

READER

VOLUME 13 NO 8 MAR 1, 1984 SAN DIEGO'S WEEKLY

SOAKED IN SWIMSUITS



Photo Montage: Susan Henne

ELON OF CALIFORNIA DOES NOT MAKE SWIMWEAR FOR JUST ANYBODY

On the sands at the Children's Pool in La Jolla, Debbie Murphy is kneeling next to a pile of very expensive bathing suits. At her side stand two young women, each quite tall and snappily, one a reigning beauty queen — Miss Greater San Diego, 1983. Murphy tosses a flowing, bright-orange cloak and a scrap of white fabric to the

beauty queen, who pulls the cloak over her fluffy long curls. Gathered at the neck, the garment hangs down to her heels and creates a sort of wearable dressing room. Under its cover, the girl wriggles. A moment later she removes the cloak to reveal a scanty white bathing suit, which more than anything resembles underwear. Last

year celebrity model Cheryl Tiegs wore this very suit on the cover of *Sports Illustrated's* much ballyhooed annual swimwear issue; since then thousands upon thousands of women across America have paid fifty-eight dollars to own one. And every copy has been manufactured at a factory at

(continued on page 14)

BY JEANNETTE DeWYZE

Photographs by Craig Carlson

City Lights



Hotel Inter-Continental

With One Enormous Chair

The new Hotel Inter-Continental opens for business in mid-March, but if you hurry you can still make reservations for the \$1200-per-night Manchester Suite. This is the three-bedroom, two-level quarters of builder Doug Manchester, but when he's staying in his mansion on Mount Soledad, the suite will be yours for the asking. Actually, the hotel has two of these ultra-pool suites, both on the twenty-fifth floor on opposite corners of the building. The top-floor suites have a full-service kitchen, balconies overlooking the bay in all three bedrooms, and of course each bedroom has its

own bathroom. The master bedroom has its master bathroom, with a bidet, and an annex to the master bathroom has a hot tub large enough for six people, a wood-paneled sauna, and a shower lined with rust-colored Italian marble. The door of the bathroom is a blow dryer. Inside each bathroom is a telephone picture windows looking out on the bay, Mexico, and Point Loma.

The rest of the hotel's 680 rooms go downhill from there — but not by much. The forty suites (which start at \$220 per night) all have small refrigerators, half of which are filled with liquor and mixes. All the rooms in the hotel have pull-out, bedside television sets, with remote control and access to complimentary,

closed-circuit movies. (Yes, adult films will be available for the discerning viewer.) Full-length mirrors cover closet doors in every room, and each guest will be supplied slippers and a bathrobe. Attached to the wall above the marble sink outside each bathroom is a blow dryer. Inside each bathroom is a telephone picture windows looking out on the bay, Mexico, and Point Loma. The rest of the hotel's 680 rooms go downhill from there — but not by much. The forty suites (which start at \$220 per night) all have small refrigerators, half of which are filled with liquor and mixes. All the rooms in the hotel have pull-out, bedside television sets, with remote control and access to complimentary,

card doesn't fit a room for less than one hundred dollars per night, and as sales manager Andy Howe explains, "We're not interested in the eighty-dollar-a-night customer."

Howe figures that the Hotel del Coronado is his direct competitor, and to a lesser degree, the Sheraton Harbor Island and the Westgate downtown. But in terms of opulence the Del is really the only competition. Neither the Inter-Continental nor the Hotel Del caters to the average customer, who in San Diego pays an average room rate of \$59.58, according to lodging industry studies by the accounting firm of Laventhol & Horwath. But of the two inns only the Inter-Continental will offer twenty-four-hour room service (also servicing the new marina in front of the hotel).

The Inter-Continental offers four restaurants and three bars, which is roughly what the Del has. But the Del cannot lay claim to a moat, replace with waterfalls, running around the circumference of the hotel, as the Inter-Continental can, and neither does the Del feature anything to match the long, twisting water slides that empty into one of the Inter-Continental's two swimming pools.

Like all major hotels, the Inter-Continental will be competing for customers in roughly three categories: the commercial traveler, the group-meeting guest, and the tourist traveler. According to Lex Lyon, director of marketing for the Inter-Continental, much of April and a gratifying amount of May is booked heavily with group-meeting guests. Lyon says the early bookings have

been greater than expected. "But the question now is how quick we can get the individual traveler."

—N.M.

How Do No Concerts Sound To You?

Concert promoters say there's an excellent chance San Diego Stadium won't host a single rock concert this year. That means Michael Jackson, Pink Floyd, and David Bowie probably won't appear here at all, since those acts often refuse to play smaller venues such as the 25,000-seat Aztec Bowl or the 14,000-seat Sports Arena. And the city will be out big money to host stadium rental fees.

Concerts haven't been specifically banned from the Mission Valley stadium, but the city manager's edict against sitting or standing in the field area is a de facto prohibition. Radio station 91X, for example, has ruled out the stadium as home to its second annual "X-Fest" promotional concert because most fans don't like sitting so far from the acts. "We'd hold our concert there, probably get a lot of people, and everyone would leave unhappy," says John Lynch, the station's general manager. The city will lose an estimated \$150,000 in rent, concessions, and parking revenue because of Lynch's decision to relocate the "X-Fest," most likely to San Diego State's Aztec Bowl.

Promoter Mike Fahn says both the Jacksons and Pink Floyd will probably bypass San

Diego on their upcoming concert tours due to the stadium field restrictions, which slice capacity from 60,000 to about 45,000. Executives at KGB radio say they're "undecided" on the site of their perennial Skyshow concert, but sources familiar with the Skyshow planning say it won't be staged at the stadium. Those three shows could have accounted for another \$500,000-plus in city revenue.

City officials argue that the stadium field can't take the beating of 30,000 feet, but the concert promoters argue that turps can protect the stadium's new turf, which would hold up better than the old sod. "Rock concerts are being held responsible for the field's problems," says KGB program director Larry Bruce. "It's a public facility, but the city has chosen to support sports fans over music lovers."

Deputy city manager John Lockwood admits that keeping the Chargers and Padres happy is a concern, especially since the teams' home games bring the city a combined \$3.25

million in yearly revenues. "If you're a decent landlord, you've got to protect your tenants," Lockwood says of his empathy for the sports teams. He also predicts that several concerts may yet fill the stadium this year, and notes that one promoter has reserved four prospective show dates. Lockwood admits, though, that such reservations are frequently canceled as the performance dates approach.

—P.K.

The P.B. P.O.

The official opening of the new \$2.8 million Pacific Beach post office, situated on the former site of the Roxy Theatre on the southwest corner of Emerald and Cass streets, was scheduled for Labor Day of 1983. Then last fall postal authorities said a cave-in at a nearby construction site prompted the city to institute a temporary ban on all construction in the area, and the building's opening would be delayed until December. But today, the lavish solar-powered facility, which has been under

City Lights



Pacific Beach post office

construction since August of 1982 on a 32,000-square-foot, \$1.1 million parcel of choice land three blocks from the beach, is still not open to the public.

Postal service spokesman Jerry Vega says that just before the facility was scheduled to open in mid-December, postal authorities staged a "walk-through" inspection and found, among other errors, that the counters were between

two and three inches too wide for the stamp drawers and required adjustment. By the time of a second walk-through a month later, builder Ralph Nelson of Poway still had not completed the needed repairs, but a third inspection just last week revealed that everything had, at last, been remedied. And, Vega says, the long-delayed post office should finally be open to the public by the middle of March.

Still, in light of all the past problems, employees of the Pacific Beach post office remain skeptical of the mid-March opening. "They've changed the opening date seven or eight times already," says one clerk, "and while they're now telling us it will be open in about three weeks, they've been saying that since September."

—T.K.A.

Hanging Tough, Says Muralist

Muralist Michael Schnorr has nightmares about epoxy glue. Schnorr, a Southwestern College art professor and most prolific of the Chicano Park mural painters, sees "himself hanging from the basket of a truck-mounted 'cherry-picker' extended fifty feet in the air. He's grasping a ten-foot-square sheet of polypropylene fabric that's flapping wildly in the wind and he's trying to wallpaper it to the concrete bridge pillar before the epoxy dries."

That's what Schnorr and four other artists might be doing next month when they hang their fifty-foot-high mural depicting the life of Mexican folk hero Pedro Gonzales alongside other artworks adorning the pillars of the Coronado Bay Bridge in Chicano Park. Schnorr decided to design the mural after watching the televised broadcast last fall of a locally produced documentary on the life of eighty-eight-year-old Pedro Gonzales, a San Ysidro resident and former cohort of Mexican revolutionary Pancho Villa. Rather than paint the mural directly on the bridge

pillar, Schnorr will try a new technique developed by a French muralist: each of the five panels depicting a scene in Gonzales's life will be drawn

on polyester-weave canvas using crayon-size oil-paint sticks. The completed canvases will then be glued, one above the other, to the bridge pillar.

Schnorr talked with chemists around the country about what glues would best bond the polyester canvas to the case-hardened concrete pillar. This



Michael Schnorr

Mural site

month he mounted two test swatches of the canvas on a pillar: both pieces are secured with one-step neopoxys glues, one of which is often used to glue Astrourf to concrete. He's testing three other glues — including two epoxies — on the wall of his Imperial Beach studio, and is searching for other test samples. Later this month he'll see which adhesive holds the best by trying to pull off the sample swatches with pliers. Several chemists and experts at the Balboa Art Conservatory Center in Balboa Park have recommended the epoxies, but because those glues are no mix, they are more volatile, and probably dry faster, Schnorr says they'd also be more difficult to work with.

"It's just like heaven if one of the one-step glues works best," the artist says. "There's my only worry would be whether we could roll on the glue with rollers, or if we have to hire a plasterer to trowel it on."

Once the technical problems are solved, Schnorr says the new technique will make the art form less restrictive and will be a godsend to his more talented but acrophobic colleagues. "Some of them are great artists," he explains. "But when they get fifty feet in the air, their knees freeze together, they turn pink with fear, and they can't paint an apple."

—P.K.

They've Got You By The Handlebars

Until last October 7 at 1:15 a.m., John "Dirty Foot" Shultz thought he'd seen it all. Since graduating from Mission Bay High in 1961 Shultz has pretty much been a regular along the boardwalk in Mission Beach, near which he now lives in his car. Like a proper local, Dirty Foot Shultz enjoys a cool beer on a warm day and gets around on his trusty and faster, Schnorr says they'd also be more difficult to work with.

In court last Friday afternoon the deputy city attorney prosecuting the case had to apologize to the judge. "Your honor, I'm sorry for the delay," said Pete Dodge, "but this is the first 'driving a bike under

the influence of alcohol or drugs.' I've never handled."

"You and me both, Mr. Dodge," said Judge Wayne Peterson.

It's true. Under vehicle code section 21200 there are now criminal sanctions against riding drunk on a bicycle or unicycle. Since the amended version of the law (making it a criminal offense) took effect late last year, all the cops who patrol the beach area have written drunk-riding tickets. They administer the sobriety test the same as they do for drunk drivers, and if the blood alcohol level is .10 or higher,

downtown go the miscreants to be booked into county jail. The maximum penalty is a \$250 fine. Dirty Foot Shultz, who is currently unemployed, was fined \$100 but the judge suspended it with the proviso that he not get busted for the same offense in the next year.

"It's just harassment," claims Shultz, who says he knows of other locals who have been cited for being drunk on a bike. "They're trying to clean out the beach for the people who own the condos. The cops told me I could go to Arizona or anywhere else, but just get away from the beach. But I'm

one of those die-hard people: I do what I want, not what I'm told. It's my beach, too."

—N.M.

The Frat's In The Foyer

If some day you get the urge to put big Greek letters up in front of your house, order legs of beer, have weekly meetings,

and have "little sisters" organize bake sales to subsidize the conviviality, you'd better think twice. Not so fast. The city zoning officials won't like it, and neither will your local Interfraternity Council. The council may do worse than fine you for zoning violations — they might decide to ignore you.

Witness the case of Richard Gabai, twenty-year-old telecommunications major at San Diego State. In September of 1982 he and four of his dorm buddies thought that it might be fun to organize a new chapter of the Alpha Epsilon Pi fraternity on campus. The primarily Jewish brotherhood had originated in New York in 1913 and was founded by a basketball player whose friends had not been allowed to join other non-Jewish fraternities. Richard and his friends

(continued on page 11)



Alpha Epsilon Pi members

Photograph by Steve Schlemmer



PUBLISHER
John H. Lee

EDITOR
Tom Mullen

CONTRIBUTORS

Thomas R. Arnold
John D. Aquilino
John Kane
Katherine D. Hager
Nate Kerner
Lin Koberg
Paul Kravitz
Steve Lattin
Randy Lerner
Bill Lyons
Jonathan Nadel
Dorothy Shepherd
Gordon Smith
Raf Smith
Steve Steinman
Eugene Wilkins

EDITORIAL ASSISTANT
Dennis Parker

ADVERTISING DIRECTOR
Howard Rosen

ADVERTISING MANAGER
John D. Aquilino

SALES REPRESENTATIVES

David L. Gaudin
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Dorothy Lerner
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Patricia Smith
Amy Walsh
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Tina Weller

ASSISTANT MANAGER
Dennis Parker

PRODUCTION GRAPHIC ARTISTS

Teri Chase
Bryan Day
Pete Friedman
Dorothy Lerner
Judy Nadel
Linda Friedman
Paul Vincent Johnson
Scott Jones
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Amy Kerner
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CLASSIFIEDS MANAGER
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And Some Were Ill

Continued from page 10
article on "The Inside Story."
February 24, the article on
particular that I would like to see
is where the article stated that the
reason many more people died it
appeared was because many of these
people in the South Park area are
old and some were ill.

As a matter of fact, Mayor
Hedgecock was more sympathetic
and understanding of our problem
with parking in our business
district than Councilman
McCall was. Being a
representative of the district in
question, I believe that she didn't
do her homework regarding the
composition that the business of
apartments will cause. The very
same building that housed her
headquarters into the two other
stories adjacent to the headquarters
were vacant before she established
her election headquarters on
University Avenue next to the
project in question. These
premises are still vacant today.

Was the situation of parking
problem?
Hedgecock was more sympathetic
and understanding of our problem
with parking in our business
district than Councilman
McCall was. Being a
representative of the district in
question, I believe that she didn't
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her election headquarters on
University Avenue next to the
project in question. These
premises are still vacant today.

Would White Breakers Mean New Wave?

In reference to the article titled
"Those Are the Breaks" ("City
Lights," February 23), those
people who condemn the San
Diego Breakers and their presence
should be ashamed of themselves.

These prejudices and homophobia
attitudes seem to be a personal
problem. They should be solved
before these individuals continue to not
believe in the rights of the San Diego
Breakers.

Letters

A village secretary, (not Betty I can't
recall), the Breakers distracted
from the nice element of Newport
Village. This is false. If people
like to live in a white fantasy
world, then San Diego is not the
place, since our population is half
minorities. It's not more realistic
— different cultures and ethnic
groups bring diversity and
enrichment to most people in San
Diego. If some people were open
minded, there might be less war
and more peace in the world today.
Jim Miller
San Diego

Deserves Merit Badge For Eyes

I just wanted to congratulate
Neal Matthews on the article
"Eagle Eyes" in the February 23
issue of the Reader ("City
Lights"). It's great. Matthews

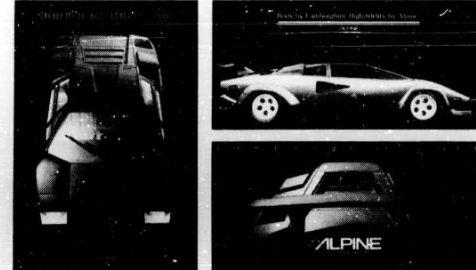
captured the spirit of scouting and
certainly that of the man, Tom
Forey.

Take Out Trash And Bring In God

As I read your publication on
February 16, I was thoroughly
disgusted by the "Exents" article
entitled "On God (Book III)." I
don't know what background your
writers come from, but this one
writer is obviously not fit to be
using God in his articles. He says
that God tells Jesus and the Holy
Spirit to "go to hell." That is utter
blasphemy, and makes me sick.
Your staff may think it's funny, as
well as your readers, but certainly
not in God's sight. In the Bible, in
Luke 12:10, God says, "Anyone
who blasphemes against the Holy
Spirit will not be forgiven." That's
pretty heavy. I'd advise your
writers. I used the term
questionably to put a little fear of
God in their hearts and keep this
trash out of your publication. I'm
praying for you. God loves even
the sinners.
Blair Lammie
Keosauqua, Iowa

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I've long been puzzled as to how the telephone company's time recording so precisely delivers the exact time whenever you dial it. And how come the recorded voice is always the same one?

D.E. Briggs
San Diego

Eighteen million Americans hear Jane Barbe speak each day — a number that must make people like Ted Lettner or Howard Cosell stammer with envy. And though her dulcet warblings are only slightly more soothing than Howard the Lip's, they are definitely more credible, because Barbe is the Voice of Time. Whether you call her from San Diego (seven million calls went to her number last year from our county), New York, Hong Kong, or Riyadh — any one of 800 U.S. cities and hundreds more worldwide — she'll tell you the exact time. Well, almost. Jane's voice is so ubiquitous because Audiotron, the Atlanta-based company for which she works, has such a strong grasp on the time-recording market. They've been at it nationwide since 1948. Barbe herself has been doing on since 1967, without letup. No, I don't mean that literally, though the actual recording process must be quite a strain on her sanity. Twice each year she goes into a studio and records her spiel, twenty-four hours of time in ten-second intervals; the sessions usually last about two hours. The time message is recorded on four drums, each bearing a different segment of the message. The first drum says, "At the time the time will be"; the second drum gives the hour; the third drum recites the minute; and the fourth gives the ten-second time and the "beep." A magnetic head signals the appropriate drum to contribute its part at the appropriate moment, and if you listen

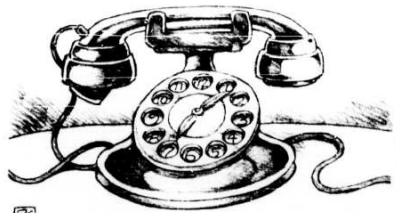


Illustration by Rick Gray

very closely you may be able to hear very slight differences in volume and sound quality among the four segments. For our part of the country, the official Pacific Bell time drums are kept in Los Angeles. Each morning at 7:00 a.m. the recording is synchronized with a signal coming over phone lines from the U.S. Naval Observatory in Fort Collins, Colorado. Pacific Bell's standards are high: if the time message varies at any point of the day by more than .006 second from the Naval Observatory's signal, an alarm goes off in the L.A. office and the discrepancy is rectified. But you can now call directly to the nation's master clock at the Naval Observatory in Washington, D.C., and hear the seconds of your life tick by with unsurpassable precision. Dial 900-410 TIME and you'll hear not only the exact Eastern Standard Time, accurate to one billionth of a second, but the voice will also give you the precise Universal Time (which is the official time in Greenwich, England).

Do the two time recordings coincide exactly? Through an elaborate series of manipulations involving several phones in the office, I attempted to answer that question. The result was, unfortunately, utter confusion. After listening to both voices simultaneously, several of my cronies vacillated between affirmation and denial. One parrot: "soul, subject to a minute or two of 'beeps' and 'at the time the time will be's' from opposite corners of the room, covered his ears and fled the scene, muttering something about amateur scientists and deranged experiments. My rats tell me there is a difference in the timing of the tones: San Diego seems to beep slightly ahead of Washington. But then, we've always suspected that, right?

Dear Matthew Alice:
Right in the middle of the section containing succulents of Madagascar in Quail Botanical Gardens in Encinitas is a very curious object. It's about three feet tall, has odd geometric designs carved on it, is

painted blue and white and red and black, and on top is a pathetic-looking little airplane. It looks like a child's creation. What do its airplanes have to do with Madagascar, or our county parks?

Oscar Holland
University Heights

Airplanes have very little to do with Madagascar, which is why there's one atop that totem pole-like thing. The natives of Madagascar, you see, revere the dead. They care so much for their ancestors, in fact, that every four or five years they unearth a corpse and rewrap it in fresh silk shawls. This affection leads the people to adorn the graves of the departed with wooden decorated shafts, similar to the one in Quail Gardens. The geometric shapes represent crescent moons below an octagonal sun, and atop all this is placed a carving that depicts some special event in the life of the deceased or a special quality he possessed. In this case the crude airplane signifies that the decedent once took a plane ride — a memorable experience for a native of that island. Other grave markers may depict, for example, a man in a boat (for a boat captain), a man with a drum (for a musician), or a man with his cow (for a man who treasured his cattle). The Quail Gardens monument is a copy of such a marker, and was made and put there by a park employee to add a bit of flavor to the landscape. Now, if only they could add an elephant bird. Unfortunately, the last of these thousand-pound natives of Madagascar joined departed human souls centuries ago.

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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THE INSIDE STORY

BY PAUL KRUGER

ALAN RONSON HAS PROVEN THAT YOU don't have to be a well-connected local to do business in San Diego. Ronson is a partner in Crown Cruise Lines, a new two-ship mini-fleet that would run day-long cruises out of downtown's B Street Pier. Cruises, including Councilman Bill Mitchell and attorney Michael Aguirre, say Ronson's not a bona fide cruise line but just a "Las Vegas on the waves" whose on-board casino will "attract loan sharks and organized crime." Coast Guard officers didn't like Ronson, nor did the Port of San Diego Pilots, Inc., who have a monopoly on the business of guiding ships and pleasure boats through the bay to the docks. But so far Ronson has beat them all.

Before he began negotiating with the port, Ronson needed allies. His local banker had him call on attorney Robert Caplan, who in turn had Ronson phone Louis Wolfshiemer, an attorney and port commissioner. Wolfshiemer listened to Ronson's description of Crown Cruises and decided that such a short-hop pleasure cruise would be good for San Diego. Wolfshiemer then introduced Ronson to Donald Harrison, publisher for the San Diego Cruise Ship Consortium, which was formed last year to promote the city as a destination point for the large pleasure craft. Harrison and Consortium chairman Bill Cleator liked the Crown Cruise

concept and have helped Ronson with advice and support. It was Ronson himself who argued to the port commissioners that because Crown's vessels would be entering and leaving the docks daily (instead of weekly, as do most other cruise ships) and thus would be bringing more passengers who would spend money throughout the city, the firm should pay just \$150,000 in annual dockage fees instead of \$250,000. The commission agreed and granted him the reduced rate. Ronson then went after the \$75,000 in annual pilotage fees demanded by the port pilots. He said he'd pay the pilots only one-half their usual fee for the first ninety days of Crown's operation and use his own pilot thereafter. The pilots saw their business threatened and were one of several groups who notified the Coast Guard of Ronson's impending plans to locate here.

Ronson managed to beat back both the angry pilots and the Coast Guard. He and Wolfshiemer zeroed in on how the pilots' fee arrangement with the port district will bring them \$300,000 revenue this year for their piloting chores. (The pilots group consists of one part-time and two full-time employees.) Wolfshiemer noted that he would closely scrutinize the pilots' fee schedule when it comes up for discussion before the commission later this year. The pilots backed off and Ronson got the deal he'd been

demanding from the beginning. Crown will pay one-half the normal pilotage fee for the first ninety days and then do its own piloting.

The Coast Guard meanwhile advised the port that Crown's operation may be illegal because its ships are European-built, Panamanian-registered, and might be attempting to avoid Coast Guard inspection by operating outside the three-mile limit. The Coast Guard also suggested that the U.S. Attorney's office check out the legality of Crown's gambling setup. Ronson had his Florida-based maritime attorney call the Coast Guard officers; after several conversations with the attorney, the Coast Guard backed down and told the port that Crown appears to be a legitimate cruise ship line. Meanwhile, Ronson says he's finishing up negotiations with longshoremen's unions here and in Mexico, and with the Mexican government, whose Ensenada port will be

the destination of some of Crown's day-long cruises. He's satisfied enough with his progress that he's tentatively scheduled a press conference for late this week, at which time, sources say, he'll announce Crown's decision to home port in San Diego.

He was scheduled to meet Tuesday with police intelligence officers who have been doing background checks of the Crown Cruise partners. Deputy Police Chief Ken O'Brien says Ronson's background is clean but notes that, "the department has been 'concerned about the past activities' of an unnamed person associated with the cruise line. The police investigation, ironically, was instigated by Councilman Cleator, the Ronson ally who heads the city's Cruise Ship Consortium. Cleator had earlier met with Councilman Bill Mitchell, who mentioned his concerns that inviting Crown here would be like 'bringing Las Vegas to our

doors.' After that meeting, Cleator and City Manager Ray Blar asked Police Chief Bill Holtzman to look into the Crown Lines operation.

Should Crown decide to stay, Ronson says he will make more requests of the city. The Cruise Ship Consortium won't underwrite Crown's advertising budget — something it is doing for the more established Viking and Princess lines — so Ronson would like the city's Convention and Visitors Bureau to chip in some \$50,000 for the Crown ad campaign. Ronson also wants Crown included in the various brochures the bureau sends to travel agencies and tourists. (ConVis says Crown will be included in "appropriate" brochures but that no advertising money will be available until at least July.) And Ronson would like the city to show its support by organizing a "Crown Cruise Week" to celebrate the first departures, tentatively scheduled for late spring.

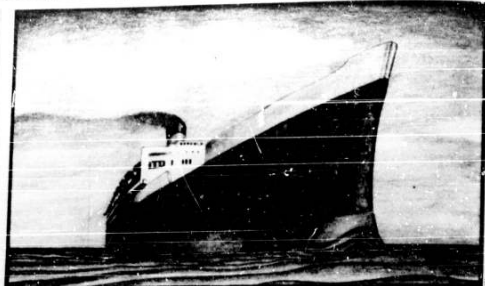


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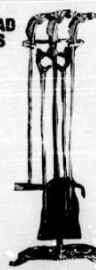
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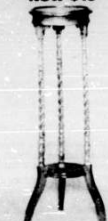
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Frank Taliaferro

SOAKED

(continued from page 1)

Seventh Avenue and J Street in downtown San Diego.

The beauty queen scurries down the beach to pose before a camera wielded by twenty-six-year-old Frank Taliaferro. Taliaferro's father founded the local swimsuit company, Elton of California, and the son has served as the firm's photographer since his high school days. Over the years, as Elton has risen to rank among the swimwear industry's elite, more and more fashion magazines have clamored for

photographs of Elton's suits, which usually sell for between fifty and sixty dollars; last year a sequined and embroidered one-piece outfit carried a price tag of \$171. These are not bathing suits worn by the masses, but the Taliaferros boast that time after time, design elements in Elton's products have exerted an influence over the look of beachwear in America.

While Taliaferro is photographing the beauty queen, Murphy, a manager at Elton, locates the next suit to be featured—a wide-shouldered, plunging-neck one-piece made out of a shiny-black, almost wet-looking fabric known as *ciré*. "This suit will be in *Sports Illustrated's* swimsuit issue this

year," Murphy comments. What makes a suit *au courant* at any given moment isn't always obvious, she concedes. In this case, she explains that the fabric is modish, and even more innovative is the width of the shoulders, which makes the wearer's waist and hips appear slimmer in comparison.

A moment later the second model runs off to be photographed and the beauty queen returns to Murphy. It's easier for the untutored eye to identify the new design elements in the next suit. Elton calls the style "locker room," and this example is gray with black edging and a black plastic belt. Somehow the color combination alone suggests a gymnasium, but even more striking, according to Murphy, is the fabric, the same sort of polyester-cotton blend Elton uses in the *Sports Illustrated* lingerie suit. "Although cotton-blended fabrics have been around for the last few years, they did not do all that well, first because of quality problems, and secondly because people just did not know how to style them," Murphy says. She claims the lingerie-look bathing suit changed that; the strong consumer response to it initiated the dramatic switch from the nylon and spandex traditionally used in bathing suits. As a result, "that poly-cotton blend is what's hot in swimwear this year," Murphy declares. "It's that textured look, that T-shirt feel."

Murphy has a talent for clearly explaining the quirky fashion currents, and one day not long after the La Jolla photo shoot she took time out from her supervisory chores at the factory and led the way to a wall in the factory's front office. Fastened there are cardboard panels, like a gallery display, that photographically document Elton's swimwear lines from the last several

years. Each panel contains a tiny photograph of every piece of apparel the company has produced. Glancing over them is a little like watching a speed-up movie; you see eight years of beachwear trends compressed into one compact viewing.

Among the 1977 offerings, for example, Murphy draws attention to the lines of the leg apertures, the vast majority of which were cut horizontally straight across the thigh. "That's what people were buying then," she says with a shrug. In only one of the 1977 suits does the leg are upward toward a waist in the so-called French cut, an industry innovation for which Elton's designer, Monika Tilley, received singlehanded credit. On the chart for the next year, 1978, the leg openings on several other Elton suits manifest the upward creep which seemed to culminate in the hipless apparel so much in evidence last summer.

Murphy points out other landmarks in Elton's history. In 1978 the company's first string bikini appears; two years later Elton starts using fabrics of contrasting bright colors in the same suit, "which was considered pretty wild—to take, say, magenta and red and put them together." The photographs reveal failures and dead ends—shapeless pleated tops, for example, 1982's bad idea—but the panels also illustrate how certain trends evolve over time. Murphy, for example, mentions that one problem plaguing the suits with high-cut thighs is the tendency of the fabric covering the rear to bunch up in the crease of the wearer's buttocks. In response to that, Murphy says designer Tilley this year conceived the idea of bringing the highest point of the cut forward onto the front

(continued on page 12)

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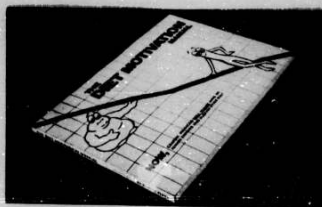
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City Lights

(continued from page 3)

admired the frat's antidiscriminatory beginnings and set about the task of getting organized. They put up fliers off campus announcing their intentions, held wine and cheese socials, had AEFI sweat-shirts made, and talked to students around the school to drum up interest. By September of 1983 they had recruited seventeen members and the national fraternity had

leased a house for them on Linda Paseo near the university. Things looked fine until the guys applied for official status through the school's Interfraternity Council. This month, of the fifteen other fraternities also applying, AEFI was not chosen as one of the four to be given further consideration for on-campus status.

Richard Gabai, president of AEFI, says that he and his

brothers obeyed IFC rules and should have been chosen. The IFC feels differently. It seems that the council's members were very appreciative of AEFI's zealous efforts to organize. In short, they started acting like a fraternity before the Council said they could be one. "They even wanted to participate in rush week this fall," says Jim Corridin, president of the IFC. "And in the membership portion of their constitution, they require that a member believe in God, and Student Activities can't allow a discriminatory organization on campus."

Gabai says that AEFI isn't

discriminatory, that it's a social fraternity with little religious connection, and that nearly half their members are Gentile. "We're just a group of guys who like each other and want to organize on campus. We're a strong, qualified group and they should have selected us." In spite of the denial that IFC gave them last week, the AEFI brothers have nailed their letters to the front of their house, and although only five of the frat brothers live there, they have continued to use it as a center for their activities and plan to continue as an organization. When a woman from the city zoning

commission came by last week to ask what the house was being used for, a fraternity house to be recognized by the IFC before the city will allow a home to be used for such purposes, the brothers told her that they were a fraternity, and that if she has any more questions or problems regarding that, she should call their attorney.

— R. O.

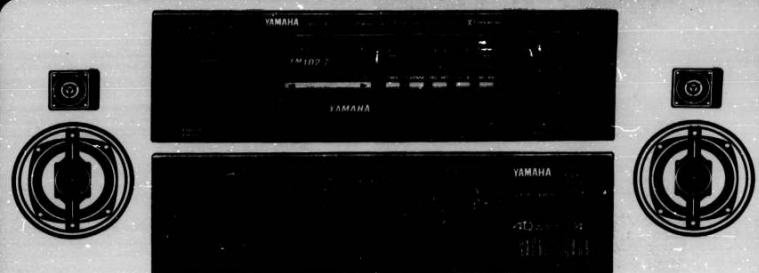
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Silvio Taliaferro



Elton sewing area



Donna Brown, Debbie Murphy

SOAKED

(continued from page 10)

of the thigh, rather than on the side of the hip. "That way you still get maximum thigh exposure without losing your seat coverage. We've found that it's a really flattering look, and it's doing very well," Murphy says.

There's something startlingly incongruous about the idea of any sort of national trend-setting taking place within the Elton building in downtown San Diego. It's a faded hulk of a place

built as a public works project during the Second World War to serve as some sort of bomb shelter, according to Frank Taliaferro. His family (who pronounce their name as if it were spelled "Tolliver") bought it and moved the business here in 1966, before the move, Taliaferro's father, Elton Hayden, ran his operation out of another building at Eighth and Market.

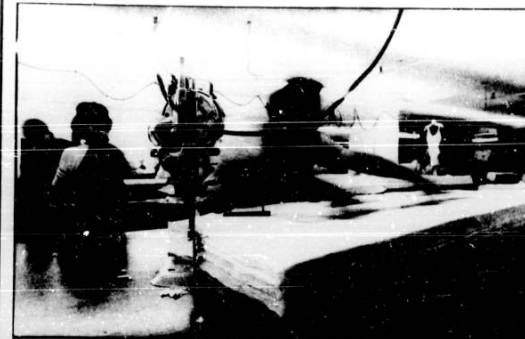
The senior Taliaferro didn't begin his career by making bathing suits. He started in 1939 with motor covers and parachutes for the Navy and continued during World War II. When the fighting stopped, he found a use for his 250 sewing machines by making fancy girdles for an outfit called Mabs of Hollywood. That contract gave him experience working with stretch fabrics, and almost immediately set him to thinking about the swimsuit industry, where he saw plenty of room for competition. By the late 1930s he had entered the field, at first designing and producing all the patterns himself. "He taught himself," says his son. "It's called necessity. My parents were struggling for a long, long time." The senior Taliaferro had married one of his seamstresses, a slipmaker from Missouri named Sylvia who had moved to San Diego in 1946, and their son says that when he was growing up, "it seemed like my parents were never home. They'd always be working two shifts." By the Sixties, the senior Taliaferro no longer took full responsibility for designing the outfits, but instead hired the first in a series of professional fashion designers. In 1968 the job went to Tilley, an Austrian-born sportswear designer.

Mrs. Taliaferro recalls that several years passed before Tilley became really proficient at designing bathing suits, but once the designer fully developed her skills, she firmly established Elton as a bathing suit trendsetter. Elton employees boast that Til-

ley has been the only swimsuit designer consistently to create best-selling fishnet suits, starting with one introduced by model Cheryl Tiegs which *Life* magazine selected as "the swimsuit of the Seventies." By 1976 Tilley had won the fashion industry's top award. She claims credit for designing the first really "unconstructed" (seamless, braless, supportless) spandex suit; she created a ruffled one-piece which in 1981 kicked off a ruffles mania still in evidence on department store swimwear racks. By last summer *People* magazine, writing about Tilley's new "lingerie"-style suits, was trumpeting the Elton employee as "America's leading swimsuit designer."

Throughout the course of her association with Elton, Tilley has always worked in New York, sending her ideas for suits to San Diego in the form of rough sketches. It's a somewhat unusual arrangement. Normally designers work where their creations are produced—which with swimwear mostly means New York and Los Angeles. But the Taliaferro family members say their fondness for San Diego has made them willing to accept the minor inconvenience of a one-day shipping delay. On the other hand, a New York base not only has enabled Tilley to monitor closely fabric and other supplies; she also has cultivated a busy network of contacts with New York-based fashion journalists who in turn have regularly spotlighted Elton products in such periodicals as *Harper's*, *Vogue*, and *Cosmopolitan*. This steady editorial coverage, incidentally, has allowed the Taliaferros to avoid advertising. "We just don't believe in it," Frank Taliaferro sniffs.

So the Taliaferros have modified their production process to accommodate the long-distance designer. That process is cyclical, with two annual peaks. One comes at the beginning of



Taliaferro cutter



August, when bathing suit manufacturers unveil their "cruise lines," the suits and cover-ups aimed at cruise ship patrons and other winter sun-seekers. For Elton last year this consisted of some eighty items. Sales figures throughout the fall and Christmas seasons guide the company in deciding which of those outfits to drop, a process that by January typically has whittled the line down to one-third its August size. But right after the first of the year, manufacturers nationwide fling open the doors upon their "Summer Additions." For Elton the most recent crop consisted of twenty-seven new items.

The January additions are what Taliaferro was photographing the other day in La Jolla—the "locker room" suits, new fishnet suits, and other outfits Elton will begin delivering to stores across the country by the end of March. Despite that approaching deadline, Taliaferro was unperturbed by the fact that in mid-January his workers still had not yet begun sewing the suits necessary to fill those orders. "We're still waiting for all our fabrics to come in." An ability to produce suits quickly is the crux of Elton's competitive position. Taliaferro boasts that Elton is one of the few bathing suit manufacturers in the country in which the entire operation is conducted in one location, which gives it valuable flexibility and quickness in response to changing demand. "In two weeks, let's say one style takes off and another is a dud. . . . We have the ability to produce [more of] just those we've sold."

In a private office within the factory, Taliaferro sits at an expansive desk cluttered with glass ashtrays, knickknacks, camera equipment. At his side is propped an expensive pair of snow skis; pictures of curvaceous women in skimpy swimwear hang from the walls. Other

features of Taliaferro's lifestyle hint at the family businesses' prosperity. Taliaferro drives a \$48,000 Porsche with personalized (ELON 4) license plates; he and his father employ a full-time mechanic to tend to the fleet of antique cars they store in a warehouse around the corner from the factory. But Taliaferro grows tight-lipped at the question of Elton's earnings, stating only that a five-million-dollar-per-year figure reported by *People* magazine last summer was inaccurate. "I just don't believe in discussing figures," he says.

Taliaferro has taken over most of the direction of the business in the past few years as his father has suffered from medical problems. "I started working at the factory when I was ten. I'd help out with cutting cloth during the summers." After growing up in Point Loma and completing high school at Francis W. Parker (a private school near the University of San Diego), Taliaferro worked in the family business during the day and took night college courses at various schools—but not for long. He's not very interested in books, but he says he rather enjoyed the notion of running a business in which he would spend most of his time eyeing girls in bathing suits.

He talks about his domain with obvious satisfaction, and he talks fairly openly, despite the secrecy that sometimes shrouds the industry. The company takes some pains to guard its new designs as they're being prepared for the biannual showings, particularly since the year when all the suits and cover-ups were stolen a day and a half before their unveiling. That incident baffled Elton, since the stolen designs never surfaced elsewhere. Nonetheless Taliaferro seems resigned to seeing the appearance of cheap copies of other Elton designs. He says the company can't really do much about such "knock-offs." Elton instead concen-



Holly Withers

trates on simply trying to show its new bathing suits to the commercial buyers first—before any imitations materialize. "Then the buyers have a tendency to buy from the design originator because they know it will be out fastest," Frank says.

He leads the way to the design room and grabs a sheaf of old pencil sketches sent to San Diego by Monika Tilley in New York. The drawings are primitive, intended to express little more than ideas, yet every Elton bathing suit has its inception in them. Next to each sketch are thumbnail-size fabric

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SOAKED

(continued from page 14)

switches that show the colors to be used, but the real work of turning these ideas into three-dimensional objects which look good on three-dimensional women falls to Elon's pattern maker, Holly Withers.

"I kind of interpret the sketch," says Withers, a young woman who came to Elon two and a half years ago armed with a fashion degree and experience designing jogging suits for Jantzen in Los Angeles. "I make decisions like exactly how high the leg should be, things like that." Confronted with a radical new design, Withers might need half a day to construct a pattern; she figures she works twice that fast on suits for which she can use some existing pattern elements. In the course of each year, she estimates she produces at least 200 patterns, each one of which is made into a size-ten sample, and then reviewed by Tiley, the Taliaferros, and several other Elon staff members. Some of these suits are scrapped immediately while others undergo up to ten revisions. "Belts come on and off. Legs come up and down. Backs may change. Necklines may change," Withers says. A fraction of the original ideas, fewer than half, are expanded into five different sizes and materialized as sales samples.

By that point, Withers claims she can guess which suits will sell well. But she says that earlier, in the sketch stage, it's almost impossible to pass judgment on a suit. As a favorite example, Elon workers mention the sketch Tiley sent in 1981 for a purple one-piece which crisscrossed in front and was decorated with big ruffles colored gold, turquoise, and red. Every-

one hated it. "My first reaction at the factory was, 'The girl's going to drown in all those ruffles,'" Withers says. But the finished suit gave its wearers a look of sleek yet frilly-busted femininity. *Harper's* magazine featured it in a full-page spread, and Elon watched the suit become one of its all-time winners, selling briskly for three consecutive seasons.

Last year's much-applauded "fingerie" suit enjoyed a more auspicious beginning. Withers says one in October of 1982 Menila Tiley sent to the San Diego factory some cottony white fabric, four little pieces of lace, a rough sketch, and the urgent message that *Sports Illustrated* wanted to see a finished product in three or four days.

Withers says, "I remember that Sylvia [Taliaferro, Frank's mother] picked her finger when we were pinning it up and we all panicked. We didn't want to get blood on our only pieces of lace." That mishap averted, "this was a case when the suit came out gorgeous on the first try. . . . We all loved it. It just looked stunning on our [in-house] model." Nonetheless, Taliaferro and his father still mentally classified the suit as being an "editorial" design—produced for its value in publicizing the company rather than with the expectation it would ever reach full production. That expectation quickly changed, Taliaferro says, when word came that Cheryl Tiegs would appear on the magazine cover wearing the suit. "When [*Sports Illustrated*] finally appeared, we made sure the suits were in Saks Fifth Avenue," Taliaferro says.

Taliaferro leaves the factory's design room and steps to the area where all of Elon's patterns are cut. At one long table a man is laying out pattern pieces on a twelve-foot span of fabric as if he were working a giant jigsaw puzzle; he is looking for an arrange-



Walt Osborne

ment that will waste the minimum quantity of material. Across the room another man is guiding the straight knife edge of a large mechanical cutting tool through six pieces of turquoise and purple-striped cloth. Later, in a different part of the factory, every time one of those stripes reaches a seam, it will have to match precisely with a stripe of the same color.

The sewing all takes place on the second floor of the Elon building, a noisy open loft lighted by fluorescent fixtures and daylight which filters through high windows stained with grime and old paint. At peak times of prosperous years—now, for example—more than a hundred seamstresses labor here, and the Taliaferros say that's still not enough to produce the optimum of 1500 to 2500 swimsuits a day; at the moment a sign on the front of the factory announces more job openings. But the work is highly seasonal. By May the layoffs will begin, and in July and August only a handful of managers and sample makers will remain at the factory.

The seasonal nature of the job is appreciated by many working mothers whose children are out of school during the summer, according to Mrs. Taliaferro. Clearly the work only seems to attract women, mostly Hispanics and Orientals. Supervising the seamstresses is Mrs. Taliaferro, a self-effacing wisp of a woman with the keenly practiced eye of one who has stitched away years of her own life in this room. Strolling down one aisle, she pauses in front of a young woman engaged in transforming white cord into colorful spaghetti straps by sewing a purple striped material around the cotton cord. "Is your machine broken?" Mrs. Taliaferro questions, alerted by some superfluous motion the worker is making. "Have it checked if you're having trouble." A few feet away, she notices another young woman attaching lengths of elastic to white cloth. "Don't throw that away," she halts the worker from discarding a remnant.

No one person sews an entire bathing suit. Each woman performs only a



Elon reception area

brief step in the process, and when you add up all the steps, an average Elon suit probably takes twenty to twenty-six minutes to sew, with a similar amount of time allocated to all the preparation before and after the sewing, according to one manager. Since every seamstress's pay depends both upon her speed and the complexity of her particular task, Mrs. Taliaferro says the women make from four and a half dollars an hour up to more than nine. A note of wonder creeps into her voice when she tells how she recently monitored one group of workers, all of whom were doing the exact same task. Two of the seamstresses weren't meeting their quotas, while the other three were scattered all over the pay scale, on one earning almost ten dollars an hour for her rapid work. "It's hard to understand," she says of the variations in work speed.

"When a girl really knows what she's doing, it can be almost beautiful to watch," she says softly. She quietly

walks up behind a petite Japanese woman working behind a battered metallic gray Singer. Today the woman is finishing the thigh seams in one-piece suits made out of a red and black zebra-striped material; the speed with which the worker shoves the material under the chattering needle looks almost reckless.

Like all the seamstresses, the Japanese woman sits in the middle of a kind of island, surrounded by wooden bins all stained a warm brown. The ubiquitous dark wood lends a warmth to the room which offsets the crumbling plaster columns and the unshielded fluorescent tubes hanging from the ceiling. The wooden bins hold bright bundles of bathing suit pieces, and on the nearby workbenches, cardboard boxes overflow with squiggly straps in turquoise, black and white, hot pink, yellow, and striped pumpkin. All this fabric, so luxuriously colored and patterned, does contribute a certain cheeriness to the factory, like confetti

at a party. Here and there jewel-like bobbins of thread stand arranged according to the color spectrum. The growls and grunts and whinnies of Elon's geriatric mechanical sewing machines rise above this scene and mingle with the softer refrain of music playing on radios tuned to Spanish-language stations.

Even though on this particular day the seamstresses have not yet begun sewing the newly announced "Summer Additions," they're swamped with another source of orders for the San Diego swimwear company. In addition to selling the high-priced, high-fashion bathing suits, Frank Taliaferro says the company also makes bathing suits for the Sears and J.C. Penney chain stores. This is a fundamentally different business from the high-fashion work, and Taliaferro seems almost a little embarrassed in discussing it. The chain suits, which bear "Sears" and "Penney" labels, rather than ones which say "Elon of California," often carry a retail price of only twenty dollars—less than the wholesale price of some of Elon's high-class outfits. But there are major differences between the Elon line and the chain line, Taliaferro stresses. A big part of what one is paying for when one buys an Elon suit is novelty, a smug position on the vanguard of fashion. The chain store suits, in contrast, are either older Elon designs which have been proven for some time in the marketplace, or they're new but conservative designs. For the chain stores, the local manufacturer makes only a few types of suits—in large quantities. "We probably make a hundred Elon suits a year, but only ten different suits for Sears and Penney's," Taliaferro says. He adds that the chain suits tend to be cut less revealingly and are

made of less expensive fabric. The volume of the chain business provides enough steady income to allow Elon to take occasional risks with the high-fashion suits, but with a disparaging wrinkle of his nose Taliaferro says, "I hope you don't write much about that. That isn't Elon."

A visit to one of the company's showrooms can reveal Taliaferro's conception of what Elon really is. There are two showrooms, one in New York and one in the heart of the Los Angeles garment district. The latter is situated on the top floor of one of the twin towers of the California Mart on East Ninth Street in downtown L.A.

More than 10,000 different lines of clothing, ranging from footwear to fur coats, are displayed in the complex, and among them are well over a hundred different swimwear makers—the majority of the manufacturers in the business. The Mart is a strange place: it's built like an office building, but instead of offices, its corridors are lined with one plate glass window after another, and through the windows can be seen showrooms where the work of professional decorators is clearly in evidence. To the outside of the Elon showroom is attached a logo every bit as glitzy as those down the hall for Jantzen, Oscar de la Renta, Bill Blass, and Beachwear.

Walt Osborne, Western sales director for Elon, is almost a caricature of the young, hip, L.A. businessman: blond hair precisely styled and blown into place, gold neck chain hanging into the section of his chest revealed by the V-neck of an expensive sweater. He speaks the jargon of the rag trade with a rapidity to confound an out-

(continued on page 16)

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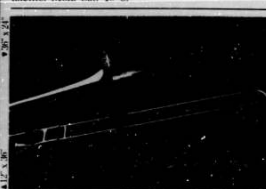
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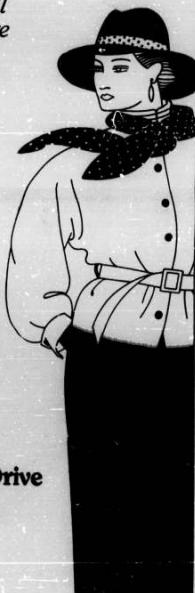
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(continued from page 11)
sider's ears. He explains that Elton doesn't make any suits in the "Junior" category, more risque suits which generally cost less than thirty-two dollars and are designed for buyers most concerned about stylishness at the expense of quality. Elton's staple are "Updated Missy" suits aimed at slightly older and more affluent women with trim bodies. (This differs from "Missy Missy," which according to Osborne "is a dumber, older look for the woman with sophisticated tastes but who maybe doesn't quite have the figure. . . . Maybe she needs a little help, something like bra cups or a skirt.")

Osborne shares responsibility with a showroom manager for displaying Elton's line to the buyers from all over Western America who march through here during the months following the biannual release of new designs. At the moment, he's taking orders for deliveries that will continue through June. "You know how these department stores are," he says conspiratorially. "July hits and they start pulling in all their swimwear and putting in their wools. None of us (manufacturers) like it! When we see our stuff on sale the first week of July, it just kills us! Summer is just starting and people would certainly continue buying bathing suits. But the stores only care about who's going to be the first to get in the swimwear, about who has the new looks."

This afternoon he greets two young female buyers who have flown in from the Midwest representing a chain of forty-five "Albert's" stores in De-

troit, Chicago, and St. Louis. The women take a seat across a desk from Osborne, and as an introduction one of them announces, "We predominantly sell to Juniors, with maybe twenty-five to thirty percent Missy. Some of the lines we carry are Sassafra, Jantzen, Dippers." In response to a query from Osborne, the buyer says that the chain's average swimsuit costs about thirty-two dollars. "Forty's pushing it."

Osborne suppresses a wince. "You know, our number-one suit retails for fifty-eight dollars." The women exchange a look. "That's the suit that was on the *Sports Illustrated* cover last year," Osborne gamely starts pulling out Elton's current best-sellers from a cupboard and hanging them on a white plastic lattice structure next to him. Besides the lingerie suit, there's a white fishnet one-piece, which Osborne confides is scheduled to appear on an upcoming cover of *Shape* magazine. "You know, with fishnet Elton started it all, and we continue to dominate," Osborne boasts.

He extracts samples from Elton's "Neon Lights" group of suits, so called because of the bright purple, yellow, turquoise, and tomato-red trim around a body of black fabric. "This suit has done fantastically for us. So one thing we did for our January editions was to bring it out in white." He also whips out the wide-shouldered, slick-surfaced black suit which he says is scheduled to appear in this year's big swimwear edition of *Sports Illustrated*.

"Is anyone famous going to be wearing it?" one of the women asks. "That could make a difference."

Osborne doesn't know, but sensing approval for the suits, the sales director suggests that the showroom man-

ager, a slender young woman, model the current best-sellers. While she's changing, Osborne tells the buyers, "This is what I would advise you to do. We've found that if the styling is right, price becomes secondary even in a junior store. If the girl likes it, she's going to pull out that extra ten to fifteen dollars because she wants to look a little better than anyone else. Now, all these suits I've just shown you are price-is-no-object suits." He suggests that the women "gear into this and start building a program."

Noncommittal, the buyers ask if Osborne thinks this summer's Olympic Games will have much influence on bathing suit styles. The saleswoman answers, "It's hard to say. Here in California fads come and go. I think for two or three months, (Olympics) are going to be the hot, hot thing, probably more in the Junior end than in Missies." But Osborne is reminded of the example of animal-stripe suits a few years ago. (These included leopard spots, giraffe markings, and so on, as well as zebra stripes.) "Boy, they were the talk of the town. And then one day they just died. You couldn't give 'em away." He says this year many manufacturers have reintroduced animal prints, including Elton, which is offering subtler, more understated designs than those which failed before. "It's hard to say about them yet," Osborne says to the buyers. "Everyone's still kind of leery because of what happened last time."

Though polite, the two women leave without placing an order, a development Osborne takes philosophically. "You have to know what your niche is," he declares. "I refer to Jantzen as the Chevrolet of swimwear, as opposed to how I see Elton, which is the Rolls Royce." He describes the

average Elton customer as "a gal eighteen to forty with a good figure and a good head for fashion. She likes to be a little different. She definitely buys a new suit every year, probably three or four. She's probably got a suit for tanning and a suit for going to the country club pool." He warns to the theme, "This is the gal who hops out of her Mercedes Benz at the beach in a fifty-dollar suit and a twenty-dollar cover-up. A Jantzen customer doesn't even understand my suit! I compete with Bill Blass. I compete with Gortex—the more fashion-oriented types."

Osborne turns around and pulls out another of Elton's "January Editions," a claret-colored one-piece suit which is distinguished by "shirring," a gathering of the material along two vertical front panels and along the seam down the center of the rear. The idea is to accentuate the flattering lines in the wearer's figure. However, Osborne says, "My designer would probably kill me if she heard me say this, but I wouldn't dare to try to sell this suit to . . . a customer who's going to look at it and think, 'Hey, I can get a plain-colored suit for forty dollars.' But this"—Osborne grabs and waves around the white lingerie look-alike—"with this she'll think, 'This is great! I'm going to look sexy; I'm going to look forward. Nobody else has this.'"

Back at the factory in San Diego, Donna Brown repeats Osborne's statements in a more subdued manner. Brown, the company's purchasing agent, is a ten-year Elton veteran, and she says, "We've found consistently that our top ten suits are not our most economical." Buyers have to look at a suit and feel they simply must possess it. But

(continued on page 18)

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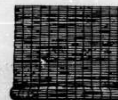
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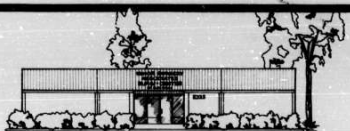
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(Continued from page 71)

Brown says that doesn't mean the high prices are set arbitrarily. First, Brown says, at least half a bathing suit's retail price goes to the store owner. In the case of the fifty-eight-dollar lingerie suit, for example, the retailer's markup will generally mean that the store will keep about thirty dollars. And a commitment to ride the trendy waves has other economic implications, according to Brown. Because the fashions are constantly changing — animal stripes all the rage one week and unsalable the next — a high-fashion house such as Elon has to be able to respond equally fast, which means producing most things in inefficiently small quantities. "You can't go to your full height in your cutting room or to full, maximum bundles in your sewing room."

Brown adds that while a lot of the American garment industry has moved its manufacturing plants to foreign countries such as Mexico and Taiwan, "the fashion houses — because they want quick turnover, can't commit to, say, 20,000 items a year and a half ahead, which is the time it takes to get something offshore. . . . Elon just moves so fast, and we can control everything here. We can control the cutting, the sewing, the sales." With everything under one roof, Brown says Elon can easily make the multiple changes sometimes necessary to ensure a really good fit, another of the advantages Elon is "selling" and another source of upward pressure on the price. Finally, Brown says keeping the production in downtown San Diego, rather than in a foreign country, allows for the tightest control over quality.

Brown confides a personal opinion — that no swimsuits made today can compare in quality with the way suits used to be made ten or twelve years ago. But that's an ironic result of technological changes in the fabric industry, she adds. She says the girdle-type fabric from which swimsuits once were made was a "completely different type of spandex, very heavy and closely woven. . . . It lasted forever." If tougher, however, that older material also had almost no "give." In order to get it to fit to women's bodies, the old-style suits had to be highly "constructed," with seams under the bust and padding here and there; some of them even had stiffeners of the sort used in old-style corsets. Revolution came with the invention of a much lighter spandex that would cling to wearers' bodies — thus allowing designers far more freedom, Brown says. "And these fabrics simply do not take the abuse that the fabrics did ten or twenty years ago." All of them wear out faster, though she adds that quality differences make some bathing suits look better much longer than others.

Those quality differences seem like mere details, but Elon is very concerned with them, Brown says. "It starts with the fabric. . . . There's a lot of difference in the weights." She says you can buy cheap swimsuit material for less than three dollars a yard, but Elon suits are made from six- to ten-dollar fabrics. Then there's the elastic used on all openings. Brown says while many companies have adopted the use of "raw" rubber elastic, Elon uses only an elastic covered with a cotton braid. "It has better staying quality. In other words, after it stretches, it returns. Whereas when you're using the raw elastic, after a while the legs will get bigger, for ex-

ample." Elon zigzag-stitches all its legs — more time-consuming, but another way to make the legs hold their shape longer. All fabric patterns are carefully matched. All edges are finished.

"Elon is very well made. They're one of the best," concurs Pilar Jensen. Jensen has some perspective on both the bathing suit business and Elon. For forty years the Barcelona native has operated Pilar's Beach Wear in Mission Beach; she now carries suits made by forty or so different manufacturers, including Elon, making her one of very few retailers in San Diego to sell the local product. (Nordstrom, Saks Fifth Avenue, and Neiman-Marcus also sell Elon.) She says one reason many retailers snub Elon is because Elon operates a "factory outlet" on Eighth Street, around the corner from the company. Not that the outlet is a very alluring place to shop. Often customers have to walk to the factory to fetch someone to open the outlet doors, which share quarters with what Frank Taliaferro refers to as the "toy room," the warehouse filled with the Taliaferros' antique car collection. Inside the grubby store quarters, the latest Elon suits — this year's models — also cost just as much as they do in Pilar's pleasant boutique. However, the factory outlet also contains drastically reduced prices on leftover swimsuits from previous years, and it offers some mark-downs on suits with barely detectable flaws. Jensen may not like this competition, but she carries Elon because she has so much respect for the designs. "They have that elegant, classic look," she says.

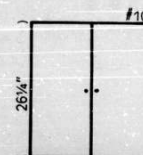
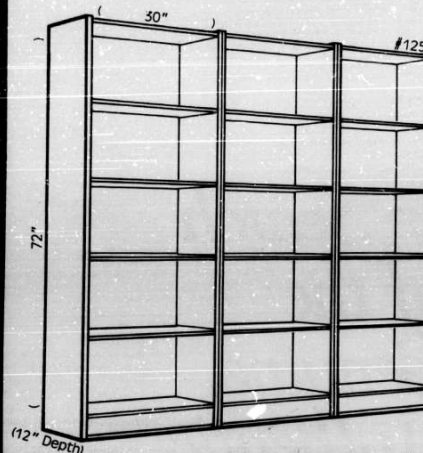
Jensen thus seemed startled by the recent news that designer Monika Tilley is quitting the San Diego company after having worked for Elon for fifteen years. This development caught the Taliaferros completely off guard one day at the beginning of February. "I know my parting was rather traumatic for them," Tilley said from her home in New York. "But sometimes it's a question of having to move on." Tilley says she's going to be designing a line of bathing suits, which will bear both her own name and that of well-known model Christie Brinkley. No hard feelings divided her from the Taliaferros, she insists, though she is vague about her precise motivations: a new challenge, better money. Regarding her old employers, Tilley says, "I think they will take a deep breath and go their own way. I think they're going to do just fine."

Pilar Jensen echoes that optimism. "Elon is a good line. They're going to get a good [new] designer." But the prediction is by no means voiced universally. A veteran buyer for one of the large Los Angeles-based chain stores, who asked to remain anonymous, declared flatly of Tilley's departure, "It's going to hurt Elon. No question about it." This particular buyer is hardly an unrestrained Tilley fan. She says, "Monika Tilley is a very good designer, but she's 'lenny.' When you look at some [other designers'] collections, the whole line is great. But with Elon you really had to pick 'em." The buyer reiterated that Tilley's departure couldn't possibly be good for Elon. "It's always tough with someone new."

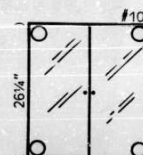
Though the gossip is buzzing in New York and Los Angeles, Frank Taliaferro, back at the factory in San Diego, isn't talking much about Tilley's departure. He smiles tightly. "It came as a very big shock to us." But he avers that there are many designers in New York, and "there's a lot who are a lot better than Monika. It's going to be no problem. No problem."

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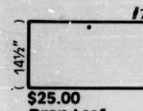
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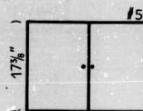
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In the Sierra foothills, where I come from, cowboy boots are worn more for function than for style, and I can't get used to seeing guys downtown wearing them with a tweed sportcoat. I think it looks just fine, but it still bothers me to see them on the sidewalk; it shows a disregard for the intended function of the cowboy boot, which is to slip over the rungs of a bar stool and keep a redneck from falling over during the later stages of intoxication.

My redneck days are behind me now. Until last weekend I hadn't even walked into a country honky-tonk since coming to San Diego. But now and then I become nostalgic for those days again. I think about the night a friend of mine slammed his size-thirteen boots down on the bar and said, "If any woman in this place can wear these boots out of here, I wanna meet

her," and the next morning was seen hitchhiking through town, barefoot. Or the night another friend smashed his glass on the floor because the bartender (who was new and didn't know any better) told him he couldn't table dance, and everyone in the place smashed their glasses in protest, too. In the winter, we would listen for the screech of tires out on the highways, then go outside with our pocket knives, skin out the deer killed by the tourists, and throw the meat in the walk-in freezer; every time the bartender reached in for a beer, the place filled with the smell of fresh blood.

I miss a bar where they don't give you little paper doilies with your beer. Where cobwebs and farm junk, not ferns, hang from the ceiling. Where obscenities, not cute wallpaper, decorate the men's room. Where brass spittoons are really there to spit in, though everybody spits on the floor anyway. Where you can

buy pickled eggs and Slim Jims and roll dice with the bartender for your drinks. Where you can raise your voice and make a fool of yourself without feeling foolish. Where the guys like to go out back when the band takes a break, because it's nice to shiver and look at the stars and pass around a pint of Jim Beam while they size up the girls. I get homesick for a bar where they stack the chairs on the tables on Sunday mornings and hose out the peanut shells, vomit, Copenhagen spit, and matchbook covers with phone numbers scribbled on them.

It's true we drank too much. Rolling your truck on a Saturday night was considered an initiation into manhood, and if you hadn't done it at least once by your twenty-first birthday, you might as well slink on out of town because most people have already figured you won't amount to much. The lucky ones collected a front yard full of demolished pickups. And we lost a lot of the unlucky ones — it was either grow out of it or die. A lot of marriages were made in those bars with a drunken proposal at 2:00 a.m., when alcohol and fatigue brought on a desperate clear-headedness in which couples could see their situation as it truly was. I

made a few bold proposals myself, but sobriety always made a coward of me later.

I'm not ready to backslide into my old bad habits; I know that going back to memories, like going back to old girlfriends, is almost always a mistake. But I couldn't help wonder if some of that is going on around here in the northern reaches of San Diego; and if it is, could I enjoy it from a distance, like someone who has sworn off booze but keeps a bottle hidden in the drawer anyway.

When I got to Temecula, there was a cold desert wind blowing down Front Street. The town looked Western enough, with its adobe buildings and weather-beaten wooden facades. Almost too Western. Not the greasy gas station look of a town in Nevada, but more like the set of an old Ronald Reagan movie — the Hollywood high-noon look, something the chamber of commerce thought would go over big with the tourists. I had heard of the Swing Inn and liked its corny name. I pictured swinging saloon doors, swaying crystal chandeliers, and dancers doing the Western swing. But when I got there, I was disappointed to find it was a family café. They had their special painted on a banner out front: country biscuits and gravy for

ninety-nine cents. I peeked in the window, but couldn't see anybody swinging.

I pulled into the parking lot at the Red Dog Saloon, outside of Fallbrook, and noticed there were mostly cars with out-of-state license plates — Texas, Virginia, South Carolina — and they all had "Native" bumper stickers. The saloon was dark and spacious inside, but as my eyes adjusted I could see it would never do — black Naugahyde padding, beveled mirrors, and imitation Americana. There were a dozen or more lone-looking marines eyeing one bleach-blond cocktail waitress in a pink dress. One of the guys kept saying, "Let's get ornery!" but he couldn't seem to inspire the others. Each time the door swung open, everybody turned to see who would walk in. It was always one more marine.

I had heard that Mon's Place in downtown Fallbrook had a rowdy reputation. It was a small, midstreet, mom-and-pop kind of place that looked as if it had gone through so many owners and identities it didn't know what it was anymore. Out front there were a couple of Harley's parked at the curb, and inside the two bikers, who were the only patrons, knocked around a few pool

balls with restless indifference. They had the front door propped open with a chair so they could keep an eye on their bikes and watch the cruisers pass by on Main Street.

A woman had told me that when the girls were fed up with smooth-talking city boys, they went to the Oakvale Lodge at Lake Wohlford to meet cowboys. The four or five guys who could pass for cowboys seemed to have the dance floor to themselves, and they were grinning like coyotes in a chicken coop. The rest of the less-Western guys seemed lost in a polyester daydream, hypnotized by the mirrored ball over the dance floor. The house band, White Lightning Express, was nice. The lodge was nice. The paper napkins were nice. Everything was nice, which was exactly what bothered me about the place. Tame country-western: like flat beer — it never made anybody table dance.

I found a country station from Arizona on the radio and I turned up the volume as they played "Whiskey Bent and Hell Bound." It inspired me to take a few risks. Someone had told me that My Place in Vista sometimes featured bands that played a Tex-Mex style of country-western. I figured I might be the

(continued on page 22)

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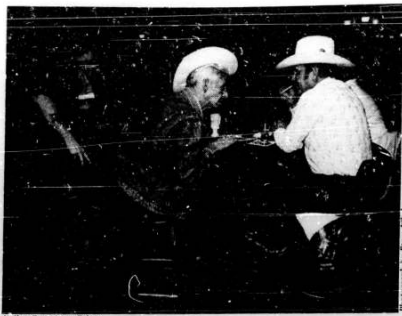
(continued from page 21)

only Anglo there, but I would rather get knitted than listen to another bland country band. As it turned out, I wasn't the only Anglo there. The Border Patrol beat me by a few minutes, and they were in the process of loading up four vans and a bus with illegals. It looked like the invasion of Grenada, and I hadn't brought my flak jacket.

Smitty's Place, just down the road, was your neighborhood sort of bar, but I didn't much like the neighborhood. The place had the sour smell of wine-stained carpets. The ceiling was low and heavy and seemed to be pressing down on the people sitting at the bar; they were stooped over like they might hang their heads if they sat up straight. The walls looked distorted, nothing seemed square. I peeked in the door as if I were looking for somebody, then backed out.

I started hitting them fast now, don't even remember all their names or how I got there. Order a beer and out the door before the second sip. I was starting to think that perfect honky-tonk didn't exist. The radio played "All My Rowdy Friends Have Settled Down."

At the Barr-X Ranch House the only people dancing were the band members' girlfriends, and they were dancing with each other. They played "Oh, Lonesome Me," which



Valley Center Inn Saloon

is probably not the best choice for a deserted saloon on a Saturday night. A woman sitting at the horseshoe-shaped bar explained to anyone listening that the reason she didn't look so good tonight was that she fell asleep last night with her make-up on, and her eyelids had stuck together. Back in my truck, the radio played "Why Do We Want What We Know We Can't Have?"

I could hear the Stagecoach Inn in Vista a block before I got there. It took ten minutes to find a parking place, and when I got to the door I found people were standing outside waiting to get in. The place had a reputation for having some of the best country music around, and the crowd showed it. A sign over the door read, "Occupancy 150." There were more than 150 cars in the parking lot. Too much success will

ruin a good honky-tonk every time. It was getting late. The country station from Arizona signed off and I suddenly found myself listening to Barry Manilow. I got on the freeway and headed east as fast as I could, toward the hills and the winding country roads where you can push a pickup truck beyond its limits. I was going so fast I probably wouldn't have seen the Valley Center Inn Saloon if it hadn't been for the cheap flashing lights outside. I slammed on my brakes and headed back to them, helplessly, like a moth with one wing beating faster than the other. Out front were a bunch of beat-up trucks and Oldsmobiles that I knew only rednecks would drive. The parking lot was a muddy, rutted quagmire, and I knew it would take a four-wheel-drive to pull me out of there. God, I liked the place already.

I sat down at the bar and ordered a Coors; it came in a long-neck bottle with a Jim Beam napkin. On the door of the fridge was a sign that said, "Homemade pickled eggs — 35¢." Sitting next to me were two old boys in dirty white T-shirts, talking about moving dirt with a D-6 while they tugged on their bulb noses and hunkered their shoulders over the bar. Their accents sounded rich and soothing to me.

I ordered another beer and spun around on my stool to check out the place. A four-member band was warming up in the corner, against the wall there was a popcorn machine, and next to that a wood stove which filled the room with the faint smell of burning oak. Hanging from the open-beam ceiling was a collection of old hats, license plates, hubcaps, bumper stickers, rusted guns, deer antlers, and farm junk. Maybe a dozen tables were arranged around the dance floor, and the people sitting at them looked as if they might have assembled for a town meeting rather than a night on the town. At one table a group of local boys in work shirts and John Deere baseball caps talked politics while they held a beer bottle in each hand — one for drinking and one for spitting. An older couple in matching cowboy hats sat necking in the dark. There was another table of shy young girls whispering to each other — they looked as though they might have gotten in on phony IDs. Next to the door was a table of sullen, long-haired Indians from the nearby Rincon reservation.

After a while two sisters from Valley Center sat down on either side of me and introduced themselves as Blondie and Shorty. "We're not really regulars," they

said. "We haven't been here since Wednesday." They were a fearless pair, out looking for a good time, and they seemed to know just about everybody in the place, carrying on a conversation with most of them while they sipped on their vodka and orange juice and gave me the rundown on the Valley Center Inn Saloon. "Two years ago, if you weren't here by 7:30, you wouldn't have a place to stand," Blondie said. While those days were a lot of fun, the place eventually got a reputation for being a bit rough, and it had to close down for a while. The new

owners have tried to tone down the image but it's still the most popular place around. "You don't have to read the local newspapers to get the news," Shorty said, raising her eyebrows. "Just come here and listen."

Blondie introduced me to Chief Lester as he passed by on his way to the restroom. "Howdy," he said, touching the brim of his floppy fishing cap. Two years ago Indians weren't allowed in the place because they always got drunk and fought with each other. Lester put an end to the Indian wars, and they are

welcome now as long as he is there to keep the peace.

The band started playing and a lady-killer named Wayne came up to ask Blondie to dance. He was about seventy and was looking sharp in his pink cowboy shirt and white straw hat. In the next thirty minutes he danced with every woman in the place. "He always tries to sing in your ear," Shorty confided.

The band, Brushfire, played popular country-western but with enough style to know you weren't listening to the radio. I noticed the female vocalist was wearing Adidas

running shoes instead of cowboy boots — a lot of horse lovers have started wearing them in the last few years as a way of setting themselves apart from the urban cowboy crowd. The running shoes seem to work fine in the saddle, but without a heel, they put a horseman at a serious disadvantage on a bar stool.

I called for another round of beer, put one arm around Blondie and one around Shorty, hooked my boot heels over the bottom rung of my stool, and, with a smile, leaned back while the band kicked into "Thank You for Baking Me to Paradise." □

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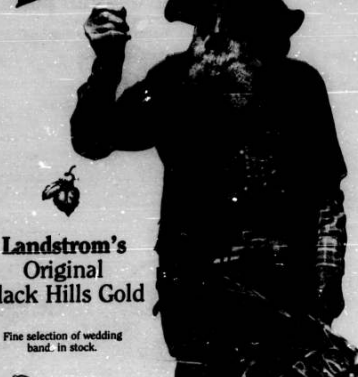
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Murder and Christmas



James Webb, Cecelia Rathburn

JEFF SMITH

The first production of a new theater usually signals its artistic intentions. Thus if the Way Off Broadway Theatre of Lemon Grove, which opened its doors for the first time last week, had commenced with, say, a bouncy little Neil Simon comedy, then a distinct message would have been sent to the theater community. And fans of something other than sitcom somnambulism would be issued a warning to look elsewhere for excitement. Instead, the Way Off Broadway has opened with what must be a minor classic of San Diego theater: one-time local playwright John William See's feisty spoof of detective fiction, *The Lady Cries Murder*. The theater has proclaimed its intentions: and if it continues to choose plays like this one, the Way Off Broadway Dinner Theatre will remain true to its name; it could become a new haven for the off-beat, chancy, and iconoclastic impulses rarely given sufficient expression in contemporary theater.

The Lady Cries Murder was first produced at the San Diego Repertory Theatre in the summer of 1980. Since that time the



Mimi Hagen

playwright has revised his script. He has sharpened its scenes, tightened its dialogue, and honed its overall shape. The play's mystery—something about the invaluable "Sloanman stamp," the murder of Miles Shortfish, the disappearance of Jeffrey Whordham, and so on—still remains a puzzle, even after three and a half years. And playwright See's solution at the end is so twisted that it may unravel perennially. But as the play muscles its way through the typical situations of hard-boiled detective stories (a police interrogant, a liaison with sultry clients, a confrontation with Sidney Greenstreet, and obligatory shootouts with gristy recidivists), one soon forgets the thread of the mystery and realizes that the play's main focus is on having good, warped fun. At the same time, however, *The Lady Cries Murder* claps its hands to its lapels and assumes a scholarly pose. With tongue-in-cheek pretentiousness, the play worries about the ontological status of its characters, the ultimate ground of their being, since the real theft in *Lady Cries* is literary.

It is 1938 and the evil Charles Sartone, a hack writer for a weekly radio show, has been stealing from the *Black Musk*

magazine stories Raymond Chandler wrote before he discovered his central character, Philip Marlowe, and began writing novels. Caught in the middle of this literary tug of war is Philip Diamond, Chandler's protagonist, who finds his life manipulated by two different authors, each having a godlike control over his activities. But Diamond, who doesn't like "marmos, small sloppy dogs, or Russian literature," may also be an actual person, living either in San Francisco or Los Angeles. And he refuses to be a pawn for the whims of the spineless Sartone. Amid a flurry of clues, which drop "like names at a highbrow party," Diamond and Chandler join forces to combat fictive crimes and actual infractions. Along the way the playwright spurs with detective fiction—throwing occasional kidney punches at the conventional expectations of theater—and pays homage as well to Chandler and Dashiell Hammett, from whose works See, like the plagiarizing Sartone, has pilfered freely.

Since it first appeared, the playwright has made some major revisions to his script, and it is much improved. The Way Off Broadway Theatre's production of *The Lady Cries Murder*, though in several ways a fine one, could benefit from some fine tuning as well. But pluses first.

Christopher R., who directed the play's premiere at the Rep, is adept at orchestrating both the intrigue and the hyperactive pacing required by the script. His direction encourages bold moves throughout. And it makes full use of Mary Burnett's impressive, multilevel set design—the Spanish style, tile-and-adobe home of Charles Sartone (whom the excellent Robert Larsen, recreating his Rep performance, has made more grossly insidious than before). The costumes of Cassandra Carpenter, especially for the women, could easily qualify should Hollywood decide to do another remake of *The Big Sleep* or *Farewell, My Lovely*. Robert McKenna, T. J. Johnson, Phil Andipietro, and all the alluring, smoky-voiced actresses (Cecelia Rathburn, Patty Eng, Margo Essman, and Connie Collier) turn in commendable work. It is very clear that the entire cast, when the sloppily executed lights can find them, is having a terrific time acting in this zany burlesque.

Too often, however, that fun remains on the stage. The male actors, in particular, appear to be keeping it to themselves. Most have substituted boyish horseplay for acting. They speak in the same voice (gruff), with the same volume (loud), and the same level, in combination with the lively acoustics of the new playing space, is unrelieved. While their fictive counterparts are much more controlled—Chandler and Hammett's characters are icebergs, with semiohio exteriors providing glimpses of more menacing depths within—the male actors in the Way Off Broadway pro-

duction are all surface. They lack subtlety, and their throaty exchanges sound like more bluff. The heaves are far too heavy (James Webb's Philip Diamond also falls into this category on occasion). They come off more like imitations of Mickey ("less filling") Spillane than Raymond Chandler.

This lack of definition is also characteristic of the production as a whole. It is impressive at times, with the eagerness of the actors impeding the sharp ensemble work necessary to make the play's complex scenes flow smoothly. The playwright has stated that his work is a burlesque of detective fiction. But his script would be better served if, instead of the broad, overstated style of burlesque acting, the production veered closer to the comparatively lighter, more dexterous touch required by force. This shift would actually be a slight one for the Way Off Broadway's show, since the women and a few of the male actors are already there. And it would allow the cast more fully to share with its audiences the obvious joy they are having in being a part of this potentially hilarious gem of a play—as well as a part of this new theatrical venture.

Most modern productions of Shakespeare's *Love's Labour's Lost* have consciously upstaged themselves. They have relied on bizarre measures to camouflage the play's real and alleged weaknesses. On-stage motor cavalcades, chorus lines resembling the Radio City Rockettes, and variously exotic locales (Burma was one, such setting, and the actors, legend has it, performed on the backs of elephants)—all have been attempts to lure audiences away from the play's often excessive language, dated topical references, and thinly drawn characterizations. At UCSD, however, director Eric Christmas's current production makes no overt apologies for the play, which was one of Shakespeare's earliest works. Instead, Christmas has accepted the Bard's free-flowing wit, rambling rhymes, and riotous displays of exuberant elegance. These are given their due, and sometimes more. But the UCSD production, which concludes its run this weekend, has rightfully stressed the overall arc of the play—a movement from pseudo-love to pseudo-labor to genuine loss—and it has infused Shakespeare's linguistic ingenuity with human concerns, and charm.

In the play, Ferdinand, King of Navarre, declares he will shun the fads and affections of courtly life in favor of the nobler pursuits of philosophical study and monk-like contemplation. Thus he and his companions—Longaville, Dumaine, and the skeptical Berowne—vow to live as chaste scholars for three years, opting for cerebral sainthood over the "huge army of the world's desires." They will create a little Academe, an upside-down version of the

outside world. The vow is extreme. It lasts about two scenes and becomes airy nothing when the Princess of France arrives at the court with three "attending ladies." For the rest of the play, in both the main plot and in the subplots, Shakespeare explores and mocks—and demonstrates his own facility with—the official codes of courtly behavior prevalent at the time. With the arrival of the women, the men switch from celibate virtue to loquacious swooning. They trip over their tongues in an effort to amaze their chosen mistresses with the adroitness of their verbal artifice. But through the pointed critiques of the female characters, the play shows that these gurgling protestations are as far from real love as were the rapid vows to abandon it altogether. The play's wintry conclusion, in which the real world intrudes on the cloistered schemes of the youths, points outward, to the more tempered demands of adult living and to the possibility of unmediated love in the future.

Although its first half is a bit lengthy, the

UCSD production of *Love's Labour's Lost* is definitely worth seeing. Director Eric Christmas has rescued the play from its three-ring-circus treatments of late and has given it a proper scale of theatrical values. This is a clean, spirited, often well-acted show, with a majority of its rewards coming in the second half. Christmas has been especially effective with the tones of the comedy. The production moves easily through the play's three main phases—a retreat from the world, a misadventure middle of poetic conceits and comic antics, and a return to mortal life—and the seams between each are both clearly demarcated and logically inevitable. In this sense the production has a symphonic quality: it melds the pyrotechnical displays of language into a series of harmonies and dissonances. And while some of the individual speeches (and characters) may pipe to the spirit ditties of no tone—and while the actors occasionally sprint through lines with a rapidity that thwarts understanding—the production itself has

capably blended these voices together into a clear, almost musical line that it sustains throughout.

Dressed in Jill Moon's costumes—which, in keeping with the production's emphasis on universality, appropriately defy historical placement (as does her appealing set, a marble-walled garden)—the cast is strongest in the key roles, though Philip C. Curry and Mariangela Piro do well in minor parts. The only sketchy performances among the leads are by Marceline Hugot, as the Princess, and by Gary Wright, as the verbally quibbling Holofernes. Neither actor—both of whose efforts I have enjoyed before—was able to locate a center to his character. But then again, neither could the Bard. Up to and including *Love's Labour's Lost*, Shakespeare had yet to write a detailed female character, and attempts to discover what he is up to with the pedantic Holofernes have resulted in four centuries of sleepless nights for concerned Shakespeareans.

Among the other lead roles, Jonathan Fried's commanding voice and shaky knees effectively combine the regal and worldly sides of King Ferdinand. Miki Kim's testy Rosaline is a fitting counterpart for her suitor Berowne, whom Corey Hansen plays with infectious energy. Hansen's performance is solid and always engaging. More attention to the pace and the sense of his speeches could make it even better, though. And Christopher Randolph is special as Armado, a love-smitten Spaniard with a quixotic attraction for Jacqueline, a young Dulcinea whose libidinal instincts hardly merit the armadas of sacred praise he utters in her behalf. Like his character, Randolph is intoxicated by language. Though his accent takes a Mediterranean cruise, and stops in every port, Randolph's comic talents and relish for the sound and flavor of his character's "fire-new words" make his performance as Armado easily the best I have seen. It also makes this in many ways memorable production even more so.

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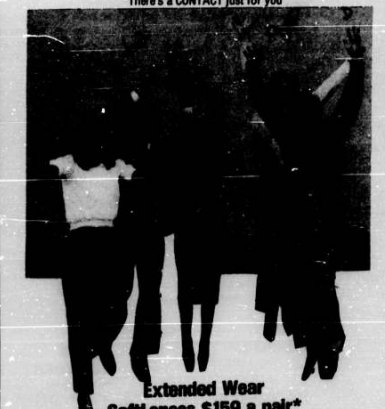


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Like No People I Know



Broadway Danny Rose

DUNCAN SHEPHERD

I can see someone defending *Broadway Danny Rose* as a Runyonesque (as everyone seems to have agreed to call it) portrait of show people at the lowest level, a fraternal salute from an established star to all his brethren who never struck a spark, an effusive valentine from "Never Too Big" to "Never Say Die." I can't see me defending it on those grounds, but I can see someone. I cannot see anyone, however, even though a large number of critics have indeed attempted to step into Woody Allen's shoes, defending it as funny. Wistful, misfired, sweet, and warm, maybe; funny, no, not a bit. It says something about what has happened to Woody Allen's comic sense, that the one gag in particular I have heard described as sure-fire (the key word is helium; you can't miss it) is constructed

in such a way that if it works, it self-destructs: if you laugh, that is, you ruin it. I may say I was surprised by how well it worked on the audience. I was a part of it, but I may also say that I felt no need, on my own account, to try to crush them.

In the first place, the movie doesn't look funny. There is of course no such thing as an overall visual look that will be funny in itself (the same holds true, on a smaller scale, for the physical look of an individual comedian: the outward appearances of such would-be funny-looking as Keaton, Chaplin, Langdon, and on up to Allen, do no more than announce the intention to be funny). But there very definitely are certain sorts of looks in which certain types of material are presumed, and proven, to take root and to flower. Just as no stand-up comic would be wise to solicit laughs by way of Jamesian syntax, and John Donne's metaphysical conceits will be no use to the writer of light verse, it is fruitless to forage

for laughs amidst Gordon Willis's black-and-white. Often overly inky, at other times grainily documentary, and impressionistically sun-drenched or -dappled whenever out of doors, the photography all in all is too studiously and strenuously "artistic" to set the mood for merriment. If, on the other hand, black-and-white is ever to make a comeback, it is once again to be seen as (or used as) something other than an archaic affectation, it is going to need the advocacy of such trusted mainstreamers as Woody Allen, and one might reasonably argue that that cause is well worth the sacrifice of a few lousy laughs. The scarcity of those, after all, is not entirely the fault of the photography.

Little to laugh at could be found in the script under the most congenial circumstances. Some mandatory one-liners admittedly can be stumbled upon: "She looked like something you'd buy in a Live Bait store." "I need a Valium the size of a

hockey puck." and the like. But these seem somewhat down in number, and thus are less protected in quality by the comedian's natural ally, the law of averages. If Allen has not supplied as many of these, or as many good ones of them, as usual, if he here seems to rely like W.C. Fields primarily on delivery, that may be just as well. He has not yet developed such generosity as to write one-liners for anyone other than himself, and it would not quite do for a small-time theatrical agent (and failed nightclub comic) to show up too badly the motley acts he handles.

Even so, and despite speeding up his normal performance to 45 p.m., he does not really step all the way into the role. Certainly this role on the face of it represents a departure from Allen's usual claims to taste, culture, quick wit, and other New York virtues — claims made more and more on screen as well as off. But where Danny Rose is or ought to be bad taste personified, Allen plays him — perhaps in spite of himself — as good taste suspended: we never for a moment believe he believes in his stable of lounge singers, ventriloquists, balloon-funders, water-glass percussionists, and other orphans of vaudeville. More Sancho Panza than Quixote, he merely behaves as if he believes. This, too, could be interesting if he could perceive it as part of the conception and not as a slip-up in execution. It simply forces Allen instead to aspire to his accustomed superiority in another way.

Toward that end, the short path of snappy repartee, as mentioned, is closed to him here; but there is still the longer path of plot development. Thus the narrative events must be maneuvered so that the Allen character gets systematically stepped on, over, and around, and attains a stature close to sainthood through such attributes as selflessness, loyalty, compassion, endurance. I suppose something along these lines is what is meant when the movie is described as Chaplinesque: that combination of Little Guy sentimentality and Movie Star vanity which dampened so many laughs in the Tramp's movies too. The situation in brief: Danny Rose's

"star" client — an overweight, overdrinking, over-the-hill Italian crooner who hit his peak in the Fifties and has just arrived at the footfalls of the nostalgia boom — has a rush on a perovided floor with Mafia connections. It falls to the agent to see to it that the crooner (Mia Farrow, put through the sort of personality transformation that 12 Taylor underwent for *Virginia Slims*), despite her own reluctance and the added interference of two hit men, is in the audience for the singer's Big Chance in front of Milton Berle, Howard Cosell, and, incidentally, a rival theatrical agent. The Italian ethnic ambience, together with cantering musical accompaniment, gives us a strong hint, but nothing more than the taste for grotesqueries, regardless of ethnic affiliation, would have been necessary to tip us off that Allen has here re-entered the Felliniland of *Stardust Memories*, having left behind the Bergamond of *A Midsummer Night's Sex Comedy*.

The presence of the other agent (a word that suddenly takes on espionage connotations) signals a plot turn into uncleaned mush. Not so much the betrayal itself, as Allen's kicked-dog reaction to it and his ensuing recuperation period, should kill off any high spirits that had survived till then. It is a hard knock, and Allen takes it hard — much too hard for a comedy. There is no need, after that, to mention the destructive potential of the flat and inconclusive ending. That the high point of the story — high in freneticism rather than in funniness — comes somewhere in the middle is quite typical of the sort of story that might be deemed suitable for telling during a wee-hours ball session between aging comics at the Carnegie Deli.

It is in the setting up of this framework, at the very outset, that Allen makes his best bid as a Runyonesque social chronicler. The selection of long-in-the-tooth if not toothless comedians is unerring, especially if the point is to set the tone for pathos rather than mirth: Jackie Gayle, Corbett Monica, Sandy Baron, Morty Gorn, and others. And the rhythms of their speech, as they begin to swap their favorite Danny Rose anecdotes, sound just right.



The Dresser

But what, for me, derails the credibility, besides the piousness of the central characterization, is the uncertain time sense. The tone of reminiscence and the age of the reminiscers lead us to believe we have travelled some distance back in time, at least a generation or so further back than the *Halloween III* movie manique which Allen at one point walks in front of. The use of black-and-white, the Connie Stevens-Dorothy Provine makeup and hairdo on Mia Farrow, the vaudeville quaintness of the clients — everything lends to the air of antiquity. That Danny Rose's story would look and feel like the Fifties even in the Eighties may have been intended as The Point. But it seems to me to erase The Point.

• • •
The Dresser is a tribute to show people on a rather higher but still not the highest level — a provincial touring company whose renditions of Shakespeare have taken on a more patriotic aspect during the Blitz, but whose ranks are at the same time

reduced to "old men, cripples, and Nancy boys," and whose mainstay remains an egomaniacal ham who has conferred upon himself, and expects to be addressed in accordance with the Knighthood which the monarch has for some reason denied him. The period of the Second World War, with its consequent boost to the spirit of The Show Must Go On, recalls (not too long ago) Truffaut's *The Last Metro* and (a bit more faintly, but more recently) *To Be or Not to Be*. Lacking the specificity of either of those, however, this one seems to serve as a bottomless vessel into which the spectator can pour whatever feelings he may harbor about show people — bottomless enough, anyway, to help explain the Oscar nominations for both stars, for director Peter Yates, for screenwriter Ronald Harwood, and for the picture in toto. Hollywood's traditional awe of *The Theater* and of The British can't have hurt, either.

Explanation must certainly be sought somewhere besides on screen. The movie

plays altogether too much like a play, which of course it originally was, and which would not be so bad a thing if the play it played like were a good one. But it is not. The basic premise — nursing an ailing and senile star through, but not very much beyond, a bomb-punctuated performance of *King Lear* — runs out of fuel at least by the Intermission scene and the couple of very tawdry encounters therein between the actor and two adoring females of different generations. All of the best stuff transpires before Curtains Rises: anyone who has ever had difficulty buckling down to work will be able to see in the actor's tantrums a monstrous and hilarious enlargement of himself. Catty and gossipy at heart, and concerned more to cover ground than to dig in anywhere, the script runs the gamut of emotions as though to beat the clock. It does maintain a steady head on the two main characters, but then these two, in effect, stand stock still throughout.

Albert Finney, as the leader of the troupe, is free to act with the total abandon of one who knows that any excess will be absorbed and excused by the role. One such excess seems especially well judged: his habit of breathing like an asthmatic donkey as a way of holding onto attention even when he has nothing to say. Tom Courtenay, in a reprise of his stage role as the actor's devoted, brandy-sipping backstage valet, is the man literally in the shadows, but sufficiently noisy and bustling, nonetheless, to make a bid for the spotlight. The familiar mannerisms of a certain type of homosexual — hands moving like agitated canaries, feet shuffling in invisible shackles — are fun for a while, if only because unfamiliar on Tom Courtenay. But these, in concert with the false voices, the unaccompanied ditties, the literary quotations, the big speeches, come to seem as calculated gimmicks in the creation of a "supremely playable" role. I don't think one can say, as many have, that *The Dresser* is an actor's delight without revealing a rather patronizing attitude towards actors. There is plenty of evidence in it, of course, to support such a view. □

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Gray Wisps



James Ray, Kendall McLain

JONATHAN SAVILLE

Things never turn out right, comments one of the characters in Simon Gray's *Quatermaine's Terms*, currently at the Carter Centre Stage. At one time she was crazy about her husband but he couldn't stand her. Now he is crazy about her, but she can't stand him. In the meantime, the couple has produced one child and is in the process of producing another; no wonder we cry when we are come to this great stage of fools, as a somewhat greater playwright has remarked.

The theme of disappointment, of unfulfilled aspiration, of a universe that never gives us what we want, is pervasive in the lives of the characters Gray has assembled before us in this play. Their very profession is a blind alley: teaching English to foreigners at a small school in Cambridge, England. Nearby is the university, with its aura of antiquity, high social status, and advanced intellectual activity; the Cull-Loomis School is in the shadow, on the margin, as are its instructors, with their tedious and unrewarding work, their small salaries, and their limited interests. Set designer Fred Duer at the Carter has conveyed the school's shabby and claustrophobic atmosphere with unobtrusive persuasiveness; those worn, soiled, exhausted, mutely phlegmatic pieces of in-

stitutional furniture, none of them redeemed by taste or affection or even mere possession, tell us everything before the first line of dialogue is spoken.

The characters' personal lives have the same quality. Couples break up and drift back together; a talented novelist's work is rejected; a literary magazine collapses; a daughter does poorly on her examinations and commits suicide; a spinster loses her mother after learning that the mother detests her; one of a pair of inseparable elderly friends (the owner and the principal of the school) dies; the play's central character, decent, incompetent, lonely St. John Quatermaine, is fired and turned out into a world he is clearly incapable of coping with; love fails; religion does not help; the barren planet rots on, directionless and indifferent. The only character who is shown moving toward achievement and fulfillment is, significantly, of a lower, cruder, and more energetic social class; the rest, well-bred, tactful, weary, and weak, are ineffectually destined for lives of quiet desperation.

Here, too, the visual elements of the Carter's production do exceptional work in communicating the script's meanings. Costume designer Deborah Dryden has supplied the characters with clothing subtly reflective of their class, character, and emotional state: the utterly tasteless, utterly conventional, respectably impersonal tan

and gray tweeds of the thin-blooded "U" contingent; the cheaper drabness of the "non-U," provincial, lower-class interloper; the queerly inappropriate lilac bow tie of Quatermaine, who is always a little off in his behavior; the wonderfully expressive changes in the costumes of the attitudes toward themselves and their lives undergo a series of transformations. These are theatrical costume designs that speak with extraordinary clarity, as well as with exquisite grace.

Loneliness, lives of quiet desperation, disappointment, directionlessness, the decline of a weak, refined class and the rise of a crude, strong one—all this is closely reminiscent of Chekhov, one of whose plays (is it *Uncle Vanya* or *The Cherry Orchard*?—no one seems to be sure) is referred to with playful irony in the first act. Given these evident similarities, it may be of value to point out why those works of Chekhov are so much stronger, more memorable, and more theatrically successful than *Quatermaine's Terms*, which even in its own author's oeuvre occupies an inferior place.

First of all there is the language, both the language of words and that of revealing actions and settings. Chekhov's scripts are networks of precisely chosen, interconnected images and symbols that impart an immense richness and depth of suggestiveness to the characters and events; the dropping of the clock, the dark water rushing beneath the bridge, the sun setting over the abandoned chapel, the memories of a Moscow restaurant, the fork left on the bench, the sound of the cherry orchard being chopped down, the sound of a breaking string. Simon Gray's poetic imagination and constructive ability are much more restricted. His people in this play speak in flat, direct, workable, unevocative English; they say what they mean, without overtones or underones; and there are very few of those gestures or phrases or speeches which in Chekhov sum up with tremendous poignance a whole state of being or a whole way of life.

The only notable example of such invention in *Quatermaine's Terms* is a touching, half-articulate monologue of the title character about the power and beauty of swans, which has its comic-grotesque counterpart in a reported incident about some misguided students who try to batter a swan to death in order to roast it according to a medieval recipe. This is Chekhov, and good Chekhov, but it constitutes a rare bit of poetry among all the prose. Gray's verbal humor, which does lend a distinctive and pervasive coloration to this prose, is sufficient to give the play an ephemeral liveliness, but it cannot take the place of the deeper resonances we hear in Chekhov's language.

Chekhov also offers a context of philosophical implication which Gray's nar-

rower dramaturgy excludes. In the works of the Russian playwright, characters talk about issues larger than their personal desires and frustrations—or, rather, they attempt to understand their personal experience, particularly their suffering, in terms of society, historical development, and ultimate truths. Chekhov's plays are pessimistic, but there are authentic optimists in them; the discussions reach no conclusion, but they provide a thoughtful and far-ranging perspective on human affairs; reality is oppressive, but hope and idealism are not dead.

In *Quatermaine's Terms*, this entire dimension of dramaturgy—and of life—has disappeared. No one argues about the future of England, the destiny of mankind, the meaning of life. Chekhov knows perfectly well that things never turn out right, but his characters go on struggling to understand their unhappiness and to imagine something better, for themselves and for their fellow human beings. In Simon Gray, people do not even try to understand; they have simply given up; and ideas about history, the nation, or mankind never cross their lips. The airless, encapsulated atmosphere of their school, their lives, their minds, seems to reflect, not of the playwright's world view, the meaninglessness of everything is so taken for granted that it has ceased to be an issue worth thinking or talking about.

Such an attitude is of no value to an audience; it does not teach us anything useful about ourselves or our world; it does not strengthen us in our task of making the best of a tough job; it does not ennoble us by forcing us to question our values, our reality, the possibilities of our existence. That there is something ennobling about confronting these questions, even when the answer to them all is a resounding nothing, is shown by the plays of Samuel Beckett—a Chekhovian pessimist pushed to the ultimate extreme, who in a totally empty universe nevertheless makes his still, small affirmation. Like Chekhov, Beckett still causes us to feel—if only in the faintest, most tentative way—proud to be human beings. Simon Gray's work, in contrast, is morally trivial.

There is a third area in which *Quatermaine's Terms* differs from—and is inferior to—a play like *The Cherry Orchard* or *The Three Sisters*. *Quatermaine's Terms* belongs to that excessively large group of contemporary plays that are structured as a random microcosm. It brings together a number of diverse people who reveal their life problems in desultory conversation, but who do not engage in any significant interaction with each other. The actions—the relationships, the hopes, the disillusionments, the events that shape the personality—happen for the most part elsewhere, offstage.

Chekhov's plays, too, have been accused of being deficient in action, but in

fact they are much closer to Sophocles or Shakespeare in that regard than they are to *Quatermaine's Terms*. In Chekhov, the main problem for the characters is coping with the environment we see them in. The main events in their lives are the vicissitudes of their relationships with other characters in the play: a proposal accepted or rejected, an adulterous love affair, an unhappy marriage, the buying of the estate. We are compelled to interest ourselves in these relationships, to participate in the emotional tensions associated with them, to wonder what is going to happen next.

In *Quatermaine's Terms* there is little of this interest, this tension, this forward propulsion. The events that count in the characters' lives are mainly reported to us, rather than presented in actual confrontations before our eyes. Of these decisive moments, only the firing of Quatermaine is shown rather than told. The result is a tepid, drifting quality which accurately mirrors the lives of the characters, but which does not make for absorbing drama. In this respect, the current offering at the Carter much resembles its predecessor there, Lanford Wilson's *Angels Fall*, another microcosm play in which nothing much happens on stage, and in which we are merely presented with a more or less disconnected series of illustrations of a theme. In Gray's case, this type of structure is particularly wearing since the theme the various characters illustrate is itself so elementary and so unproductive: "things never turn out right."

(Some of this playwright's other plays—for example, *Burley* and *Otherwise Engaged*—are far more gripping, because the dramatic events take place in front of us, among the characters we actually see.) What, then, is the value of *Quatermaine's Terms*—if it has any? I would say that, for all its narrowness of viewpoint and its feeble nihilism, this play can be seen to have the virtue of an honest—if morally irresponsible—realism. It shows us believable characters in a believable environment. They may not be endowed with spirit (so that the play does not earn its right to negate), but the flesh—the way they talk, behave, and react, and the messes they get themselves into—is observed meticulously and accurately.

For realism of this sort to have its full effect, however, a much more idiomatic style of acting is required than is to be found—with two salient exceptions—in the Carter production. There is no bad acting here. Talent is perceptible all around; all the actors have a good grasp of the characters they are playing; they understand their lines; their concentration never flags; their inner objectives, at any given moment, are invariably strong and clear; their emotions suit the situation. What most of them lack is authenticity of style. These characters ought to carry with them the smell of their public schools, the taste of those cups of tea, the damp twilight of northern winters. It is not so much that the actors' British accents are awkward, fading in and out like the uncertain glory of an April's day. The chief problem, rather,

is that they do not know, deep in their bones, the culture in which their characters were born and bred, the values they imbibed from nannies and schoolmasters and the idly, the lived life of people lured on by English fringe-intellectual hopes and disillusioned by English fringe-intellectual disillusionments. Relatively rootless acting of this sort might pass muster in a deeper, more universalizing play, one less desperately tied down to the realistic particularities of time, place, and class. But for something so relentlessly parochial as *Quatermaine's Terms*, such acting undermines the script's only strength.

The two exceptions I mentioned are actresses Kendall McLain and actor G. Wood. Miss McLain has the accent so right that she must be *echt* English or a sensational mimic. More than that, she has the manner right—or, rather, the various manners exhibited by this character (the most interesting in the play, because she goes through the greatest number of changes); the spinster teacher, the daughter of an unloving mother, the brave stoic, who breaks down, the fanatical Protestant evangelist, the degenerating alcoholic. She is such a capable actress, and understands Melanie Garth's character and background so thoroughly, that in the last scene a way of sitting, a walk up the stairs, a gesture or two, and a few lines of dialogue suffice to reveal all the despair and disintegration she has been going through during the eighteen months since we last saw her. We perceive how helplessly she is letting go, and how pain-

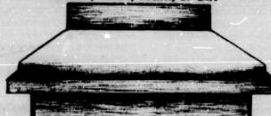
ful it is to her, because the actress's knowledge of what Melanie is letting go of (the values and behavior patterns of her entire upbringing) has been communicated to us so convincingly.

As for Mr. Wood, he pays little attention to genuineness of accent; his native Virginian, plus a few broad a's, is all he needs. No matter—he knows the fussy, amiable, distracted, sentimental school principal from the ground up; he gives us a sense of cultural rootlessness so palpable that we can believe fully in Eddie Loomis's past, and hence see him as fully real in his present. It would be marvelously instructive to note this canny performer's technical skill as within two hours he ages emotionally by years, decades, but the character is too truly existent, too completely there, for the audience to want to bother with anything but the real, slightly absurd, unexpectedly pathetic figure the actor so touchingly embodies. Mr. Wood's fearful final speech, announcing the death of Eddie's aged friend and his own retirement from the school, directs our attention not toward acting but toward life.

David McLendon gives first-class stage direction to this fairly negligible play by an important author. His work, and that of the designers and the two actors described above, make this a production worth seeing if you admire theatrical skillfulness. But those who are seeking help in trying to live courageously and authentically, help one ought to get from any serious piece of theater, will not find it in *Quatermaine's Terms*. □

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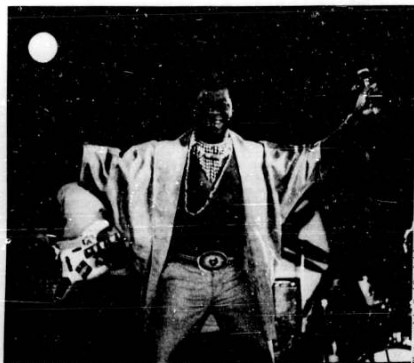
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The African King



Tabu Ley Rochereau

JOHN D'AGOSTINO

Even if I hadn't had a clue as to the identity of the scheduled performer in a concert last week in Golden Hall, one slow look around the cavernous Club Reggae on Broadway would have tipped me off to one fact: this was to be no ordinary act. Darkly accented Latinos, American blacks and African nationals, flower children who looked like extras from a documentary on Haight-Ashbury, dreadlocked rastas,

skinhead members of local new-wave and reggae bands, bespectacled anthropologist types, neck-tied, middle-age whites who would presumably have been more comfortable at a Les Brown concert, and a sprinkling of young martials with toddlers in tow gradually filled seats at red-clothed tables on the perimeter of the huge dance area fronting the stage. A smartly dressed foursome to my left chatted between mouthfuls of Ethiopian food. One of the men in that group looked vaguely familiar. When he rose to embrace a visitor to his table, I learned during the

introductions that followed that the man was Stokely Carmichael, and that his table guest was the renowned African songstress Letta Mbulu. Their presence punctuated my earlier thought that only a performer with the heavily stamped musical passport of Zairian musician Tabu Ley Rochereau could attract so diverse and interesting an assemblage.

One should not feel embarrassed if the name Rochereau is not a familiar one. After all, there are probably millions of Africans who have never heard of Michael Jackson, and that analogy is apt. On his continent, and in Europe as well, Rochereau is a superstar capable of selling out large arenas overnight, and his records are consistent top-sellers. After twenty-five years of cross-breeding musical styles indigenous to Africa, North and South America, the Caribbean, and Europe, Rochereau commands a hybridized form — Congolese dance music — that has not only become the most popular contemporary African music, but whose development has also prompted African ethnomusicologists to label Rochereau one of the two most influential African musicians of this century. (The other musician is not, as one might expect, the popular high-life star King Sunny Ade, but rather guitarist Luambo Makiadi — better known as Franco — with whom Rochereau recorded one of 1983's most critically acclaimed African albums, *L'Evenement*.)

That Rochereau would one day act as a catalyst in the fusing of African and Western forms could not have been foreseen by his kinsmen in Kinshasa, Zaire, where he was raised. Kinshasa is perched on the banks of the Congo River, on whose merchant boats Rochereau's father worked. It was while accompanying his father on hunting expeditions up the river that the young Rochereau (born Pascal Tabu) first heard one of the oldest forms of African music — melodic rhythms on game movement sung by men roosting high in the treetops. Intrigued both by these musical bulletins and by the sundown songs of the

erists (professional musicians who tell regional folk tales in song), Rochereau learned their fundamentals and by adolescence had become the youngest *erist* in the area. But like a teenager of any culture, Rochereau was susceptible to new sounds, and when Cuban rumba music infiltrated the Congo in the Fifties, Rochereau enthusiastically incorporated its spicy rhythms into his traditional African songs.

Rochereau was not the first musician to see the possibilities of an alliance between African and Western musics, but due to his far-sightedness his songwriting eventually eclipsed the efforts of Franco (with his band, OK Jazz) and singer Kabasele (with African Jazz), two rival bandleaders who dominated Congolese music in the Fifties. He became the artistic director of African Jazz in 1959 and later formed a new group, the African Fiesta National, around a nucleus of musicians from the former outfit. Determined to develop this new music to its potential, Rochereau continued to borrow and learn from sources in the United States, Latin America, the West Indies, and Cuba throughout the Sixties and Seventies, but during that time he also became aware of one of the more insidious side effects of this Westernization. The increase in popularity and profitability of Congolese dance music in Africa had cultivated widespread misgivings about the validity and relevance of traditional music for a people involved in the anxious pursuit of modernization, and many African leaders openly stressed the need to imitate foreign arts. Although Congolese dance music had come to full flower under his stewardship — a fact that accounted for his being its pre-eminent advocate and performer — Rochereau's fear that Congolese music would become forever severed from its roots occasioned him to undertake a re-Africanization of the form. Aside from endearing him to Africanists and ethnomusicologists, these efforts at re-Africanization resulted in the delicate balance between the ancient and the modern that was in evidence in last week's concert. Rochereau's current group, L'Africa In-

ternational Orchestra, is as dazzling to the eye as to the ear. Numbering more than twenty performers when all musicians and dancers are on stage together, L'Africa exemplifies not only the wide range of instrumentation needed to perform the complex Congolese form, but the requisite stylistic versatility as well. The line-up of three guitars, three saxophones, two trumpets, a bassist, drummer, percussionist, female vocalist Mbilu Bel (whose own album, *Est To Wapi*, reached the Top Twenty in Africa last year), seven female dancers, and Rochereau breezed through a repertoire that exhibited strains of New York-style salsa, rhythm and blues, reggae, traditional Congolese music, and even British and American pop and soul (notable attempts at the Beatles' "Let It Be" and Stevie Wonder's "Sir Duke").

In L'Africa the components of modern Congolese dance music are fully integrated. Traditional African music is essentially birhythmic in that divisive rhythms provide a regular pulse while additive rhythms emphasize irregular beats. The introduction of Latin music's off-beat rhythmic accents to that established combination gave the music a rolling, locomotive kineticism that by midconcert had filled the open floor area with dancers. But the real dancing took place when the seven L'Africa dancers emerged from stage left — sometimes only in pairs or threesomes — to perform amazingly synchronized Zairian steps at regular intervals through-

out the show. Arrayed in Zairian costumes and hair styles, the dancers moved to the faster, denser rhythms of traditional Congolese drum music that Rochereau reinstated long ago as part of his re-Africanization project. That one of the percussive voices in these traditional rhythmic accents, *saka-derived kompo* or *changung* parts, or background vocals. The fast-changing interaction among these musicians results in a sound that is not only rhythmically complex but seemingly limitless in its total variety.

Rochereau's pleasant tenor rides this undulating wave of sound with the ease of a lightweight cat. His vocal melodies are for the most part smoother and more linear than those heard in traditional African music — and this is attributable to the fact that the ancient pentatonic scale on which African music is based gave way years ago to the scales related to the major and minor modes of European origin. But Rochereau's phrasing often traces the shapes and sharp inflections of African linguistics, and in this way he maintains a direct link with the singing style of the ancients. Despite his unassuming, almost retiring stage demeanor, Rochereau is a commanding presence, and the subtle but noticeable deference paid him by his musicians testifies both to Rochereau's unquestioned leadership of L'Africa and to his stature in the world of contemporary African music.

Unlike the typical American or European pop star — who is depicted in the press as being "fascinating" if he or she admits to an affinity for stuffed animals or Japanese cuisine — Rochereau is a suitably complex subject for idolization by modern Africans. At forty-three years of age, he has lived to witness the births of forty-eight of Africa's fifty-one independent states. Thus it is not surprising that he names as his greatest influences not other musicians but Patrice Lumumba (the first prime minister of the independent Congo) and Mahatma Gandhi, who was a personal friend and occasional house guest. He performs what is considered popular music and lists the likes of Elvis Presley, Louis Armstrong, Frank Sinatra, James Brown, and Michael Jackson among his favorite entertainers and models, yet in private he listens to Bach, Chopin, and modern European composers. He speaks and writes pop lyrics in fluent French and his native Lingola, but derives much of his inspiration from the works of poets ranging from Shakespeare to Senegalese statesman Leopold (Sedar) Senghor. He is well versed in and fiercely proud of traditional African culture, yet has been perhaps more instrumental than any other African musician in melding African music with the dominant idioms of the West. And at the Club Reggae on Broadway last week, Rochereau gave San Diego its first mouthful of what Africans have been excited about for more than two decades.

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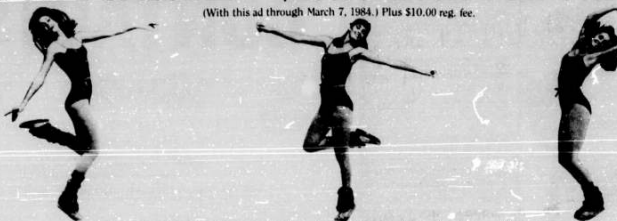
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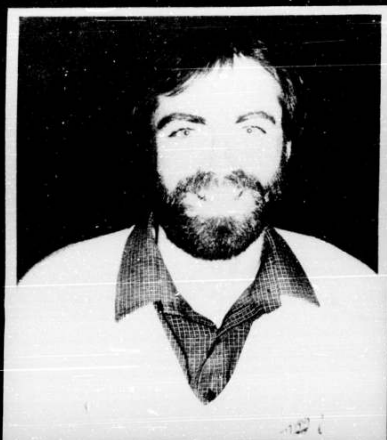
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JAZZ

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Section 2

Events, Theater, Music, Film

New Soup

Can strings swing. That's the intriguing question that was first posed more than three decades ago when Gunther Schuller, then at the Juilliard School and now at the New England Conservatory of Music, coined the phrase "third stream" to denote the attempts then being undertaken to bring together jazz and classical music in a new, hybridized form. And it is an issue which, to this day, has yet to be firmly decided. In the late 1940s when the likes of the Modern Jazz Quartet and the Beano and String Quartet were first joining forces, a number of so-called "serious music" listeners regarded jazz as a lesser form, both in terms of aesthetics and technique. Likewise, jazz artists, such as Duke Ellington, in their contention that the classical approach sullied what was to them a higher and purer mode of musical expression.

Peter Sprague String Consort

Schuller and pianist John Lewis of the Modern Jazz Quartet were unfailingly earnest in their efforts to make a music that was neither jazz or classical, but which drew upon the techniques

of both. (The acknowledged influence of jazz on classical artists dates back as early as 1945, when Igor Stravinsky composed his acclaimed *Ebony Concerto* for the Woody Herman

Big Band.) Unfortunately, much of the third-stream music initially produced was labored, ponderous and pedantic, a shotgun wedding of two seemingly incompatible

What made the marriage of these two idioms an especially

Fiesta!

Around this time of year, the urge to chuck it all seems to reach a climax in most humans, which may be why almost every culture that ever existed has had

a lollapalooza of a party sometime between February and May. Originally the week of revelry celebrated the arrival of spring, a good enough excuse for a party in anyone's book. Nowadays the wingding is called Mardi Gras, and the pretense for it is the beginning of the

This year, Mardi Gras celebrations begin the first weekend in March, so it may be too late for you to chuck it all and head for New Orleans or Rio, but don't worry. Ensenada, dusty jewel of the Baja coast, has had ninety years of practice and

has learned to throw a respectable little Mardi Gras celebration, if that isn't a contradiction in terms.

Actually, beginning Friday, March 2, the people of Ensenada start to boogie and they don't quit until the following Tuesday, and everyone within driving

distance is invited to join in. It's quite a special sort of caution. Don't go down into the watch-tower. The Ensenada Central is a swirling vortex of quiet, impossible to be calm without getting soaked in. Another caution: Don't go down when you'll have to worry about the kind of undesirable who've turned the Rio and New Circle tests into mass mugging. Ensenada considers its Camaya a family affair, and the atmosphere is genuinely friendly.

There is not to say you can't loose. The festivities begin Friday night with *St. Quema del Mal Humor*, the burning of bad humor. A group of "executioners" in purple robes sets fire to an effigy of all omertiness and malice. The burning is usually done on Avenida Ruiz, which is the main commercial street running perpendicular to the harbor at the northern end of town. Once bad humor has been torched, the cities of paradise



Up In Our Attic

It'll be just like some greedy kid—basically smacking the top of a creme brulee, with a spoon when the lucky archeologist in our distant future cracks through the radioactivity glaze covering the faded remains of the Smithsonian Institution. Given the mind-numbing quantity of things stored therein, some seventy million items, there will be more than enough to survive any brutal sieges or flash frying. Soaring through the shambles, the fortunate discoverer will find treasuries of life and human spirit that survived on air, in plastic, on steel, and in stone.

—Hoyt Haggard, *Time, Culture, and the Future* (New York: Basic Books, 1984), pp. 216-217

—George W. Kattelus, *Global Ecology: an environmental atlas* (London: John Wiley, 1984), p. 10

girth, Fonzie's jacket, and Benjamin Franklin's printing press — all the fabulous clutter that Edwards Park, senior editor for the *Smithsonian* magazine, called "the stuff of dreams as well as hard fact."

Sifting through the artifacts of American history will take some time. Scattered as they are through the Institution's fourteen museums, the chips and shards of our nation's culture will be difficult to piece together. But when finally tried like some fantastic jigsaw puzzle, the archeologist should have some grace, some small inklings of the unity and diversity of our nation. —*Thomas J. Friedman, "Longing for the Spirit of '76"*



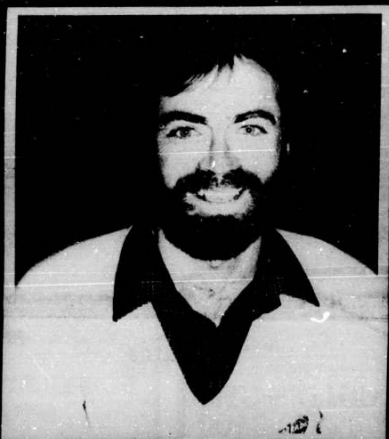
D.3000 copies were prepared; each one autographed by the author. Mr. Park will be making a guest appearance in our civic part of the San Diego Historical Society's Spring Lectures series. He will be presenting a slide-lecture on some of the time- and unusual items in the Institution's possession. If Mr. Park's comments "Around the Mall" feature, printed in *Swanston* magazine, gives a fair hint of his erudition and wit, then he promises to be

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(continued on page 5, col. 3)

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(continued on page 6, col. 2)



Up In Our Attic

It is just like some greedy kid's attic smacking the top of a crime oracle with a spoon when the lucky archeologist in our distant future cracks through the radioactive glass covering the razed remains of the Smithsonian Institution. Given the mind-numbing quantity of things stored therein, some seventy million items, there will be more than enough to survive any brutal no-guns flash-freezing. Sifting through the shambles, the fortunate discoverer will find the pieces of life and human frailty that thrived in our continent: freeze-dried Wolverines, the Hope diamond, Jimmy Carter peanut bags, cotton gins, George Washington's false teeth, wrought iron chairs damaged by Tat's enormous

garth, Fontaine's jacket, and Benjamin Franklin's printing press — all the fabulous clutter that Edwards Park, senior editor for the *Smithsonian* magazine, called "the stuff of dreams as well as hard facts." Sifting through the artifacts of American history will take some time. Scattered as they are through the institution's fourteen museums, the chips and shards of our nation's culture will be difficult to piece together. But when finally fitted like some fantastic jigsaw puzzle, the archeologist should have some grasp, some small inkling, of the quality and diversity of our culture — from jazz and Frederick Douglass, to the *Spirit of San Juan*.

Intrinsically connected with all of this is Edwards Park, who is also the author of the recently published *Treasures of the Smithsonian*. The tome was, apparently, well received by Smithsonian members, some



Edwards Park

13,000 copies were pre-sold, each one autographed by the author. Mr. Park will be making a guest appearance in our city as part of the San Diego Historical Society's Spring Lectures series. He will be presenting a slide lecture on some of the time and unusual items in the Institution's possession. If Mr. Park's column, "Around the Mall," regularly printed in *Smithsonian* magazine, gives a fair hint of his ebullience and wit, then he promises to be an entertaining speaker. If you are worried that the ICMBs might get to the Smithsonian before you do, then you should make plans now to go to Mr. Park's fine presentation of not just a slice of Americana, but the whole pie. Edwards Park will be at the San Diego Gas and Electric Auditorium, 101 Ash Street, downtown, Tuesday, March 6, 7:30 p.m. For reservations, call 239-2211.

— Randy Opincar

READER'S GUIDE

Comments on the READER'S GUIDE must be received by mail no later than the Friday preceding the Thursday issue in which it is considered for publication. Please do not phone. The Editor 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 to publication in: READER EVENTS EDITOR, P.O. Box 903, San Diego, CA 92108.

Dance

New England Country Dancing: live music with caller Joseph Taitel will be held Thursdays beginning March 1, 8 p.m., United Commercial Travelers Hall, 4569 Thornthorn Street, North Park.

Benefit Dance: live hand music will be featured at a tea dance to benefit the Central City Association's Hotline service, Friday, March 2, 5:30 p.m., Hotel San Diego, 139 West Broadway, downtown, 234-3221.

"Dance Jam" create your own style in an evening of freedom, recreational dancing every Friday night, 9 p.m., 3555 Fifth Avenue, Hillcrest, 239-4713.

Freeform Delight: an evening of spontaneous, improvisational dance will be held Saturday, March 3, 8 p.m., Balance Dance Studio, 2193 Chatsworth, Ocean Beach, 273-2461.

Film

Political Film Series: two films about women, *Born in Flames*, a documentary about a Canadian miner's strike, will be screened Friday, March 2, 7 p.m., room 107, Third Lecture Hall, UCSD, Free, 452-2016 or 452-4450.

"Charly," the story of a mentally retarded man, with Oscar-winning performance by Cliff Robertson, will be shown followed by a panel discussion of the film's theme by Paul Saffman, Andrew Makushka, and Jack White, Friday, March 2, 7 p.m., Apollod Theater, Mesa College, 7250 Mesa College Drive, Serra Mesa, Free, 230-6755.

Films for Women: Sara Halprin will show and discuss four of her short films about women's lives, Friday, March 2, 7 p.m., YWCA

Auditorium, 1012 C Street, downtown, 239-0355.

"Whales, Dolphins, and Men," a protest against the slaughter of whales and dolphins for commercial use, will be shown Saturday, March 3 and Sunday, March 4, 1 and 2:10 p.m., Natural History Museum, Balboa Park, 732-3821.

"Love This Planet" Film Festival: If you Love This Planet is one of six films on the nuclear threat to be shown Sunday, March 4, 2 p.m., Pilgrim Congregational Church, Chestnut at Mission street, Carlsbad, 724-6311.

"Torment," (1944) Al Spieberg directed this Swedish film with a marvellous performance by Ingmar Bergman, a political parable about taking a personal stand in an evil world, which will be screened Wednesday, March 7, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

"As You Like It," Sir Laurence Olivier's 1936 performance in the Shakespeare comedy will be shown Tuesday, March 6, 7:30 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

For Children, the development of musical instruments, the manufacture of playing cards, and vampire legends are the subjects of short films to be screened Thursday, March 8, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

Music

Concerts International continue with a maritima performance by percussionist Carol Pelkner, Thursday, March 2, 7:30 p.m., Matilda Cultural Center, 242 South Kalma, Escondido, 741-4691.

Choral Concert, one thousand students from San Diego area high

To Local Events

schools will perform a varied program of music, Thursday, March 1, 7:30 p.m., Golden Classroom, Point Loma Nazarene College, Lomaland Drive, Point Loma, 292-3530 or 292-3679.

Piano Music for contemplation and meditation is offered weekly by Rick Erlin beginning Thursday, March 1, 7:30 p.m., Hillcrest Community Center, 391 Fifth Avenue, Hillcrest, 286-8155.

Guizur and Piano Duo, Stephen Elter and Kathleen Krantz will perform classical selections, Friday, March 2, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa, 697-7927.

Folk Concert, local favorites Lou and Virginia Curtis will perform old time mountain music and novelty songs, sponsored by the Friends of Old Time Music, Friday, March 2, 8 p.m., 1260 Robinson Street, Hillcrest, 282-7833.

Piano Recital, local performer-composer David Korevart will offer Bach's Capriccio upon the Departure of His Dearest Beloved Brother, Hindemith's Sonata No. 3, Liszt's Sonata in B Minor, and works by Beethoven and Moszkowski, Friday, March 2, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-3724.

For Children, Sam Hinton will entertain with folk songs and some special instruments, Saturday, March 3, 10:30 a.m., Matilda Cultural Center, 247 South Kalma, Escondido, 743-3322.

Vocal Recital, soprano Jane Westbrook will offer a program of sacred music, Sunday, March 4, 3 p.m., Mary Star of the Sea Church, 7727 Grand Avenue, La Jolla, 454-2631.

Organ Recital, Jared Jacobson continues his weekly performances with "A Cuckoo's Week on the Organ," Sunday, March 4, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

String Recital, the students of the Academy of Strings will offer music by Haydn, Bach, Massenet, Corelli, and others, Sunday, March 4, 2 p.m., Camino Theatre, USD, Linda Vista Road, Alcala Park, Free, 452-9477.

String Concert, the SDSU String Concert, a combined string quartet and jazz ensemble will perform, Sunday, March 4, 7 p.m., Carlsbad Community Cultural Arts Center, 3557 Monroe Street, Carlsbad, 438-6607.

"A Celebration of American Music," the Coast Concert will offer a program of American music in varied styles, from jazz to classical, Sunday, March 4, 3 p.m., the Meeting Room, Inn at Rancho Santa Fe, Paseo Delicias, Rancho Santa Fe, 392-3950.

Jazz Concert, the Peter Spargue String Concert, a combined string quartet and jazz ensemble will perform, Sunday, March 4, 7 p.m., Carlsbad Community Cultural Arts Center, 3557 Monroe Street, Carlsbad, 438-6607.

Chamber Concert, the Rogeri Trio, Richard Young, violin, Carter Brey, cello, and Barbara Weintraub, piano, will perform Mozart, Beethoven, and Smetana, Monday, March 5, 8 p.m., Old Globe Theatre, Balboa Park, 456-1724.

Spring Chamber Music Series continues with an all-Chopin program by pianist Martin Stevens, Tuesday, March 6, 7:30 p.m., San Diego Public Library Auditorium, 820 E Street, downtown, Free.

Benefit Recital, Janus Negyevy, violinist, and Jean-Charles Franc, pianist, will perform nine Mozart sonatas to benefit the music scholarship fund, Wednesday, March 7 and Thursday, March 8, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

Special

Puppet Shows, the Kent Family offers "Macbeth and The Wonderful Lamp," Friday, March 2, 10 a.m.

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Demonstrations
Sunday, March 4, 12:30 pm
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El Salvador Film Premier April 7, Sat.
Guerrilla Rites Latin New Song April 21, Sat.
Pete Seeger with Alacranes Mojador* April 21, Sat.
San Francisco Mime Troupe* May 5, Sat.

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March 14 "Preventing Suicide" Dr. James McCull
March 28 "Update on Drugs of Abuse—1984" Gary Nagle, Pharm.D.
April 4 "Heart Disease—Invisible or Preventable?" Dr. Steven Van Camp
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WAYNE JOHNSON TRIO

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LA Times

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Sherwood Auditorium, La Jolla Museum of Contemporary Art
700 Prospect, La Jolla
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Tickets can be purchased at all ticketation locations.
Tickets on sale at the door 1 hour prior to performance.
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READER'S GUIDE

Saturday, March 3, 11 a.m. - 1, 2:30, and 4 p.m., Puppet Theater, Presidents Way, Balboa Park. 420-0794.

Guided Hikes: the Conservancy will lead an hour-long hike, Saturday, March 3, 10 a.m., Black Mountain Road, across from Horner's Park, Los Peñasquitos Canyon Preserve. Free. (463-9301); self-guided and nature-led nature hikes will be held each Sunday from 9 a.m. through 4 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, Lakeside. Free. (291-8271).

Ocean Beach Kite Festival: a kite decorating and flying contest for all

ages gets under way, Saturday, March 3, 1 p.m., Ocean Beach Elementary School, 4741 Santa Monica Avenue, Ocean Beach (judging), then to the beach for kite flying. Free. 223-1173.

"Bubbleologists": Tom Noddy will demonstrate his soap bubble technique by coating bubble cubes, bubbles within bubbles. "Mr. St. Helens" bubbles, and many more, Saturday, March 3 and Sunday, March 4, 11 a.m., 1 and 3 p.m., Reuben H. Fleet Space Center, Balboa Park. 238-1233.

Ikebana: the Japanese art of flower arranging, will be demonstrated by a visiting Japanese master, Saturday, March 3, 1 p.m., California Golden West Room, Town and Country Convention Center, 50 Hotel Circle North, Mission Valley. 267-1902.

Psychic Fair: practitioners of the metaphysical arts will be in attendance at a fund-raiser for *Holistic Life Magazine*, Sunday, March 4, 11 a.m., Mission Valley Inn, Hotel Circle South, Mission Valley. 292-1379 or 298-4569.

Sports

Antes Men's Basketball: the season comes to a close with a game against Wyoming, Thursday, March 1, and the Air Force Academy, Saturday, March 3, 7:35 p.m., San Diego Sports Arena. 283-SDSU.

Clippers Basketball: the Clips open a five-game home stand against Golden State, Friday, March 2, 7:35 p.m., Philadelphia, Sunday, March 4, 4 p.m., and Indiana, Wednesday, March 7, 7:35 p.m., San Diego Sports Arena. 276-8436.

Flying Disc Instruction: the International Flying Disc Association offers ultimate and free-style instruction each Saturday, noon, Belmont Park, Mission Boulevard at West Mission Blvd, Drive, Mission Beach. Free. 273-7441.

Bicycle Time Trials: ten-mile events for riders of all abilities will be sponsored by the San Diego Time Trial Association, Sunday, March 3, 7:30 a.m., El Monte Road, Lakeside. 444-0423.

Radio/TV

"Woody Guthrie: Hard Travelin'": the first documentary on the life and works of the legendary American folk musician and will be aired Sunday, March 3, 8 p.m. (repeating Sunday, March 4, 6:30 p.m.). KPBS, Channel 15.

Clippers Basketball: the home game against Philadelphia will be

broadcast live, Sunday, March 4, 4 p.m., KESD, Channel 8.

"A Streetcar Named Desire": Ann-Margret and Treat Williams star in the Tennessee Williams classic, Sunday, March 4, 9 p.m., KGTU, Channel 10.

"Don Quixote": the American Ballet Theatre's production starring Mikhail Baryshnikov and Cynthia Harvey will be broadcast on *Dance in America*, Monday, March 5, 9:25 p.m. (repeating Sunday, March 11, 1:15 p.m.). KPBS, Channel 15.

"The Gil Game": Hume Cronyn and Jessica Tandy were taped in a Broadway performance of D.L. Coburn's Pulitzer Prize-winning play for airing on *American Playhouse*, Tuesday, March 6, 9 p.m. (repeating Friday, March 9, 11:05 p.m.). KPBS, Channel 15.

"Ingrid": a survey of the life and career of Ingrid Bergman will include personal reminiscence, home movies, and clips from her most famous films and will be broadcast Wednesday, March 7, 9:30 p.m., KPBS, Channel 15.

Lectures

Poetry, reading from their own work will be Maria Ili, Thursday, March 1, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. Free. (236-1521); and George Bener, Thursday, March 2, 8:30 p.m., Scripps Cottage, SDSU. Free. (265-5443); Susan Nield will read and discuss poetry by contemporary Danish writers, Tuesday, March 6, 3:30 p.m., Scripps Cottage, SDSU. (265-5443); an open reading will be held Tuesday, March 6, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa. 697-7922.

"Stones and Symbols in Ivory": art history professor Barbara Blackburn will speak about her field work in Nigeria and the art of Benin, sponsored by the local chapter of the Archaeological Institute of

America, Friday, March 2, 7:30 p.m., Community Center Hall, La Jolla Village Square, Villa La Jolla Drive, La Jolla. Free. 454-7647.

"Look Me in the Eye: Old Women, Aging, and Artism": authors Barbara Macdonald and Cynthia Rich will discuss their book, Saturday, March 3, 4:30 and 7:30 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills. Reservations 299-7098.

"Alternatives to the Apocalypse: Transforming the Postmodern": the subject for sociologist Evan Vlachos in the ongoing series "Beyond 1984," Monday, March 5, 8 p.m., MiraCosta College Theater, One Barnard Drive, Oceanside. 757-2121 or 942-1352.

"The Treasures of the Smithsonian": the subject of an illustrated lecture by Edwards Park, senior editor, Smithsonian magazine, Tuesday, March 6, 7:30 p.m., San Diego Gas and Electric Auditorium, 101 Ash Street, downtown. Reservations 273-2211.

Opera Preview: Vere Will's series continues with an examination of Beethoven's *Don Giovanni*, Tuesday, March 6, 2:30 p.m., and Wednesday, March 7, 7:30 p.m., San Diego Public Library Auditorium, 820 E Street, downtown. Free.

Galleries

"Nightcrawlers": MOPA director Arthur Ollman's long-exposure, night photographs will be on display with a reception for the artist, Friday, March 2, 6 p.m., and remain on view through March 31, The Photography Gallery, 7468 Grand Avenue, La Jolla. 459-1000.

Drawings and Watercolors by Mexican artist Jose Luis Cuevas will be on view through March 24, opening with a reception for the artist with proceeds to benefit Planned Parenthood Association of Tijuana, Friday, March 2, 6 p.m., Tassende Gallery, 820 Prospect Street, La Jolla. (454-3691).

TO LOCAL EVENTS

original graphics by Cuevas will be displayed through March 31, with the artist in attendance at a reception, Thursday, March 1, 5 p.m., San Diego Print Club, 310 G Street, downtown. 232-4884.

"Situational Photography: Ten Artists": the work of Suzanne Hellmuth, Jack Reynolds, David MacLay, and others represents photographs of situations constructed and directed by the artist for the purpose of photographic observation, and opens with a reception for the artists, Friday, March 2, 7 p.m., and continues on display through March 31, University Art Gallery, SDSU. 265-4941.

Multi-media: the work of David Ayson, Katherine Hart, and Ron Tatro will be displayed through March 24, opening with an artists' reception, Friday, March 2, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

Graphics by Robert Motherwell continue on view through March 4, Thomas Barber Gallery, 7470 Grand Avenue, La Jolla. 454-0345.

German Naive Paintings: the work of thirty-two West German artists will be on view through March 4, Madevalle Art Gallery, UCSD. 452-2864.

"Power Places": John Pihl's color photographs of nuclear, solar, 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.

Hair Breadth: expressionist painter Mike Oler's work will be on display through March 4, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"A Collaboration": drawings and found objects form a single installation work by Richard Baker and Robert Smith that will remain on view through March 9, Masters' Gallery, SDSU. 265-5204.

Mexican Folk Art: contemporary works in tin, wood, and clay will be displayed through March 10, Galileo, 2404 Grand Avenue, La Jolla. 454-9781.

Early Twentieth-century German Art: Nolde, Grosse, Kirchner, and Feininger are represented in the private collection on display through March 11, San Diego Museum of Art, Balboa Park. 232-7931.

"Enchained": an environmental work by Raul M. Guerrero, on display through March 17, Patty Aande Gallery, 660 Ninth Avenue, downtown. 232-9242.

"Stations": three large-scale painting installations and miniature collages by Colleen Hayward will be on view through March 17, Installation Gallery, 447 Fifth Avenue, downtown. 232-9242.

Drawings by Steve Gibson: and sculpture and paintings by eight artists including Jay Johnson, Kenneth Capps, and Robert Ginder can be viewed through March 24, Quatt Gallery, 664 Ninth Avenue, downtown. 239-8592.

Paintings and Graphics by Everett Cree Jackson will be displayed through March 25, San Diego Museum of Art, Balboa Park. 232-7931.

"Capt Morsum": paintings by Chicago artist Michael Cook will

be displayed through April 3, Wenger Gallery, 4681 Cas Street, Pacific Beach. 454-4114.

"A Distant Drum": the museum's collection of drums from around the world will be displayed through April 9, Museum of Man, Balboa Park. 239-2001.

"The Last and First Eskimos": a photographic essay by Alex Harris on modern life in remote Eskimo villages will be on display through April 29, Museum of Man, Balboa Park. 239-2001.

Soup (continued from page 1) difficult one was the near-impossibility of blending classical orchestration with jazz improvisations. Consequently, most early third stream compositions followed an identical formula in which the strings were featured in scored introductions and endings, making their role cosmetic. Between these orchestrated segments, jazz musicians improvised, sans scored accompaniment, rendering third stream music—at least as it was originally practiced—a form in which two opposing forms were put together without ever merging into an organic whole. Fortunately, much progress has been made in the last three decades, and the best third stream works of late have been produced by such jazz musicians as Chick Corea, Anthony Davis, Philip Catherine, and James Newton, all of whom have demonstrated a far better grasp of classical music than

their classical counterparts have of jazz. As to the original question, whether or not strings can swing, the answer—at least according to guitarist Peter Sprague—is an emphatic, "Yes."

A native of Del Mar, Sprague is, at twenty-eight, an improviser of the highest caliber and an immensely promising composer with well over a dozen nationally released albums to his name. Last year, in search of new musical challenges, he formed the Peter Sprague String Consort, a group which comes as close to bridging the gap successfully between jazz and the classics as any ensemble

currently performing. Rather than subordinate the four string players to a strictly ornamental role, Sprague has composed music in which they are an essential part of the overall sound. The results suggest just how rewarding third stream music can be, and the rich tapestry of colors, moods, and styles Sprague and his cohorts achieve is impressive.

(Continued on page 6, col. 4)

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Dr. Stephen Bajon

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952-0834 - La Jolla (behind El Torito's)

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Sunday, March 4

Schedule: Gates open 5:00 am, time trials 9:00 am, first round 1:00 pm

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- Over 16 funny cars
- Spark-throwing, wheel-standing "bonanza"
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Sunday, March 4

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Special bonus for the longest, wildest funny car burnout.

- Over 16 funny cars
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*Directions: Take any freeway connecting to I-5 North to Palomar Airport Road & head for the hills.
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"... a splendid production ... an exceptional cast
... a stunning set design"
—Bill Hagen, The Tribune

MARCH 1, 1944

READER'S GUIDE TO THE THEATER

Lamb of all the characters, Lamb is the least aware that his co-workers are spinning toward a nervous demise. But Lamb, the seven hours the production continues to run for along time to come. (Sm.)

HOW TO GET THAT STORY
The San Diego Public Theatre presents the "nightmare comedy" by Artin Gray. A naive reporter, covering the political story in Am-bro Land, discovers the complexity of the war through his exposure to the Historical Event—a series of characters, in eighteen men and three women—who the young reporter interviews. Bartlett Sher directs the production. Charles Fee is the reporter, and Steve Shapiro plays fourth one of the characters identified as the Historical Event. Some anxiety for the production is by the title itself. The opening night performance—a buffet reception for the audience, cast, and members of the crew—is to be in celebration only. (Sm.)

K2
South in its physical demands and its themes, the San Diego Repertory Theatre's K2 is a direct descendant to the production of *Man of the Year* by Arthur Hays Sulzberger, which the play staged last winter. Each play pits two men against external and internal challenges. In *Crossing*, Nagata, Biondi and Carlo triumphantly cross the falls in tandem. K2, however, is *Crossing* Nagata with Biondi slipping from the rope at the last minute. The play takes place on a small rock ledge at 22,000 feet, more than a thousand feet below the summit of K2, the world's second

highest mountain. The play's two characters, Taylor and Harold, are brooded on the ledge. By climbing K2, they have made history. Now, because of an accident, they are stranded, and if they don't get off that ledge soon, they'll be history. Like the experience of mountain climbing itself (and unlike companion Harold) confronts the essential truths—about their situation and about themselves. Like the focus of the play, Dan Dryden's minimalist set design for the Rep's production is also devoid of details. Although the set is more Zen-like than stage and realistic, once actor Sam Woodhouse begins to climb it, unprecisely mounting the flimsy gear to stay actual reality, and the production begins a compelling internal descent into the heart of the drama. That first climb, which takes place after a slow beginning, is the director of Andrew J. Truitt and the performance of Woodhouse, as Taylor and Douglas, as Harold.

LADY KISS
The Coronado Playhouse is staging F. Andrew Leslie's stage adaptation of the novel by William F. Buckley Jr. *Lady Kiss* is a satire of the Southwest who encounters a group of men trying to submit to a wasteland of saguaro and cactus. The mother superior, Maria Martin, believes that Homer has been sent by the Lord to build a chapel for the men. Frank Ross directs the production. Members of the cast include Tony Dye Wilkins, Tina Kaplan, Frederick Edmund, Betty Matthews, Susan Hendrix, Chela Hoffman, Michelle Hills Shaw, Richard Beverly, and Donald Page. The scenic and lighting designs are by Jeff Rowan. (Sm.)

LILIES OF THE FIELD
The Coronado Playhouse is staging F. Andrew Leslie's stage adaptation of the novel by William F. Buckley Jr. *Lady Kiss* is a satire of the Southwest who encounters a group of men trying to submit to a wasteland of saguaro and cactus. The mother superior, Maria Martin, believes that Homer has been sent by the Lord to build a chapel for the men. Frank Ross directs the production. Members of the cast include Tony Dye Wilkins, Tina Kaplan, Frederick Edmund, Betty Matthews, Susan Hendrix, Chela Hoffman, Michelle Hills Shaw, Richard Beverly, and Donald Page. The scenic and lighting designs are by Jeff Rowan. (Sm.)

LADY KISS
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La Jolla Performance
presents
LAURENTS, STEEL & SONHEIM'S MUSICAL
This is a Gypsy to remember—colorful, funny, moving and outrageous in the best of ways.
—Chris Schneider, La Jolla Light

GYPSY
Directed by Jack Thayer
March 2, 3—8:00 p.m.; March 3, 4—2:30 p.m., matinee
750 N. Main Street • La Jolla
Box office hours: Monday-Friday, 12-6
Change by phone 458-7773

A studio designed for dancers and for those who always wanted to dance.

DEATHTRAP
by Ira Levin
A Comedy Thriller

ON STAGE THRU MARCH 25
THURS., FRI., SAT. — 8 P.M.
SUNDAY — 7 P.M.
(except first Sunday March 11 at 8 P.M. Matinee)

Information & Reservations... 481-1055

NORTH COAST REPERTORY THEATRE
(next to Water Court)
PLAZA OF THE FOUR PLACES • SOANA BEACH
East of Intersection of I-5 and Lomas Santa Fe Drive

Marquis Public Theater
presents
The World of Sholom Aleichem
Translated for the American stage by Arnold Perl, these stories tell about the foremost Yiddish humorist of the 19th century, and his times.

Restaurant
Dinner package available with the restaurant next door.
The Hyattway: \$16.95 per person
Thursday through Saturday
Seating by 6:00 p.m., please
Call 298-8111 for more information and reservations. Sunday Brunch also available.

In Our Gallery OPENING TONIGHT
Look, We've Come Through
A special love story about growing up—overnight.
Thursday-Saturday 8:00 p.m.
Sunday 6:00 p.m.
Call 298-8111 for reservations.

CRITICS LAUGH!
"The Wager pays off with an engaging mix of humor & truth" —Stacy Finz, Daily Aztec
"The Wager is splendidly treated in the Bowery production" —Bill Hagen, Tribune
"This Wager is a sure bet!" —Anne Marie Welsh, S.D. Union

HELD OVER
through March 11
The Wager by Mark Medoff
Thursday, Friday, Saturday
& Sunday 8:00 p.m.
The Bowery Theatre
5th & Elm, downtown
Reservation 232-4086

West End Theatre

Through March 17
Tues. Sat. 8 p.m.; Sat. Matinee, 2 p.m.

LAMB'S PLAYERS THEATRE
500 PLAZA BLVD. • NATIONAL CITY
Just 10 minutes from downtown
474-4542

LILIES OF THE FIELD
By Barrett & Leslie

2-FOR-1 TICKETS
Present this coupon with one regularly priced admission and receive two tickets. Not valid for Dinner Theatre.

CONORADO PLAYHOUSE
1775 Strand Way, Coronado
Thursday-Sunday
at 8:00 p.m. through March 31
Reservations required 435-4856

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 90803, San Diego 92138.

When in a short span of time the female leader of a successful rock quartet loses half her band to drug-related deaths and gives birth to her first child by a legendary rock figure (the Kinks' Ray Davies), it would be reasonable to assume that she would be affected in some way. Many critics would have you believe that these episodes have felled down the rock and roll incisors of the Pretenders' Chrissie Hynde until they can do little more than strain portridge. Baldenash. On the band's latest opus, *Learning to Crawl*, there is indeed circumstantial evidence to support the accusation that Hynde has toned down her attack a bit, even that she might be more capricious than defiant in the face of recent events. But to imply — as several critics have — that life's cruelties, injuries, and personal demands have somehow softened Hynde's music so that it now drifts on mainstream currents is to ignore the truth. Both the relatively subdued tone of the songs and the lyrics on *Learning to Crawl* suggest one thing: Hynde has merely taken a couple of steps back to get a broader perspective on essentially the same topics with which she wrestled on the first two Pretenders albums. If



THE PRETENDERS

vulnerability is the flip side of bravado, then *Learning to Crawl* is simply a reverse view of Hynde the fist-shaker and shows her to be no less insightful than before. She resignedly and matter-of-factly deals with the irreversibility of personal loss (i.e., the deaths of guitarist James Honeyman-Scott and bassist Pete Parrenon) in "Back on the Chain Gang";

unashamedly stands toe-to-toe with the realities of maturation and motherhood on "Mile of the Road," "Time the Avenger," and "Watching the Clothes"; and dishes out muted philippics on the senselessness of much of what she sees in contemporary society in "Show Me," and "My City Was Gone." If the sounds of the new Pretenders are less ferocious than those of their

predecessor, Hynde's apparent resilience in the aftermath of some major upheavals informs her songs with the same toughness that was embraced by critics and fans alike a few years ago. If anything, Hynde's handling of rock and roll licks that are traceable to her major influences (e.g., early Rolling Stones, Kinks, Them, Free, even Steve Cropper) is more deft than ever, and *Learning to Crawl* finds her once again in terrific voice. Those two facts alone are reason enough to expect that the Pretenders' concert tonight, Thursday, and Friday at Golden Hall will be worth catching. (Hopefully, Hynde will be less exhausted than she appeared to be in last year's performance here, but with a baby daughter . . .)

Opening for the Pretenders will be the Alarm. Until recently, this band has had three things going for it: its members sport wild, it's fastening hair styles, they play acoustic rather than electric guitars, and the press has accurately described their sound as an odd blend of old Bob Dylan and the Clash. The release of their new album, *Declaration*, gives them something else to brag about. Produced by Alan Shacklock, *Declaration* is a much-needed elaboration on the ideas presented on the band's first release, a self-titled EP that was conceptually interesting but a tad monotonous. On their first complete album (which

includes a couple of cuts from *The Alarm*), the band has taken pains to dress their strident calls for social change in more imaginative, more colorful garments, while retaining the curious mix of Sixties folk/protest and Eighties post-punk sensibilities. On *Declaration* the band uses electric guitars but only to augment the full sound of the acoustic instrumentation that remains their calling card. This band certainly merits a close watch. In addition to opening for the Pretenders, the Alarm will perform a special, small-scale concert at the Pacific Beach Litorice Pizza record store on Friday afternoon, at which time they'll sign copies of *Declaration* and chat — as is their down-to-earth style — with their San Diego fans.

In other concerts this week, Madness and Mr. Mr. will share a bill at UCSD's Gym on Friday; while SDSU's Backdoor has *Steele* playing heavy metal rock on a program with San Diego's Wetline. Saturday's only concert finds the *New Marlines* returning to the Spirit, where they'll be joined by *Milch Cornish* and the *Halfheads* and *Neophytes*.

On Sunday, the *Peter Springs* String Consort will play at the Caribbean Community Cultural Arts Center. I heard these people recently and I highly recommend this gig (see the "Events" highlight on page 12) (continued on page 12)

KFM98 PRESENTS

CAROLE KING



MARCH 11, 8 P.M.
FOX THEATER
720 B STREET

Purchase price for tickets is a contribution to Americans with Disabilities.

TICKETS: \$12.50 AND \$10.50—RESERVED IN ADVANCE. TICKETS AVAILABLE AT THE FOX THEATER BOX OFFICE, 2540 30TH ST. NAVAL STATION, 427E CENTER AND ALL TICKETBOX OUTLETS. FOR SEATING CHARTS AND TO CHANGE TICKETS CALL 235-4003. SPECIAL GOLDEN GLOBE SEATS, INCLUDING A PRE-SHOW RECEPTION WITH CAROLE KING, AVAILABLE AT THE FOX BOX OFFICE ONLY OR CHANGE BY PHONE—235-4003. Paid for by Americans with Disabilities.

Fahn & Silva presents

INVITES YOU TO JOIN US IN CELEBRATING OUR 4th ANNIVERSARY



BILLY IDOL

MARCH 15 - 7:30 P.M.
DEL MAR FAIRGROUNDS

Tickets \$11.75 advance. Tickets available at:

RELEASE AT TICKET OUTLETS: NAVAL STATION BOX OFFICE, 427E CENTER AND ALL TICKETBOX OUTLETS. FOR SEATING CHARTS AND TO CHANGE TICKETS CALL 235-4003. SPECIAL GOLDEN GLOBE SEATS, INCLUDING A PRE-SHOW RECEPTION WITH BILLY IDOL, AVAILABLE AT THE FOX BOX OFFICE ONLY OR CHANGE BY PHONE—235-4003. Paid for by Americans with Disabilities.

Attractions
KGS-FM 101 WELCOMES



TED NUGENT

WITH SPECIAL GUEST
MICHAEL SCHENKER GROUP

SATURDAY - MARCH 24 - 8PM
DEL MAR FAIRGROUNDS

TICKETS: \$11.75 ADVANCE, \$12.75 DAY OF SHOW
AVAILABLE AT ALL RELEASE LOCATIONS OR CALL SEATTLE (207) 583-5641

Attractions
9IX WELCOMES



BIG COUNTRY

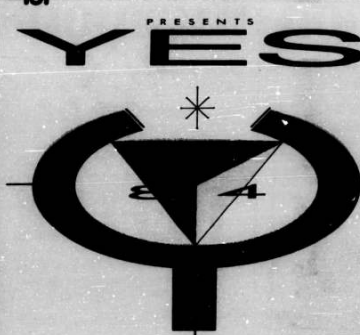
WIRE TRAIN

MARCH 28 - 8PM
FOX THEATER

TICKETS: \$11.75
AVAILABLE AT FOX THEATER BOX OFFICE

KGS-FM 101

SPACED OUT



YES ARE
JOHN ANDERSON CHET SQUIRE TREY RABIN ALAN WHITE TONY KAYE

MARCH 27, 8 P.M.
San Diego Sports Arena

ALL SEATS RESERVED—TICKETS \$11.75 ADVANCE, \$12.75 DAY OF SHOW. TICKETS AVAILABLE AT THE BOX OFFICE, 2540 30TH ST. NAVAL STATION, 427E CENTER AND ALL TICKETBOX OUTLETS. FOR SEATING CHARTS AND TO CHANGE TICKETS CALL 235-4003. SPECIAL GOLDEN GLOBE SEATS, INCLUDING A PRE-SHOW RECEPTION WITH YES, AVAILABLE AT THE FOX BOX OFFICE ONLY OR CHANGE BY PHONE—235-4003. Paid for by Americans with Disabilities.

Radio Latina welcomes

JOSE JOSE

USA TOUR
MARCH 28, 7:30 P.M.
FOX THEATER
720 B STREET

TICKETS: \$11.00, \$12.50 ADVANCE. TICKETS AVAILABLE AT FOX BOX OFFICE, 2540 30TH ST. NAVAL STATION, ALL TICKETBOX OUTLETS, 427E CENTER AND ALL TICKETBOX OUTLETS. FOR SEATING CHARTS AND TO CHANGE TICKETS CALL 235-4003. SPECIAL GOLDEN GLOBE SEATS, INCLUDING A PRE-SHOW RECEPTION WITH JOSE JOSE, AVAILABLE AT THE FOX BOX OFFICE ONLY OR CHANGE BY PHONE—235-4003. Paid for by Americans with Disabilities.

9IX The Rock of the 80's! welcomes

Romantics

FRIDAY
APRIL 13
8 P.M.
UCSD GYM



Tickets \$11.00 advance, general admission

Tickets available at UCSD Box Office

RELEASE AT TICKET OUTLETS: NAVAL STATION BOX OFFICE, 427E CENTER AND ALL TICKETBOX OUTLETS. FOR SEATING CHARTS AND TO CHANGE TICKETS CALL 235-4003. SPECIAL GOLDEN GLOBE SEATS, INCLUDING A PRE-SHOW RECEPTION WITH ROMANTICS, AVAILABLE AT THE FOX BOX OFFICE ONLY OR CHANGE BY PHONE—235-4003. Paid for by Americans with Disabilities.

Produced by Fahn & Silva Presents & UCSD Pop Events Committee

Continued from page 101

(page of this section). Other Sunday shows include **GBH, Battalion of Saints**, and the **Front** at the M. Lane Avenue Theater; and **Bonnie Raitt** at the Belly Up Tavern.

Closing the week are **Bobby King**, who will perform Tuesday in the next installment of the "Jazz Live" series in the San Diego City College Theater; and **Icicle Works**, a new band from England which will perform Wednesday night at SDSU's Backdoor.

CONCERTS

The Pretenders and **the Alarm**: Golden Hall, tonight, Thursday, and Friday, March 2, 8 p.m., Community Concourse, downtown, 236-6510.

The Alarm: Lacovine Pizza Record Store, Friday, March 2, 3:30 p.m., 121 Garnet Avenue, Pacific Beach, 270-5150.

Madness and Mr. X: UCSD Gym, Friday, March 2, 8 p.m., 852-4559.

Steeler and Victim: SDSU's Backdoor, Friday, March 2, 9 p.m.

265-6562 or 265-6947.

The New Marines, **Mitch Cornish** and **the Hellbonds**, and **Neophytes**: Spirit, Saturday, March 3, 9 p.m., 1130 Bacoos Avenue, 276-3963.

The Peter Sprague String Consort: Carlsbad Community Cultural Arts Center, Sunday, March 4, 7 p.m., 3557 Monro, Carlsbad, 438-6667.

GBH, Battalion of Saints, and the **Front**: Adams Avenue Theater, Sunday, March 4, 8 p.m., 3325 Adams Avenue, Normal Heights, 365-9947.

Bonnie Raitt: Belly Up Tavern, Sunday, March 4, 9 p.m., 143 South

Cedros Avenue, Solana Beach, 481-9022.

"Jazz Live" featuring **Bobby King**: San Diego City College Theater, Tuesday, March 6, 8 p.m., 14th and C streets, downtown, 230-2151.

Icicle Works: SDSU's Backdoor, Wednesday, March 7, 9 p.m., 265-6562 or 265-6947.

Matthew Wilder: Bodo's, Thursday, March 8, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5598.

Re-Flex: SDSU's Backdoor, Thursday, March 8, 9 p.m., 265-6562 or 265-6947.

Holly Near, **Nina Golden**, and **Deborah Cassell**: California Theater, Friday, March 9, 7:30 p.m., 1122 Fourth Avenue, downtown, 436-4030.

The Dan Siegel Band and the **Wayne Johnson Trio**: UCSD's Mandeville Auditorium, Friday, March 9, 8 p.m., 452-4559.

45 Grave, **Allen Sex Fiend**, **Kommunity FK**, and **Eleven Sons**: Adams Avenue Theater, Saturday, March 10, 8 p.m., 3325 Adams Avenue, Normal Heights, 365-9947.

Carole King: Fox Theatre, Sunday, March 11, 8 p.m., 720 B Street, downtown, 235-4201.

the OLD pacific beach CAFE

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

Ella Ruth Piggee Jazz
Sunday
9:00 pm-1:00 am

Monday & Tuesday
9:30 pm-1:30 am

Features Rock 'n' roll
Tuesday is **Restaurant Employee Night**
Wear your T-shirt. \$1.00 drinks.

Wednesday
Mar Dels
4287 Mission Blvd., Pacific Beach 270-7522

PACIFIC EAST ESPRESSO

235 N. D Camino Real, Encinitas • 436-1248

March 2, 8:00 pm-11:30 pm
Rob Schnelderman

March 3 & 9, 8:00 pm-11:30 pm
Joe Azarello
with special guests **Charlie Coudelick**, bass, **Marty Namara**, drums, and **Holly Burke**, vocalist.

March 4
Joe Azarello and Gary Pack Rautist
for Sunday Champagne Brunch 10 am-1 pm

WE HAVE THE FINEST FRESH-ROASTED COFFEES IN SAN DIEGO.
NOW WE HAVE THE FINEST JAZZ ENSEMBLES IN THE CITY, TOO!



Peter Sprague Trio

is pleased to announce its regular engagement at Pacific East Espresso Friday and Saturday, March 10 & 17, 24 & 25, 30 & 31, and Sunday Champagne Brunch, March 18 and 25 and April 1.



Open Mon-Thurs. 6:30 am-9:00 pm, Fri. & Sat. 6:30 am-midnight, Sunday 9:00 am-4:00 pm

BACKDOOR



STEELER

plus **VICTIM**
Friday, March 2, 9:00 pm
Tickets: Students \$4.50, general \$5.50

BACKDOOR

91X presents



THE ICICLE WORKS

"Birds Fly"—You've heard the song, now hear the band!

plus **BROKEN EDGE**

Wednesday, March 7, 9:30 pm
Tickets: Students \$4.50, general \$5.50

BACKDOOR

91X presents



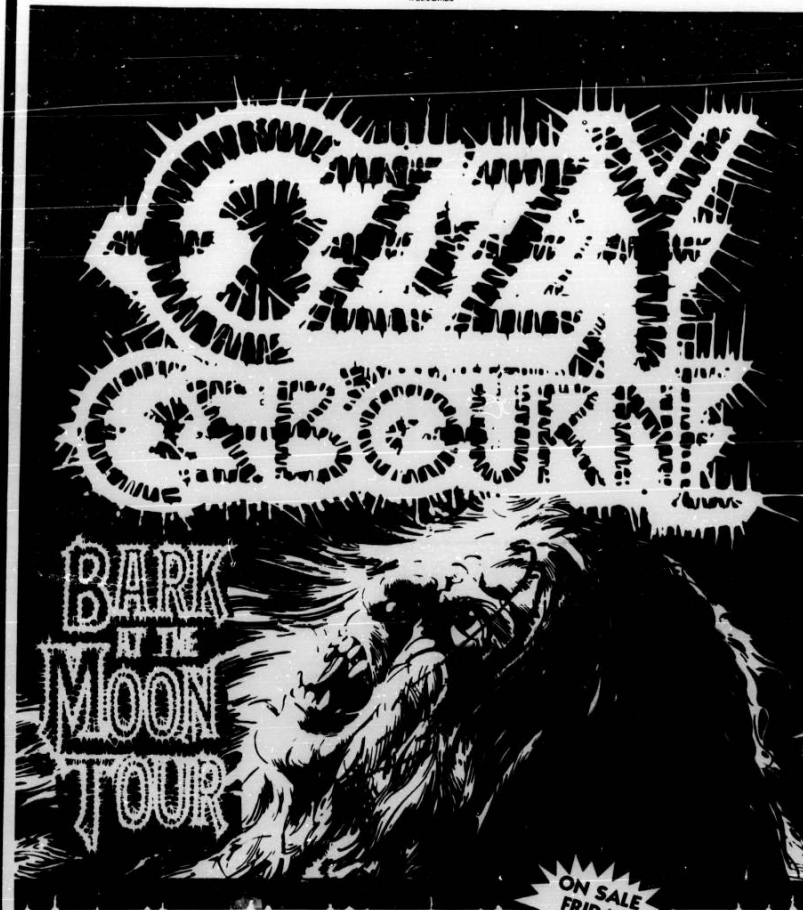
"The Politics of Dancing," "Praying to the Beat"—A dance concert not to be missed!

plus **THE GIRLS NEXT DOOR**

Thursday, March 8, 9:00 pm
Tickets: Students \$6.50, general \$7.50

Tickets available at all Ticketron outlets, Aztec Center box office and Off the Record. For more information: 265-6947 or 265-6562. Presented by the Associated Students of S.D.S.U.

Avulon KGB-FM 101 WELCOMES



ON SALE
FRIDAY
MARCH 2

WITH SPECIAL GUEST
SLADE

SATURDAY - MARCH 31 - 7:30 PM
SAN DIEGO SPORTS ARENA

TICKETS: \$12.50
AVAILABLE AT ALL MAD JACK'S SOUND CENTERS, SPECIAL SERVICES, SELECT FIRST WORLD TRAVEL CENTERS, ALL ARENA TICKET OUTLETS AND THE SPORTS ARENA BOX OFFICE.

Doc Watson: Belly Up Tavern, Sunday, March 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Billy Idol: Del Mar Fairgrounds, Thursday, March 15, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

Edo and the Bunnymen and Let's Active: SDSL's Montezuma Hall, Thursday, March 15, 9 p.m., 265-6982 or 265-6947.

Peter, Paul, and Mary: Fox Theatre, Friday, March 16, 9 p.m., 720 H Street, downtown, 235-4203.

The Boys of the Lough: La Paloma

Theater: Sunday, March 18, 7 p.m., First and H streets, Encinitas, 440-4030.

The Three O'Clock: SDSL's Backdoor, Sunday, March 18, 9 p.m., 265-6947 or 265-6982.

Jr. Walker and the All Stars: Belly Up Tavern, Thursday, March 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Los Lobos: Belly Up Tavern, Saturday, March 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Yes: Sports Arena, Tuesday, March

27, 8 p.m., 224-4176.

Jose Jose: Fox Theatre, Thursday, March 29, 8 p.m., 720 H Street, downtown, 235-4203.

UK Subs, TSOL, and Personal Conflict: Adams Avenue Theatre, Friday, March 30, 8 p.m., 3325 Adams Avenue, Normal Heights, 363-0947.

CLUBS

Club listings are compiled by Linda Neri. If you wish to be included,

please call 484-8022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Harry's Ranch House, 119 East Broadway, Vista, 723-0501. Gary MacKenzie: swing, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022. Joey Harris and the Speedsters, rock and roll, the Beat Farmers,

rockabilly and country, Thursday. Hertz, rock and roll, Friday and Saturday. Bonnie Raitt, rock and blues, Catfish Hodge, blues, Sunday. Ricky and the Jels, vintage rock. Noodle, the Inter-tribal Reggae All Stars, reggae, Tuesday. Four Eyes, rock and roll, This Kid, rock and roll, Wednesday. Afternoon Concrete, Bob Long's Red Point Quartet, pop, boogie, and jazz, Wednesday. The Chicago Six, Boulevard, Friday. Wholly Cats, '80s swing, Sunday.

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, North Coast Jazz Society, jazz,

DIEGO'S

3rd Anniversary Celebration

Wednesday, March 7th, 11:00 am to ???

Free entrance to the club

Well drinks • Margaritas • Tequila & Kazi shooters \$1.00 • Mariachis • T-shirt giveaways
Thank you, San Diego, for another great year!

DIEGO'S

MEXICAN RESTAURANTE Y CANTINA

272-1241

860 Garnet • Pacific Beach off Mission Blvd.

SOUTHLAND CONCERTS
P R E S E N T S
SKA 'N' B and **POD**
MADNESS
Friday, March 2, 8:00 pm UCSD Gym
Tix on sale now at Sears and all Ticketron outlets. Also at the UCSD Box Office.
Call 452-4559 for more information.

SOUTHLAND CONCERTS & KYKY PROUDLY ANNOUNCE A VERY SPECIAL EVENING WITH PETER, PAUL & MARY
FRIDAY, MARCH 16, 8:00 PM, FOX THEATER
TICKETS ON SALE NOW AT SEARS, ALL TICKETRON, AND THE FOX THEATER BOX OFFICE. FOR MORE INFORMATION CALL 235-4203.

TIM MAZE PRESENTS
CHARGED G.B.H.
BATTALION OF SAINTS
and
THE FRONT
SUN • MAR 4 • 7:30 pm
ADAMS AVE. THEATRE

45 Trade
ALIEN SEX FIEND
KOMMUNITY FK ELEVEN SONS
SAT • MAR 10 • 7:30 pm
ADAMS AVE. THEATRE
1225 Ocean Avenue, Info: 261-3657
Advance tickets at Ticketron, Off The Record, Stiff Competition & Luv's.

RAY CHARLES DAN SIEGAL CRUSADERS RARE SILK YELLOWJACKETS

TIM WEISBERG GATO BARBIERI SPYRO GYRA KILIMANJARO RONNIE LAWS PAT METHENY WEATHER REPORT

JAZZ

"5 IN A ROW"



ART GOOD BRINGS
His Knowledge And
Warmth To

KBEST 95^{FM}
EVERY NIGHT 10PM-1AM
"LATE NITE SAN DIEGO"

STEPHEN BISHOP GENERATION BAND PEABO BRYSON EARL KLUGH

JENNIFER HOLLIDAY LARRY CARLTON DAVID GRISMAN LEE RITENOUR DAVID SANBORN MICHAEL FRANKS

Doc Watson: Belly Up Tavern, Sunday, March 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Billy Idol: Del Mar Fairgrounds, Thursday, March 15, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

Echo and the Bunnymen and Let's Active: SDSU's Montezuma Hall, Thursday, March 15, 9 p.m., 365-6562 or 265-6947.

Peter, Paul, and Mary: Fox Theatre, Friday, March 16, 8 p.m., 720 B Street, downtown, 235-4203.

The Boys of the Lough: La Paloma

Theater, Sunday, March 18, 7 p.m., Fiat and D streets, Encinitas, 436-4030.

The Three O'Clock: SDSU's Rackdoor, Sunday, March 18, 9 p.m., 365-6947 or 265-6962.

Jr. Walker and the All-Stars: Belly Up Tavern, Thursday, March 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Los Lobos: Belly Up Tavern, Saturday, March 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Yes: Sports Arena, Tuesday, March

27, 8 p.m., 224-4176.

Jose Jose: Fox Theatre, Thursday, March 28, 8 p.m., 720 B Street, downtown, 235-4203.

UK Subs, TSOL, and Personal Conflict: Adams Avenue Theatre, Friday, March 30, 8 p.m., 3325 Adams Avenue, Normal Heights, 565-9947.

CLUBS

Club listings are compiled by Linda Nevin. If you wish to be included.

North County

Barn X Ranch House: 119 East Broadway, Vista, 724-0510; Gary MacKenzie, swing, Thursday through Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022; Joe Harris and the Speedsters, rock and roll, the Beat Farmers,

rockabilly and country, Thursday; Bratz, rock and roll, Friday and Saturday; Bonnie Raitt, rock and blues, Catfish Hodge, blues, Sunday; Ricky and the Jets, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; Four Eyes, rock and roll, This Kid, rock and roll, Wednesday, Afternoon Concerts; Bol Long's Red Point Quartet, pop, boogie, and jazz, Wednesday; the Chicago Six, Dueland, Friday; Wholly Cats, '40s swing, Sunday.

Betty's Burger Garden: 2747 Carlsbad Boulevard, Carlsbad, North Coast Jazz Society, jazz,

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MEXICAN RESTAURANTE Y CANTINA

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860 Garnet • Pacific Beach off Mission Blvd.

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PRESENTS
SKA 'N' B AND **POP**
MADNESS
Friday, March 2, 8:00 pm UCSD Gym
To see 249 new at Sears and all Ticketron outlets. Also at the UCSD Box Office.
Call 452-4559 for more information.

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PROUDLY ANNOUNCE
A VERY SPECIAL
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TIM MAZE PRESENTS
CHARGED
G.B.H.
BATTALION OF SAINTS
and
THE FRONT
SUN • MAR 4 • 7:30 pm
ADAMS AVE. THEATRE

45 **GRADE**
ALIEN SEX
FIEND
KOMMUNITY FK
ELEVEN SONS
SAT • MAR 10 • 7:30 pm
ADAMS AVE. THEATRE
3325 Adams Avenue, Info: 281-3657
Advance tickets at Ticketron, Off The Record, Stiff Competition & Lou's.

RAY CHARLES DAN SIEGAL CRUSADERS RARE SILK YELLOWJACKETS

TIM WEISBERG GATO BARBIERI SPYRO GYRA KILIMANJARO RONNIE LAWS PAT METHENY WEATHER REPORT

JAZZ

"5 IN A ROW"



ART GOOD BRINGS

His Knowledge And
Warmth To

KBEST 95^{FM}

EVERY NIGHT 10PM-1AM

"LATE NITE SAN DIEGO"

STEPHEN BISHOP GENERATION BAND PEABO BRYSON EARL KLUGH

JENNIFER HOLIDAY LARRY CARLTON DAVID GRISMAN LEE RITENOUR DAVID SANBORN MICHAEL FRANKS

DISTILLERY NIGHTCLUB
140 S. Sierra Ave. Solana Beach 755-6733

3rd Anniversary Party
Doors open to public 9 pm

DIRK DEBONAIRE
Friday and Saturday
Check out our special Friday Happy Hour Munchies

Dance to the Future Beat Every Sunday Club Mix
with **D.J. George**
Tuesday

North County Entertainer
3rd Anniversary Party
Music by **REFLECTORS**
Music begins 8 pm

9IX Happy Hour-25¢ beer, \$1.00 well, & free munchies
Music by **REFLECTORS**
For band information contact Backstage Productions 481-3051

THE NEW DISTILLERY HAPPY HOUR
Tuesday-Saturday 7:00-9:00 pm
50¢ beer, \$1.00 wells & free munchies

ESCONDIDO'S DISTILLERY EAST Ages 17 & up
Bill Coviello Presents

THE COUP
(former members of Tommy Tutone)
with guests **Shy-Hands**
Friday and Saturday

VIDEO DANCE BONANZA
The biggest dance party in all southern California
featuring **DJs Ty Alexander & Hollywood Hub**
Sunday

Rock n' Video
featuring **D.J. Ty Alexander**
Admission \$2.99
Every Wednesday
Live music by **Shy-Hands**
plus **D.J. Bert Blackstone**
Coming in March
from Hollywood

RENEGADE
plus guest stars from **L.A. Romeo**
All concerts minimum age 16.
Mission & Mercat, Escondido, 741-9393
8:30 pm until 1:35 am every night.
All events subject to cancellation.

rock and roll. Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4036: Cathy Curtis, country, folk and originals. Thursday: Malcolm Daigh, Grey Larson, and Pete Sutherland, British and American folk music. Friday: Fred Small, topical folk music. Saturday: David Marchant, comedy and music. Sunday: Old Time Cafe. Tuesday: The Perfect Cure, English, Irish, and Scottish folk music. Wednesday.

Pacific East Espresso, 235 North 63rd Camino Real, Encinitas, 436-1248: The John Lefthand Trio, jazz. Friday: The Joe Asarello Trio with Holly Burke, jazz. Saturday: Joe Asarello and Gary Clark, jazz. Sunday brunch.

Pancho's, 1309 Camino Del Mar, 481-0414: Live music, call club for information.

Pizza Chale, 915 Santa Fe, Vista, 738-5749: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomeroy Club, 12237 Pomeroy Road, Poway, 748-1135: Telegraph Canyon, country. Wednesday through Saturday, country dance lessons, Wednesday.

Poway Nine Company, 12375 Poway Road, Poway, 748-7296, 566-3070: Miss O'Meara, rock and roll. Thursday through Saturday; the West Coast Band, rock and roll. Wednesday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: Yallico, rock and roll. Friday and Saturday; Incognito Rockers, rock and roll. Sunday through Tuesday.

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

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-3611 or 277-2146: Jim Gates and Social Investment, contemporary. Tuesday through Saturday; the Joe Asarello Trio with Linda Wakefield, contemporary and jazz. Sunday and Monday. Dining Room: Peter Roberich, contemporary, early evening. Thursday through Saturday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Road Way, country. Wednesday through Saturday.

Tepee Room, 1270 Main Street, Ramona, 789-3726: Floyd, 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: Starline, contemporary. Thursday through Saturday; Turt Room: Just Us, contemporary. Tuesday through Saturday; Derby Room: Recorded music with DJ Lou Taverna, Thursday through Saturday.

Whiskey Plaza, 1260 West Valley Parkway, Escondido, 745-8640: Planet, rock and roll. Thursday through Saturday; Rhythmic, rock and roll. Sunday and Monday; the London Brothers, rock and roll. Tuesday and Wednesday.

Beaches

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

Atlanta's, 2265 Ingraham Street, Mission Bay, 224-2434: Elements, contemporary. Tuesday through Saturday.

Belly Up
141 SOUTH CEDAR/ QUE JOLIND BEACH CA 92045

THIRD EAR RECORDING STUDIO
offers high quality live 2 & 6 track recording. Call Malcolm Falk 481-8140 after 11 am

Thursday, March 1 9 pm
New Music with MCA Recording Artist

JOEY HARRIS and the SPEEDSTERS
and **THE BEAT FARMERS**
Friday 6 Saturday, March 2 6 3 9 pm
Rock n' Roll with **BRATZ**

Sunday, March 4 9 pm
An Evening with **BONNIE RAITT** with guest **Catfish Hoops**

Monday, March 5 9 pm
Postage: Rock n' Roll
RICKEY and the JETS

Tuesday, March 6 9 15 pm
Reggae Music Night
INTERNATIONAL REGGAE ALL STARS

Wednesday, March 7 9 pm
New C-Original Music
FOUR EYES with guests **THIS KIDS**

Coming Thursday, March 8 9 pm
Boss of the Blues
BIG JOE TURNER
and Saxophonist Lee Allen from the **Blazers** with **THE DYNATONES**

★ ★ ★ Coming ★ ★ ★
Sunday, March 11 9 pm—**DOC & REBBIE WATSON** and The Whirling Visions
Monday, March 12—Live taping of pilot for new TV show **"BILLY LAGASS"** with host **PETER ORRANT** and guests **THE FEAR DEBS** featuring top W. Coast comedians

Thursday, March 22—**LOS LOBOS** and **The Rhythm Kings**
Friday, March 23—**BLUE WISDOM**
Saturday, March 24—**JR. WALKER** and the **ALL-STAR**

FREE AFTERNOON CONCERTS 6 TO 8 PM
Bob Leung's **RED POINT QUARTET** Friday
Disband Jazz & Swing

CHICAGO SIX Friday
Disband Jazz

WHOLLY CATS Sunday
4th Jazz

HAPPY HOUR 7 DAYS A WEEK TO 7 PM

Serving lunch, dinner & snacks 7 days a week
Located in the belly up Tavern

THE FIRST BITE
MARCH PIZZA SPECIALS
Tues. 6-9 pm **ALL YOU CAN EAT \$3.25**
Mon. & Thurs. 6-9 pm **L.G. SLICE 9.75**

FOR INFORMATION CALL 481-9022

RODEO 457-5590

Thursday, March 1
9IX presents
The original **HAPPY HOUR OF THE '90s**
Starring **Russ T. Naiz**
6:00-9:00 pm 25¢ draft, 50¢ hot dogs, cheap wells and that 9IX jack cheese. 9IX T-Shirts... "Rock to Riches" album... "Modern Music Calendars"... and concert tickets will be given away. Entertainment at 9:00 pm by

THE LONDON BROTHERS
★ NEW ★
The Rodeo Game Show with Mark Richards
Friday, March 2 and Saturday, March 3
THE LONDON BROTHERS
9IX Dance of the '90s starring Steve West featuring **THIS KIDS**
A video release party! Most drinks \$1.00!

Tuesday, March 6
The 9IX Tuesday Night Club
"Adventure with Paradise"
Records by Sal Paradise and live entertainment by **THE NEW PRESIDENTS**
Wednesday, March 7
BRATZ
Their annual appearance
Coming: Thursday, March 8
MATTHEW WILDER
singing his hit single "Break My Stride"
Sunday, March 11
A.M. recording artist
THE COUP
Sunday, April 8
MINK DE VILLE
Wednesday, April 11
THE TURTLES
THE ASSOCIATION
SPARKY & OUR GANG
GARY PUCKETT and the UNION GAY
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

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. required.
Dress Code.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing. Friday and Saturday.

Rahia Hotel, 965 West Mission Bay Drive, Mission Bay, 488-0551:

Mercedes Lounge: Forward Motion, contemporary. Thursday through Saturday; Signed, Sealed, and Delivered, contemporary. Tuesday and Wednesday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-8822: Dark Ryder, Southern rock. Thursday; the Source, rock and roll. Friday and Saturday.

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

Che Cafe, Reville Campus, UCSD, Torrey Road, La Jolla, 450-2111: Blu Sun, rock and roll. Out of Bounds, rock and roll. Thursday; the Capetels, rock and blues. The Flamingo Hotchais, rock and blues. Saturday.

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

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176: Carl Wolfson, Lois Bromfield, Allan Stephan, and Steve Moore, comedy. Thursday through Sunday; amateur night, Monday.

Elle's, 7955 La Jolla Shores Drive, La Jolla, 459-2541: Sandy Stewart and Company, contemporary. Tuesday through Saturday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: The Heres, rock and roll. Tuesday through Saturday; Fuse, rock and roll. Friday happy hour; Automats, rock and roll. Sunday and Monday.

Hilton Hotel, Canto Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4019: People Movers, contemporary. Wednesday through Saturday; Triple Play, contemporary. Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: Gloria Michaels and Spring Fever, contemporary dance music. Tuesday through Saturday.

Lahaina Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay, 224-3541: Sandee and the Ram Band, variety stage show. Tuesday through Saturday.

Jose Murphy's, 4362 Mission Boulevard, Pacific Beach, 270-3220: The Features, rock and roll. Thursday through Saturday; Bobby Chevrolet, rock and blues. The Shames, rock and blues. Sunday and Monday; David Bradley and the Marine Band, comedy and music. Tuesday and Wednesday.

La Amada, 1201 Orange Avenue, Coronado, 435-6262: Fundi and Good Company, contemporary. Friday and Saturday.

La Posada del Sol, 5450 La Jolla Boulevard, La Jolla, 459-6834: Colin and Karen, contemporary. 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 Cade, 5046 Newport Avenue, Uptown Beach, 222-5300: Thrillseeker, rock and roll. Thursday through Saturday; the Hurricanes, blues and rhythm and blues. Sunday and Monday; Skip and the Cadillac, rock and roll. Tuesday and Wednesday.

MCP's, 1107 Orange Avenue, Coronado, 435-5280: Jack and Diane, contemporary. Thursday through Saturday.

Medican Village, 120 Orange Avenue, Coronado, 435-1822: Momen's Nite, contemporary. Friday and Saturday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737: Illusion, rock and roll. Tuesday through Saturday.

Mulhenny's, 1031 Orange Avenue, Coronado, 435-4660: Rick Cooney, contemporary. Thursday through Saturday; talent night, Sunday.

Mulhenny's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Live music, Friday and Saturday. call club for information.

Murtagh Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Coyote, country. Tuesday through Saturday.

Old Pacific Beach Cafe, 4267 Mission Boulevard, Pacific Beach, 270-7522: The Bruce Cameron and Hollis Gentry Ensemble, jazz.

Le Chalet
Entertainment by the Sea
DANCING
LIVE ENTERTAINMENT 7 NIGHTS A WEEK

NEW HAPPY HOURS:
Wednesday 5-9, wear your favorite San Diego bar T-shirt and get well drinks for 95¢
Friday 4-5, **Early Bird Happy Hour**, well drinks 95¢.
Monday-Saturday, 5-7, well doubles \$1.25.

ThrillSeeker
Thursday, Friday & Saturday.
March 1, 2 & 3

The blues are back
Sunday & Monday, March 4 & 5

SKIP & THE CADILLACS
Tuesday & Wednesday, March 6 & 7

Saturday Pool Tournament 2:00 pm.
5046 Newport Ave. Ocean Beach
222-5300

DON'T JUST BRING BEER

**BRING
THE CLUB
BAR**



The Club Cans - 16.4 fl. oz. (483 ml) each. The Club Bar is located at 2200 Camino del Rio South, Suite 200, San Diego, CA 92108.

LEHR'S GREENHOUSE

TONIGHT!

Thursday, March 1 - and every Thursday
CAMPUS NIGHT

1/2 price admission with student I.D.
Sole drafts 10:00-11:00 pm

LATE NITE
HAPPY HOUR
10 PM TO
MIDNIGHT
1/2 PRICE
POTATO SKINS

ROCKIN' WEEKEND

Friday & Saturday, March 2 & 3
Friday is USD Night!
\$1.00 off for USD students



plus
ipso facto
(formerly The New
Dales Collins Band)

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

SUNDAY

Sunday, March 4
Drink specials & surprises

THE FEATURES

Playing Music of the 80s

LATE NITE
HAPPY HOUR
10 PM TO
MIDNIGHT
1/2 PRICE DEEP
FRIED ZUCCHINI

MONDAY

Monday, March 5

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

THE FEATURES

Playing Music of the 80s

TUESDAY & WEDNESDAY

Tuesday & Wednesday, March 6 & 7

**SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL**



LATE NITE
HAPPY HOUR
10 PM TO
MIDNIGHT
1/2 PRICE DEEP
FRIED ZUCCHINI

Dress code & picture I.D. strictly enforced

CABARET DRINK SPECIALS

SUNDAYS! Vodka \$1.10 Long Island Iced Tea \$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

1/2 price appetizers
10 pm to midnight

2818 Camino del Rio South, Mission Valley 299-2828

Thursday through Saturday: The
Buff Players; 100 Sunday: The
Fountains; rock and roll. Tuesday:
the Mar 100; tonight rock.
Wednesday:

Rodeo, 8980 Villa La Jolla Drive, La
Jolla, 437-5588: The London
Brothers; rock and roll. Thursday
through Saturday: The Kids; rock
and roll. Sunday: The New
Presidents; rock and roll. Tuesday:
Bratz; rock and roll. Wednesday:

Roadway Inn, 2901 Nimetz
Boulevard, Loma Portal, 224-3655:
Mixed Company; contemporary.
Thursday through Saturday: live
music. Tuesday and Wednesday, call
club for information.

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

Texas Teahouse, 1670 Voltaire
Street, Ocean Beach, 226-8849:
Tom 'Cat' Courtney; blues,
Thursday: Michael Fleming;
country blues, Saturday:

Uptown Crow and Co., Seacoast
Square, 1475 Mission Beach
Boulevard, Pacific Beach, 272-8999:
Light classical music; Sunday
brunch.

Vacation Village Hotel, Bay Lounge,
Vacation Isle, Mission Bay,
274-4639: Shine It On;
contemporary. Tuesday through
Saturday: musical entertainment.
Sunday and Monday, call club for
information.

Victor's, 1903 Rosecrans Street,
Point Loma, 226-1871: Uptains;
Rock Station, contemporary.
Thursday through Saturday:
Espresso, contemporary. Monday
and Tuesday: Delicia;
contemporary. Wednesday: Piano
Bar; Louis Vazquez, seven nights.

Windrose, 1935 Quivira Road,
Marina Village, Mission Bay Park,
223-2135: Moving Targets; rock and
roll. Thursday through Saturday:
Joy Harris and the Speedsters;
rock and roll. Sunday and Monday:
the West Coast Twisters; vintage
rock. Tuesday: Dirk DeBorjaire; rock
and roll. Wednesday:

San Diego North

The Abilene Country Saison, Town
and Country Hotel, 500 Hotel
Circle North, Mission Valley,
291-7121: Stampede; country.
Tuesday through Saturday:

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

Bacchanal, 8022 Clairemont Mesa
Boulevard, Kearns Mesa, 591-8022:
Devoncan; top 40 dance music.
Thursday through Saturday: tea
dance with big band music. Sunday
afternoon: the Hal Crook Jazz
Band; jazz. Monday: Forward
Motion; top 40 dance music.
Tuesday and Wednesday:

Black Angus, 10370 Friar Road,
Mission Valley, 561-5802: RPM;
rock and roll. Tuesday through
Saturday:

The Blarney Stone Pub, 5017
Balboa Avenue, Clairemont,
279-2033: Irish music with Sean
McVicker. Wednesday through
Saturday: Jeff Bryan; Sunday:

Bunbury's, 9996 Mira Mesa
Boulevard, Mira Mesa, 578-9666:
Double Take; contemporary.
Thursday through Saturday:

Carriage House, 7945 Balboa
Avenue, Clairemont, 278-2597: Dan
Gorman; country originals.
Wednesday through Saturday:

Donagall's, 5321 Mission Center
Road, Mission Valley, 297-6370:
I.A.; rock and roll. Thursday
through Saturday:

Flanigan's, 5373 Mission Center
Road, Mission Valley, 291-8035:
Clubland; rock and roll. Thursday
through Saturday:

MOM'S

276-4653
945 Garnet, P.B.

While you dance watch yourself!

**NEW 13'
VIDEO
SCREEN.**

FREE ADMISSION
plus 75¢ giant beers weeknights
until 9:00 pm

\$1.25 DRINK SPECIALS
Wednesday & Thursday all night.

Thursday-Saturday and Tuesday & Wednesday
March 1-3 March 6 & 7



Thursday
LADIES' NIGHT

Free admission.
\$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**

Tuesdays
\$1.00 WELL DRINKS
until closing

Look for the return of
POCKETFUL

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

Haji Baba. 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. Crickler's, 595 Hotel Circle South, Mission Valley, 291-5720. Aria with Debbie Fernandez, contemporary, Tuesday through Saturday.

Hungry Hunter. 2245 Hotel Circle South, Mission Valley, 291-8674. Double Dose, music and fun from

the '50s to the '80s, Friday and Saturday.

Islands Lounge. Haralei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Signed, Sealed, and Delivered, Thursday through Saturday. Chakra, contemporary, Sunday and Monday; the Spud Brothers, comedy and vintage rock, Tuesday and Wednesday.

Joe Cuervo's. 10415 San Diego Mission Road, Mission Valley. 780-9060. Rex Paris, contemporary variety, Tuesday through Saturday.

Kearny Mesa Bowl. 7385 Claremont Mesa Boulevard, Kearny Mesa, 291-1501. Third Degree, contemporary, Tuesday through Saturday.

La Hacienda Cantina. 878 Hotel Circle South, Mission Valley.

298-8281. Bob Long, boogie, and jazz, Tuesday through Saturday. Bill Brackett, comedy and music, Monday.

Lehr's Greenhouse. 2828 Camino del Rio South, Mission Valley. 563-0060. Kicks, rock and roll, Thursday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday.

Monk's. 10475 San Diego Mission Road, Mission Valley. 563-0060. Kicks, rock and roll, Thursday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday.

Monterey Whaling Company. 887 Camino del Rio South, Mission Valley, 291-1538. Phil Stumpo, comedy and music, Wednesday through Saturday; Robb Huff, contemporary, Sunday through Tuesday.

Norfolk Inn. 8515 Navajo Road, San Carlos, 465-1736. BBK, rock and roll, Tuesday through Saturday; the Press, rock and roll, Sunday and Monday.

Polka Dances
every Friday & Saturday
at 8:00 pm
ALL-YOU-CAN-EAT
SMORGASBORD
from 5:00 pm
\$5.25
BAVARIAN INN
1410 Broadway,
Chula Vista
425-4000

Pal Joey's. 5147 Waring Road, Allied Gardens, 298-7873. Pro Brigham's Preservation Band, Decadent, swing, and oldies, Friday and Saturday.

Pavilion Lounge. Town and Country Hotel, 500 Hotel Circle North, 291-7131. Agropop, pop and jazz, Tuesday through Saturday.

Seaview's Inn. 402 Fashion Valley, Fashion Valley East, 291-7170. The Rockaways, music and fun from the '50s to the '80s, Tuesday through Saturday.

Spirit. 1130 Buenos Avenue, Bay Park, 276-3993. Jacky, rock and roll, the Crabs, rock and roll, Thursday; Joey Harris and the Speedsters, rock and roll, Touchy Subjects, rock and roll, Friday; the New Marines, rock and roll, Lines of Motion, rock and roll, Mitchell Cornish and the Hell Hounds, rock and roll, Neophytes, rock and roll, Saturday; "Peanut Butter and Blues Jam Night" with Sharon Hancock, Diane Hall, Marta Carmick, Elbore Nanny, Big Bonnie Evans, and Dian Cantrell, Tuesday; Tarrance and the Monthlies, rock and roll, the Seventh, rock and roll, Shelf Life, rock and roll, Wednesday.

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

The Stadium Club. 6065 Fairmount Extension (at Twain), Mission Gorge, 282-3286. Billy Thomas and the Ambush Gang, country, Friday and Saturday.

The Leo's/Mira Mesa. 10787 Camino Ruiz, Mira Mesa, 695-1461. Danny Lopez, contemporary, Monday and Tuesday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday; Joe Stewart, country and contemporary, Thursday and Sunday; Expresso, contemporary, Friday and Saturday.

The Leo's/Valley Forge. 6333 Mission Gorge Road, Mission Gorge, 280-9944. Joe Stewart, contemporary and country, Tuesday, Friday, and Saturday; Expresso, contemporary, Wednesday and Thursday.

Wrangler's Roost. 6608 Mission Gorge Road, Mission Gorge, 280-6263. Steer Crazy, country, Tuesday through Saturday; live country music, Sunday and Monday.

Monday, call club for information.

San Diego South

Anthony's Harborville. 1355 North Harbor Drive, downtown. 232-6358. Old Ridge, comedy and music, Tuesday through Saturday.

Artie Bowl. Turquoise Lounge, 4358 Thirtieth Street, North Park, 283-3135. Music Magic, contemporary, Thursday; Expresso, contemporary Friday and Saturday; Vic Starr and Ace, contemporary, Wednesday.

Barnacle Bill's. 1880 Harbor Island Drive, Harbor Island, 597-1673. Eddie Preston, contemporary, Wednesday through Saturday.

Boat House. 2040 Harbor Island Drive, Harbor Island, 291-8010. Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday; Tommy Rucker, comedy

and music, Sunday through Tuesday.

Cafe Angelique. 1578 West Lewis Street, Mission Hills, 299-3250. David and Francesca Savage, light classical, early evening Saturday and Sunday brunch.

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

Crossroads. 345 Market Street, downtown, 233-7856. The Big City Blues Band, blues and jazz, Wednesday and Thursday; live jazz, Friday and Saturday, call club for information; open jam session, Monday and Tuesday.

Doc Masters. 2051 Shelter Island Drive, Shelter Island, 233-2572. The Ron Bolton Band, rock and roll, Tuesday through Saturday; L.A. rock and roll, Sunday and Monday.

Doobie's. 4225 El Cajon Boulevard,

East San Diego, 283-6581. Paul Gregg, piano bar, Wednesday through Monday.

Drowny Maggie's. 31st and University, North Park, 298-8584.

Stan Jonas and Friends, folk, blues, and comedy, Thursday; Raggie Raggle, boogie and jazz, Friday; Pyne Companions, Irish and Renaissance music, Saturday; Pato Sevilla and Rodrigo, flamenco

WANTED

Bands, managers, agents: Distillery East will be auditioning new bands every Wednesday in March. Bands selected will be included in the regular Distillery East talent roster. For band information contact Backstage Productions 481-3651. Ask for Kevin or Bill.

SIGNED, SEALED AND DELIVERED



Mercedes Lounge
Tuesday-Saturday, 9:00 pm to 1:30 am
Forward Motion appearing through March 3

Bahia
Hotel & Restaurant
998 West Mission Bay Drive, 488-0551

HOLLY NEAR

An Evening With
HOLLY NEAR
with NINA GOLDBERG, Pianist
California
Theater
1122 Fourth Avenue, San Diego
FRIDAY, MARCH 9, 1984
7:30 PM
Reserved Seating \$11.00/\$9.00
ALL TICKETS ON
OUTLETS
TICKET INFORMATION
AND CHARGE LINE (619) 436-4030



TUBAMANS GRANDSLAM SALOON

Formerly Andy's Saloon.
New second location—

Tuba Too
Entertainment nightly
Saturday
CHICAGO SIX
JAZZ BAND
7:00-10:00 pm
Friday
TOP 40 D.J. 8:00 pm-1:00 am
Sunday
FAMILY BLUEGRASS BAND & BARBECUE 5:00-8:00 pm
Monday
VIDEO ROCK CONCERT 7:00 pm
Tuesday
PEP BOYS 7:00 pm
Wednesday
LUCKY LARRY D.J.

7149 El Cajon Blvd. (just east of 70th St.)
698-6042

Tuba Mans #1
MEN THAT DON'T WORK
country & contemporary
Friday
WEST COAST rock 'n' roll & contemporary
Saturday
JAM SESSION 8:30 pm
Sunday
2551 University Ave. (just east of Texas St.)
295-9426



Giant screen T.V.
Cocktails, beer and fine food.
Families welcome.
Food to go at both locations.

NEW MARINES



THE SPIRIT

1130 Buenos Ave. • 276-3993
SAT. NIGHT, MARCH 3
One night only.

You've heard "She Won't Wear That Collar" and "When We Were Young" on radio station **7IX** and now come out and SEE THEM LIVE!

TOWER RECORDS

3601 Sports Arena Blvd.
SAT., MARCH 3 at 2:30 PM
Say hello and get their autographs
Come in and register to win an album and 2 tickets to the show.
NOW ON SALE FOR \$5.99

DOS AMIGOS MARCH NEWSLETTER

"Our 20th Consecutive Monthly Publication"

Volume 2, No. 8
1904 Quivira Road, (Marina Village) San Diego, CA 92109
(619) 223-8061

Treat yourself to SUNDAY BRUNCH

...on Mission Bay, at Dos Amigos. We're serving a great Brunch menu from 10a.m.—2 p.m., along with our strolling mariachis, complimentary champagne and incomparable marina view... may buy!

\$6.95 per person

March's Big Event ST. PATRICK'S DAY

This year, March 17th falls on a Saturday, and we'll be sportin' a wee bit o' the green from the kitchen to the cantina:

- \$1 Margaritas (Noon to 7p.m.)
- Pre-St. Patrick's FASHION SHOW (on Friday, March 16, 6 p.m.)
- Gala Decorations
- Prize Giveaways

Meet Our March CELEBRITY BARTENDERS

...every Wednesday, 5-7 p.m., pouring for their favorite charity during Happy Hour:

- Mar. 7—Morgan Dene Oliver (Attorney/Developer)
- Mar. 14—Jerry G. Bishop with Century 21 (Talk Show Host)
- Mar. 21—OPEN
- Mar. 28—John Leppert & Roger Howard (M.B. Yacht Club)

Our Thanks to Television's THICKE-OF-THE-NIGHT

show and host Alan Thicke, for his kind comments about Dos Amigos during his January 17th show (and for showing a picture of the restaurant)—we appreciate the national "plug."

Try Our Delicious RECIPE OF THE MONTH

Albondigas Soup

1/2 lb. ground beef	2 carrots (dice)	Lightly saute in large soup pot—stir frequently.
4 oz. rice	2 white onions (dice)	
1 bunch fresh mint (chop fine)	2 tomatoes (dice)	
3 eggs	2 squash (dice)	
1 garlic clove (chop fine)	3 garlic cloves (chop fine)	

Mix thoroughly and roll into meatballs.

Add one gallon of water to sauteed vegetables and bring to a boil. Add meatballs and continue boiling until meatballs are done. Makes approx. 6 large servings.

Clip & save

Crystal T's.
Emporium
MARDI GRAS



MASQUERADE BALL
TUES., MARCH 6TH - 8 P.M.

- \$1.50 Hurricanes
(Pat O'Brien)
- Costume Contest
Gifts - Prizes - \$100 Cash
- See yourself on our super video

THE HOUSE OF THE VIKING & COUNTRY BOUTIQUE
200 West 12th St., Minneapolis, MN 55403

214-9010

**Isn't it time
you went to
Off The
Record?**

BRAND NEW:
DAVID DILWORTH—\$5.99
THOMPSON TWINS—
"INTO THE GAP" \$5.99
BADLIES—
"KEEP MOVING" \$5.99
SCORPIO—
"LOVE AT FIRST SIGHT" \$5.99
HEIN—\$4.99
SAXON—"CRUSADE" \$4.99

**NEW RELEASES • USED LPs
IMPORTS • REGGAE • ROCKABALLY
HARD & OUT OF PRINT LPs
T-SHIRTS • BOOKS • MAGAZINES • BUTTONS
BUY—SELL—TRADE**

OPEN 7 DAYS—MON.-SAT. 10-5, SUN. 11-7



CASH PAID FOR USED LPs & 45s
6130 E. CAJON BLVD. • SAN DIEGO • (619) 285-0007



SANDY STEWART
Tuesday through Saturday, 9:00 pm-1:00 am

Clarice's
RESTAURANT

Summer House Inn 7955 La Jolla Shores Dr.

BO. El Cajon, CA 92008: Free Reins, country, Friday through Monday.

The Horsemen's Town, 7664
Broadway, Lemon Grove, 469-6344:
The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 452 Fletcher
Avenue, El Cajon, 442-0317: Steve Morris, comedy and music, Friday and Saturday; Ray Schallert, contemporary, Tuesday and Wednesday.

Kentucky Stud, 11577 Woodside
Avenue, San Diego, 442-0317: 7000 Southbound, country, Friday through Sunday.

Lakeside Hotel, 9940 River Street,
Escondido, 443-9911: Red Lane and Lambdin Ford, country, Friday through Sunday.

Joe Oak Springs Resort, Old
Orange, 443-9911: Red Lane, 428:
Donnie Lee and The Trademarks, country, Friday and Saturday.

Corona, 5, 506 Broadway, El Cajon,
CA 92008: Full Circle, contemporary, Tuesday through Friday; Pro Bowlers, contemporary, Saturday; Preservation Band, Dixieland jazz, Monday and Monday.

Agropolis Music's, 8661
Agropolis Avenue, San Diego.

Beginning March 6

The fabulous Spud Brothers



Dance to the great sounds of the '50s & '60s
Tuesday-Saturday beginning at 8:30 pm

HANAIE HOTEL

2270 Hotel Circle N., Mission Valley—297-1101

THE ISLANDS

Thursday through Saturday.
Mr. Bill's Backroom Saloon, 339 North Magnolia, El Cajon. Truon and beat with Dave Sizemore, contemporary and variety. Wednesday through Saturday. 8 p.m. to 1 a.m. comedy and contemporary. Sunday through Tuesday.

Nite Owl East, 667 North Mission Avenue, El Cajon. 447-3854. Vizion, contemporary. Tuesday through Saturday.

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240. Bob Sortillon and Key Largo, contemporary and oldies. Thursday

through Saturday evening, and early evening Sunday.

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

Park Place, 1290 Fletcher Parkway, El Cajon. 448-4111. Diamond, rock and roll, Tuesday through Saturday. U.S. Male, rock and roll, Sunday and Monday.

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

Sexton's, 7353 El Cajon Boulevard, La Mesa. 460-1500. Steve Muzza and Finest Action, contemporary. Tuesday through Saturday.

Silver Spur, 2941 Mission Gorge Road, Santee. 448-4882. Laid from Train, country. Wednesday through Saturday.

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

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 463-1525. Status, rock and roll. Tuesday through Saturday.

Van Whake's, 10035 Mission Gorge

Road, Santee. 449-0800. California, country. Thursday through Saturday.

South Bay

Bavarian Inn, 1410 Broadway, Chula Vista. 425-4000. The Gene Dwyer, Polka Band, polka music. Friday, live polka bands, Saturday.

Black Angus, 707 E. Street, Chula Vista. 426-9200. Live rock and roll, call club for information.

Bull N' Stick, 608 Palm Avenue, Imperial Beach. 425-5330.

Transaction, rock and roll. Thursday through Saturday; the Musicians, contemporary. Sunday through Tuesday.

China Five Restaurant, 569 H Street, Chula Vista. 426-5951. Jeff Bryan, acoustic contemporary. Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161. Ball Cotton, country husky honk. Tuesday through Saturday; live vintage rock, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161. Crystal, rock and roll. Thursday through

Now Appearing
 Tuesday - Saturday
 Beginning at 9 p.m.
"STAMPEDE"



Jon Sandoval & Apropos

Tues. through Sat.
 8:30 p.m. - 1:30 a.m.
 Lounge open from 6:00 p.m.

Pavillon Lounge

(Located atop the East Highway)

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

Join us for a dancing good time Mon. thru Sat., and if you can't dance to Country Music we'll teach you Tues. Thurs. 7 to 9 p.m. HAPPY HOUR WEEKNIGHTS 4 to 9 with Munchies served until 7. Wed. Nite is "Ladies' Nite" with \$1.00 Margaritas. Try our great Sunday Brunch from 10 a.m. to 2 p.m.

ABILENE

SAIGON PALACE

Fri. & Sat.
 March 2 & 3
 9:00 pm-1:30 am

560 5th Ave.
 Gaslamp Quarter
 21 & up. I.D. req.

SHY HANDS

New wave band

DOC MASTERS

at the Shelter Island Marina Inn.
 Phone 223-2572

Wednesdays through Saturdays 9 pm-1 am

Ron Bolton Band

Sunday through Tuesday 8 pm-12 am

L.A.

Cizmos

NIGHT CLUB
 in Encinitas
 LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK

Thursday-Saturday, March 1-3
HURRICANES

with special guest March 3. One night only!
 L.A. blues recording artist
SMOKEY WILSON

Sunday, March 4
COMEDY COMES TO NORTH COUNTY
 Professional comedians who have appeared in clubs from New York to Las Vegas
M.C. TONY STONE

Monday, March 5
PURL

Tuesday, March 6
THE REFLECTORS

Wednesday-Saturday, March 7-10
THE HEATERS

DANCING
 380 N. El Camino Real • 942-1676

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

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

Hungry Hunter, 1344 Palm Avenue, Imperial Beach. 423-0953. Live entertainment, call club for information.

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

Joe's, 415 Broadway, Chula Vista. 429-4828. Louie and Pina, contemporary and Latin. Thursday through Monday. The Rebels, rock, oldies, and Latin. Tuesday and Wednesday.

La Maie, 1441 Highland Avenue, National City. 474-3222. Bruce Robbins, contemporary. Tuesday through Thursday. East Coast, contemporary. Friday and Saturday.

Landmark Cocktail Lounge, 2511 Senebster Road, National City. 475-7333. Pinda Turner and the Silver Spurs, country. Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200. France, rock and roll. Tuesday through Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045. Colmar, Latin. Thursday through Saturday.

The New Trophy Lounge, 999 National City Boulevard, National City. 477-5753. Verge and the Orient Express, contemporary. Thursday through Sunday. Mixed Company, contemporary. Monday through Wednesday.

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 Gore and Yano Irvine, contemporary, country rock, and comedy. Thursday through Saturday.

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

Wild Turkey, 5080 Bonita Road, Bonita. 267-2550. The Blaz Brothers, rock and roll. Tuesday through Saturday; dance to recorded oldies. Sunday and Monday.

PERFORMERS

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

Rock & Roll

The Johnny Almond Rhythm Revue: *Isidby G's*
 Automation: *Holgren*
 Bandit: *Magnoia Mulvey's*
 Dance Machine

STONE'S THROW

VINTAGE MUSIC
 '20s to '60s
 Wednesdays-Saturdays
 9 pm-1 am
 No cover
 No admission

ON BOAT HOUSE

2040 Harbor Island Dr.
 291-8010

*** GRAND OPENING ***

Friday, March 2nd
 Hyatt Islandia's Circe Lounge Showroom
 with
SANDEE AND THE RAM BAND

Tues. through Sat.
 9 pm-1 am
 No cover
 No admission

Dancing, shows
 50s musical comedy
 Rock 'n' roll
 Good of hootenanny

CIRCE

HYATT ISLANDIA
 1441 Quivira Road
 San Diego, CA 92109
 (619) 224-3541

Bacchanal

8022 Claremont Mesa Blvd. 560-8022

Thursday, Friday & Saturday,
 March 1-3

DEVOCEAN

Tuesday-Saturday,
 March 6-10

FORWARD MOTION

Every Monday—music starts at 8 pm

HAL CROOK 14-PIECE JAZZ BAND

Flanigan's

LIVE ENTERTAINMENT AND D.J.s—
 7 NIGHTS A WEEK

Phone 291-8635
 5373 Mission Center Rd.

Thursday, March 1 through
 Sat.-., March 3

Live music by **CLUB 10**

Thursday (all night) \$1 drinks

Friday, March 2
Beat the Clock Night
 6:00-6:30 25¢ drinks 6:30-7:00 75¢ drinks 7:00-7:30 \$1 drinks

Monday, March 5
Coors College Night
 50¢ Coors draft
 \$1 well drinks

Not ice to appear

Live music by **CLUB 10**

Tuesday, March 6
Ladies' Night at Flanigan's
 \$1 well drinks

Live music by **CLUB 10**

Wednesday, March 7
Fashion International presents
Super Fashion Auction
 Free giveaways every show. You name the price.

Coming soon! Saturday, March 17
Flanigan's St. Patrick's Day Party
 • Happy hour, 2:00-6:00 pm
 • Draft & Drinks, 75¢
 • 2 bands
 • Party favors

THE LONDON BROTHERS

BBQ: Nango Inn
The Best Farmers: Radick's, Spring Valley Inn, Belly Up Tavern
The Blitt Brothers: Wild Turkey
Blu Sun: Che Cafe
Bobby Chevrolet: Jose Murphy's
The Ron Bolton Band: Dix
Masters:
Bratz: Belly Up Tavern, Rodco
The Capulets: Che Cafe
Claude Coma and the IVs: Spirit Cabland, Flamingo's

Mitchell Cornish and the Hell Hounds: Spirit
Crystal: Dance Machine
Dark Ryder: Beach Club
Diamond: Park Place
Dick Debonaire: Dazzler
Nightclub: Windrose
Ducktail Revue: Sheraton Harbor Island, Anthony's Harborside
The Features: Jose Murphy's, Old Pacific Beach Cafe
The Flaming Hibachi: One Cafe

Powell: Momo
Prance: The Laniers
Puze: Halcourt
Joey Harris and the Speedsters: Spirit, Belly Up Tavern
Windrose
The Head Band: Baxter's
The Heaters: Glenox
The Heroes: Halcourt
Hip Pocket: Chopping Block
Illusion: Momo's Saloon
Incognito Rockers: Ralph and

Edley:
Jackyl: Spirit
Kicker: Monk's
L.A.: Dix, Masters, Donquillo's
Laws of Nature: Spirit
The London Brothers: Whiskey Flats, Rodco
The Mar Del: Old Pacific Beach Cafe
Men That Don't Work: Tuba Man's
Miss D'Monore: Puzey Mine Co.
Moving Targets: Windrose

Neophytes: Spirit
Network: Bobby G's
The New Marines: Spirit
The New Presidents: Rodco
The Nocturnal Hill House:
RPMS: Black Angus/Mission Valley
Secret Service:
Mulhany's/Escondido
The Seventh: Spirit
The Shames: Jose Murphy's
Shell Life: Spirit
Side FX: Mulhany's/Escondido
The Siers Brothers: Lehi's
Greenhouse:
Skip and the Callilacs: Le Chalef
The Source: Bobby G's, Beach Club
The Spid Brothers: Islands
Lounge:
Stashes: Turquoise Lounge
Tamara and the Monthlies: Spirit
This Kid: Belly Up Tavern, Rodco
Thrillseeker: Le Chalef
Toothy Subjects: Spirit
Traxaction: Bull N' Stick

U.S. Male: Park Place
The West Coast Band: Puzey Mine Co.
The West Coast Twisters: Windrose
Contemporary/Top 40
Judy Ames: Henry's

Apropos: Le Pavillon Lounge
Arja: Holiday Inn/Mission Valley
The Joe Anabelle Trio: Tunchi
Islands Inn:
John Barker and Melissa McCracken: Judy
Roger/Superior Village
The Kirk Bates Trio: Sandtrap
Lounge
Jeff Bryan: Harborside, China Five
Restaurant
Jerry Burchard: The Boardwalks


Restaurant
Chalera: Islands Lounge
Chia: Harborside, Bull and Bear
Joan Chase: Fish House West
Collin and Karen: La Pasa del Sol/La Jolla
George Calove and Co.: Sheraton
Harbor Island
Rick Cooney: Mulhany's/Coronado
Dennis Cole: Tom Hara's
Lighthouse
Cathy Curtis: Old Time Cafe

The Atlantis Showroom
 Tuesdays thru Saturdays
 now appearing

Elements

The Atlantis
 on Mission Bay, Best in Sea World
 724 2434


Oh! Ridge
 Musical comedy show




Entertainment from 9:00 pm-1:30 am
 Tuesday through Saturday

Anthony's Harborside
 Directly across from Anthony's Fish Corral, on Harbor Drive. For reservations, 232-0156. Lunch 11:30 am-4:00 pm Monday-Friday. Dinner 4:30-10:30 pm. Happy Hour with free hors d'oeuvres Monday-Friday 4:00-6:00 pm.

Jose Murphy's Nightclub
 4302 Mission Boulevard, Pacific Beach 270-3220
 presents



BOBBY CHEVROLET & THE SHAMES
 Sunday & Monday



DAVID BRADLEY
 Tuesday & Wednesday

ALL DRINKS 95c
 Thursday & Friday, 2:00-8:00 pm
SHRIMP COCKTAILS ARE BACK
 2:00-8:00 pm every day, \$1.25



9IX DANCE PARTY
 Saturday, March 3, 1984 8:15 pm
 San Diego State, Montezuma Hall
 with special guest **STEVE WEST** from 9IX
 plus albums and other surprises
 This dance party will be taped for show—only the first 1500 people admitted! Plus our concert sound system with 40 speakers, 10,000 watts & special lighting.
 Doors open at 8:15—get there early!
 All ages welcome—\$5.25 at the door, \$4.75 SDSU students.

MUSIC MART

BEAT DOWN HIGH PRICES WITH OUR PERCUSSION BLOWOUT.

 CHIMES NOW \$42 reg. \$70.00	 GOGO BELLS NOW \$15 reg. \$24.00
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 COW BELL'S SALE	 MARACAS NOW \$11 reg. \$17.95
 TAMBOURINES 40% OFF	

PEARL EXPORT 6-PIECE POCARO OUTFIT, NOW \$799
 reg. \$1600

PEARL 5-PIECE BIRCH OUTFIT, NOW \$959
 reg. \$1740

ROLAND TR909
 NOW \$599 reg. \$1199

A clinic & concert by ALEX ACUNA
 TODAY ONLY—Doors open at 11 am.
 Join us for a day of unsurpassed percussion techniques, with Alex Acuna—drummer for Diana Ross, Weather Report & Lee Ritenour.

KORG POLY 61—\$849
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SABEN—ZILDJIAN—PAISTE—PEARL—NUVADER—All discounted to move now!!!

Financing available.

5355 Grant Street, San Diego 291-2330
 (off Morena Blvd., take Sherman Street to Grant)
 Great location • Free parking

MONK'S

KICKS
 Tonight through Saturday

Every Sunday & Monday it's
JAZZ IN THE VALLEY
 featuring
BRUCE CAMERON/HOLLIS GENTRY ENSEMBLE



Monk's famous coffee & Haagen Dazs Cream Liqueur
 \$1.50 all night

Thursday is happy hour all night

Live entertainment every night

Wednesday is "well" night

All well cocktails 95¢—Kazals Iced tea shooters 2 for \$1.00

Monk's
 10475 San Diego Mission Rd.
 563-0600

American Dream Music

4th Anniversary Sale

Help us celebrate our anniversary by taking advantage of our lowest prices ever.

Clearance and Closeout Items
Up to 60% Off
Everything in the Store Discounted
All Lines - No Exceptions

Come see... Fostex, JBL, Studiometer, Symetrix, Gallen-Krueger, programmable Roland digital delays.

2 for the price of 1
 All strings - No exceptions!
 Remember—you deserve to be treated like a professional.

6250 El Cajon Blvd., Suite 101
 562-1090

BUCK'S TICKETS

S.D. 310-233-1234
since 1976 We have the best seats & lowest prices

Thursday, March 1
Friday, March 2—Golden Hall

PRETENDERS

Friday, March 2—10:30 PM
MADNESS

Sunday, March 4—Fox Theater
CAROLE KING

Thursday, March 15
Del Mar Fairgrounds

BILLY IDOL

Saturday, March 21
TED NUGENT/MICHAEL SCHENKER

Tuesday, March 27—Sports Arena

YES

Saturday, March 31
OSZY OSBOURNE

Friday, April 1—10:30 PM
ROMANTICS

Friday, April 5
BILLY JOEL

Sunday, May 5
Monday, May 6—Sports Arena

VAN HALEN

April
JOHN COUGAR

SCORPIONS

ADAM ANT

Patrons choice seats for:
MICHAEL JACKSON • STONES •
TALKING HEADS • JOHNNY •
BRIFFETT • BALMAIN •
POLICE • DURAN DURAN •
SPINNAKERS

If you don't see it listed, call and ask:
273-4567

24-HOUR PHONE
2125 KARNET, PACIFIC BEACH

Delene: Bull and Bear, Victor's
Devocon: Backhand
Dusty and Melissa: Tom Ham's
Lighthouse

East Coast: La Mase
Michael Edwards: Hungry
Hunter/Rancho Bernardo
Elements: Atlanta

Expresso: To Leo's/Mira Mesa and
African Congo: Victor's
Forward Motion: Bahia Hotel,
Backhand

J.J. Frank and the Coalition:
Harpoon Henry's
Full Circle: Lomax's
P.J. and Good Company: La
Avenida

Skip Garcia: Hotel San Diego
Jim Gates and Sound Investments:
Rancho Bernardo Inn
Wayne Gire and Tony Irvine: Old
Rancho Store Restaurant

Robb Huff: Monterey Whaling Co.
Lennie Hutson and Dusty Best:
Mr. Bill's Backroom Saloon
The Invaders: "The Invader"

Jack and Diane: McP's
Just Us: Vista Entertainment
Center

Russ Kirgavich: Hungry
Hunter/Cocovina
Rita Kirkpatrick and Dan Lehm: Jolly Roger/Cocovina

London After Dark: Catamaran



CHARGED GBH, Sunday, Adams Avenue Theater

Hotel
Denny Lopez: To Leo's/Mira Mesa
Linda and Pina: Jolly's
Main Street: "Bahia Belle"
Bruce McKelthorn: Atmos

Glória Michaels and Spring Fever:
Hotel del Coronado
Mamad Company: Rodeway Inn,
The New Trophy Lounge
Moment's Notice: Mexican Village

Jim Moore: The Boonicks
Restaurant
Steve Moussa and Finest Action:
Sector's

Ren Morin: Colgate Lounge
Music Magic: Astor Boat
Nietzsche: Patrick's II
Rex Parla: Ramada Inn/Escondido,

Joe Chern's
People Movers: Hilton Hotel
Eddie Preston: Barnacle Bill's
Punk: Glens's

Jarrett Renshaw: Raphael's
Peter Robbers: Rancho
Bernardo Inn
Bruce Robbins: Boonicks

Restaurant, La Mase
The Rockaways: Smuggler's Inn
The Rondaes: Brothers: Hungry
Hunter/Rancho Bernardo

Rick Saxton: Victor's
Terry Schmidt: Hungry Hunter/El
Cajon
Shine It On: Vacation Village

Hotel
Signed, Sealed, and Delivered:
Islands Lounge, Bahia Hotel
Tony Sorel and Co.: Henry's

Bob Sorrell and Jay Largo: Our
Favorite Place
Staffers: Vista Entertainment

Center
Vic Silver and Joe: Astor Boat
Joe Stewart: To Leo's/Mira Mesa

and Mission Gorge
Sandy Stewart and Cuz: Henry's
Ted and Dave: Ramada
Inn/Escondido

Doe Tomlinson: El Corral, The
Bridle
Third Degree: Kearny Mesa Boat
Triple Play: Hilton Hotel

True Secrets: Vista Entertainment
Center
Verge and the Orient Express: The
New Trophy Lounge

Vision: Nite Owl East
Linda Wilderfeld: Rancho Bernardo
Inn
Lee Whittington: Dock's Cocktails

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Reggae**

The Johnny Almond Rhythm
Brewery: Jolly G's
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La Chet
The Capote: Ché Café



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Bobby Chevrolet: Joe Murphy's
Tom "Cat" Courtney: Texas
Ranchero
The Five Card Draw: Pancho's
The Flamingo: Ché Café
The Hustlers: Glens's

Calish Hodge: Belly Up Tavern
The Harpist: Le Chet,
Glens's
International Reggae All-Stars:
Belly Up Tavern
Stan Jones and Friends: Drousy

Maggie's
King Biscuit Blues: Mandolin
Wind
Bob Long: La Hacienda Cantina
Bob Long's Red Point Quartet:
Belly Up Tavern

Men That Don't Work: Tube Man's
Romantic Rhythms: Belly Up Tavern
Ella Ruth Pigeon: Triton/San
Diego, Old Pacific Beach Café
The Shames: Joe Murphy's
Smoky Wilson: Glens's

Jazz

Agropes: Le Pavilion Lounge
The Joe Navarro Trio: Rancho
Bernardo Inn, Pacific East
Espresso
Lett Bell: Prophet Restaurant
Fro Bingham's Preservation Jazz
Band: Pat Jony's, Patrick's II,
Lomax's

Holly Barker: Pacific East Espresso
Bruce Cameron and Hollis Gentry
Ensemble: Old Pacific Beach
Café, Monk's
Jason Chase: Fish House West

Jessie and Jimmy Chestnut:
Bahia Hotel
The Chicago Six: Belly Up Tavern,
Tube Man's No. 2
The Hal Crook Big Band:
Backhand

J. J. Frank and the Coalition:
Harpoon Henry's
Harvey and Ethel St. Jive:
Soleider's, Fat City/China Camp
Richard James: Imperial House,
Salerno's

Wayne Jones: Imperial House
The John LeFebvre Trio: Pacific
East Espresso
Bob Long: La Hacienda Cantina
Bob Long's Red Point Quartet:
Belly Up Tavern

Medic: Chuck's Steak House
Shap Meyers: Prophet Restaurant
Betty's Burger Garden
The Pop Boys: Tube Man's No. 2
Ella Ruth Pigeon: Triton/San
Diego, Old Pacific Beach Café

Raggle Taggle: Tube Man's No. 2
The Sy Ralston Trio: Patrick's II
The Art Bessick Trio: Our Place
Ron Satterfield and Keyes Latta:
Soleider's

Peter Synge: Triton/Drousy
Maggie's
Stear's Thru: Boat House
Wholly Cats: Belly Up Tavern
Ann Williams: Salerno's

Folk/Ethnic

Ken Baker: Drousy Maggie's
Tom Caboon: Drousy Maggie's
Calvin: Norland
Brian Connolly: Blarney Stone Too
Calvin: Old Time Café

Malcolm Daughtry, Grey Larson,
and Pete Sutherland: Old Time
Café
Dancing Bears: Drousy Maggie's
Gene Deaver Polka Band: Bavarian
Inn

Fine Companions: Drousy
Maggie's
Lynn Hall: Drousy Maggie's
Stan Jones and Friends: Drousy
Maggie's

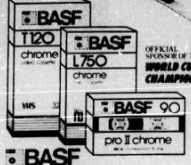
The Kato Trio: Miki Sam's
Linda and Pina: Jolly's
Sean McVicker: Blarney Stone Pub
Perfect Corn: Old Time Café
Paul and Carla Roberts: The
Capboard

Paco Sevilla and Rodrigo: Drousy
Maggie's
Stanzas Gail Celli Band: Drousy
Maggie's
Fred Small: Old Time Café

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Country Justice: Kentucky Stud
Cowboys: Mohy's Brother
Coyote: Mustang Club
Cathy Curtis: Old Time Cafe
Dancing Bears: Daring Maggie's
The Family Bluegrass Band: Tubo
Mavis No. 2
Fortunes: The New Trophy Lounge
Four Star Country: Oasi Bar
Free Reins: Flinn Springs Inn
Wagon Cave and Tug: Irvine: Old
Riviera Store Restaurant, Carlos
Murphy's
Ground Speed: Ahlens Country
Saloon
Russ Kirkpatrick: Hungry
Hunter/Oceanside
Russ Kirkpatrick and Dan Lohner:
Jolly Roger/Oceanside
Red Lane and Ramblin' Fever:
Lehside Hotel
Leather and Lace: Hutch's
Ronnie Lee and the Trademarks:
Live Oak Springs Resort
Lightnin' Train: Silver Spur
Lone Star Country: The Country
Side Restaurant and Lounge
Ran Norte: Colinas Lounge
New Country: Country Side
Restaurant
Jimmy Niles and Downhome:
P.J.'s Lounge
Paydirt: New Room
The Rebel: Jody's
Was Reo and the Countrymen:
Charles's Niteclub
Dino Rivers and Terry Martin: The
Ox Bow Inn
Road Ways Stagecoach Inn
Shamandale's Don's West
The South Brothers: Harzard
Tavern
Southbound: Kentucky Stud
Stampede: Ahlens Country Saloon
Steer Crazy: Wrangler's Road
Joe Stewart: To Leo's/Mira Mesa
and Mission George
Tall Cottons: Country Bumpkin
Telegraph Canyon: Pomerado Club
Don Tomlinson: Ed Corral, The
Bridge
Billy Thomas and the Ambush
Gang: Stadium Club
Fonda Turner and the Silver
Spurs: Landmark Cocktail
Lounge
Lee Whittington: Dock's Cocktails

Everything Else

Phil Beever: classical and variety
guitar, Mike Flinn
Bill Brackett: comedy and music,
La Hacienda Cantina
David Bradley and the Music
Band: comedy and music, Jose
Murphy's
Paul Gregg: piano bar, Dookie's
Gay and Jodie and Cal Waters:
variety, pop to opera, Mona Lisa
Restaurant
Don Joe: keyboard, piano bar, The Top
of the Park
Bob MacLennan: piano and vocal
variety, Baha Hotel, La
Volapica Hotel
David Marchant: comedy and
music, Old Time Cafe
Steve Moxie: comedy and music,
Mr. Bill's Backroom Saloon,
Hungry Hunter/Oceanside,
Hungry Hunter/El Cajon
Oh! Ridge: comedy and music,
Anthony's Harborside
Jack Peltier: piano bar, Gold Coast
Lounge
Tommy Rogers: comedy and
music, Hungry Hunter/Rancho
Bernardo, Road House
Sandes and the Rams Band: variety
stage show, Islandia Hotel
Phil Stampede: comedy and music,
Monterey Whaling Co.
David and Francesca Savage:
classical music, Cafe Angler
Jo Travers: piano bar, Springfield
Wayen Works
Louie Vaqueros: piano bar, Victor's
Dale Vernon: piano and guitar
variety, Cafe del Rey Moya

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Sample Questions

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(c) <input type="checkbox"/> Recording Contract | Wings Of A Dove
<i>(A Celebratory Song)</i>
<i>It is the</i>
(a) <input type="checkbox"/> Flying Sax Player
(b) <input type="checkbox"/> Last Rites
(c) <input type="checkbox"/> Cross's Posterior | The Sun And The Rain
<i>Could You</i>
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CURRENT MOVIES

All reviews are by *Duncan Shepherd* and are indicated by one to five stars. All other reviews are for now unreleased.

Against All Odds — Remake of the 1974 Private Eye thriller. OUT OF THE PAST, starring Jeff Bridges, Rachel Ward, and James Woods. Directed by Taylor Hackford. (Cinema 21, Oceanic 8, Plaza Twin, 100-32)

All the Right Moves — High-school coach and athlete both hope to use the Big Game as their ticket out of a small Pennsylvania steel town. The drama spun around this situation is modestly even, but underwritten. (Cinema 21, Oceanic 8, Plaza Twin, 100-32)

Backstage at the Kirov — Documentary. Dance hall on the outskirts of Leningrad ballet troupe. (Cinema 21, Oceanic 8, Plaza Twin, 100-32)

Blame It on Rio — Quits being a dancing troupe just when enough and long enough to be a dancing troupe. Two middle-aged fathers take their full-grown daughters on holiday, one of the fathers has an affair with one of the daughters — not his own. This comes about (Dix blame it) because the daughter — a sort of Brooke Shields with coarseness — looks and acts as if in a pornographic novel. And, incidentally, writes her diary in the crude style of one. (Cinema 21, Oceanic 8, Plaza Twin, 100-32)

Christine — Haunted-car thriller, from a novel by Stephen King. It's low at first sight when a klutzy high-school kid buys a car from a 1959 Plymouth Fury. The feeling is reciprocated: the car's enemies become the car's enemies, and his friends become its rivals. But after all, they would seem to be for each other: the car radio plays only golden-olds, and the hero is a bit of a buddy-buddy look-alike. (Cinema 21, Oceanic 8, Plaza Twin, 100-32)

Footloose — They've studied the demographics, calculated their risk, and decided to stick their necks on the line for the movie audience. There are plenty of evocative tableaux of domestic life, of a rather static, snapshot type, and plenty of evocative details of the 1950s time-setting as well. Of, again, a type that could be culled from snapshots. With Guy Marchand. 1983. (Cinema 21, Oceanic 8, Plaza Twin, 100-32)

Harry and Son — Paul Newman and Robby Benson as a hardtail and his literary inclined son, directed by Newman. (Cinema Plaza 25, College, Fashion Valley, Flower Hill, Cinema, Frontier Drive, Parkway, South Bay Drive, 100-32)

Kentucky Fried Movie — The Los Angeles-based Kentucky Fried Theater ensemble makes its movie debut with a string-together parodies of movies and television (including an inimitable take-off on Bruce Lee and a reasonably amusing shorter one on TV courtroom drama). These parodies use a crass-out attack which is to say they are of target more than on. Obviously, this movie is the forerunner of THE GROOVE TUBE and TUNNELVISION — its sense of humor is collegiate (i.e. barbaric) and it qualifies as a movie only by technicality. Cameo appearances by Bill Bixby, Donald Sutherland, and George Lazenby. Directed by John Landis. 1977. (UA Glasshouse 6, 3/2 and 3 midnight)

Lassiter — A TV star, a TV director, a TV sort of tie, a TV sort of script — it all adds up, subtracting only some bits of non-TV sex, to a TV-ish movie of 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 theatrical 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 nothing but Happy Ever After. Perhaps a slight tilt on the ending — a sort of disbursement of weapons, double-crosses, concealed weapons, and so forth — is that the actored close to the farce. And before that we get that old dance routine of the two men tussling over one gun, the gun going off (but not firing), the two men going meaningfully into each other's eyes, and the viewer being given several seconds to guess which of them will drop dead. With William Hurt, Lee Marvin, Brian Denbury, and Joanna Pacula, directed by Michael Apted. 1983. (Cinema Plaza 25, College, Fashion Valley, Flower Hill, Cinema, Frontier Drive, Parkway, South Bay Drive, 100-32)

Monty Python and the Holy Grail — Monty Python's — sometimes funny, always silly illustrations of human stupidity — are strung to gether here into a more or less linear narrative, spoofing King Arthur in Old England. This caricature literary (traveling lightly and quickly through spots that are never returned to again, although many of the jokes are brought up, in slightly altered guises, over and over) permits the Python group, on any off-the-cuff inspiration, to tear off in any direction, some of which turn out to be profitable, the man-eating white rabbit, the Black

petty scale of their activities, which makes them any more amiable than the average American line perianth? Directed by Robert Altman. 1975. (Cinema 21, Oceanic 8, Plaza Twin, 100-32)

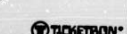
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Admission: \$10 (info: 239-2229)	Theater 5: <i>Blame It on Rio</i>	Theater 6: <i>Blame It on Rio</i>
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MISSION VALLEY	THEATER 1	THEATER 2
Center 3 Cinema, 2120 Camino del Rio North	Theater 1: <i>Blame It on Rio</i>	Theater 2: <i>Blame It on Rio</i>
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CLAREMONT/SEASIDE/LA	THEATER 1	THEATER 2
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CURRENT MOVIES

Knight who won't concede defeat while he loses arms and legs, left and right— it's only a flesh wound!—and some of which turn out to be dead ends (dramatic animation sequences). Directed by Terry Jones and Terry Gilliam, 1975. (UA Glasshouse 6, 3/2 and 3 midnight)

National Lampoon's Vacation—It would have been nice if the tone of the opening credits sequence, with old postcards for visuals and a peppy pop song parody by Lindsey Buckingham, could have been extended into the action. No such luck. The movie-makers show little knowledge of what actually goes on, and goes

wrong, on a cross-country family vacation, and how tedious the places it wouldn't have mattered anyway, however, once Chevy Chase was hired for the lead role. His idea of a satirical performance is to look upon the viewer at all times that he himself, in his private life, is not a bit like the character he is supposed to portray. Eddie Bracken has much more the right idea in a small role as a Walt Disney-ish entertainment emperor, and he badly shows up such Chase-confederates as Eugene Levy, John Candy, and Brian Doyle-Murray. With Beverly D'Angelo, Imogene Coca, and Christie Brinkley, directed by Harold Ramis. 1983. (Ken, 3/1)

Never Cry Wolf—Carroll Ballard does not go back on the promise of **THE BLACK STALLION**. He goes forward on it, if anywhere. The photography here may be less gloriously gorgeous, or anyway the terrain is certainly less touristically enticing. But whatever is lost in that area is no loss. It is rather a measure of the obvious rigors of the shoot. And it shows attention on an area from which too much of the attention in **THE BLACK STALLION** was taken away: namely, Ballard's ability to tell a story and to tell it, despite the superficial denigration in screen terms. The story itself—a factual account of a lone and inexperienced biologist sent on the Lupine Project to gather evidence in support of what turns out to be the dead-wrong hypothesis that Canis lupus is to blame for the depletion of the caribou herds in the Arctic—is, as is acknowledged openly at the resolution, sort of farcical and silly. It is short, for that matter, of even a resolution, and the unsettling ambiguity in its stead is not quite what one has

learned to expect under the Disney magnifying glass. Nevertheless, the steady stream of problems encountered in the discoveries made, people met, gives Ballard plenty to work with. There is a relief a dull moment, and never a late one. With Charles Martin Smith and Brian Dennehy, based on the book by Farley Mowat. 1983. (Cinema Plaza 5, College Park by Fairfax Mall. 1983)

Never Say Never Again—With this, the opportunity existed to re-chart the course of the James Bond series, to re-think the image of him perpetuated by Roger Moore, to take into account, for one thing, the number of years—twelve of them—that have passed since Sean Connery last occupied the role. But no. Connery elects instead to pick up the role at precisely the point where he had said "never again," and to pretend that Roger Moore had never come along to say, whenever. Any advantage of Connery Bond over Moore Bond, then, is hardly decisive: both Bonds are essentially fairy-tale figures, and as such limited need of characterization. And—to switch to remote areas—is the non-participation of such Bond regulars as Sean Connery to do the sets, and John Barn to do the music (or at least to reprise, at appropriate intervals, the ringing signature theme) engenders a sense of something missing. This is left most acutely in the music department, where Michel Legrand has filled in with something that might pass muster in a supper club, something that is, that might enhance an attack on a tough steak, but hardly seems adequate to the attempted recovery of a pair of poisoned nuclear warheads. No matter how much legitimate Connery brings to the Bond role, no matter how much popular support he commands, he still seems to be making his claim in exile. With Kim Basinger, Barbara Carrera, and Maria Blandauer, directed by Irvin Kershner. 1983. (UA Glasshouse 6, 3/2 and 3 midnight)

Rear Window—A premise with broad appeal for the casual and occasional voyeur, a globe-trotting photographer, confined to a wheelchair with a broken leg, whiling away the hours of a summer hot spell by spying on his neighbors around the tenement courtyard, begins to suspect the neighbor across the way of having done away with his wife. And a treatment of high, not broad, appeal for the more than casual and occasional moviegoer: an unusual amount of material done in extreme long shot. Or, to say the same thing another way, an unusual amount of time in first-person point-of-view shots. (Better, however, to say it the other way: Hitchcock's rigorously choreographed camera movement, as in all his "subjective" work, does not correspond terribly well to the human eye.) With James Stewart, Grace Kelly, Thelma Ritter, and Raymond Burr. 1954. (College, from 3/2)

Reckless—Reckless teens in a small town, stirring Adrian Quinn and

roommate to discover a cache of guns, grenades, and explosives, and again, after murdering the roommate, he leaves behind a map of the town, and never a late one. The scriptwriters, not really interested in methods of any kind, or in character, are anything but judicious in action scenes, always see to it that the police are within step of the terrorist sometimes a step behind, but amazingly often a step ahead. With Sylvester Stallone, Billy Dee Williams, and Ralston Hutter, directed by Bruce Malmuth. 1981. (Casino, from 3/2)

Pink Floyd, the Wall—A sort of "video jukebox" selection, but on a very large and very lavish scale, even allowing for the vast amount of footage run through more than once. Blood, dancing telephone receivers, pig-faced masks, more blood, vomit, out animation sequences, frenzied camerawork and cutting, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World War casualty. Immaturity runs not with Bob Geldof, directed by Alan Parker. 1982. (UA Glasshouse 6, 3/2 and 3 midnight)

Rightwings—A contrast is started to the rest of the methods needed to combat New York street crime and methods needed to combat political terrorism, but this is never carried through to any illuminating degree. You could easily lose some of your respect for Hollywood, the tone-of-warrior, when his neglect to look his traveling case allows his semiprivate

72 hours of liberty to forget everything the Navy ever taught them.

Daryl Hannah, directed by James Foley. (Century Twin, from 3/2, La Palma, through 3/6; Mira Mesa Cinemas, from 3/2; Santa Anita Village 8, from 3/2; Studio 3 Cinemas, UA Glasshouse 6, UA Movies 6, from 3/2)

Return of the Jedi—Another genealogical reference, very much in the same line as the sole revelation in **THE EMPIRE STRIKES BACK**. Numerous other pursuits and skirmishes and creatures and copyparts—again in the same line as those that came before. The third and last chapter in the adventures of Luke Skywalker and his pals ties up all loose ends, but the initial chapter, **STAR WARS**, remains the only one of the three that can stand on its own. Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, co-written (with Lawrence Kasan) and executive produced by George Lucas, directed by Richard Marquand. 1983. (Sweetwater 6)

Risky Business—A when-the-car-is-away youth comedy, boy meets girl and turns the family home, in his parents' absence, into a brothel for his schoolmates. Less vulgar than most youth comedies, but "vulgar" is still applicable. And although a delicate battle is put up against impossibility, it is a losing battle all the same. (A high-school boy really as starved for sex, and as flush in the pocket, as cowboys at the end of a trail drive? Are there no girls in high school? Or is he they? Not without a good reason.) With Michael Keaton, directed by John Hughes. 1983. (Ken, 3/1)

The Right Stuff—Why go to epic lengths, a three-and-a-half-hour duration, a sixteen-year time span, a \$27 million budget—and not also go to epic heights? Or to say it another way, who wants to see a smart-ass epic? Philip Kaufman's portrait of the

first American astronauts does not want to treat its subjects with anything near reverence (it saves that attitude for the unsung test pilot, Chuck Yeager). But this means, practically speaking, that in order to preserve the Special Breed status proclaimed in the title, everyone else in the cast of characters must be reduced in proportion. Hence, character after character, or caricature after caricature, gets chopped off at the knees. Or hips. Or upwards. There are perhaps enough good moments here—most of them revolving around John Glenn, aka a Dudley Doughty, Harry Hamish, and The Clean Martin—to sustain a move of average length, but not to sustain one twice that long. Based on the book by Tom Wolfe, with Ed Harris, Sam Shepard, Scott Glenn, and Dennis Quaid. 1983. (Cinema Plaza 5, Parkway, Strand, from 3/2; UA Movies 6, University Towne Centre, Wiegand Plaza 6)

Risky Business—A when-the-car-is-away youth comedy, boy meets girl and turns the family home, in his parents' absence, into a brothel for his schoolmates. Less vulgar than most youth comedies, but "vulgar" is still applicable. And although a delicate battle is put up against impossibility, it is a losing battle all the same. (A high-school boy really as starved for sex, and as flush in the pocket, as cowboys at the end of a trail drive? Are there no girls in high school? Or is he they? Not without a good reason.) With Michael Keaton, directed by John Hughes. 1983. (Ken, 3/1)

They contribute more, anyway than the computer-programmed dialogue "I don't believe this. I've got a frog, medium tomorrow and I'm being chased by Guido, the Killer Pimp!" Newcomer Paul Brickman is responsible for both the direction and the script. With Tom Cruise and Rebecca De Mornay. 1983. (Cinema Cinema 4, from 3/2; Sweetwater 6)

The Road Warrior—Self-consciousness must surely be the keynote of the MAD MAX sequel, which would appear to have been made in astonished response to the popular and critical approval heaped on the unassuming forerunner, and which, as a result, appears to be much more scrutinizing of itself, much more full of itself. The high-tone tone of the opening narration (a montage scene settles down to a tolerable level, and the movie directed, as was its forerunner, by George Miller) gets on with that vigorous, low-velocity style of violence that so distinguished the first MAD adventure, and that makes us feel for the lives of the flesh-and-blood stunt men, never mind the pasted-on characters. But the justification for all this violence is a rather put a finger on here, and really it is none other than the universal myth, and the collective unconscious (as the publicity notes do) in an attempt to add intellectual ballast to the movie's deliberate disjunction of a couple of basic Western movie motifs: the besieged frontier town, or in the case of refinery and the pursued stagecoach or wagon train (or here, the herd trucks). With Mel Gibson. 1982. (Bijou, from 3/2)

Sahara—Brooke Shields in a twelve-year period desert romance, directed by Andrew V. McLaglen. (Casino, Center 3 Cinemas; Frontier Drive-In; New Valley Drive-In; Rancho Bernardo 6; Santee Drive-In; South Bay Drive-In; Star, UA Cinema 3; UA Glasshouse 6, UA Movies 6, University Towne Centre, Wiegand Plaza 6, from 3/2)

Scarface—Brian De Palma follows the standard rise-and-fall gangster storyline from the 1930s spots of the same name. He settles it, if however, in the Cuban cocaine underworld in southern Florida has sanctioned the director to give the gangster a GODFATHER-like status. The movie, as well as a commensurate GODFATHER length. But working with fewer clichés than the encyclopedic Coppola epic, De Palma must, in order to reach epic proportions, stretch out the movie as if on a torture-rack. It is the viewer, of course, who suffers most. As in so many other contributions to the New American Cinema (especially those of the New Italian-American Cinema De Palma, Scorsese, Coppola), progress is measured chiefly in terms of the amount of profanity and gore that can now be injected, by eddyproof or, as here, by turn-of-bastion, into the old formulas. With Al Pacino. 1983. (Cinema Plaza 5, La Palma, through 3/6; Sweetwater 6)

Silkworm—Most people who will be interested in a movie about the anti-nuke martyr, Karen Silkwood, will be braced for the end. The more interested among them, however, would do well to brace themselves additionally for the tippling—or ought that to be passyfooting?—around the hard issues of role to that end, as though the overriding issue were the avoidance of litigation. Here we encounter one of the eternal pitfalls of taking a movie too directly from real life, especially from a life so open to dispute. In order, perhaps, to compensate for their reticence about the content of that life, the moviemakers have chosen to play up the superficial "realness" of it. And as scripted by Nora Ephron and Alice Arlen and directed by Mike Nichols, the movie is keenly observant about the texture of working-class existence, the dreary routine at a plutonium processing plant, the not-always harmonious relations between co-workers, it's housing, the not always harmonious relations between husbands, it's "tutting" one of the more individual lesbian relationships seen on screen. But it would not be inappropriate to suggest that there is something ornamental about it this—just an long as that's not misunderstood to mean belauding, prettifying, cosmeticizing. The movie never gets below, never takes "sharp" breaths, it's reassuring surface. And here we come upon a wider and deeper pitfall of movies taken from real life: the resistance of such life—or of this life, anyway—to submit to narrative form. With Meryl

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Streep, Kurt Russell, and Cher. 1983
 (Carmine Cinema 4, Mira Mesa
 Cinemas, San Diego Village 8, from 3:20
 UA Glasshouse 6, UA Movies 6, Vi-
 lage, from 3:20)

Star 80 — The Dorothy Stratten story,
 fed into the Bob Fosse automatic
 sinner-dancer and sado-tossie, back
 and forth in time, after the fact inter-
 views with participants, lots of marginal
 detail of marginal interest. The
 method does not make great sense of
 the slaying of the ex-Playmate of the
 Year by her sleazebag husband. And

then, too, the total innocence and
 quiescence of Stratten, and the total
 probity and generosity of everyone
 else but her husband, accuse
 spectators that certain information is being
 withheld. (On Hugh Hefner, for ex-
 ample, "like a father or something.")
 The mystery deepens further because
 Mariel Hemingway, despite her well-
 publicized breast implants, does not
 begin to fit the role, and comes off
 instead as an out-and-out impostor.
 To look at this strapping figure of a
 woman, who appears as if con-
 structed out of a couple of pieces of
 lumber, it is impossible to believe that
 she could be the same person every-
 one in the movie is talking about. With
 Eric Roberts, Carroll Baker, and Cliff
 Robertson. 1983. * (LA Palma 37 and 8, Mira Mesa
 Cinemas, from 3:20 Studio 3 Cinemas)

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Strangers Kiss — Life invades art
 over in this Hollywood here it's the
 leading man and leading lady of a
 low-budget boxing melodrama whose
 off-screen relationship takes over the
 canny after-the-film, and presumably
 the title of the film without its modeled
 on Stanley Kubrick's *KILLER'S KISS*.
 The parallels of the film, which
 prove to be of far more interest
 than the internal parallels. *STRAN-
 GERS KISS* is to be sure a little above
 the film-within-the-film, and the
 low levels of the latter is the source of
 considerable good fun (Farris, despite
 the boxing sequence) I want the low
 angles!) It is even a cut above *KILL-
 ER'S KISS*, although the film-within
 on ample evidence, is most certainly not.
 We know from wide experience, how-
 ever, that directors enjoy to be big-
 headed as the fictional director here
 (Peter Coyote), working in equally
 tight straits, turned out to be more endur-
 ing work than *KILLER'S KISS*. The
 mooring attitude of this film toward its
 film-within, while productive of some
 nice chuckles, is perhaps its most
 regrettable of its many mistakes.
 With Blake Noland and Victoria Ten-
 nant, co-written by Novak and
 Matthew Chapman, directed by

Chapman. 1984
 (Cove, from 3:17)

Sudden Impact — The resuscita-
 tion of Dirty Harry. Callahan, after
 seven years' peaceful slumber, is the
 first of Harry's adventures over which
 Clint Eastwood has deigned to take
 directional command, thus disrupting
 the pattern whereby Eastwood has
 tended to direct his most interesting
 projects himself, while the obligatory
 money-making ones — the *EVERY-
 WHICHES* and *ANYWHICHES* — have
 been turned over to hangers-on.
 Certainly the already twice-played role
 doesn't extend Eastwood's screen
 persona (which changes but little) into
 one in the movie is talking about. With
 Eric Roberts, Carroll Baker, and Cliff
 Robertson. 1983. * (LA Palma 37 and 8, Mira Mesa
 Cinemas, from 3:20 Studio 3 Cinemas)

Tommy — Ken Russell is engineer-
 man to a head-spinning series of gaudy
 tableaux. *Tommy* in flames after a
 Luau-like tale, a pagan religious ser-
 vice, playing tribute to the platter
 of the film. The movie, which is
 TV screening, playing a mixture of baked
 beans and laundry suds, is an
 ivory-white bedroom. All the while,
 Peter Townshend's rock opera is
 going full blast, non-stop, something
 these future visuals like a blank
 for all their bravura. Russell's images
 remain incidental, illustrative, and
 they seem, in comparison with some
 of his movies, almost subdued. And
 Margaret, Oliver Reed, Roger Daltry,
 Jack Nicholson, Elton John. 1975.
 (Cinema Plaza 5, 3:20 and 3
 midnight)

Trading Places — THE PRICE AND
 THE PAUPER set in modern-day Phi-
 adelphia and without the gimmick of

a method of characterization that
 tends to fetter the people with ec-
 centricities: quips, quips, quotable
 quips, unique styles of dress, and
 other attention-getters mighty enough
 to the novelty store arrow
 through the head. This method, which
 beliefs honest observation and be-
 comes a nervous need to fill a pre-
 scribed entertainment quota, is a
 reminder that Brooks's background is
 in TV sitcoms, specifically as co-
 creator of the mad-runs ensembles
 of *TAXI* and *THE MARY TYLER
 MOORE SHOW*. The visuals of the
 movie, in contrast to its verbal, are at
 a level rather below a good deal of TV
 never mind the impression as to mat-
 ters of composition, period, locale,
 writer-director Brooks clearly inclines
 toward the left side of the hyphen. But
 the washed-out, talcum-powdered
 movie suggests, apart from all that,
 that cinematographer Arnyz Bar-
 kowski, who photographed *PRICE
 OF THE CITY* and *THE VERDICT*,
 near total darkness, have had trouble
 adjusting pupils or apertures to suit
 his. With Jack Nicholson, John Lin-
 coln, and Jeff Daniels. 1983.
 (Cineplex 8, Plaza Bonita, Sports
 Arena 6, Studio 3 Cinemas)

Terms of Endearment — James
 Brooks's first feature seems, some-
 what presumptuous, or maybe just
 overgeneralized, about the bond be-
 tween a single mother and an only
 daughter (Shirley MacLaine and
 Debra Winger, respectively). As
 though no special insight were called
 for. None is called for very often, in any
 event, since the movie chooses to
 concern itself not so much with the
 mother-daughter relationship as with
 the mother's relationships, on the one
 hand, and the daughter's relation-
 ships on the other. The generation
 gap, together with the geography
 gap, the society gap, the sexuality
 gap, and various other gaps, affords
 plenty of variety, at least, as we watch
 between two lives and a semiuse
 over a period of more than a decade.
 And variety is enriched, in two mil-
 lions, by

the two social opposites being phys-
 ical duplicates: the princely figure, to
 the contrary, is a WASP financial
 officer, the larger plausibility one is a
 ghetto black, and they trade places
 through no choice of their own, but
 through the machinations of the
 Duke brothers, of Duke & Duke
 commodities brokerage. In order to
 settle a wager on the old heredity,
 vs. environment debate that one of
 them has been reading up on in
 SCIENTIFIC AMERICAN. The social
 consciousness of the premise gives
 the movie another leg to fall back on
 whenever the comic leg comes up
 lame or, more often than not, reaches
 short of the intended mark. Both legs,
 however, have gone lame by the time
 the revenge scheme is launched
 against the Dukes, and the movie
 must go the final third or fourth on
 its duff. Then again, the Dan-Akroyd
 character is always less plausible,
 less sympathetic, less well acted than
 the Ebbie-Murphy character, so that
 the movie is only half a movie even in
 its better two-thirds or three-fourths.
 With Nick Nolte, Gene Hackman, Joanne
 Cassidy, and Jean-Louis Trintignant,
 directed by Roger Spottiswoode.
 1983. * (Frontier Drive In, South Bay Drive In,
 from 3:20)

Uncommon Valor — Following up
FIRST BLOOD, Ted Kotcheff con-
 siders another post-Vietnam retri-
 bution. This one, about a POW res-
 cued operation in postwar Laos, ad-
 dresses the specific feeling that there
 is "unfinished business," or as it is put
 elsewhere, that "the books are still in
 the red" (pun intended?). Certainly
 the Vietnam experience can be said to
 have undergone some psychological
 processing when it has become crit-
 ical of a DIRTY DOZEN-GUNS OF
 NAVARONE-type war formula. All the
 expected stages are run through:
 Margaret, Oliver Reed, Roger Daltry,
 Jack Nicholson, Elton John. 1975.
 (Cinema Plaza 5, 3:20 and 3
 midnight)

Trading Places — THE PRICE AND
 THE PAUPER set in modern-day Phi-
 adelphia and without the gimmick of

Sports Arena 6, Spring Valley, from
 3:20 Studio 3 Cinemas, Sweetwater 6)

Under Fire — "I don't take sides,"
 I take pictures. So says the self-
 avowed photojournalist on assign-
 ment in Nicaragua in 1978. And he
 is true to his word, too, at least until he
 changes his mind. I think I finally saw
 one bona fide war movie, at least in the
 face of countless black marks against
 Somalia (and gold stars for the San-
 danista). He agrees to stage an El
 Cid trick photo that, in effect, raises a
 rebel leader from the dead. The shot
 seen round the world. His photos turn
 out to have important uses for the
 other side as well, the bad side, the
 Comoro side. (This movie looks from
 the Left? I never did a mere photo-
 grapher play so pivotal a role in the
 waging of a war. Compared to its
 closest analogues, *UNDER FIRE* rates
 above *THE YEAR OF LIVING
 DANGEROUSLY* in dramatic clarity,
 but—despite everything—it falls far
 behind in its style — rates below
CIRCLE OF DECEIT in credibility. With
 Nick Nolte, Gene Hackman, Joanne
 Cassidy, and Jean-Louis Trintignant,
 directed by Roger Spottiswoode.
 1983. * (Frontier Drive In, South Bay Drive In,
 from 3:20)

Unlawful Years — Remake of the
 1948 Preston Sturges comedy about
 a symphony conductor's revenge
 schemes against his wife, a falsely sus-
 pected of infidelity. *Unlawful Years* as
 a comic idea has lost several teeth
 since then, not just because of the
 march of time but because of re-
 current misstatements: HOW TO MUR-
 DER YOUR WIFE, A NEW LEAF, etc.
 But the real trouble, in this peculiar

cheer, are the loss of Sturges's
 structure and the loss of his wit.
 The loosening is the larger trouble of
 the movie, as the scriptwriters paint
 themselves into a corner where the
 marital misunderstanding must be
 prolonged to exasperation. The
 loosening of time problem, on the
 other hand, is mitigated quite a lot by
 Dudley Moore's gift for physical com-
 edy, rebuffing's total takeover of his
 body is shown to perfection, for ex-
 ample, in the dueling-vultures scene
 where he fiddles his supposed rival
 right off the stage and under the table.
 Albert Brooks is very good, too, as the
 conductor's business manager and
 the actual cuckold. But his major cast
 members tend rather to balance each
 other out, in number if not in actual
 screen minutes, with Nastassja Kinski
 and Armand Assante luxuriating in
 in-explicable vanity. Written by Valere
 Curin, Barry Levinson, and Robert
 Klane, directed by Howard Zieff.
 1984. * (Carmine Cinema 4, Center 3
 Cinemas, La Jolla Village, Mira Mesa
 Cinemas, Rialto, San Diego, UA
 Cinema 3, UA Glasshouse 6, LA
 Movies 6, Weagand Plaza 6)

Verito — Reviewed next issue. With
 James Stewart, Kim Novak, and Bar-
 bara Bel Geddes, directed by Alfred
 Hitchcock.

War Games — Doomsday thriller
 neatly adapted to fit the home-
 computer and video-game craze. A
 high-school low-achiever (the high
 schooler Matthew Broderick) attempts,
 from his bedroom keyboard, to tap
 into the intelligence center of a

video-game company, but unwittingly
 taps into the missile defense system
 instead. The opposing computer,
 nicknamed "Whopper," offers him a
 choice of games from Checkers to
 Global Thermonuclear War, and once
 he has chosen the latter, won't let him
 resign. Are subsequent develop-
 ments real or simulated? To get to this
 point, a couple of hundred disc-
 bettel have to be laid over, but the
 final Golden Gloves tournament. The
 basic incomprehension of computer
 procedures will go well with the gen-
 eral air of distrust. The action never
 staggers, as it easily might have, in
 front of computer terminals and
 print-out screens, and there are some
 nice, small human moments strewn
 throughout (a computer-loving teen
 for instance, that lives Dad in
 memory for all time). There is also, of
 course, some sure-fire (not to say
 sure-holocaust) countdown time
 suspense, and there is a bawling
 message, agreeable to all ideologies,
 which equates nuclear war with lit-
 tle else. Despite everything, it is far
 director John Badham seems deter-
 mined to make the movie as visually
 unattractive as possible, with lots of
 large, fly-patch heads affixed in soupy
 gray space, and with a lunatic
 belief that anything, to have any im-
 pact, must be pushed right up into
 our faces. 1983. * (LA Glasshouse 6,
 from 3:20)

The Warriors — Water Hill's unreali-
 stic, or anti-realistic, street gang movie
 has an obvious kinship with the
 hostile-territory branch of action films,
 including both the *STAGECOACH*-
 type Western and the *OBJECTIVE*
 BURMA-type war film. It also owes a
 special debt to the samurai films of
 Akira Kurosawa for its conception of

the feudal clansmanship of New York
 youth gangs and the strict martial-art
 hierarchy that sets apart the true "sol-
 diers" and "beggars" from the mere
 "scum" and "toughs." The simple
 problem in logistics (how to get from
 here to there), it offers no more
 character or plot development—but
 then again, no less drama and color
 and preoccupation—than the an-
 cient Golden Gloves tournament. The
 otherworldly feeling is established
 immediately by the magical opening
 shot of Stony Island's "Wonder
 Wheel," a minimalist tracing of neon
 one and neither against a black sky,
 and is maintained throughout by the
 continuous, fashion, parade of
 peacock-proud gang costumes
 (magenta vests, New York "annee
 prairie" shirts, Maroon Marceau flour
 pants, etc.). Which, for people-
 watching purposes, makes this movie
 as much fun as a punk-rock or giff-
 rock concert. With Michael Beck,
 James Remar, Dorsey Wright, and
 Deborah Van Valkenburgh. 1979.
 **** (Crest, from 3:20)

Yellow Submarine — The Beatles
 cartoon it wants to be, but it is not.
 The Beatles equivalent of *Les Carrots*
 and *Edward Lear*. Clever enough and
 colorful enough to be diverting for half an
 hour or so, though it goes on a lot
 longer than that. Directed by George
 Dunning. 1968. * (LA Glasshouse 6, 3:20 and 3
 midnight)

Yentl — As Debra Streisand has got
 ten more ambitious, more powerful,
 not to mention more laid, she has not
 gotten any more desperate to incor-
 porate these characteristics into her col-
 ish screen persona. We are asked to
 accept her here not only as an ado-
 lescent, but as an adolescent who,
 with a haircut, can pass herself off as a
 boy, in order to enter the yeshiva (and
 later, wedlock with Any Irving). It is
 probably too much to ask that she
 blacken and sink her hair to fit in with
 her seminary classmates, but how
 about a few after-shave men scattered
 among them to make her at least a
 sore thumb? The transparency of her
 disguise might not matter so much if
 the women's-lib theme of the piece
 were not treated with such gravity but
 that scenes aren't often played for it-
 ters, or don't elicit them whether they
 are or not, but the underlying serious-
 ness, even grimness, of the project is
 brutally apparent in those introspec-
 tive musical soliloquies (with un-
 memorable melodies) by Michel Le-
 grand, and slightly more memorable
 lyrics, in the sense that any compar-
 able trauma would be memorable, by
 Alan and Marilyn Bergman. With
 Streisand, James Remar, Dorsey Wright,
 and Deborah Van Valkenburgh. 1979.
 **** (Crest, from 3:20)

**Ziggy Stardust and the Spiders
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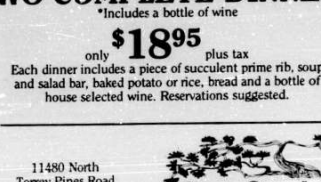
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