast include Holly Babler, Dennis Bates, Elizabeth Ellis, Robert Connors, Zoe Skolnick, Catherine Fries, Bobby Haas, David Heikide, Tami Harris, Howard Sulnick, Marion Tjette, and Liana Weiss. Ken Caton is the musical director. (S.D.)
Lyric Dinner Theatre, through February 26, Wednesday through Saturday, dinner at 6:00 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:00 p.m., curtain at 6:45 p.m. Matinee Sunday, lunch at noon, curtain at 1:45 p.m.

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Lyric Dinner Theatre, through February 26, Wednesday through Saturday, dinner at 6:00 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:00 p.m., curtain at 6:45 p.m. Matinee Sunday, lunch at noon, curtain at 1:45 p.m.

BECOMING MEMORIES

Arthur Glon's drama tells the stories of four couples and a Memmore missionary woman, all of whom begin their lives at the end of the nineteenth century and then make a transition from a less complex rural society to the anxious urban world of our own period. Rosina, a Khasi, is a naïvely enamored of and roughly courted by Albert, a neighboring farmer more than twice her age. Margaret, a near-sister poet and twin schoolteacher, is matched by the townfolk with John, her widowed brother-in-law, to pull him out of his mourning. Sophie, a determined young orthodox Jewish woman from Poland, is courted by Oscar, a rich-to-be-widow drummer. Henry and Ida, a shy pair in their late twenties, take meals together in the boarding house of a local Midwest town. In its final scene, *Becoming Memories* presents two of the production. (S.D.)
North County Community Ballet, through February 5, Friday through Sunday at 8:00 p.m.

production, is directed by Martin Branson, with sets by Michael Devine, costumes by Michael Devine, and lighting by Greg Sullivan. (S.D.)
South Coast Repertory Theatre, Mainstage, 650 Town Center Drive, Costa Mesa, through February 12, Tuesday through Saturday at 8:00 p.m., Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m. For information, phone 714-957-4033.

THE BELLE OF AMHERST

The Lamb's Players Theatre presents actress Kathleen Ave Thompson's one-person show. *The Belle of Amherst*, written by William Luce, is a first person narrative of the life of American poet Emily Dickinson, who lived a reclusive life and whose poetry has been a major influence on twentieth-century literature. Thompson will also perform Ruth, a short play about a heroic woman in the Bible. (S.D.)
Lamb's Players Theatre, Friday, January 27 and Saturday, January 28 at 8:00 p.m.

BUTLE SPIRIT

The North County Community Theatre opens its 1986 season with Noel Coward's "Improbable Fable." The play is set in the Kent, England, home of Charles Condomine, a middle-aged novelist doing research for a book on the supernatural. A séance, conducted by a spiritualist medium named Madame Arcati, conjures up Condomine's first wife, Elvira, and the novelist becomes an "actual" spirit, joined between two worlds—the living and one, well, an ectoplasmic manifestation. Bill Rafferty directs the production. (S.D.)
North County Community Ballet, through February 5, Friday through Sunday at 8:00 p.m.

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CUPID TO THE MUSIC

Music commentary by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

It's not uncommon for members of well-known bands to involve themselves in moonlighting projects for one reason or another. Often it's to trade on the parent group's famous name — a blatant attempt to siphon off monies that otherwise would be split several ways (or, in the case of musicians who provide instrumental support for songwriter types, to grab a slice of the publishing pie that usually eludes them). An equal motivation is the desire for self-expression that a musician surrenders when performing a back-up role. Yet another reason why musicians will do solo or group projects away from the mother ship is to enable them to continue playing between studio and/or concert gigs with the "boss." I don't know about the first, but the last two reasons go far to explain the existence of *Gleaming Spires*, a splinter group with long-time ties to the better-known and to this point more successful band, Sparks.

Fronted and backed by vocalist/bassist Leslie Bohem (Les Bohem, get it, opera buffs!) and drummer David Kendrick, the Spires tread on the same conceptual turf as their mentors — seeing the world through



GLEAMING SPIRES

absurdist's eyes and translating their impressions via pop nuance and catchy melodies — but in so doing they wear jack boots instead of the ballet slippers one associates with Sparks' pious-ish Russell Mael. In the Spires' music, industrial-strength rhythms and Bohem's take-no-prisoners vocals transform what could have been very tongue-in-cheek observations into sardonic invectives that border on the anthemic. The most-cited (and most

frequently misinterpreted) example of the Bohem-Kendrick brand of mockery is the song, "Are You Ready for the Sex Girls?" from the group's *Songs of the Spires* album. In that song, the duo inflates to the bursting point the image of the archetypal vixen and her universal appeal and open challenge to the sexually confident, randy male. If Sparks had done this tune, the picture drawn would have been of a cherry-lipped Cupid doll in Frederick's of Hollywood finery,

teasing and beckoning and somehow remaining just out of reach. Given the Spires' treatment, the model assumes the fanged, overtized breasts of a middle-period de Kooning, her leer more a threat than an entreaty, her overripe sexuality less likely to seduce a man than to turn him into a whining, weak-kneed wimp. The fact that "... Sex Girls" became, upon its release, a strident dance-club hit (conjuring up visions of the Spires' sarcasm dripping onto the heads of

unwitting dancers lost in their moves) brings the song's pointed humor full circle. But "... Sex Girls" is just one of a dozen examples of wit with wiggle to be found on the Spires' albums. Another: "Big Surprise," from the *Walk On Well Lighted Streets* release. While the identity of the song's subject matter is probably better left to the listener's imagination, clues proffered by the lyrics provide a multitude of possibilities: it's such a big bad problem sometimes it lasts all night the same old problem I'm stuck with all my life I'm tortured and twisted and guilty and small Catholic and married and that isn't all I can't even pick myself up when and now I've got something for you — a big surprise, something that doesn't show it was my dilemma, now it's yours to take home

its massive and awesome and useless and bleak stupid and ugly and it hasn't peaked it's not even trendy, it's not even chic it's really just something for you — (a) big surprise... Like most of the Spires' songs, "Big Surprise" is a skillfully crafted amalgam of melody, irony, and kineticism. Like Sparks, the Spires betray an affinity for grandiose arrangements and sophisticated production strokes, but unlike the Mael brothers, Bohem and

Kendrick don't get themselves entangled in musical frippery. There are synthesizer figures, but they're always complementary, instead of being superfluous or overwhelming. The band's rhythms may come at you like sixteen-ounce gloves, but they never obstruct the flow of musical ideas or place restrictions on dynamics. Respectful of the role a beefy guitar sound plays in giving rock and roll its drive and verve, the Spires nonetheless consciously trim away the gristle, leaving a lean, sinewy guitar sound that blends well with the other instruments and vocals. Such careful consideration given to musical checks and balances, and the

husbanding of visceral pop-rock textures with incisive, wise-guy lyrics, result in songs that brim with singability, danceability, and literacy — and that's a combination that the Mael brothers can only occasionally dish out. The Spires may be the offspring of Sparks, but this may be one case in which the child is father to the man. Gleaming Spires will be joined by Joey Harris and the Speedsters and the Phillisens for a show Friday night at the Spirit.

If the computer age ever swallows up what's left of the soul in contemporary music, I hope there will be a cave somewhere where groups like the James Harman Band can entertain secret societies of rock

and roll and rhythm and blues lovers. These guys play those kinds of music the way they were meant to be played — hot, full-tilt, sweaty, and dirty. Long a favorite of the dance/concert circuit here, the Harman band recently released an album on the Enigma label, *Thank You Baby*. That is in itself an explanation of this music's appeal. What groups like the Harman band, the Dynatones, Jack Mack and the Heart Attack, and others prove is that rhythm and blues in its various guises is not a relic to be hermetically sealed and dispatched to memory. At its inception it was at least partially a reaction against and antidote for the too-slick, enervated pop of its day, and it performs the same

function today. There are few sounds that can lift the spirit and the feet as neatly as that which combines the gutsy whump of a good rhythm section, the gritty sting of blues-inflected guitars, and the grainy wall of a harmonica. And the James Harman Band is one of the best at producing that sound. They'll return to the Baby Up Tavern Saturday night. In other concerts this week, *Midnight Star* will be at the El Cortez Ballroom tonight, Thursday, while a couple of blocks away *Heart* will be performing the second of a two-night stand at the Fox Theatre. My only gripe with *Heart* — and yet one that prevents me from enjoying them — is that they answered

the favorable reaction to their first album by assuming the effete airs of long-established rock superstars. The Wilson sisters have expended so much energy playing the rock-star game — the outlandish clothes and hair styles, the cool swagger of stage to counterbalance the menacing stances on stage, the jaded boredom in talking to the press about their "work" — that they have become a television-movie parody of what a rock band sounds, looks, and acts like. Annie Wilson has one of the best voices in rock, but she has taken the path of least resistance by merely mimicking the tortured, amphetamine-histronic of every heavy-metal vocalist who ever gave the word

(continued on next page)

KING BISCUIT BLUES
Thursdays, Fridays & Saturdays
Seven guys who know spirit liquor music!

THE BLONDES
An evening with
ANSON and the ROCKETS!
Coming: Wednesday, February 8

TRY OUR ROOM
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TONIGHT
and
Piedmont Productions
present
An evening with
Maynard Ferguson
and his ten-piece orchestra
Special guest
Samantha Samuels
Thursday, January 26
8:00 & 10:30 pm
at the East County
Performing Arts Center
210 East Main St., El Cajon
Reserved seating \$10
Students \$8
Tickets available at the box office:
440-2277 or at **TELESEAT** outlets.

David Lindley
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RETURN BY
POPULAR
DEMAND
FEBRUARY 5
8 P.M.
RODEO
Tickets \$10.50 advance

Tickets available at Rodeo and **PADRES STADIUM** Box Office, all S.D. County **CELEBRATE** Men's stores, **TELESEAT** TICKET OUTLETS, S.D. CONVENTION & PERFORMING ARTS CENTER Box Office (202 C St.), SDSU Atrium Center Box Office, Hall of Champions in Balboa Park, Stanley Andrews Sporting Goods in Escondido, 32ND STREET NAVAL STATION Main Exchange & Bowling Center, HIGH FIVE Sports Shop in Encinitas, & E.O.S. MUSIC in Poway
For information call 432-9239
Boxes of souvenir tickets. Buy tickets from authorized outlets only. Concession tickets will not be honored.

Tonight
Southland Concerts and XHRM present
the first San Diego appearance of...

Midnight Star
Dance Concert
Thursday, January 26, 8:00 pm
El Cortez Ballroom
702 Ash St.

Tickets available at Teleseat outlets: Padres Stadium Box Office, all San Diego County Bill Gables Men's Stores, S.D. Convention & Performing Arts Center Box Office (202 C St.), SDSU Atrium Center Box Office, Hall of Champions in Balboa Park, Stanley Andrews Sporting Goods in Escondido, 32nd St. Naval Station Main Exchange & Bowling Center, High Five Sports Shop in Encinitas, & E.O.S. Music in Poway. A service charge will be added to the price of each ticket sold at Remote Ticket Outlets.

Produced by
Marc Berman

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HEART
IN CONCERT
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TWO INTIMATE SHOWS!
LAST NIGHT TONIGHT!
TICKETS STILL AVAILABLE
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All tickets reserved, available now at the Fox Theatre Box Office, Sears, 32nd St. Naval Station, Atrium Center and all Ticketron outlets. For information or to charge tickets call 235-4203.

Presented by **Philly Style** in association with West Coast Concerts
Boxes of souvenir tickets. Buy tickets from authorized outlets only. Concession tickets will not be honored.

9IX The Rock of the 80's! welcomes

U3-40
February 20, 8pm.
U.C.S.D. Gym
Tickets, \$11.50 General Admission

Tickets available at UCSD Box Office
TELESEAT TICKET OUTLETS: PADRES STADIUM Box Office, all S.D. County **CELEBRATE** Men's Stores, SDSU Atrium Center Box Office, Hall of Champions in Balboa Park, Stanley Andrews Sporting Goods in Escondido, 32ND STREET NAVAL STATION Main Exchange & Bowling Center, HIGH FIVE Sports Shop in Encinitas, & E.O.S. MUSIC in Poway
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Produced by **Philly Style** and **SDSU** Pop Events Committee

(continued from preceding page)
 "baby" sixteen extra syllables. Since that debut album, Heart's material had regressed in quality to the point where now it is virtually indistinguishable from that emanating from the nearest biker club. A careful reassessment of priorities is in order here. Write some good material, girls.

Also tonight, Thursday, trumpeter **Maynard Ferguson** will perform with his orchestra at the East County Performing

Arts Center in El Cajon; and **Burning Sensations** will join the **Byers** for a gig at the Belly Up Tavern; on Saturday night, the **Flestones**, **Long Ryders**, **Phantom Limbs**, and **Carmal de Forest** will be at the Spirit; and on Sunday night **Flora Purim** and **Airto** will headline a bill at the Rodeo that includes sax great **Oliver Lake** and his reggae-ish band **Jump Up**. The week closes with **Dokken** at SJSU's Backdoor on Wednesday.

CONCERTS
Midnight Star: El Cortes Ballroom, tonight, Thursday, 8 p.m., 710 Ash Street, downtown.
Heart: Fox Theatre, tonight, Thursday, 8 p.m., 720 B Street, downtown, 235-4203.
Maynard Ferguson and His Orchestra: East County Performing Arts Center, tonight, Thursday, 8

p.m., 210 East Main Street, El Cajon, 440-2277.

Burning Sensations and the Byers: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Gleaming Spires, Joey Harris and the Speedsters, and Philistines: Spirit, Friday, January 27, 9 p.m., 1130 Buena Vista, 276-3993.

The James Harman Band: Belly Up Tavern, Saturday, January 28, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

The Flestones, Long Ryders, Phantom Limbs, and Carmal de Forest: Spirit, Saturday, January 28, 9 p.m., 1130 Buena Vista, 276-3993.

Flora Purim and Airto and Oliver Lake and Jump Up: Rodeo, Sunday, January 29, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5099.

Dokken: SJSU's Backdoor, Wednesday, February 1, 9 p.m., 483-6339 or 265-6947.

Din: Spirit, Friday, February 3, 9

DISTILLERY NIGHTCLUB

140 S. Sierra Avenue, Solana Beach, 755-6733

Thursday, Friday & Saturday

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The new Distillery Happy Hour
 Tuesday-Saturday 7-9 pm.
 25¢ beer, \$1.00 wells, free hors d'oeuvres

Tuesday—call for information

Wednesday, February 1
 91X Night Happy Hour of the '80s
 featuring **Billy Bones**

25¢ beer, \$1.00 well, free hors d'oeuvres 7-9 pm
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For band booking information contact Backstage Productions (619) 942-6216

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 Award-winning Mexican Cuisine & Cocktails
 Thursday-Saturday
THE RHYTHM KINGS & THE BAD HABIT HORNS
 Sunday, January 29
5 CARELESS LOVERS
 with a special guest **SMOKEY WILSON**
 Monday, January 30, 8 pm.
 Cover charge Monday only
 Texas Blues Sensations
ANSON & THE ROCKETS
 with harmonica legend **SAM MYERS**
 Sunday-Wednesday
Dancing with D.J. Pancho
 Monday
Kamikaze Night—\$1.00 Margaritas & Kases
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Ladies' Night—Specials for everybody
 Strolling Mexican guitarist **David Zambrano** Monday-Saturday
Happy Hour Monday-Saturday 3:00-6:00 pm
 Well drinks & margaritas \$1.00, nachos 95¢, wine & domestic draft 75¢
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"Only one person knows how your new radio station should sound: You."

There's a new and different kind of radio station that you should know about. KLZZ 106.5, San Diego's Class FM.

And it's different because we're doing something for you that no other San Diego radio station has ever done.

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So tune in 106.5 San Diego's Class FM right now and you won't hear any DJ's. Or news. Or sports. Not even the weather. Only what you call in and suggest.

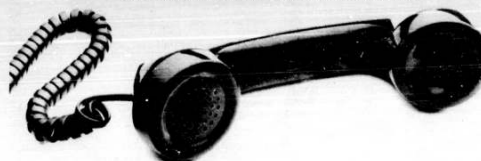
After all, the only one who knows what you really want to hear on the radio is you. Right?

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FM, a try. Just tune in, then phone us with your suggestions.

And you'll be helping to create the new, better radio station you're listening for.

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CAMPUS NIGHT
12-11:30 p.m. every Thursday
50¢ drafts 'til 10:00 pm

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FRIDAY & SATURDAY
Friday & Saturday, January 27 & 28

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Two bands
Two dance floors
Three bars
Three music video screens
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SUNDAY
Sunday, January 29
Drink specials & surprises

FEATURES
Playing Music of the 80s

MONDAY
Monday, January 30

91X NIGHT with STEVE WEST
Drink specials, surprises, major premiere movie ticket giveaways and 91X personalities.

FEATURES
Playing Music of the 80s

TUESDAY
Tuesday, January 31

KGB-FM 101
WELCOME BACK S.D.S.U.
PARTY NIGHT with PAT MARTIN
Drink specials, surprises, major premiere movie ticket giveaways and 91X personalities.

FASHION INTERNATIONAL'S SUPER FASHION AUCTION NIGHT.

THE HEROES

WEDNESDAY
Wednesday, February 1

THE HEROES

Dress code & picture I.D. strictly enforced.

CABARET DRINK SPECIALS
SUNDAYS MONDAYS
Vodka \$1.10 Long Island Iced Tea \$1.10
TUESDAYS WEDNESDAYS
Irish Coffee \$1.10 Kahlua \$1.10

LATE NITE HAPPY HOUR-SUNDAY-THURSDAY
234 New York-style chicken wings
10 pm to midnight

2828 Camino del Rio South, Mission Valley 299 2828

p.m., 1130 Buena Vista, 276-3993.
Dell Congress: Saturday, February 4, 9 p.m., 1130 Buena Vista, 276-3993.

Wolfe Jennings, Jesse Collins, Mel McDowell, and Tall Cotton: Del Mar Pargamuna, Sunday, February 5, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar, 754-8346.

Dell and the Small Axe Band: Club Rigger, One Broadway, Sunday, February 5, 8 p.m., 24th and Broadway, Golden Hill, 283-1566.

Key Start: Fiesta Dinner Theater, Monday, February 6, 7 and 9:30 p.m., 9665 Camino Road, Spring Valley, 697-8977.

"Jazz Live" featuring Checkfield with Ron Satterfield and John Slomkowski: San Diego City College Theater, Tuesday, February 7, 8 p.m., 14th and C streets, downtown, 230-2481.

Scott Cess: Old Time Cafe, Wednesday and Thursday, February 6 and 7, call for times, 1464 North Highway 101, Leucadia, 436-4030.

David Lindley: Rodeo, Sunday, February 15, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5599.

Joan Baez: Golden Hall, Sunday, February 19, call for time, Community Concourse, downtown, 236-6510.

Etta James: Belly Up Tavern, Thursday, February 22, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

Simon Townsend: Rodeo, Sunday, February 26, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5599 or 483-4239.

Club listings are compiled by Linda Nieve. If you wish to be included, please call 482-8222 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House: 119 East Broadway, Vista, 724-0510. North County with Jack Johnson, country, Thursday through Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Burning Sensations, rock and roll, the Bites, rock and roll, Thursday; the Rebel Rockers, rock and reggae, Friday; the James Harman Band, rock and rhythm and blues, the Blonde Bruce Band, blues and rhythm and blues, Saturday; the Five Careless Lovers, blues and rhythm and blues, Sunday; the Mar Dels, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; Dirk Debonaire, rock and roll, Wednesday. Afternoon Concerts: Stone's Throw, vintage jazz, swing and rock, Wednesday; the Chicago Six, Disneyland, Friday; the Chicago Fifteen, big band swing, Sunday.

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

Bobby G's: 485 First Street, Encinitas, 436-7297. The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; the Source, rock and roll, Sunday through Tuesday.

Bookstore/Punkin Caffeine and Bookstore: Flower Hill Mall, 2670 Via de la Valle, Del Mar, 725-5735. Peter Sprague, Steve Kujala, and Bob Magnusson, jazz, early evening Friday.

Chopping Block: 1740 East Vista Way, Vista, 726-8770. Hip Pocket, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

The Country Side Restaurant and Lounge: 450 Douglas Drive, Oceanside, 757-0869. New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

The Cupboard: The Vineyard, 1535-6 East Valley Parkway, Escondido, 743-0421. Paul and Carla Roberts, international folk music, early evening Friday; the Orion Duo, classical guitar, early evening Sunday.

Distillery Nightclub: 140 South Sierra Boulevard, Solana Beach, 755-6733. Bratz, rock and roll, Thursday through Saturday; In Colour, rock and roll, Tuesday and Wednesday.

Florida Lounge: 439 West Washington, Escondido, 745-1951. Dirk Debonaire, rock and roll, Thursday through Saturday.

Fish House West: 2633 South Highway 101, Cardiff, 725-4438. Purl, jazz and pop, Thursday through Saturday.

Glassie's: 380 North El Camino Real, Encinitas, 942-1876. The Reflectors, rock and roll, Thursday through Saturday; In Colour, rock and roll, Monday and Tuesday.

Henry's: 264 Elm Street, Carlsbad, 729-5044. Tony Sonnet and Co. with Colour, rock and roll, Tuesday and Wednesday.

Hill House: 2730 Via de la Valle, Del Mar, 735-8614. Ricky and the Jets, vintage rock, Thursday through Saturday; the Breakers, rock and pop, Tuesday.

Hangar Hunter: 1221 Vista Way, Oceanside, 433-2633. The Breakers, rock and pop, Wednesday through Saturday; Russ Kirkpatrick, contemporary and country, Sunday through Tuesday.

Hangar Hunter: 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. P.J. Fogg (formerly Zuma), contemporary, Thursday through Saturday; Bessie and Geirach, contemporary, Sunday and Monday; Ken Anderson, contemporary, Tuesday and Wednesday.

Jolly Roger: 1900 North Harbor Drive, Oceanside, 722-1631. The Heaters, rock, rockabilly, and reggae, Wednesday through Saturday.

Mahoney's: 340 East Grand Avenue, Escondido, 741-0935. Secret Service, rock and roll, Thursday through Saturday.

Random Sample: rock and roll, Wednesday.

Old Time Cafe: 1464 North Highway 101, Leucadia, 436-4030. The Perfect Cure, English, Irish, and Scottish music, Thursday, Bertram Levy and Frank Parrell, international burgo and fiddle music, Friday; Marie Rhines, American and Scottish fiddle music, Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday; Old Time Host Night, Tuesday, Bob Phelps, folk and originals, Wednesday.

Pacific East Express: 235 North El Camino Real, Encinitas, 942-1876. The Reflectors, rock and roll, Thursday through Saturday; In Colour, rock and roll, Monday and Tuesday.

Ramada Inn, Scotty's Pub: 2500 South Escondido Boulevard, Escondido, 747-5000. Ted and Dave, contemporary, Tuesday through Saturday; Rex Paris, contemporary variety, Sunday and Monday.

Rancho Bernardo Inn: 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146. The Joe Asarelli Trio with Linda Wakefield, contemporary and jazz, Sunday and Monday.

Rod's Hidden Acres: 3700 Carmel Valley Road, Del Mar, 461-9636. The Bob Long Band, pop, boogie, and jazz, Friday and Saturday; Tony Ortega and the North Coast Jazz Society, jazz, Sunday.

Stagewinch Inn: 1865 Vista Way, Vista, 724-9990. Stampede, country, Wednesday through Saturday.

Snyder's Saloon: Noddie's Restaurant, 135 South Highway 101, Solana Beach, 755-2595. Cathy Curtis, contemporary and folk, Thursday.

Tepper Room: 1270 Main Street, Ramona, 789-3755. Paydirt, country and vintage rock, Friday and Saturday.

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

Vista Entertainment Center: 435 West Vista Way, Vista, 941-1032. Jockey Club: Rock and roll, Thursday through Saturday; Turf Room: Stephen and Tanya, contemporary, Tuesday through Thursday; Derby Room: Recorded music with DJ Lou Taverna, Wednesday, Friday, and Saturday evening and after hours.

Whiskey Creek: 14240 Poway Road, Poway, 748-7331. Bill Cotton, country honky tonk, Monday and Tuesday.

Whiskey Flats: 1260 West Valley Parkway, Escondido, 745-8640. The Herries, rock and roll, Thursday through Saturday; Ricky and the Jets, vintage rock, Sunday and Monday; Planet, rock and roll, Tuesday and Wednesday.

Beaches

Almeida's: Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001. Bruce McKelhen, contemporary piano and vocals, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Tuesday through Friday happy hours.

Athletic: 2595 Ingham Street, Mission Bay, 224-2434. Jerry Walton and Columbus, contemporary dance music, Tuesday through Saturday.

"Bahia Belle": at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 486-0551. Main Street, contemporary music for dancing, Friday and Saturday.

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Tepper Room: 1270 Main Street, Ramona, 789-3755. Paydirt, country and vintage rock, Friday and Saturday.

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

Vista Entertainment Center: 435 West Vista Way, Vista, 941-1032. Jockey Club: Rock and roll, Thursday through Saturday; Turf Room: Stephen and Tanya, contemporary, Tuesday through Thursday; Derby Room: Recorded music with DJ Lou Taverna, Wednesday, Friday, and Saturday evening and after hours.

Whiskey Creek: 14240 Poway Road, Poway, 748-7331. Bill Cotton, country honky tonk, Monday and Tuesday.

Whiskey Flats: 1260 West Valley Parkway, Escondido, 745-8640. The Herries, rock and roll, Thursday through Saturday; Ricky and the Jets, vintage rock, Sunday and Monday; Planet, rock and roll, Tuesday and Wednesday.

Beaches

Almeida's: Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001. Bruce McKelhen, contemporary piano and vocals, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Tuesday through Friday happy hours.

Athletic: 2595 Ingham Street, Mission Bay, 224-2434. Jerry Walton and Columbus, contemporary dance music, Tuesday through Saturday.

"Bahia Belle": at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 486-0551. Main Street, contemporary music for dancing, Friday and Saturday.

Club listings are compiled by Linda Nieve. If you wish to be included, please call 482-8222 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House: 119 East Broadway, Vista, 724-0510. North County with Jack Johnson, country, Thursday through Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Burning Sensations, rock and roll, the Bites, rock and roll, Thursday; the Rebel Rockers, rock and reggae, Friday; the James Harman Band, rock and rhythm and blues, the Blonde Bruce Band, blues and rhythm and blues, Saturday; the Five Careless Lovers, blues and rhythm and blues, Sunday; the Mar Dels, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; Dirk Debonaire, rock and roll, Wednesday. Afternoon Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday; the Chicago Six, Disneyland, Friday; the Chicago Fifteen, big band swing, Sunday.

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

Bobby G's: 485 First Street, Encinitas, 436-7297. The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; the Source, rock and roll, Sunday through Tuesday.

Bookstore/Punkin Caffeine and Bookstore: Flower Hill Mall, 2670 Via de la Valle, Del Mar, 725-5735. Peter Sprague, Steve Kujala, and Bob Magnusson, jazz, early evening Friday.

Chopping Block: 1740 East Vista Way, Vista, 726-8770. Hip Pocket, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

Florida Lounge: 439 West Washington, Escondido, 745-1951. Dirk Debonaire, rock and roll, Thursday through Saturday.

Fish House West: 2633 South Highway 101, Cardiff, 725-4438. Purl, jazz and pop, Thursday through Saturday.

Glassie's: 380 North El Camino Real, Encinitas, 942-1876. The Reflectors, rock and roll, Thursday through Saturday; In Colour, rock and roll, Monday and Tuesday.

Henry's: 264 Elm Street, Carlsbad, 729-5044. Tony Sonnet and Co. with Colour, rock and roll, Tuesday and Wednesday.

Hill House: 2730 Via de la Valle, Del Mar, 735-8614. Ricky and the Jets, vintage rock, Thursday through Saturday; the Breakers, rock and pop, Tuesday.

Hangar Hunter: 1221 Vista Way, Oceanside, 433-2633. The Breakers, rock and pop, Wednesday through Saturday; Russ Kirkpatrick, contemporary and country, Sunday through Tuesday.

Hangar Hunter: 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. P.J. Fogg (formerly Zuma), contemporary, Thursday through Saturday; Bessie and Geirach, contemporary, Sunday and Monday; Ken Anderson, contemporary, Tuesday and Wednesday.

Jolly Roger: 1900 North Harbor Drive, Oceanside, 722-1631. The Heaters, rock, rockabilly, and reggae, Wednesday through Saturday.

Mahoney's: 340 East Grand Avenue, Escondido, 741-0935. Secret Service, rock and roll, Thursday through Saturday.

Random Sample: rock and roll, Wednesday.

Old Time Cafe: 1464 North Highway 101, Leucadia, 436-4030. The Perfect Cure, English, Irish, and Scottish music, Thursday, Bertram Levy and Frank Parrell, international burgo and fiddle music, Friday; Marie Rhines, American and Scottish fiddle music, Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday; Old Time Host Night, Tuesday, Bob Phelps, folk and originals, Wednesday.

Pacific East Express: 235 North El Camino Real, Encinitas, 942-1876. The Reflectors, rock and roll, Thursday through Saturday; In Colour, rock and roll, Monday and Tuesday.

Ramada Inn, Scotty's Pub: 2500 South Escondido Boulevard, Escondido, 747-5000. Ted and Dave, contemporary, Tuesday through Saturday; Rex Paris, contemporary variety, Sunday and Monday.

Rancho Bernardo Inn: 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146. The Joe Asarelli Trio with Linda Wakefield, contemporary and jazz, Sunday and Monday.

Rod's Hidden Acres: 3700 Carmel Valley Road, Del Mar, 461-9636. The Bob Long Band, pop, boogie, and jazz, Friday and Saturday; Tony Ortega and the North Coast Jazz Society, jazz, Sunday.

Stagewinch Inn: 1865 Vista Way, Vista, 724-9990. Stampede, country, Wednesday through Saturday.

Snyder's Saloon: Noddie's Restaurant, 135 South Highway 101, Solana Beach, 755-2595. Cathy Curtis, contemporary and folk, Thursday.

Tepper Room: 1270 Main Street, Ramona, 789-3755. Paydirt, country and vintage rock, Friday and Saturday.

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

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Warner Brothers Records

Grand Opening

OF SAN DIEGO'S ULTIMATE VIDEO DANCE CLUB!!!

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Grand Opening

LEHR'S GREENHOUSE

TONIGHT!

CAMPUS NIGHT
Monday, January 26, and every Thursday
1/2 price admission with student I.D.
50¢ drafts at 10:00 pm

ipso facto
(featuring the new Dallas Collins Band)

FRIDAY & SATURDAY
Friday & Saturday, January 27 & 28

ipso facto
Two bands
Two dance floors
Three bars
Three music video screens
\$3

SUNDAY
Sunday, January 29
Drink specials & surprises

the FEATURES
Playing Music of the 80s

MONDAY
Monday, January 30

91X NIGHT with STEVE WEST
Drink specials, surprises, major premiere movie ticket giveaways and personalities

the FEATURES
Playing Music of the 80s

TUESDAY
Tuesday, January 31

KGB-FM 101
WELCOME BACK S.D.S.U.
PARTY NIGHT with PAT MARTIN
Drink specials, surprises, major premiere movie ticket giveaways and personalities

FASHION INTERNATIONAL'S SUPER FASHION AUCTION NIGHT.

THE HEROES

WEDNESDAY
Wednesday, February 1

THE HEROES
Dress code & picture I.D. strictly enforced
CABARET DRINK SPECIALS
SUNDAYS: Irish Coffee \$1.10
MONDAYS: Long Island Iced Tea \$1.10
TUESDAYS: Irish Coffee \$1.10
WEDNESDAYS: Kazis \$1.10
THURSDAYS: Margaritas \$1.10

LATE NITE HAPPY HOUR—SUNDAY-THURSDAY
25¢ New York style chicken wings
10 pm to midnight

7028 Camino del Rio South, Mission Valley 299-2828

p.m., 1130 Buenos. 276-3993.
Deli Congress: Saturday, February 4, 9 p.m., 1130 Buenos. 276-3993.

Wetzel Jennings, Jessie Collier, Mel McDaniel, and Tall Cotton: Del Mar Fargrounds, Sunday, February 5, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar. 753-9346.

Dallol and the Small Axe Band: Club Reggae On Broadway, Sunday, February 5, 8 p.m., 2401 and Broadway, Golden Hill. 283-1566.

Kay Starr: Fiesta Dinner Theater, Monday, February 6, 7 and 9:30 p.m., 9665 Campo Road, Spring Valley. 697-4977.

"Jazz Live" featuring Checkfield with Ron Satterfield and John Szwedek: San Diego City College Theater, February 7, 8 p.m., 1411 and I-5 streets, downtown. 230-2481.

Scott Coates: Old Time Cafe, Wednesday and Thursday, February 8 and 9, call for times, 1464 North Highway 101, Leucadia. 436-4030.

David Lindley: Rodero, Sunday, February 15, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Joan Baez: Golden Hall, Sunday, February 19, call for time, Community Concourse, downtown. 236-6510.

Etta James: Belly Up Tavern, Thursday, February 23, call for time, 143 South Cedros Avenue, Solano Beach. 481-9022.

Simon Townsend: Rodero, Sunday, February 26, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590 or 483-6339.

Club listings are compiled by Linda Nevin. If you wish to be included, please call 489-0022 Thursday afternoons or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House: 119 East Broadway, Vista. 724-0510: North County with Jack Johnson, country, Thursday through Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solano Beach. 481-9022: Burning Sensations, rock and roll, the Byrds, rock and roll, Thursday; the Rebel Rockers, rock and reggae, Friday; the James Harman Band, rock and rhythm and blues, the Blonde Bruce Band, blues and rhythm and blues, Saturday; the Five Careless Lovers, blues and rhythm and blues, Sunday; the Mar Dels, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; Dirk Debonaire, rock and roll, Wednesday; Afternoon Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday; the Chicago Six, Disneyland, Friday; the Chicago Fifteen, big band swing, Sunday.

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

Bobby C's: 485 First Street, Encinitas. 436-7397: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; the Source, rock and roll, Sunday through Tuesday.

Bookworks/Panikin Coffeehouse and Bookstore: Flower Hill Mall, 2670 Via de la Valle, Del Mar. 753-3735: Peter Sprague, Steve Kusala, and Bob Magnusson, jazz, early evening Friday.

Chopping Block: 1740 East Vista Way, Vista. 726-8770: Flip Pocket, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday; call club for information.

Colour: rock and roll, Tuesday and Wednesday.

Firestone Lounge: 439 West Washington, Escondido. 745-1931: Dirk Debonaire, rock and roll, Thursday through Saturday.

Fish House West: 2633 South Highway 101, Carlsbad. 753-0438: Purl, jazz and pop, Thursday through Saturday.

Gismo's: 380 North El Camino Real, Encinitas. 942-1678: The Reflections, rock and roll, Thursday through Saturday; In Colour, rock and roll, Monday and Tuesday.

Henny's: 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with

The Country Side Restaurant and Lounge: 451 Douglas Drive, Oceanside. 757-0860: New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

The Cupboard: The Vineyard, 1535-e East Valley Parkway, Escondido. 743-0421: Paul and Carla Roberts, international folk music, early evening Friday; the Orton Duo, classical guitar, early evening Sunday.

Distillery Nightclub: 140 South Sierra Boulevard, Solano Beach. 758-8733: Boats, rock and roll, Thursday through Saturday; In

Colour: rock and roll, Tuesday and Wednesday.

Firestone Lounge: 439 West Washington, Escondido. 745-1931: Dirk Debonaire, rock and roll, Thursday through Saturday.

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Judy Ames, contemporary, Tuesday through Saturday.

Hill House: 2730 Via de la Valle, Del Mar. 755-6614: Rorie and the Jets, vintage rock, Thursday through Saturday; the Breakers, rock and pop, Tuesday.

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

Hungry Hunter: 1940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: P.J. Fogg (formerly Zuma), contemporary, Thursday through Saturday; Beeson and Gerbracht, contemporary, Sunday and Monday; Ken Anderson, contemporary, Tuesday and Wednesday.

Jolly Roger: 1900 North Harbor Drive, Oceanside. 722-1831: The Hoesters, rock, rockabilly, and reggae, Wednesday through Saturday.

Mahoney's: 340 East Grand Avenue, Escondido. 741-0935: Secret Service, rock and roll, Thursday through Saturday.

Random Sample: rock and roll, Wednesday.

Old Time Cafe: 1464 North Highway 101, Leucadia. 436-4030: The Perfect Cure, English, Irish, and Scottish music, Thursday; Bertram Levy and Frank Farrell, international harp and fiddle music, Friday; Marie Rhines, American and Scottish fiddle music, Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday; Old Time Hood Night, Tuesday; Bob Phelps, folk and originals, Wednesday.

Pacific East Espresso: 235 North El Camino Real, Encinitas. 436-1248: Cathy Curtis, folk and contemporary, Friday and Saturday; Peter Sprague, jazz, Sunday brunch.

Pancho's: 1309 Camino Del Mar. 481-0414: The Rhythm Kings, rock and rhythm and blues, Thursday through Saturday; the Five Careless Lovers, blues jam, Sunday afternoon; Anson and the Rockets, blues, Monday.

Pizza Chalk: 918 South Santa Fe Vista. 756-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Random Sample: rock and roll, Wednesday.

Old Time Cafe: 1464 North Highway 101, Leucadia. 436-4030: The Perfect Cure, English, Irish, and Scottish music, Thursday; Bertram Levy and Frank Farrell, international harp and fiddle music, Friday; Marie Rhines, American and Scottish fiddle music, Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday; Old Time Hood Night, Tuesday; Bob Phelps, folk and originals, Wednesday.

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Pizza Chalk: 918 South Santa Fe Vista. 756-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Random Sample: rock and roll, Wednesday.

Old Time Cafe: 1464 North Highway 101, Leucadia. 436-4030: The Perfect Cure, English, Irish, and Scottish music, Thursday; Bertram Levy and Frank Farrell, international harp and fiddle music, Friday; Marie Rhines, American and Scottish fiddle music, Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday; Old Time Hood Night, Tuesday; Bob Phelps, folk and originals, Wednesday.

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Pizza Chalk: 918 South Santa Fe Vista. 756-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Random Sample: rock and roll, Wednesday.

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Old Time Cafe: 1464 North Highway 101, Leucadia. 436-4030: The Perfect Cure, English, Irish, and Scottish music, Thursday; Bertram Levy and Frank Farrell, international harp and fiddle music, Friday; Marie Rhines, American and Scottish fiddle music, Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday; Old Time Hood Night, Tuesday; Bob Phelps, folk and originals, Wednesday.

Pacific East Espresso: 235 North El Camino Real, Encinitas. 436-1248: Cathy Curtis, folk and contemporary, Friday and Saturday; Peter Sprague, jazz, Sunday brunch.

Pancho's: 1309 Camino Del Mar. 481-0414: The Rhythm Kings, rock and rhythm and blues, Thursday through Saturday; the Five Careless Lovers, blues jam, Sunday afternoon; Anson and the Rockets, blues, Monday.

Pizza Chalk: 918 South Santa Fe Vista. 756-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Random Sample: rock and roll, Wednesday.

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Pasadena Club: 12237 Pomerado Road, Poway. 745-1135: Telegraph Canyon, country, Wednesday through Saturday; country dance lessons, Wednesday.

Poway Mine Company: 12375 Poway Road, Poway. 748-7296: 566-2070: The West Coast Band, rock and roll, Thursday through Saturday.

Ralph and Eddie's: 390 Grand Avenue, Carlsbad. 729-2889: Yaloon, rock and roll, Thursday through Saturday; Incognito Rockers, rock and roll, Sunday through Tuesday.

Ramada Inn:



THE BAND HAS BEEN POSTPONED

Thursday, January 26
9IX presents
HAPPY HOUR OF THE '80s
Starring **Russ T. Nails**
6:00-9:00 pm 25¢ 1/2 off 50¢ hot dogs, cheap wells and that 9IX cheese. 9IX T-Shirts. Rock to Riches' album "Modern Music Calendars" and concert tickets will be given away. Entertainment at 9:00 pm by

NEI THE NEW PRESIDENTS and SEVENTH

The fantasy fashion auction is back. Really!
Friday, January 27 and Saturday, January 28



Sunday, January 29

FLORA PURIM



and AIRTO



with special guests
OLIVER LAKE and JUMP UP

Tuesday, January 31
Call club for information.

Wednesday, February 1



DAVID LINDLEY

Tickets at Rodeo and Telecast

"WE'VE LOST OUR MINDS NIGHT!"

TRANSLATOR will play a 3-hour concert featuring their hit single "You're Everywhere. That I'm Not"

FOR FREE

Our thanks to Southland Concerts for their help in giving this show to San Diego

New Rodeo Happy Hour—
Tuesday through Friday
75¢ most drinks 4:00-6:00 pm
\$1.00 6:00-7:00 pm \$1.25 7:00-9:00 pm

Rodeo Records courtesy of **CLUB 9IX**

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.

Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551.
Mercedes Lounge: Forward Motion, contemporary dance music.
Tuesday through Saturday: jazz jam session with Jeanne and Jimmy Cheatham, early evening Sunday.
Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Black Tie, rock and roll, Thursday; Japette, rock and roll, Friday and Saturday; the Blitz Brothers, rock and roll, Wednesday.

Carlos Murphy's, 4393 La Jolla Village Drive, La Jolla, 457-4170: The Twotones, rock and roll, Thursday through Saturday; Delene, contemporary, Sunday; Wayne Ceyer and Tony Irvine, contemporary, Monday; talent night with the Rubenka Drake Revue and Robb Huff, rock and roll, Tuesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: London After Dark, contemporary, Tuesday through Saturday; happy hour and evening.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Heaven and Earth, jazz, Wednesday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176: Jimmy Nick, Vic Dunlop, and Mary Lee Davis, comedy, Thursday through Sunday; with Tim Thorpe, Friday and Saturday; amateur night, Monday.

Elario's, 7953 La Jolla Shores Drive, La Jolla, 439-0541: Steve's Thru, vintage jazz, swing, and rock, Wednesday through Saturday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9599: Clubland, rock and roll, Thursday through Saturday; dancin', rock and roll, Friday happy hour; Wheels, rock and roll, Sunday and Monday; Automatics, rock and roll, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4919: People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1250 Orange Avenue, Coronado, 435-6611: Gloria Michaels and Spring Fever, contemporary dance music, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Sies Brothers, rock and Beatles music, Thursday through Saturday; the Hurricanes, rock and blues, Sunday and Monday; the Reflections, rock and roll, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6262: Freddie, pop and jazz, Friday and Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday.

Le Chate, 5046 Newport Avenue, Ocean Beach, 222-5300: Paris, rock and roll, Thursday through Saturday; Faze, rock and roll, Sunday and Monday; the Hurricanes, rock and blues, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5289: George York, contemporary, Thursday; Curtis Coleman, contemporary, Friday and Saturday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Mimosa's, salsa, contemporary, show and music staged till midnight.

Moby's Bruler, Adam's Rib Restaurant, 1403 Rosemary Street, Point Loma, 226-1871: Delene, contemporary, Wednesday and Thursday; Paris and Lord, contemporary, Friday and Saturday.

AT THE ALAMO WE'RE DEALING LIVE ROCK TUESDAY THROUGH SATURDAY FROM 8 PM NIGHTLY



Live on stage
Voted San Diego's No. 1 band
for 2nd consecutive year.



VIDEO/DANCE 2 GIANT SCREENS

EVERY TUESDAY LADIES' NIGHT S1 ONE BUCK S1 for everyone ALL NIGHT LONG

75¢

ANY DRINK IN THE HOUSE

Every Wednesday & Thursday from 8:00 pm to 9:59 pm

EVERY THURSDAY FASHION INTERNATIONAL

SUPER FASHION AUCTION



BEAUTIFUL MODELS, BEAUTIFUL CLOTHES YOU NAME THE PRICE

***** 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

REFLECTIONS REFLECTIONS

presents



George Colovus & Company

Monday through Saturday from 8:30 pm—no cover

Ducktail Revue

Thursday & Friday
Happy Hour—5:00-7:00 pm



Sheraton-Harbor Island East
1380 Harbor Island Drive, San Diego

TWO SHOWS EVERY WEDNESDAY NIGHT...

"THE TIGHT STUFF"

Crystal T's Mixes Color, Dance, Music And Exercise Like You've Never Dreamed!



"FITNESS IS FUN"

Wear Your Driest Exercise Garb (NO OSCAR-MADISON-TYPE SWEATSUITS!) And Join In...Work Out Your Body Or Exercise Your Eyes!

Also Comedian Rick Rockwell Performs Every Monday Night!



(located at the Town & Country Hotel)
500 Hotel Circle North, Mission Valley
294-9010

SPiRiT

1310 Buena Ave. 276-2903. Food, cocktails, dancing, air-conditioned—21 or up.

Thursday TONIGHT FREE CLAUDE COMA BENEFIT

MITCH CORNISH & THE HELLMOUNDS

PERSONAL CONFLICT and CLAUDE COMA & THE IV's

Friday JANUARY 27 "Are You Ready For The Sex Girls" 9IX presents

GLEAMING SPIRES

JOEY HARRIS & THE SPEEDSTERS

They're going to L.A. to record their next album and we don't know when they'll be back—this time they'll be one of KCR Radio's favorite request bands

PHILISTEENS

Saturday JANUARY 28 TIM MAZE PRESENTS

From New York

THE IRS Cutting Edge recording artists

FLESHTONES

and from

LONG RYDERS

with—from Arizona

PHANTOM LIMBS

plus from San Francisco

CARMAUG DE FOREST

Tuesday JANUARY 31

Peanut Butter & Blues Jam

Hosted by

RICK GAZLAY & BLUE ZOO REVIEW

DOCTOR VIVARD

All jammers welcome! Show us the 8!

Wednesday FEBRUARY 1

STREETCAR EYES

NOTICE TO APPEAR and FOREIGN AFFAIR

Tomorrows

Feb. 2nd PANTHER KAO and WILKINS

Feb. 3rd 9IX presents High Velocity recording artists DIN with the PENETRATORS and LUNA, Feb. 4th From L.A.—DOLL CONGRESS returns with LAWS OF MOTION and DAREDEVIL (1st San Diego appearances)

Feb. 10th SHERA's Birthday Party

Roving Eye

Boxing promoter Don King has reportedly signed Michael Jackson & the Jacksons for a 40-city tour in early '84 for a rumored \$2 million guarantee.

Buddy Miles has reportedly not yet gotten a new band, but since they are all in San Quentin, don't expect to see them touring soon. YESTERDAY: Sat. Jan. 14th—The phone rings in pairs and thought of charging \$100.00 instead of \$5.00 for the night's admission hoping to discourage the rings. I decided not to—sell the beer bottles and drink glasses would of been too lovely. Opening the show promptly at 9:00 was Notice To Appear and you did. Tami & the Hellmounds followed with such a huge emerald and ruby around her neck. Tami had to rest her head on the microphone from fear of having her neck fall off. Can you imagine wearing a \$250,000 necklace?

Free: We either Mike Penn was next this time was so good that everyone had their Omaha companion. Mike—a pop 12. Pam Wolf—an alarmist alarm. Bill Sita—

I missed them. Mami 9IX—combination Translator and Red Rockers. The Reverend and his little white wife who was what I missed. John D'Agostino—Romeo Wolf meets his Country. Joey Harris—F.I.

I'm G. great. Mad & I missed each other's backs for this one, we were got a charge out cutting a mean on the stage to the top.

Joey Harris & the Speedsters ended the show and most stayed till midnight. In fact, I would of turned the sprinklers on to get them to go a little faster, but I didn't have any. January 18th: The Toy Dolls and I talked briefly before show time about their new mini first house album. United States Tour. From Great Britain they came first to Sacramento, sold out. San Francisco sold out, but not this night, as their

long-haired road manager who looked like a time machine last in the hippie scene, introduced them. Just finishing a solid cut show last night at Perkins Palace in L.A. tell you please welcome Toy Dolls. This band is very good, reminding me of an English version of the Dickies, but with more energy. Mike says their leader is the skinniest kid I've seen around, but he sure can sing. Jimmy G. seems to be the best I think—They're the best 3-piece band around with a member under 100 lbs. THE NORRIS: You can always tell when Rick Elias is low on dough. He'll give you a look on Sunday and Monday nights. Jeff Todd seem wanting to be trading places with someone on the 9IX guest list. What does Mad Nas, Pam Wolf and Jimmy G. have in common? They brush their teeth with 9IX cheese. John Green: elgic road manager for The Waitresses, came by. Patty Donahue is in the studio recording, still talks about their wonderful reception San Diego gave her. You sometimes do show your feelings don't you. Jerry Ruben: singing a new song "Mama" for Mojo Nixon. Let's show me their cut and asked what happened. "Oh Dan McLean but it's that's how he shows his affection." Siera Brown, popped in Lasked Mark if he was married yet. "No to anyone any night." Bob McDonald from Import Records said here. You sometimes do show your feelings don't you. Scott Mason from a new song "Mama" for Mojo Nixon. Let's show me their cut and asked what happened. "Oh Dan McLean but it's that's how he shows his affection." Siera Brown, popped in Lasked Mark if he was married yet. "No to anyone any night." Bob McDonald from Import Records said here. You sometimes do show your feelings don't you. Scott Mason from a new song "Mama" for Mojo Nixon. Let's show me their cut and asked what happened. "Oh Dan McLean but it's that's how he shows his affection." Siera Brown, popped in Lasked Mark if he was married yet. "No to anyone any night." Bob McDonald from Import Records said here. 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Mom's Saloon, 945 Carmel Avenue, Pacific Beach, 435-7737. Four Eyes, rock and roll. Thursday through Saturday. Blason, rock and roll. Tuesday and Wednesday.

Muhane's, 1031 Orange Avenue, Coronado, 435-4660. Brian Stevens, contemporary. Friday and Saturday. talent night. Sunday.

Muhane's, 4230 Mission Boulevard, Pacific Beach, 483-7383. John Ingram, contemporary. Friday and Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596.

Croix, country. Tuesday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. The Bruce Cameron and Hollis Gentry Ensemble, jazz. Thursday through Saturday. Ella Ruth Piggie, jazz and blues. Sunday. The Echoes, 90s rock. Monday and Tuesday. Jim Hawley, contemporary. Wednesday.

The Red Garter, 2228 Bacon Street, Ocean Beach, 222-4331. Anniversary party with the Jaltzi Band, rock and roll. Friday.

Rodeo, 5890 Villa La Jolla Drive, La Jolla, 457-5590. The Band, rock and roll. Thursday. Moving Targets, rock and roll. Friday and Saturday. Flora Parim and Arto, jazz. Oliver Lake and Jump Up, jazz. Sunday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. The Kerk Bates Trio, contemporary dance music. Wednesday through Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849. Tom "Cal" Courtney, blues. Thursday. Michael Fleming, country blues. Saturday.

Upstart Crow and Co., Seacoast Square, 1475 Mission Beach Boulevard, Pacific Beach, 272-8990. Light classical music. Sunday brunch.

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

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. The West Coast Twisters, vintage rock. Tuesday. The Ron

Bolton Band, rock and roll. Wednesday through Saturday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Ground Speed, country. Tuesday through Saturday.

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

Windrose presents
Best of oldies but goodies
Coming Wednesday, February 1

RON BOLTON
Wednesday, January 25
through Saturday, January 28

W.C. TWISTERS
Every Tuesday

SIERS BROTHERS

Windrose
223-2335
The best of live rock & disco in San Diego
At Windrose, we serve fun!

KGB-FM 101
and
Windrose Restaurant presents
JAMAICA EVENINGS
Register to win a week for two to Jamaica courtesy of
EASTERN AIRLINES
now serving San Diego!
Eastern has more flights to the Bahamas and Caribbean than any other airline!
HEDONISM II RESORT
Each night 3 qualifiers will be drawn and they'll be eligible for the final drawing on Wednesday night, February 1st. All qualifiers will receive reggae albums from Island Records. No purchase necessary. Must be 18 or older.

FLANIGAN'S
LIVE ENTERTAINMENT AND D.J.'s—7 NIGHTS A WEEK
Thursday, January 26 through Saturday, January 28

Live music by **THE LONDON BROTHERS**
January 26 through 28

THURSDAY (ALL NIGHT) \$1 DRINKS

Friday, January 27
BEAT THE CLOCK NIGHT
6:00-6:30 25¢ DRINKS 6:30-7:00 75¢ DRINKS 7:00-7:30 \$1 DRINKS

Monday, January 30
COORS COLLEGE NIGHT
50¢ Coors draft \$1 well drinks

Live music by **ipso facto**
(formerly the New Dallas Collins Band)

Tuesday, January 31
LADIES' NIGHT AT FLANIGAN'S
\$1 WELL DRINKS
Live music by **ipso facto**

Wednesday, February 1
FASHION INTERNATIONAL presents
SUPER FASHION AUCTION
Free giveaways every show. You name the price.

Live music by **Ron Bolton Band**
February 1 through 4

5373 Mission Center Rd. Phone 291-8635

HALCYON
4258 W. Point Loma 225-9559

Thursday, Friday, Saturday,
January 26, 27, 28

CLUB AND

Sunday & Monday,
January 29 & 30
and February 5-6

WHEELS

Every Friday
ROCK & ROLL HAPPY HOUR
Two bands starting at 5:30

* FREE FOOD *
GREAT DRINK SPECIALS

BANDIT
5:30-8:30

Tuesday-Saturday,
January 31-February 4

Coming Attractions
Acidomatic

REAL ROCK

KGB-FM 101

KGB-FM 101

MORE UNINTERRUPTED MUSIC—Listen to KGB-FM's Rock & Roll Marathon Weekend—featuring sets of at least 90 minutes of nonstop music—all weekend long.

LESS TALK—KGB-FM plays more rock than anyone else—with at least 10 songs in a row—all day, every day.

\$1000 INSTANT CASH—It's easier than ever to pick up a grand. Be the 10th caller at 570-1015 when you hear *Magic Bus* by The Who and you get \$1000 cash. KGB-FM will play *Magic Bus* twice between 6 pm Friday and 12 midnight Sunday—so your chances are twice as good.

YOUR FAVORITE MUSIC—The Police, Def Leppard, John Lennon, Quiet Riot, Robert Plant, U-2, The Doors, Pat Benatar, The Cars, David Bowie, Judas Priest, Yes, Journey, Dio, Pink Floyd, Talking Heads, Rolling Stones, Motley Crue, Pretenders, Rainbow, The Who, English Beat, Scorpions, Billy Squier, Tom Petty, Van Halen, Rush, ZZ Top, Bruce Springsteen, Stevie Nicks, Jimi Hendrix, Genesis, Ozzy Osbourne, Beatles, Motels, Foreigner, Led Zeppelin, Creedence Clearwater, Pete Townshend, and more.

Returning Jan. 31

SIGNED, SEALED & DELIVERED

THE ISLANDS

2270 Hotel Circle N. Mission Valley 297-1101



Bacchani, 8022 Claremont Mesa Boulevard, Kearny Mesa, 560-8022: Starfire, contemporary, Thursday through Saturday; Devocan, contemporary, Wednesday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Kicks, rock and roll, Tuesday through Saturday.

The Blarney Stone Pub, 5617 Balboa Avenue, Claremont, 279-2033: Irish music with Sean McKivier, Wednesday through Saturday; Jeff Bryan, Sunday.

Bushy's, 9506 Mira Mesa Boulevard, Mira Mesa, 578-8666: Thunderbolt the Wondercolt, rock and roll, Thursday through Saturday.

Carriage House, 7945 Balboa Avenue, Claremont, 279-2597: Dan Connor, country originals, Wednesday through Saturday.

Donaghy's, 5323 Mission Center Road, Mission Valley, 297-6370: L.A., rock and roll, Friday and Saturday.

Phanigan's, 5373 Mission Center Road, Mission Valley, 291-8635: The London Brothers, rock and roll, Thursday through Saturday; Igo Facto, rock and roll, Monday and Tuesday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Jack Pollock, Tuesday through Saturday; Sharon Skidgel, Sunday and Monday.

Haji Daks, 104 Mission Valley Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday; live Greek music, Sunday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Fortune, contemporary, Wednesday through Saturday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-4074: Rich Faulkner, contemporary, Friday and Saturday.

Island Lounge, Haralei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1003: California Transfer, contemporary, Thursday through Saturday; Moment's Notice, contemporary, Sunday and Monday; Signed, Sealed, and Delivered, contemporary, Tuesday and Wednesday.

Jose Cuervo's, 10415 San Diego Mission Road, Mission Valley, 280-9460: Rex Paris, contemporary variety, Tuesday through Saturday.

Kearny Mesa Bowl, 7585 Claremont Mesa Boulevard, Kearny Mesa, 279-1501: Lanny Prewitt and Cinnamon Ridge, country, Tuesday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-6281: One + One + Karen Cavanaugh, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 298-2828: Igo Facto, rock and roll, Thursday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0660: U.S. Male, rock and roll, Thursday through Saturday.

Monsters Whaling Company, 987 Camino del Rio South, Mission Valley, 291-1638: Phil Stumpo, music and comedy, Wednesday through Saturday; P.J. Fogg (formerly Zuma), contemporary, Sunday through Tuesday.

The Moonlight, 4615 Claremont Drive, Claremont, 273-1022: Justice, top 40, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Muhany's Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937: Cowjazz, jazz and country, Friday and Saturday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: BBC, rock and roll, Tuesday through Saturday; Spectra, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873: Pro Brigham's Preservation Band, Duetland, swing and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle

North, 291-7131: Apropos, pop and jazz, Tuesday through Saturday.

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338: Jimmy Nixon and Downhome, country, Friday and Saturday.


Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Funds and Good Company, contemporary, Thursday; Switch Craft, music and fun from the '50s to the '80s, Friday and Saturday.

Le Chalet

Entertainment by the Sea

DANCING

LIVE ENTERTAINMENT 7 NIGHTS A WEEK
LE HAPPY HOUR 5-7 PM MON-SAT.



PARIS

Rock & Roll
Thursday, Friday & Saturday,
January 26, 27 & 28. No cover.



FUZE

Rock & Roll
Sunday & Monday, January 29 & 30. No cover.



HURRICANES

The blues are back
Tuesday, Wednesday, January 31-February 1.
No cover
The Le Chalet is proud to announce the return of one of the Hurricane founders "Wild Bill" Seward with a new show of rhythm & blues delux. Don't miss this for anything

SATURDAY POOL TOURNAMENT 2:00 PM
Pitchers of Michael \$3.00
7-FOOT WIDE-SCREEN T.V.
THURSDAY IS IMPORT BEER HAPPY HOUR
5046 Newport Ave. Ocean Beach
222-5300

MOM'S

276-4653
945 Garnet, P.B.

While you dance watch yourself
New 12" video screen.

No cover Sunday & Monday,
plus dollar drink specials

FREE ADMISSION
Weekdays before 9:00 pm

\$1.25 DRINK SPECIALS
Tuesday-Thursday all night
75¢ Giant Beers 'til 9:00 pm

Thursday-Saturday,
January 26-28

FOUR EYES




Thursday
LADIES' NIGHT
Ladies—free admission as guests of
Four Eyes.
\$1.25 Long Island Iced Teas all night.

NEW
Friday & Saturday
come early & save
8:00-8:30 \$1.00 cover & 50¢ well drinks
8:30-9:00 \$2.00 cover & 50¢ well drinks

75¢ Giant Beers 'til 9:00 pm

Tuesday & Wednesday,
January 31 & February 1

ipso facto
(formerly New Dallas Collins)
and
Night Flight



Coming in February

Saturday: the Don Fennel Duo, contemporary, Tuesday; George York, contemporary, Wednesday.

Spirit, 1139 Buena Vista Avenue, Bay Park, 276-3993: Claude Cam and the P's, rock and roll, Personal Conflict, rock and roll, Mitchell Cornish and the Hell Hounds, rock and roll, Thursday; Joemy Harris and the Sevensiders, rock and roll, the Philistines, rock and roll, Friday; the Fleishmans, rock and roll, the Long Riders, rock and roll, Phantom Limbs, rock and roll, Saturday; "Peanut Butter and Blues Jam" night, Tuesday; Foreign Affairs, rock and roll, Notice to Appear, rock and roll, Streetcar Eyes, rock and roll, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272: Jo Treanor, piano bar, Thursday through Sunday.

The Stadium Club, 6065 Fairmount Extension (at Train), Mission Gorge, 292-3286: Billy Thomas and the Ambush Carat, country, Friday and Saturday.

Tio Lee's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1481: Danny Lopez, contemporary, Sunday through Tuesday; Joe Stewart, contemporary and country, Wednesday and Thursday; Espresso, contemporary, Friday and Saturday.

The Lee's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary and country, Tuesday, Friday, and Saturday; Espresso, contemporary, Wednesday and Thursday.

Wrangler's Root, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

San Diego South
Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Double Dose, music and fun from the '50s to the '80s, Tuesday through Saturday.

Barcade Bill's, 1850 Harbor Island Drive, Harbor Island, 297-1673: Eddie Freston, contemporary, Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Steve Hudson, comedy and music, Tuesday through Saturday; Hallerman and Davis, contemporary, Sunday and Monday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-5311: Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5829: Full Circle, contemporary variety, Friday and Saturday.

Crossroads, 345 Market Street, downtown, 233-7656: The Big City Blues Band, blues, Wednesday and Thursday; the Dale Enders Blues Band with Carol Mitchell, blues, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2272: The Spud Brothers, comedy and music from the '40s to the '80s, Tuesday through Saturday; L.A., rock and roll, Sunday and Monday.

Dookie's, 4225 El Cajon Boulevard, East San Diego, 283-6881: Paul Craig, piano bar, Wednesday through Monday.

Drowey Maggie's, 31st and University, North Park, 298-8584: Rhythim, ragtime, and blues night, Thursday; Tom and Judy Carlbom, folk and fiddle tunes, Friday; Paradise Street Band, Irish and original music, Saturday; Ribocco Road, early jazz, swing and boogie woogie, Sunday; Old Time Foot Night, Monday; Irish music night

Belly Up

141 SOUTH CEDRO / RUE FOLING BECH G 92075

THIRD EAR RECORDING STUDIO
offers high quality live 2 & 8 track recording. Call Malcolm Falk 481-8140 after 11 am

TONIGHT, Thursday, January 26 9 pm
Tickets available at Belly Up Tavern & Ticketron outlets.
Capitol Recording Artists

BURNING SENSATIONS

with guests THE BITES



Friday, January 27 9:00 pm
Caribbean Rock & Roll with

Saturday, January 28 9:30 pm
Rockin' Rhythm & Boogie Blues with



The James Harman Band
These Gentlemen Contend!

and guests THE BLONDE BRUCE BAND

Sunday, January 29



6 PM - 40s style
Big Band Swing with
THE CHICAGO 15

9 PM - Rhythm & Blues with
FIVE CARELESS LOVERS
and THE BAD HAITI HORNS

Monday, January 30 9 pm
Nostalgic Rock & Roll
THE MAR DELS

Tuesday, January 31 9 pm
INTERNATIONAL REGGAE ALL STARS



Wednesday, February 1 9 pm
DIRK DEBONAIRE

Coming:
Thursday, February 16 - **LORNE BROOKS**
Thursday, February 23 - **ETTA JAMES**

FREE AFTERNOON CONCERTS 6 TO 8 PM

STONE'S THROW Wednesday
Vintage Jazz & Swing

CHICAGO SIX Friday
Disco/Jazz

WHOLLY CATS Sunday
40s Jazz

HAPPY HOUR 7 DAYS A WEEK TO 7 PM


Serving lunch, dinner & snacks 7 days a week

THE FIRST BITE
Located in the Belly Up Tavern

FOR INFORMATION CALL 481-9022

Bobby G's

Thursday-Saturday
January 28-January 29
JOHNNY ALMOND BAND



First of D Street

Sunday, January 29-Tuesday, January 31
THE SOURCE

Wednesday, February 1-Saturday, February 4
STATUS

485 FIRST ST. 436-7397

with Sienna Gail Celi and guests.
Tuesday: Bluegrass Anthems.
Wednesday: Early Evening Shows:
Tom Cahn, folk and originals.
Friday: Lynn Hall, Latin American
happy Saturday.

The Escape Cocktail Lounge, 421
University Avenue, Hillcrest.
295-8282: Marcia Griffith, pop
music, Wednesday and Thursday;
Barbara Celler, pop and standards,
Friday and Saturday; Ann Denning,
piano bar, Sunday through Tuesday.

Pat City/China Camp, 2137 Pacific
Highway, downtown, 232-6686:
Harvey and 52nd St. Jive, jazz.

ewing, show tunes, and pop, Friday
and Saturday.

Hotel San Diego, 339 West
Broadway, downtown, 234-0221:
Skip Garcia, contemporary, oldies,
and comedy, Monday through
Friday; happy hour: Deborah Liv
Johnson and Rick Erlien, 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 Lavender," at the dock at 1066
North Harbor Drive, downtown.
298-8066: The Invaders.
contemporary music for dancing,
early evening seven nights.

Jolly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300:
John Barker and Melissa
McCracken, contemporary,
Wednesday through Saturday.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017: King
Biscuit Blues, blues and rhythm
and blues, Thursday through
Saturday; Anson and the Rockets,
blues, Wednesday.

**Mona Lisa Restaurant and
Cocktails**, 2061 India Street,
downtown, 234-4893: Guy and
Jackie with Gil Warner and guests,
Italian songs, pop standards, and
opera, Saturday.

Our Place, 2424 Fifth Avenue,
Hillcrest, 232-1772: John Engren,
show tunes and requests, Tuesday
through Thursday; happy hour: the
Bobby Gordon Trio, '50s and '60s
swing, Friday and Saturday.

Pacific Wine Bar and Bites, 480
Market Street, downtown.
239-9839: Mel Goot, jazz, early
evening Thursday through

Saturday (downtown).

Patrick's II, 428 F Street,
downtown, 233-3077: The By
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, 4461
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 Shap Meyers, jazz, early

evening Sunday.

Raphael's, Travelodge Tower, 1960
Harbor Island Drive, Harbor Island.
291-6700: Jarrett Rimshaw,
acoustic contemporary guitar, early
evening Tuesday through Saturday.

Salerno's, 3302 University Avenue,
North Park, 280-4163: Anna
Bjarnson, Charles Curtis, Herman
Salerno, and Michio Bishop, opera
highlights, Neapolitan songs, pop
and show tunes, early evening
Friday and Saturday.

Sheridan Harbor Island, 1380
Harbor Island Drive, Harbor Island.

291-2906: George Colonus and Co.,
contemporary and variety, Monday
through Saturday; Ducktail Revue,
'50s rock, Thursday and Friday
happy hours.

Solelida's, 425 West 8 Street,
downtown, 232-7588: Ron
Satterfield and Kevin Lettau, jazz,
Thursday through Saturday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island.
291-9119: Dusty and Melissa,
contemporary, Wednesday through
Sunday; Donna Coke,
contemporary, Monday and
Tuesday.

The Top of the Park, Park Manor
Hotel, 525 Spruce Street, Hillcrest.
295-2181: Bee Joe Kunkel, piano
bar, Thursday through Saturday.

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

Triplex Blues, 6179 University
Avenue, East San Diego, 582-1070:
Crash Kallier, rock and roll,
Thursday through Saturday;
Transaction, rock and roll, Sunday
through Tuesday.

Tuba Man's, 2551 University

Avenue, North Park, 295-9426:
Family Bluegrass, bluegrass, Friday;
Men That Don't Work, rock/r
country blues, Saturday.

East County

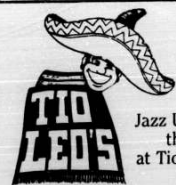
Baxter's, 1025 Fletcher Parkway, El
Cajon, 442-9272: The Head Band,
rock and roll, Tuesday through
Saturday.

Black Angus, 1000 Graves Avenue,
El Cajon, 440-5055: Network, rock

and roll, Tuesday through Saturday.
Blarney Stone Too, 7059 El Cajon
Boulevard, La Mesa, 463-2263: Irish
music with Jeff Bryan, Tuesday;
Brian Connelly, Wednesday through
Sunday.

The Boneducks Restaurant, 8320
Parkway Drive, La Mesa, 465-3660:
Bruce Robbins, contemporary,
Sunday and Monday.

Bull and Bear, 690 North Second
Street, El Cajon, 440-5757: Chain
Reaction, contemporary, Tuesday
through Saturday; Delene,
contemporary, Monday.



Jazz Up Your Wednesdays
through February
at Tio Leo's in Mira Mesa

BRUCE CAMERON- HOLLIS GENTRY JAZZ ENSEMBLE

9:00 pm to 1:00 am

10787 Camino Ruiz, Mira Mesa
695-1461

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(next to B. Dalton Bookellers)
235 N. El Camino Real, Encinitas • 436-1248



Pacific East Espresso will present Peter Sprague String Quartet

featured in a rarely seen performance.
By advance ticket purchase only.
Friday, February 3, 8:00 pm, \$17.50. Credit cards accepted.

Peter Sprague Trio

will perform Saturday, February 4, 8:00 pm-11:15 pm and also during our
Sunday Champagne Brunch, January 29 and February 5, 10:00 am-1:00 pm.



Cathy Curtis

plays guitar & sings folk music
Friday, January 27 & Saturday, January 28, 8:00 pm-11:15 pm.

Open Mon.-Thurs. 8:30 am-10:00 pm; Fri. & Sat. 8:30 am-midnight;
Sunday 8:30 am-4:00 pm.



DOC MASTERS

in the Shelter Island Marina Inn
Phone 223-2572

Tuesdays through Saturdays 9 pm-1 am

The Fabulous Spud Brothers



Sunday and Monday 9 pm-1 am

L.A.
NO COVER CHARGE

BODIES

Thursday, January 26

NOTICE TO APPEAR

Every Friday



with special guests

MOJO NIXON and GOD FEARING AMERICANS

Saturday, January 28

Rock 'n' Roll with

GINGER & THE SHARKS

Sunday, January 29

TOGA PARTY with THE FRAMES

Toga party starts 7 pm
Free hot dogs and pizza
Free Cobalto glasses with Cuervo Gold Tequila while they last.
Banana-eating contest—cash prizes.
Open pool tournament—Cash prize.
Monies auction—great fun.
Plus, La Petite Rouge

DEE'S BIRTHDAY PARTY

Tuesday, January 31

Federal Boulevard Party—Everyone welcome.

50¢ well drinks, 50¢ bottled beer 6 pm-8 pm

Wednesday, February 1

Featuring

MOJO NIXON

Special guests

Cowboy Skid Roper & Buddy Blue

6149 University Avenue • 583-5700

Never a cover charge except Friday.

the =OLD= pacific beach =CAFE=

Thursday-Saturday
9:30 pm-1:30 am **Bruce Cameron/
Hollis Gentry Ensemble Jazz**

Sunday
9:00 pm-1:00 am **Ella Ruth Piggie Jazz**

Monday & Tuesday
9:30 pm-1:30 am **Echoes Rock 'n' roll**

Wednesday
9:30 pm-1:30 am **Jim Hawley Rock 'n' roll**

Tuesday is **Restaurant Employee Night**
Wear your T-shirt. \$1.00 drinks.

4287 Mission Blvd., Pacific Beach 270-7522



4302 Mission Blvd., Pacific Beach 270-7522
presents

TUESDAYS

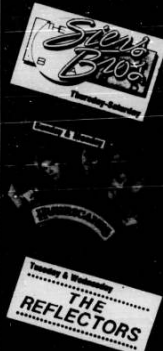
All new revue show for ladies
7-10 pm. Reservations accepted. Call
for information. 50¢ drinks 7-8 pm.

WEDNESDAYS

Quarter Madness returns, 25¢ well
drinks, domestic beer 6-8 pm.
50¢ drinks 8-10 pm.

THURSDAY & FRIDAY

Happy Hour 2-8 pm, most drinks
under a buck, & munchies.



... There are still 2 Rock
Stations in San Diego.

But only 1 plays 90 minute
music sweeps.

90-FM
For A Change




STONE'S THROW
Wednesday through Saturday, 9 pm-1 am

TOUCH
Sunday through Tuesday, 6:30 pm-12:30 am

Clarice
RESTAURANT
Summer House Inn 7955 La Jolla Shores Dr.

Upstairs on Moby's deck

Monday & Tuesday **ESPRESSO**
Wednesday & Thursday **DELENE**
Friday & Saturday **FUNDI & GOOD COMPANY**



Moby's Broiler
1405 Rosecrans, Ste. 100
226-1871 or 226-0471
Open for dinner 5 pm



BUY SELL TRADE
We're open 7 days
Across from the late Campus Drive-in

BEATLES! BEATLES! BEATLES!
Fill in the holes in your collection for only

\$4.99
each, while supplies last.

Sgt. Pepper • Yellow Submarine • Help • Beatles VI • Rubber Soul • 755 • Abbey Road • Yesterday/Today • Revolver • Early • Hard Day's Night • Meet • Let It Be • 2nd Album • Something New •

JOHN LENNON—"MILK & HONEY" \$5.99

CASH PAID FOR USED LPs & 45s

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

Plex Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Free Rein, country, Friday and Saturday.

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

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Ed Cunningham, contemporary, Tuesday through Thursday; Delene, contemporary, Friday and Saturday.

Kentucky Stead, 11377 Woodside Avenue, Santee, 448-3402: Country Justice, country, Thursday through Saturday; Rawhide, country, Sunday.

Lakeview Hotel, 9940 River Street, Lakeside, 443-9591: Red Lane and Rambler Fever, country, Friday through Sunday.

Live Oak Springs Resort, Old Highway 84, Bonadventure, 796-4288: Ronnie Lee and the Trademarks, country, Friday and Saturday.

Lorenzo's, 596 Broadway, El Cajon, 442-9696: The Hiram Moore Duo, contemporary and standards, Tuesday through Saturday; Pro Brigham's Preservation Band, Oldtime jazz, Sunday and Monday.

Magnum Highway, 5961 Highway 16, Santee, 448-8500: Random Sample, rock and roll, Thursday through Saturday.

Wine and Eat, 667 North Holliston Avenue, El Cajon, 447-3554: Vision, contemporary, Tuesday through Saturday.

Organ Power Place, 3459 Imperial Avenue, Lemon Grove, 465-9977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Betha, Friday and Saturday.

Our Favorite Place, 5646 Mission Gorge Road, Santee, 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Oz Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Dan Rivers and Terry Martin, country, Tuesday through Thursday; Curly Lyon and the Soundwaves, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Prophet, rock and roll, Thursday through Saturday; the Us Band, rock and roll, Sunday and Monday; Status, rock and roll, Tuesday and Wednesday.

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

Silver Spur, 7941 Mission Gorge Road, Santee, 448-4382: Live country music, club for information.

Spring Valley Inn, 9034 Campo Road, Spring Valley, The Best Farmers, rockabilly and country, Sunday.

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

Van Winkle's, 10053 Mission Gorge Road, Santee, 449-0960: California, country, Thursday through Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9200: Destiny, rock and roll, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330:


South Bay

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Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330:


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Mercedes Lounge
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San Diego's new young adult club

Thursday, January 26
LADIES' NIGHT
Friday & Saturday, January 27 & 28
HEAVY METAL MADNESS
Call for line-up

Wednesday, February 1
AUDITION NIGHT
Call for information

10053 Main Avenue, Lakeside
No drugs • weapons • alcohol
Box office opens 7:45 Wednesday-Saturday
Call 561-2723 for information

NIGHT CLUB
Cigars in Encinitas
LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK

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THE REFLECTORS
Sunday, January 29
COMEDY COMES TO NORTH COUNTY
Professional comedians who have appeared in clubs from New York to Las Vegas
M.C. GRANT GOULET
Monday & Tuesday, January 30-31
IN COLOUR
DANCING
380 N. El Camino Real • 942-1676

Transaction, rock and roll, Thursday through Saturday.

Country Banquet, 1862 Palm Avenue, Imperial Beach, 429-1161: Country music, Tuesday through Saturday, call club for information; Ducktail Revue, vintage rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Bandit, rock and roll, Tuesday through Saturday, call club for information.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Lee Whittington, contemporary and country, Thursday through Saturday.

Hungry Hunter, 1341 Palm Avenue, Imperial Beach, 423-0953: Jim Palmer, contemporary, Thursday through Saturday.

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

Joe's, 415 Broadway, Chula Vista, 420-4826: Louie and Phila, contemporary and Latin, Thursday through Monday; the Rebels, rock, oldies, and Latin, Tuesday and Wednesday.

La Mesa, 1441 Highland Avenue, National City, 478-3222: Bruce Robbins, contemporary, 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.

Louise Restaurant, 1125 National City Boulevard, National City, 474-4442: Vergie and the Orient Express, contemporary dance music, Friday and Saturday.

Marlow, 1680 Broadway (at Main

Street), Chula Vista, 429-8045: Colour, Latin, Thursday through Sunday.

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753: Extreme Reaction, contemporary, Sunday through Tuesday; Fortune, country and vintage rock, Friday and Saturday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977: Four Star Country, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Wayne Gire and Tony Irvine, contemporary, country rock, and comedy, Thursday through Saturday.

Palentine Star, 3008 Main Street, Chula Vista, 427-5889: Branded, country, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista, 426-2506: Nick Montana, contemporary variety, Friday and Saturday; Mike Sanders, contemporary variety, Sunday through Thursday.

Wild Turkey, 5080 Bonita Road, Bonita, 467-3550: Automatic, rock and roll, Thursday; the Blits Brothers, rock and roll, Friday and Saturday.

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Rock & Roll

The Johnny Almost Rhythm Revue, Bobby G3 Automatics: Wild Turkey, Halcyon The Bald Bands, Red Garter Bandits: Halcyon, Dance Machine,

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Men That Don't Work: Tube Man's Moving Targets: Rodio Networks: Black Angels (El Cajon) Notice to Appear: Spirit Partis: Le Châtel Personal Conflicts: Spirit Phantom Limbs: Spirit The Philanthropes: Spirit Planet: Whiskey Flats Prophets: Part Place Random Samples: Mulaney/Excoriando, Magnolia Mulaney's The Rebel Racers: Billy Up Tavern The Rebels: Jody's The Reflectors: Gizmo's, Joe Murphy's The Rhythm Kings: Pancho's Riky and the Jets: Hill House, Whiskey Flats Secret Service: Mulaney/Excoriando The Stars Brothers: Jose Murphy's The Screamers: Bobby G's Specters: Nangy Inn The Speed Brothers: Doc Masters Thesaurus: Turquoise Lounge, Park Place Streetcar Eyes: Spirit The Suburbs: Dullery East Thunderbolt the Wheelers: Danbury's Transcend: Bull N' Stick, Trojan Horse The Twosomes: Carlos Murphy's U.S. Male: Mord's The Us Bands: Park Place West Coast: Poney Wine Co. The West Coast Tenders: Windsor Wheels: Halcyon Wilson Ralph and Eddie's

Country/Country Rock

The Best Farmers: Spring Valley Inn, Billy Up Tavern Broadside: Futuristic Star Broadside: Valley Center Inn Saloon Californic: Windy House Dana Casson: Carriage House Country Cassanova: Circle D Corral Country Justice: Kentucky Stud Cowdies: Mulaney's Rib Cage Cowies: Mustang Club Family Bluegrass: Tube Man's Fortune: The New Tropic Lounge Four Star Country: Oasis Bar Free Blue: Pines Springs Inn Wayne Glee and Tony Involves: Old Bonita Store Restaurant, Carlos Murphy's

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great rock n' roll
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Lone Star Country: The Country Side Restaurant and Lounge
Rom: Marlene: Calypso Lounge
New Country: Country Side



THE JAMES HARMAN BAND, Saturday, Billy Up Tavern

Restaurant
Jimmy Nixson and Doves: Home: P.J.'s Lounge
North Country: Ben's Ranch House
Payroll: Tapscott Room
Lucky Pirelli and Cinnamon Ridge: Kearny Mesa Bowl
Rambles: Kentucky Stud
The Rebels: Jody's
Dan Rivers and Terry Martin: The Ot Bar Inn
Shenandoah: Don's West
The Tenth Brothers: Horseshoe Tavern
Stamper: Stage Coach Inn
Steer Crane: Whiskey Road
Joe Stewart: The Leo's/Mira Mesa
Tall Cakes: Whiskey Creek
Telegraph Canyon: Pomeroy Club
Billy Thomas and the Ambush Gang: Stadium Club
Fonda Turner and the Silver Spens: Landmark Cocktail Lounge
Lee Whittington: Dock's Cocktails

Contemporary/Top 40

Jody Ames: Henry's
Ken Anderson: Hungry
Hunter/Hunter Bernardo

Hunter/El Cajon, Bull and Bear
Devoans: Baccharal
Double Dees: Anthony's
Harborside
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Express: The Leo's/Mira Mesa and
Marian Gorge
Extreme Reaction: The New



THE JAMES HARMAN BAND, Saturday, Billy Up Tavern

Apexes: Le Pavilion Lounge
The Joe Asensio Ties: Rancho Bernardo Inn
John Barker and Melissa McCraken: Jody
Roper/Country Village
The Rick Bates Ties: Sundrop Lounge
Beason and Gerhardt: Hungry
Hunter/Rancho Bernardo
California Transfer: Islands Group
Barbican Cakes: The Escape
Chain Reaction: Bull and Bear
Curtis Coleman: McP's
Colin and Karen: La Pasada del Sol/La Jolla
George Calves and Co.: Sheraton
Dunes: Cote Tom Ham's
Lighthouse
Barrie Cummings: Mandolin Wind
Ed Cummings: Hungry
Hunter/El Cajon
Calby Curtis: Sydney's Saloon
Pacific East Express
Delane: Moby's Broiler, Hungry

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BOBBY GORDON TRIO
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Tuesday through Thursday
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RANDOM SAMPLE
Industrial strength party rock & goodtime boogie woogie
Tonight (Thursday) January 26
Friday January 27
Saturday January 28
Happy Hour 7:00-9:00 pm, beer, wine & well drinks \$1.25
Mission Gorge at Magnolia, Santer

Hotel
Denny Lopez: The Leo's/Mira Mesa
Devoans: Baccharal
Double Dees: Anthony's
Harborside
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Express: The Leo's/Mira Mesa and
Marian Gorge
Extreme Reaction: The New
People: Ramona Inn/Excoriando, Jose Casero's
People: Hilton Hotel
P.J. Page: Hungry Hunter/Rancho Bernardo, Monterey Whaling Co.
Edie Praston: Ramona Bill's
Javett Rasmussen: Rasmussen's
Brews Robbison: Boardwalk Restaurant, La Mesa
Mike Saunders: Royal Vista Inn
Shane H: One Vacation Village
Hole
Higdon, Siskel, and Delverest: Islands Lounge
Tony Serech and Co.: Jody's
Bob Serrano and Roy Lang: Our Favorite Place
Starline: Baccharal
Hillside: Tropic: Vista Entertainment Center
Brian Stevens: Mulaney/Excoriando
Joe Stewart: The Leo's/Mira Mesa and Mission Gorge
Switch Craft: Smuggler's Inn
Tide and Dunes: Ramona Inn/Excoriando
Third Degree: Poney Wine Co.
Triple Play: Hilton Hotel
Verge and Ole Orest: Express: Louisa Restaurant
Vitens Nile Out East
Linda Wolkefeld: Rancho Bernardo
Jerry Whitton and Columbus: Islands
Leo Whittington: Dock's Cocktails
George Yers: Smuggler's Inn, McP's

Jazz
Apexes: Le Pavilion Lounge
The Joe Asensio Ties: Rancho Bernardo Inn
John Barker and Melissa McCraken: Jody
Roper/Country Village
The Rick Bates Ties: Sundrop Lounge
Beason and Gerhardt: Hungry
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Lighthouse
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Hunter/El Cajon
Calby Curtis: Sydney's Saloon
Pacific East Express
Delane: Moby's Broiler, Hungry

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MAGNOLIA MULANEY'S
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RANDOM SAMPLE
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Tonight (Thursday) January 26
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Happy Hour 7:00-9:00 pm, beer, wine & well drinks \$1.25
Mission Gorge at Magnolia, Santer

Lovers' Love
Bruce Cameron and Holly Gentry
Excoriando: Old Pacific Beach
Cafe, The Leo's/Mira Mesa
Jennie and Ramon Chantano:
Bodie Hotel
The Colorado Pianos: Billy Up
Tavern
Chicago Slim: Billy Up Tavern
Dionne: Rocking Inn
J.J. Francis: Alameda
Freddie: La Mesa
Hal Galt: Pacific Village Bar and
Bistro
Bobby Gordon: Ties: Our Place
Harvey and Ethel St. Ben
Schulz's, Flat City/Chino Camp
Hansen and Earle: Chuck's Stick
House

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doesn't have a past," observes the student helper of her co-workers on the dining hall staff at a resort hotel on the Welsh coast. But by the end of summer—the summer of '62—she has gotten a good start on one. The characters, with their period quirks, are all quite vivid—some might almost say overstated—and the relationships between them, especially in their after-hours and off-hours sessions together, are well drawn. The details of the job itself, on the other hand, are sketchy at best, and even allowing that the focus is on the hired help, the guests at the hotel are criminally neglected. On the evidence, the movie could, and probably should, have been a bit sharper, a bit

nastier, in tone. It is so good-natured as to be demurring. With Elizabeth Edmunds, written by Jane Roberts, directed by Peter Dinklage. 1983. *** (La Jolla Village, from 1/27)

First Blood — A purgative for Vietnam veterans' feelings of rejection. Jack Starrett is back in the same role as a sadistic law officer—in which he is used to approve whole gangs of Hell's Angels into tearing apart peace demonstrators, here he gets the same results by aggravating only a single ex-Green Beret ("Those Green Berets—they're real bastards"). The action and suspense are well sustained, despite the time wasted in bringing the parties of the destructive hero and in

reassessing the damage of the Vietnam War. Sylvester Stallone, Brian Dennehy, Richard Crenna, directed by Ted Kotcheff. 1982. ** (Studio 3 Cinemas, from 1/27)

Flashdance — What a feeling! Something between arroused exasperation and outright derision. A graphic, document, in any case, of what life is not like for a female welder in a Pittsburgh steel mill who works nights as a beer hall dancer and who would really rather be a ballerina. With Jennifer Beals, directed by Adrian Lyne. 1983. * (Blau, from 1/27; Cinema Plaza 5, Plaza Bonita, Santee Village 8, Sports Arena 6; Wiegand Plaza 6)

48 Hrs. — After the pastoral interludes of the LONG RIDERS and SOUTH-ERN COMFORT, Walter Hill returns to the urban milieu of THE DRIVER and THE WARRIORS, but this decline since the latter pair continues nonetheless. One of the more obvious differences between them and the present work is the abandonment of an imaginary and imaginative urban world in preference for a relentlessly realistic one—it, by "realistic," nothing more is meant than a set of currently accepted conventions or mannequins which include the morning coffee, the battered and rusted rattletrap of a car, the ploys of blood produced upon bullet impact, and a system of human communication based almost wholly on rancor and rudeness. Thus, with regard to the last-cited convention, we get a script whose basic conceptual unit is the spat, we get spats between boyfriend and girlfriend, spats between fellow lawbreakers,

spats, of course, between law officers and breakers—preferably, if not exclusively, phrased in profanities. The monotonousness of all this is perhaps not all that realistic after all. Nick Nolte, Eddie Murphy, James Remar, Annette Bening. 1983. * (Acad Drive In, Village, from 1/27)

Gorky Park — Three bodies have been found buried in the snow outside a Washington link, the bodies and fingerprints have been cut away. Who are they? Having got hold of our attention in the way of the classical detective story, the movie maintains its grip in the same way throughout. The original Martin Cruz Smith novel, by all accounts, tried some other holds as well. They are not strictly needed. There is good theoretical mulling of the evidence, one thing follows logically from another, the scope widens, the whole hangs together, and the resolution should satisfy anyone who can be satisfied with less than Happy Ever After. Perhaps a slight blot on the ending—a sort of dismaying allegory of standoffs, bullets, secret alliances, double-crosses, concealed weapons, and so forth—is that the action edges close to the farcical. And even before that, we get that old dance routine of two men bawling over one gun, the gun going off (out of frame), the two men gazing meaningfully into each other's eyes, and the scene being given several seconds to guess which of them will drop dead. With William Hurt, Lee Marvin, Brian Dennehy, and Joanna Pacula, directed by Andrew Davis. 1983. *** (Carnio Cinema 4, College, Fashion Valley, Parkway, UA Movies 6; University Towne Centre, Wiegand Plaza 6)

Eraser — Sylvester Stallone, Brian Dennehy, Richard Crenna, directed by Ted Kotcheff. 1982. ** (Studio 3 Cinemas, from 1/27)

CURRENT MOVIES

Hercules — Superhero comic book, the pages of which are rather story to turn. It begins with a new theory of the Creation, the planets and stars being formed out of the shards of Pandora's Jar, and the Olympus to home in on Greek mythology being located on the Moon. A lot of ground is covered after that, and a helpful narrator fills in the gaps and provides commentary. In the comic chess game between the gods, this was yet another move toward the final confrontation of Good and Evil. Muscular Lou Ferrigno can fill Steve Reeves's sandals all the

way up to the neck or so, but his face would seem to consign him to second-string villainhood. On the other hand, the behind-the-scenes special effects of this cheap-o Italian production, in the era of Lucan's Industrial Light and Magic, are refreshingly tacky and unpretentious. With Sybil Danning and William Berger, directed by Lewis Coates. 1983. * (Studio 3 Cinemas, from 1/27)

The Hunger — This works hard to obscure the fact that it is a vampire movie (the fearful word is never uttered). But it will not manage to fool those who don't care for this sort of thing, and will manage only to irritate those who do. The maintenance of a beautiful, People's Lifestyle, with live chamber music, late-afternoon sherry, billowy diaphanous drapes, and so on, seems to be the sole concern of both the head vampire (Catherine Deneuve) and her director, Tony Scott. The latter—the brother of director Ridley Scott—has heretofore devoted his talents to TV commercials and never before to feature films. One wants to say "never say." If he has

advanced at all beyond the television-ad mentality, it is only as far beyond as an MTV video. With David Bowie and Susan Sarandon. 1983. * (UA, Glasshouse 6, 1/27 and 28 midnight)

The Keep — The Medieval stronghold occupied by the Nazis on their Balkan frontier appears to be built back to front, as if to keep someone in rather than out. How odd? The Capetian locale is a reputable horror-movie tradition, as is the monster carrying off the girl simply in its arms. This ought to

be a good deal of fun, but any potential in that direction is snuffed by the solemn pretentiousness. (Well, Ian McKellen, in the hammy wheezier performance since Lionel Barrymore, is fun of a sort, but at the movie's expense.) There is a good special effect—or, rather, spatial effect—of a fearless underground cavern, and the monster's metamorphosis, from ball of smoke to pillar of smoke to full-color model of the human muscular system, is strange to see. But the overworked visuals on the whole suggest nothing so much as an MTV video: in specific, the smoke, the wind, the drafty castle, and the glowing eyes suggest nothing so much as the video for Bonnie Tyler's "Total Eclipse of the Heart." With Scott Glenn and Jürgen Prochnow, written and directed by Michael Mann. 1983. * (Claremont, from 1/27)

The Last Tango in Paris — Bernardo Bertolucci's big splash. It has been so overdiscussed that nearly every incident seems familiar even as it is happening. And so, the locus of attention is narrowed to where it mainly belongs: the extramarital sex of Bernardo's juicy romantic story, his insouciantly banal camera movement, quakes of music, rich lighting effects. In the acting department, Marión Brando's

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12:35, 2:30, 4:30, 6:30, 8:30, 10:30 (R)

★ THE BUDDY SYSTEM ★

1:00, 3:15, 5:40, 8:00, 10:20 (PG)

★ SCANDALOUS ★

1:00, 4:50, 8:45 (R)

★ SURF II ★

2:30, 5:45, 10:40 (R)

★ RETURN OF THE JEDI ★

1:00, 3:30, 5:45, 8:15, 10:45 (PG)

★ SCARFACE ★

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

★ THE POWER ★

1:00, 3:05, 11:00 (R)

★ NIGHT OF THE ZOMBIES ★

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

★ TWO OF A KIND ★

2:35, 5:30, 10:20 (PG)

★ TO BE OR NOT TO BE ★

12:30, 4:30, 8:30, 10:30 (PG)

★ SCANDALOUS ★

12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (PG)

★ THE BUDDY SYSTEM ★

1:00, 3:15, 5:40, 8:00, 10:20 (PG)

★ SCANDALOUS ★

12:30, 2:45, 4:55, 6:55, 8:55, 10:50 (PG)

★ EXPERIENCE PREFERRED ★

12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (PG)

★ BUT NOT ESSENTIAL ★

12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (PG)

★ THE BUDDY SYSTEM ★

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

★ THE NIGHT OF THE ZOMBIES ★

12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (PG)

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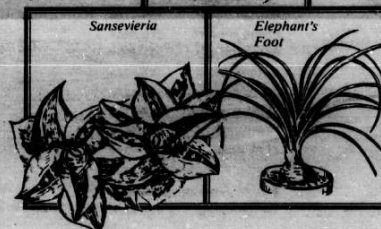
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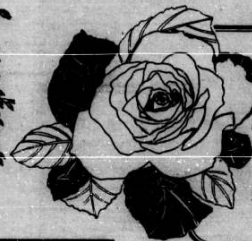
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