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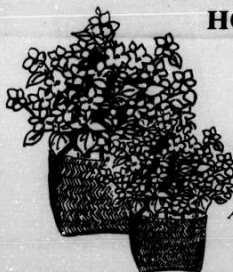
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READER

VOLUME 13, NO. 11, MAR. 22, 1984 SAN DIEGO'S WEEKLY

What is the Sound of Two Bald Women Brushing Their Hair?



One of the early and sure signs of the Southern California transformation of Zen was that Joko and Yui were no longer bald. Yui was first to let her hair grow to the two-finger length considered to be acceptable for Zen monks. "People stared when I used to show up bald in public. They must've thought I had a horrendous scalp disease or I was some kind of theatrical lesbian," she laughs, remembering the parish days three years ago when she was on leave from the music department at UCSD. At that time, after a week-long ceremony at the Los Angeles Zen Center, a senior monk had shaved her head—and then she was one of them. "A bald female music teacher would've been too distracting," Yui explains. "My students would probably have concen-

trated on my head rather than on notes and sounds. So I grew my hair back."

It was just last August that Joko started sprouting fuzz on her head, after five years spent clean-shaven. The new hair was part of her October move from the Los Angeles Zen Center to the San Diego Zen Center, where she now presides as spiritual leader. Today the sixty-seven-year-old, be-spectacled grandmother of three has about her a maternal countenance, despite her David Bowie hair style. "I'm not looking for a man. I don't care how I look," Joko deadpans on her return to the center from a workout at the Family Fitness Center. In a paper published last June in *The Ten Directions*, a Los Angeles Zen Center publication that is read in Zen communities throughout

After chaos and scandal in Los Angeles, Zen has found a peaceful home in Pacific Beach, and innovative leadership in a kindly grandmother named Joko.

By Sue Garson
Photographs by Craig Carlson

(continued on page 10)

City Lights

A Tree, A Rock, A Cloud

An internal memorandum issued by a landscape architect for the federal department of Housing and Urban Development (HUD) does not bode well for the Mariner's Cove housing development in Ocean Beach. Wedged between Interstate 8 and West Point Loma Boulevard, the government-financed project is



Mariner's Cove

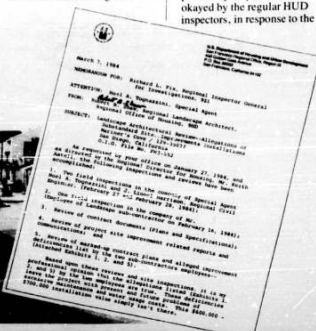
almost completed, but for Robert H. Smith, proprietor of Iri-Scape Construction, the subcontractor who handled the landscaping, the job may be far from over.

The conclusion of the report, part of an extraordinary HUD investigation of the project, reads: "An extremely poor installation and inspection job has taken place on this project in regards to fine grading, irrigation, hardscape, and landscaping. For whatever reason, timely and knowledgeable installations and inspections as required by

contract documents did not take place. Unfortunately, the HUD inspection system deficiencies produce similar results on many HUD projects."

The author of the report, Robert B. Shaw, a regional

landscape architect with HUD, finished his inspection a couple of weeks ago and turned in the document to a regional inspector general for HUD. Shaw had made his inspection of the site, which had been previously inspected and okayed by the regular HUD inspectors, in response to the



Photograph by City Lights

complaints of a pipefitter who is an employee of Iri-Scape Construction. (This worker asked that his name be withheld because he fears being blacklisted from future jobs.) "We built a slum down there," he says, referring to the project's landscaping, "and the only thing it needs now is the graffiti." The pipefitter first contacted HUD officials last November, and he says he had to withstand threats and intense harassment from other HUD inspectors and architects while he continued his complaints.

The report from Shaw seems to corroborate his points. It notes "illegal" splices in control wires, improper grading, shrub and tree holes too small and not containing required soil amendments, many broken and misdirected sprinkler heads, newly planted ground cover that was dead or dying, no fertilizer or soil amendments under much of the sod, a modification in a main pressure line by the contractor that completely changes the authorized design concept of the irrigation system, and recommends that all the sod be

surrounded by chaparral. "It's their right to make money, hire anybody they want, and use the chemicals they can get permits for," comments resident Dennis Grober, who has an infant son. "But we're all having to pay the freight for their extra profit. The laborers outnumber us November of 1982, urging the president to intercede on behalf of collegiate football players, whose talents Stress feels are exploited by universities. The former Villanova athlete has published a book on the subject, and his ten-year campaign to clean up collegiate and pro football has attracted legitimate attention from newspaper columnists and

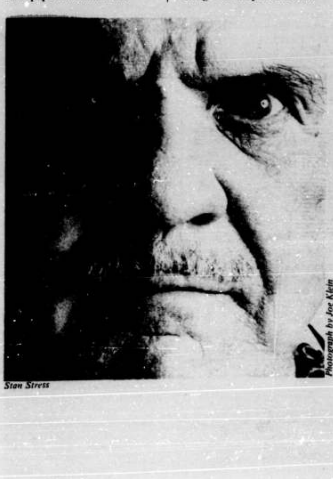
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—N.M.

A Man Of Letters

Stan Stress can be confident that someone at the White House is reading every one of his letters word by word. Stress is an Ocean Beach realtor who has been writing Ronald Reagan almost weekly since November of 1982, urging the president to intercede on behalf of collegiate football players, whose talents Stress feels are exploited by universities. The former Villanova athlete has published a book on the subject, and his ten-year campaign to clean up collegiate and pro football has attracted legitimate attention from newspaper columnists and



Stan Stress

City Lights

removed and replanted properly. If further recommendations that "the entire (irrigation) system should be excavated circuit-by-circuit" and reinstalled according to specifications, Shaw concludes by writing, "It is my opinion that the pipefitter is a brave, knowledgeable and concerned worker. All of the allegations that he pointed out to me were found to be true. If allowed to remain as is, the landscaping and irrigation systems will present future risk to [HUD] in the form of increased water usage, excessive landscape and irrigation maintenance and repair costs."

The internal report hasn't reached subcontractor Robert Smith yet, but he says, "It's a bunch of unwarranted hearsay. Plenty of other inspectors have looked at it and said it's a good system. It's a politically motivated report. . . . That inspector just spot-checked a few areas." Smith, blames the report on "some disgruntled employees. . . . That job is one of the nicest in the area."

—N.M.

pages-long presidential appeals with lines such as "Where do all the multi-millions go?" Ask . . . The Presidents of the Profiter Press for their heartfelt humanity "are just the sort of puzzling letters the White House mail room staff would usually ignore. Until last November, that is, when Stress sent Reagan a Thanksgiving note which began, "Kill all the President(s) is the first thing we should do to make the USA better paraphrase Shakespeare."

Two Secret Service agents visited Stress at his home several days after that letter was received at the White House, interviewing him for an hour about the meaning of the letter. They warned him that it's a federal offense to use the mails to make threats on a person's life, and asked if he had a handgun or firearm. (He doesn't.) Stress says the agents told him that his reference to "paraphrase Shakespeare" and his failure to single out Reagan were the only reasons they didn't arrest him.

If the visit was meant to scare Stress, it didn't work. He wrote Reagan another letter in early December, in which he says, "To be or not to be first killed. That is the question today. Secret Service asks me if I wish to kill you. I do, I do." On December 15 one of the Secret Service agents returned and arrested Stress. He was freed on \$10,000 bond and took a court-ordered psychiatric test. A January hearing date was set. Stress says both his attorney and the psychiatrist told him he performed well on the test. After several negotiating sessions with the U.S. attorney's office, Stress's lawyer struck a deal: the government would delay prosecution on the threat charge for one year and then



Photograph by City Lights

Shake Prices Go Through The Roof

George Peairs

drop the charges if Stress promised not to break any laws, not to write any threatening letters, and not to send any letters to the president.

Stress signed the agreement, both because he wanted to keep his police record spotless and because "there was a lot of family pressure to get out of the [charges] as quickly as I could." But on reflection he decided he couldn't stay silenced during the presidential campaign, and he has since written six letters to Reagan, with hundreds of carbon copies sent to college presidents, newspapers and television stations, and politicians.

(Duplicating and mailing costs amount to a minimum of one hundred dollars per letter; his New Year's letter was sent to 400 others at a cost of \$1000.) None of the letters makes even veiled threats to Reagan, though they discuss Stress's arrest by the Secret Service and the subsequent prosecution agreement. He acknowledges that he's breaking the terms of his "deferred prosecution" agreement, but says, "All I'm doing is exercising my right of free speech." The U.S. attorney's office says it will today ask a judge to reinstate the charges against Stress, which could result in up to five years in prison and a \$1000 fine.

—P.K.

George Peairs simply wants a decent roof over his head, just a good, solid, inexpensive covering for his home and belongings in the Fleeting area of Point Loma. One might say that this is not much for a man to want — part of the proverbial pie. But dreams, like anything else in these times, don't come cheap. The price of a roof for his house has increased dramatically over the past twelve months, by as much as 140 percent.

Peairs purchased his Point Loma home in May of last year. The heavy shake roof was in poor condition and needed to be replaced with another roof of similar design. However, on January 17 of last year the city passed an ordinance requiring that all new wood shake roofs be treated with a fire-retardant chemical. To Peairs, the ordinance seemed simple enough — until he started calling local roofers. He says that every roofer he contacted recommended against a chemically treated wood shake roof. According to them the chemicals in the treated wood make it brittle and could possibly decrease the life of the roof by more than fifty percent. (Roofers estimate that an untreated shake roof will last a maximum of thirty years, as compared to the approximately

twelve-year lifespan of a treated one.)

With a shake roof seemingly out of the question, Peairs started to investigate alternatives. The high-quality fiberglass shingles that most of the roofers recommended to him over the phone were neither compatible with his house's design nor with the other houses on his street, and would probably decrease the value of his home. From the original \$500 price tag for replacing his roof with untreated shake, Peairs found that for an additional \$7000 he could purchase an attractive synthetic shake, with an estimated life of thirty years. But Peairs balked at the substantial increase in cost.

In November of last year Peairs wrote a letter to Councilman Bill Cleator, painstakingly detailing his research, explaining the enormous difference in cost, and imploring the councilman to urge the city council to reconsider their decision. "My roof leaks," he said, "and I cannot find an acceptable, affordable alternative!"

On January 18 of this year he received a reply from Eric Malone, a Cleator aide. In her letter Malone stated that the council recognized that treated shakes are more costly than the untreated ones, but that the added safety obtained by using them justified the increased expense. Peairs disagrees with this position, stating that city dwellings do not face the same fire hazards as do homes in the East County, for example. Jack Northam, the roofer who put treated shakes on Councilman Cleator's home in Point Loma, says that he doubts the fire-retardant ability of the treated shakes. He also says that the treating process itself is so expensive that "somebody's got to be making a killing."

Unable to afford a decent roof, and with the city government turning a deaf ear to his complaint, Peairs has reached an impasse. With a cautious eye on the sky overhead, he continues to search for a solution. Until he finds one, though, he plans to "be up on the roof every time that it rains, covering holes with plastic, hoping that I don't fall off and break both of my arms like the guy next door."

—R.O.

Paul Krueger, Neal Mathews, Thomas K. Arnold, and Randy Opincar

It Comes With Tomatoes

Until now the few scattered residents of the Carmel Valley, which is folded into the hills southeast of Del Mar, enjoyed a rural tranquility surprising for its proximity to metropolitan San Diego. Most of them live along dirt roads, pump their water out of deep wells, build their own homes, and know the family histories of their neighbors. These are the people whose rural lifestyle will be directly diminished by the adjoining development of North City West (now called Carmel Del Mar), and who are now shuddering from a different but equally disturbing invader: tomatoes.

Last year the Ukegawa Brothers company, which farms several hundred acres of vegetables in North County, leased thousands of acres in the Carmel and adjacent Shaw valleys. Cultivation for tomatoes began last November on different sections of that land throughout the area. Illegal immigrants (the company admits to employing them) began clearing chaparral as well as former lima bean fields, and then attacked the soil with the tightly controlled pesticides that allow production of so many of the perfectly formed, if relatively tasteless, supermarket tomatoes. They applied and continue to use a combination of soil fumigants such as Shell DD, methomyl (to kill worms), Parquat (for weeds), Guthion (to kill pinworms), zinc phosphate (to kill squirrels), Monitor (for aphids), and Pydrin (for pinworms). The combination of heavy farm equipment and the army of workers combined to make it "like living beside an airport" for Lilly and Lawrence Justice,

who have lived on their nine-acre patch for several years.

The Justices are only one of dozens of families who assembled last week to protest the farming to representatives of the county agricultural commissioner, the police department, border patrol, city councilman Bill Mitchell, and the county health department. The almost century-old home the Justices inhabit is directly adjacent to two large tomato fields, which are now lined with neat rows of stakes, seedlings, and strips of protective plastic. Their concerns mirror those of their neighbors: for weeks in January and February the northwest winds brought clouds of chemicals into their house, and both of them claim to have gotten sick from the pesticides. They're suspicious that one particularly toxic chemical, methyl bromide, which the Ukegawa firm possesses but does not have a permit to use in Carmel Valley,

was in fact applied to the fields. Lawrence Justice fears that the chemicals will percolate down into the well water. Apart from that, Lilly Justice says she has been harassed by the workers along the dirt road leading from her house to Carmel Valley Road. Other residents have similar complaints. Dr. Daniel Brunfield, a physician and psychiatrist, says his wife and daughter have been on the receiving end of catcalls, whistles, and menacing stares from the farm workers, who have on occasion urinated in full view of the two women. Says Brunfield, "The quality of life here has changed terribly." His well is about thirty feet from one of the planted fields, and he doesn't go down to it at night anymore. "If I did go down at night, I'd carry a gun," he says. "We're virtually under guerrilla siege."

At last week's meeting the residents' concerns were pretty much glossed over. The cops

said they couldn't do much until actual crimes were committed. (The locals say home burglaries have increased in the last year.) The border patrol said the valley is a well-known drop-off point for illegal aliens heading north, but not much could be done because of manpower shortages. Bill Mitchell's office is working on the problem. The agriculture department says it's monitoring the use of pesticides. And so on.

"Yes, we're looking into the water contamination complaints," says Ed Gray, deputy agricultural commissioner. "We'll be taking water samples and soil samples this week." But residents say it may be years before the harmful chemicals reach the aquifer, and by that time the tomato fields will have been leached of all nutrients and the Ukegawa Brothers will have moved on. Former tomato fields dot the land to the east, areas of blank ground



The Justice residence and adjacent tomato fields

Photograph by Joe Klein



READER
What is the Sound of Two
Said Women Bussing Their Lips?

PUBLISHER
James Holman

EDITOR
Jim Nollan

CONTRIBUTORS
Thomas K. Arnold
John D. Aquilino
Bob Dorn
Jennifer De Waele
Sue Garrison
Len Jaffery
Paul Krueger
Nad Mathews
Linda Nevo
Randy Orsinger
Bill Owens
Jonathan Saville
Doreen Shephard
Gordon Smith
Jeff Smith
Steve Sorenson
Eleanor Widmer

EDITORIAL ASSISTANT
Dennis Parker

ADVERTISING DIRECTOR
Howard Rosen

ADVERTISING MANAGER
John D. Aquilino

SALES REPRESENTATIVES
David Conrad
Laurie L. Flounders
Linda Flounders
Brooke Loomis
Judy Matis
Patricia Smith
Janis Walsh
Beth Weiler

PRODUCTION MANAGER
Doree Weber

ASSISTANT MANAGER
Elizabeth Mathews

PRODUCTION/GRAPHIC
ARTISTS
Toni Clavo
Rust Day
Pete Kroszto
Vicki Pines
Rita Pines
Shari Galie
Caren Goldman
Paul Vincent Johnson
Scott Jones
Kenneth Koll
Sandy Mathews
Joe Ramirez
Barbara Weber

CLASSIFIEDS MANAGER
Gene Ruchambau

CREDIT MANAGER
Edward Stupper

RECEPTIONIST/SECRETARY
Robin Klevan

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Watch Your Languages

In reading your "Get Down and Get Knotty" article in the March 8 edition of "The Reader," I found a bit of misinformation I'd like to correct.

Several million people do in fact speak Esperanto. There are hundreds of books — both translations and original Esperanto works — and many periodicals in the language. An active Esperanto club exists in San Diego and indeed in many American cities.

This year the annual International Congress of Esperantists will take place in Vancouver, British Columbia, with several thousand guests anticipated. I am one of many who write original verses, in my case songs, in the language, and who will participate in arts contests.

Realize it is impossible to be informed on everything, but to the type of accidental mistake contained in your article is harmful.

in the eyes of the public. Esperanto represents one more effort to bring people of different cultures together in constructive, egalitarian surroundings. This happens frequently for Esperantists. Even if one doesn't agree with the idea of the language, I'm sure people would

Letters

agree we need more of this kind of activity. Thus the casual bad publicity is harmful, especially in a country already convinced of its own linguistic supremacy.

Lee Kitzman
San Diego

The Critic And The Fox

Jonathan Saville must be joking! The Fox Theatre is "splendid for dance!" "Quarter Notes," March 8. Maybe someone makes sure that it is from where the critics sit. But it certainly wasn't from my price seat (tenth row of the orchestra, right-side section, on the inner aisle) for the recent San Francisco Ballet performance. The heads of the people in front of me blocked my view of everything below the dancers' shoulders on fully half the stage. And those people obviously had the same problem with their view, because they spent most of the performance leaning back and forth in their seats dodging the people in front of them, who could be seen dodging the people in front of them. My

Trolley Lines Run Through Park

I would like to respond to the letter written by Vicki L. Trolley, "Singles Out In Left Field," which appeared in the March 15 issue of your paper. She stated, "A reasonable-minded person would assume that these men are frequenting this area for immoral, at the very least, questionable behavior."

Thank heavens you're reasonable-minded, Vicki, or you might have been elected to the city council. I am appalled by the "dragons," as the no-pants-intended ACLU declared it, of lone males in Presidio Park. While I do not condone the use of the public restrooms for private affairs, I do believe that the park presents a much healthier environment for meeting others, rather than a bar or a bathhouse.

Perhaps Vicki, you believe in the old adage, out of sight, out of mind. Well, honey, I think it's about time you redefine, "conservative, moral-majority type," because you and Jerry Falwell sound like

Rev. Aaron L. Gottschalk
San Diego

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Straight from the Hip

Dear Matthew Alice:
I'm in dire need of some reassuring words from you. A friend has just told me of an article he read in a newspaper a while back in which some scientist was quoted as saying that within the next ten years San Diego would experience a nine-foot high tide, and within the next twenty-five years we would have a twelve-foot tide. The reasoning was based on something about a 1400-year tide cycle — I don't remember exactly, because the thought of a twelve-foot tide washing up on the shores of Coronado, where I have my (nearly sea-level) happy home, rendered the rest of the conversation irrelevant. Can this really happen? And what can I do if it is in fact going to occur? (P.S.: I can't swim.)
E.S. Colombo
Coronado

Science's crystal ball has cleared up considerably since the year 1524, when astrologers predicted a devastating tide would strike the Thames River on February 1. True to human nature, crowds gathered to watch the death and destruction on the appointed day, only to see a placid river run its usual course. The slightly chagrined doomsayers then announced there had been a minor miscalculation: the killer tide would hit in 1624, not 1524. Four hundred and sixty years have passed, and still no apocalyptic tide. But science can now predict tidal flows with much greater accuracy; with the aid of computers they can now forecast the ocean's rise and fall for thousands of years. No twelve-foot tide appears in the forecast for San Diego, so you can rest assured — except that, on the dates of December 2, 1990, January 19, 1992, and March 8, 1993. More on those in a minute.

The rumors of Coronado's watery demise probably started in January of 1979, when an imaginative — and slightly confused — Chicago reporter picked up a book written by Fergus J. Wood, senior

researcher at the National Ocean Survey division of the National Oceanic and Atmospheric Association. Wood, who is now retired and lives in San Diego, had just completed *The Strategic Role of Perigean Spring Tides in Nautical History and North American Coastal Flooding*. An unworldly title, no doubt, but the book is a fascinating and thorough study of tidal floods based on an exhaustive compilation of historical records dating back to 1635, when documents from the Massachusetts Bay Colony mentioned Indians fleeing to the tops of trees to escape the rising sea. Wood was able to find a pattern in these often disastrous floods, and he used these patterns to predict potential floods. But enterprising newsmen, in the medium's never-ending thirst for a good story, distorted Wood's concepts and somehow foresaw imminent and long-term devastation for the coasts of North America. Other newspapers perpetuated the stories of twenty-five-foot tidal waves, and coastal inhabitants went into a frenzy during the periods of high tides during that winter of 1978-1979.

The tides are eminently predictable — to a point — because they are based mainly on the well-known movements of the sun and moon. When the moon, sun, and earth are roughly in alignment, we experience spring tides, those tides that have the greatest range of highs and lows. (The term has nothing to do with the season, by the way; it comes from the Middle English springer, "to leap up.") Should the moon come especially close to the earth, a situation in which the tides are very high. Wood calls these "proxigean" spring tides. The switched-on light bulb in Wood's brain illuminated a connection between the well-documented storm damage both coasts are subject to, and the regular, predictable occurrence of these proxigean spring tides. (Should a proxigean tide be accompanied by strong winds, Wood found, the result was often ruinous.) But — and this is where the Chicago reporter fell down — a proxigean spring tide in and of itself is not particularly threatening. Most important is the accompanying force of storm-driven winds. (There are other influential factors, such as rainfall,

atmospheric pressure, and El Niño. This last phenomenon actually raised the sea level on our side of the Pacific by about a foot.) Our last two winters serve as cogent examples. This winter's seven-foot-plus tides provided nothing more than pretty scenery for the cameras of Midwestern tourists looking at the Pacific for the first time; the tides of the winter before, however, though similar in height, were driven by stormy conditions into the streets and homes in many coastal communities. Because winds are predictable only about three days before their appearance, this business of forecasting long-range disastrous flood tides is not even indulged in by responsible scientists.

San Diego has never had a reliably documented astronomical tide (one unaided by earthly factors such as storms) that exceeded eight feet. Geography sees to that. But remember I told you to mark down on your calendar a few dates in the early 1990s? Those are the days, Wood predicts, when we will be subject to extreme proxigean spring tides. The ocean will rise and rise (and fall and fall) to exceptional levels. And should there be an accompanying storm sending winds our way from, say, across the Pacific, well, suffice it to say I won't be out gathering seashells on those days. Still, is a twelve-foot tide possible here? I asked Wood that question, and his reply was, "No chance." Except, he reminded me, we must remember the tsunamis, those hundred-foot walls of water caused by earthquakes or volcanoes. Get one of those 500-mile-per-hour waves here and they'll be surfing in Balboa Park.

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.

Matthew Alice

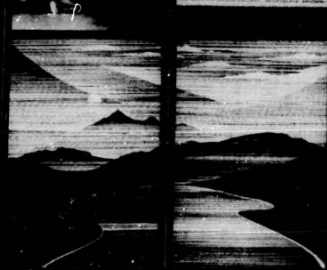


Illustration by Rick Gray

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MARCH 22, 1984

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The 1984 Easter Seal Telethon Weekend will begin with a "Flower Festival Benefit" at Presidio Garden Center. Presidio will be closed for business Thursday evening, but open for the Easter Seal Benefit that will feature thousands of flowers from all over the world, celebrity guests, an Easter Parade Fashion Show of men's, women's and children's spring clothes, an amateur photo contest, prizes, gifts, refreshments and entertainment.
Your donation of \$10.00 for the entire evening is going totally to the Easter Seal Telethon because the majority of the expenses have been underwritten by dozens of generous individuals and businesses. Overflow parking will be available at the University of San Diego parking lot, the fraternity Phi Kappa will provide shuttle service and security for the parked cars. When you arrive at the Garden Center, you will find yourself in a jungle of foliage, plants and bundles of flowers that designers will be making into beautiful European and

Japanese ikensho arrangements. Thousands of silk flowers have been imported from China and will be on display for this benefit.
The Telethon host, Jerry G. Bishop, and the Easter Seal kids will be on hand to greet you, as will several other celebrity guests (including the Easter Bunny). Entertainment will be provided by "Live Wires," the "Dubois Family Quartet," and several other individuals and groups.
After the Thursday benefit, Presidio's Spring Flower Show will continue with the Homespun Crafts Fair for a weekend of fun and entertainment.
On both Saturday and Sunday, you can also take the Pepsi Challenge; buy a Pepsi and hot dog for a dollar and your dollar will go to the Easter Seal Telethon. It's a great way to spend an afternoon, viewing one of the largest flower shows of the season, eating a hot dog, drinking Pepsi and donating to the Easter Seal Telethon.

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MARCH 22, 1984 7

THE INSIDE STORY

BY PAUL KRITZER

EVAN JONES ARGUES THAT DEPENDABLE service and reliability — not political contributions and social connections — allowed his Ace Auto Parks last week to win its third straight six-year contract for parking cars at San Diego Stadium. But it's difficult to overlook politics in determining why the city council overruled a recommendation that the stadium contract go to the rival Parking Company of America, which offered the city, over the life of the contract, \$90,000 more revenue than did Ace.

One of Ace's biggest supporters was Karen Luce, chairwoman of the stadium authority board. She joined other authority members in voting unanimously for Jones and Ace and then told the city council about Ace's excellent performance and the need to maintain "continuity" with the parking operation. Luce, though, has more than professional respect for Ace's work, she and Evan Jones are social friends, and Jones sits on the board of directors of Great American Federal Savings, which is headed by Luce's husband Gordon. (Jones receives a minimum of \$21,000

yearly for his work as a Great American director.) Jones helped clinch the contract by having Ballard Smith of the Padres and representatives from the Chargers and the SDSU athletic department testify on his behalf before the stadium authority and city council. And George Mitrovich, past chairman of the stadium authority, candidly admits that Ace got his vote in part because of "Jones's deviousness as a person. There's a lot of people in town who like him, and there's nothing wrong with that."

Jones is also a smart businessman who, as 115 members of his family, has made generous campaign contributions to city council incumbents. His financial largesse has recently included a \$1000 contribution to Dick Murphy, \$650 for Uvaldo Martinez, and \$500 each for Gloria McCall and Bill Cleator.

Not that Mark Battaglia, head of the competing Parking Company of America, is a political moron. He contends that running a sharp parking operation isn't the determining factor in who gets the big stadium contract, since Parking Company of America would



Evan Jones



Mark Battaglia

use the same Teamsters union members and city crews now employed by Ace to clean up and maintain the stadium lot. Battaglia jokes that the only

problem in directing stadium parking is "trying to fit 25,000 cars into 17,000 spaces for a sold-out Chargers game. And I guess only Evan Jones knows

how to put out the 'Lot Full' signs." So Battaglia has tried to match Jones's clout and credibility with political

contributions of his own: Jones and his family contributed \$7500 to Councilman Mike Gotch's re-election. Battaglia and employees of his company countered with \$8500 for Gotch and also helped fund the Martinez and Hedgecock campaigns. Battaglia counts Hedgecock aide Mike McDade as a friend and turned to him for counsel, though McDade frankly told Battaglia that "it doesn't look good" for beating out Ace. He hired public affairs adviser L.J. Cella, and had another friend — Jim Bartell, an aide to Congressman Jim Bates — talk to Gotch and Councilman William Jones. Battaglia even dispatched his accountant to sell Bill Cleator on the idea of turning over the contract to his company.

Still, the council overrode by a seven-to-zero vote the city

manager's recommendation that the contract go to Battaglia. Several councilmen cited the fact that Battaglia has no experience operating a stadium parking lot, though the city manager's office noted that the firm's experience at the California Expo and other fairs was sufficient. Having failed, Battaglia swears he'll sue the city for wrongfully denying him the stadium contract. But Assistant City Manager John Lockwood argues convincingly that the council has discretion to pick the bidder it wants, regardless of the manager's recommendation. More troubling to Battaglia is his concern that if he doesn't add to his stable of large accounts (he controls forty-three parking lots, including Balboa Naval Hospital), his fledgling company will never get the

jumbo contracts. Indeed, Ace is already claiming agreements with the new Inter-Continental Hotel, Horton Plaza shopping center, First Interstate Bank building, and Santa Fe Industries' embarrasado development. Ace has also controlled parking at Lindbergh Field since 1967 with a contract that has been rewritten several times but never once been put out to competitive bid.

A few of this month's better-kept political secrets: • Councilman Mike Gotch, one of Mayor Roger Hedgecock's most dependable political allies, gave serious thought to challenging Hedgecock in the upcoming June primary. Negative publicity about the mayor's controversial financial dealings

coupled with city hall rumors that Hedgecock would be slammed by still more damning revelations — prompted Gotch to commission a phone survey testing the mayor's strength and Gotch's chances. The survey reportedly mirrored Channel 10's recent poll, which showed an extremely large segment of uncommitted voters (seventy-five percent in the Channel 10 survey), along with small percentages pledging to re-elect Hedgecock or unseat him.

Though the poll was encouraging, Gotch says he decided not to run because he doesn't want to conduct the sort of negative campaign needed to defeat Hedgecock. But he's also refused to give Hedgecock his endorsement. The two spoke briefly when

they crossed paths in the city hall parkade. The mayor promised Gotch that there were no more embarrassing disclosures to be uncovered and asked for Gotch's support, but Gotch said he wanted a more in-depth discussion of his role in the Hedgecock administration before committing himself to work for the mayor's re-election.

• Democrat Maureen O'Connor said she wouldn't oppose Hedgecock because she didn't want "partisan politics" to cloud the issue of Hedgecock's credibility. But in fact O'Connor wanted the rematch and probably would have filed had it not been for the protestations of family members, who didn't savor the prospect of another campaign. O'Connor advisers also

(continued on page 30)

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Sound?

(continued from page 1)

the world, Joko wrote that humility is the basis for showing the head — a willingness to be ugly. "There is a freedom that comes from not being perturbed about what people say," she wrote. A pragmatist nevertheless, Joko admits that in San Diego a bald woman is too exotic. "It disturbs people," she says as she mixes the contents of a can of tuna with raw vegetables and diet mayonnaise. "Joko is always on a diet," announces Yui, who is naturally lithe.

Another sign: the members of the San Diego Zen Center recently got rid of chopsticks during their communal meals. "Even though forks and spoons are noisier, we've begun to use them," says Yui, who admits that the Japanese traditions have become anachronistic in a San Diego setting. "Eating cornbread with chopsticks lacks a certain integration," she adds with a laugh, "especially when cornbread gets stuck to the roof of your mouth during suizen." But the seeds of Zen's more formal reform were sown several weeks ago in the two-bedroom apartment in back of the local Zen center on Felspar Street in Pacific Beach. Joko and Yui share the apartment. Yui is the resident monk of the center; Joko, more advanced in her training, is the first American woman to become a successor to an authenticated Zen master. Her fame as a Zen teacher has come mostly from her writings in *The Ten Directions*, from her taped talks and from word of mouth. Since her trip to Australia last fall, where she led meditation retreats for the Brisbane



and Sydney Zen centers, inquiries by mail and by phone have been coming to Felspar Street from that continent as well as from Europe. Soon the center expects Zen students to fly into San Diego from all over the world to confer with Joko; recently they've been arriving from outside California — mostly from New York, Florida, and Arizona. In addition, students from Los Angeles and San Francisco have been spending weekends in San Diego to be with Joko. Yui says there's something about Joko's smiling, "surgical" tone that gives them strength. "She's Grandma Zen — eat-your- oatmeal-it's-good-for-you Zen," says Yui. "Joko's not just a benign, smiling Buddha who's never had any hard knocks; she's not airy," says environmental artist and UCSD visual arts professor Allan Kaprow. "She's intel-

lectually superior to many Zen teachers. I can communicate with her on a conceptual level. She's a realist, she's psychologically insightful — she's one of us. She's got a Western consciousness and she recognizes the tricks," smiles Kaprow. "I don't take to people who're floating around." Kaprow's UCSD colleague, performance artist Eleanor Antin, says she's not attracted to guru but that "Joko's a good point of reference for me because she shares the female experience. She makes Zen Western. And because Joko was an artist, she has an artist's soul. There's a real *simpatico*. To me, she feels like a teacher."

At the meeting that recent Sunday afternoon, at which thirty Zen practitioners had gathered, the well-polished, black Baldwin baby grand dominated the living room, due to its size and majesty. But a bumper sticker on the refrigerator door vied for attention; it read: Sorry, My Karma Just Ran Over Your Dogma. A two-year-old baby crushed salines on the hallway carpet with his hands and feet, and Kiki, Joko's twenty-year-old black cat, slithered silently in and out of sight. An infant squaled in his father's arms in the adjacent standing-room-only kitchen during the twenty-minute debate and show-of-hands vote, which determined that a nonpractitioner journalist would be allowed to take notes. Then the real business of the February 26 meeting began: a discussion of how Zen practice should look in America.

San Diego clinical psychologist and seventeen-year Zen practitioner Bill Hausman speculated that the moment

was of historical importance. "Perhaps a hundred years from now this gathering will be referred to as the beginning of change — as the Reformation of Zen in America," he said, and voices from the floor dramatically intoned the name Martin Luther.

Besides Yui, two other monks were present who had also been ordained at the Los Angeles Zen Center. They had lived there until recently, when they moved with their wives to Pacific Beach, within walking distance of the Felspar Street center. John Mudd was dressed in a T-shirt. His very pregnant wife Carol, whom he married at the Los Angeles Zen Center, sat erect on her meditation cushion. Also properly positioned on cushions were Karen and her husband Gennayo (his Zen monk name), who had both met and dined at the Los Angeles center, where Gennayo had been an attendant to that center's master, or *rushi*, Gennayo, who comes from an ultra-orthodox Brooklyn Jewish family, has two older brothers who are ordained rabbis. Gennayo himself had studied for the rabbinate, too, but had severely disappointed his parents when he instead wound up teaching political science at City College of New York before moving to Los Angeles to become a monk and to marry a practicing Zen Buddhist. Today Gennayo works in San Diego as an accountant.

Also in attendance that day was Ed McFadd, a coordinator of special education programs for the San Diego Unified School District. McFadd mentioned the circuitry of things, that Zen traveled to California along the trade routes established 2500 years ago in the Orient. "Today it's still coming through the trade routes," McFadd said. "We import Toyotas, computers, and Zen."

"The real Zen is here," Joko interjected. Joko, the spiritual leader of the group, has never been to Japan. "It would be too much of a strain — going on business would just be a transmission formality," she explained, "and it would be nerve-wracking being 'about' for a day when the service is all in Japanese."

Nelson Jenkins agreed about the matter of "real" Zen being found here, not there. "There's more Zen in California," said the eighty-five-year-old retired construction engineer. "When I went to Japan, I found only a few places to sit, unless you were a monk. That's why we moved to San Diego — just to sit." Jenkins and his eighty-two-year-old wife Lucille, a retired psychiatric social worker who discovered Zen in a magazine article fifteen years ago, have spent a good deal of their retirement years moving to different parts of the country to be near Zen centers. Three years ago they settled in San Diego. "I've been sitting for fifteen years and I still don't know the translation of all those Japanese words and chants we use in the services," she complained good-naturedly while she sat, spine erect, on her cushion. "I wish we'd get rid of them so I'd know what was going on."

Some at the meeting insisted that formal structure in the Japanese tradition strengthens Zen practices. Other voices raised objections to structure, in particular to wearing the *raikan*, an abbreviated robe given to a Zen student during a ceremony marking the student's spiritual advancement and initiation as a "lay Buddhist." To this remark came the answer that hierarchy is expressed through clothing. Someone countered with this: "Merit badges shouldn't be visible. They encourage an 'us-them' situation. Trappings can be counterproductive." Another voice

added, "A totalitarian trip." A defender of the *raikan*-wearing tradition said the special garment is helpful because beginners will then know of whom to ask questions. "Yeah, like 'Where's the bathroom?'" someone else wisecracked.

"Okay, so now the big female question arises," announced Joko. "What'll we wear?"

"I'm tired of black," said Brenda Beck, Joko's twenty-nine-year-old daughter. "I don't look good in black."

"But a large array of colors is disconcerting. They can destroy concentration," said a tall, lean, gray-bearded man.

"I'd be ecstatic to get rid of this medieval Japanese underwear and these monk's robes," said Yui. "I always get my foot caught in my sleeve." Acculturation was clearly the issue, and clearly a sensitive issue. San Diego poet Steve Kovic, for instance, sees value in getting rid of all the Japanese trappings — the chants in Sanskrit, Japanese, and Chinese, and the Japanese robes — though he also understands that these symbols are a way to pay homage to the Zen masters, to the heritage. Yet he realizes that romanticization is contrary to what Zen is all about.

David Preston, a sociology instructor at San Diego State who is writing a book about Zen in America, presented an opposing view based on his personal experience with the Catholic Church. "When the Mass was given in English, a lot of the magic disappeared for me," he noted. "People are drawn to rituals. A certain amount of formality is essential." From the crowd: Rituals create efficiency; they make words unnecessary. Things happen on cue when a bell rings. The smell of

burning incense is expected.

"The essence of practice is to stay with monotony, with daily life, and still have it feel fresh," Joko reminded them.

"Form can quickly become dogma," said a woman known as Myosho, who was wearing a T-shirt that advertised M&M's candy. "If it serves us, that's fine, but when we begin serving it, it's no longer useful." Ironically, Myosho is in charge of the formal Zen service that includes bell ringing, incense burning, chanting, and bowing with the head touching the floor.

Yui quickly reduced the issue to "smells and bells and vows and bows." "There aren't any misty landscapes in Zen," she said simply. "Zen is ordinary. Zen is blowing your nose."

"Zen is washing the dishes," teased Joko.

Joko grew up in New Jersey with the name Charlotte. She studied music at the Oberlin Conservatory, and then she taught piano at her own studio and gave public concerts. But when she married Lloyd Beck, a Yale psychology professor, she put her musical career aside to travel the academic circuit with her husband. When their marriage ended, Charlotte studied weather maps and in 1958 moved with her four children to San Diego, based solely on climate, she says. By then Charlotte was in her forties and was the only support for her two daughters, Brenda and Helen, and her two sons, Greg and Eric. She worked first as an elementary school teacher and then as an administrative assistant at Conair. The family lived in a house Charlotte owned on Armistage Street in Clairemont. Although Charlotte's younger son, Greg, had

(continued on page 12)

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Jim & Joko's residence in heart of Zen center

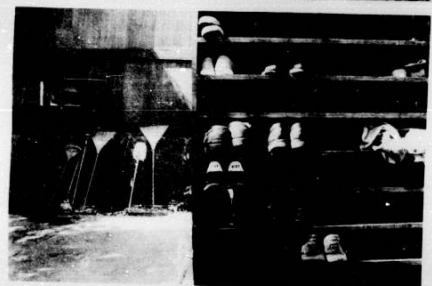


Sound?

(Continued from page 13)

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where the mirror was and we wanted to try on make-up," Brenda remembers. Eventually, so they wouldn't feel left out of the activity that was consuming so much of their mother's time, the Beck children began sitting, too. There wasn't any formal Zen center in San Diego then and there wasn't any teacher, but a group had been sitting in people's homes. "I must've been about fourteen years old when I started sitting," Brenda recalls. "I was going to Madison High at the time and I remember missing lots of school to go to sesshin [long, intense meditation retreats]. Doing Zen was cool and I liked it. In those days I was a jock and a brain, but I was also a mess. I was loaded with anxieties, always worried about what other people thought about me, and practicing Zen calmed me down."

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She was the granddaughter of a Methodist minister and the only child of an Air Force couple, born in Oklahoma forty-one years ago. Elizabeth's musical ability was detected early, and by age six she had begun her stage career; she was performing at recitals and she was winning piano competi-



tions. Educated at William and Mary College in Virginia and then at UCLA, divorced from a geneticist and then from a musician, she began shuffling through the trendy revolving doors of the Spiritual Seventies; she tried Rolfing, rebirthing, est training, and Jungian therapy. "I gained insight from each of those experiences," she recalls, "but they weren't enough. One day I simply called the L.A. Zen Center and I joined. This started seven years of going to Los Angeles [from San Diego] once a week for an interview with the Zen master and attending monthly *sesshin*, which were of week-long duration during school vacations," she says. Entire summers were spent at the Los Angeles center.

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quality, especially," Obermeier remembers. "She was unflappable. Being around her really made a difference. She was calm; she never allowed her emotional reactions to interfere with what had to be done. 'Well, so you don't like it, so what? What are you going to do about it?' she'd say. And she never pushed Zen. She knew it wasn't for everyone. For her it was just another way of looking at things." Obermeier also remembers that Charlotte would drive up to Los Angeles every Saturday for an interview with the Zen master.

By 1976 a number of students and faculty members at UCSD were coming to see Charlotte to discuss Zen, but it was around that time that she retired from UCSD, sold the house on Armistage Street, and donated the proceeds from the sale (\$45,000) to the Los Angeles Zen Center. In return she was guaranteed a place to live for the rest of her life, and thus she began a much more intensive phase of her Zen practice. In 1978 she became a monk and later a *senpai*, a teacher, and everyone called her by her new name — Joko.

Back in San Diego, Michael Soule, a professor in the UCSD biology de-

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The Then and Here and Now of Zen

Zen has been broadly and unsatisfactorily defined by the *Third American Dictionary* as a Japanese form of meditation with an emphasis on intuition. Another definition, from another dictionary, further attempts to explain Zen as a sect of Buddhism noted for its simple austerity, its mysticism leading to personal tranquility, its encouragement of education and art, and as a method of religious experience devoid of dogma or traditional religious institutions. Zen practitioners, however, say that there is nothing mystical or religious about Zen and that tranquility isn't necessarily the goal, though "harmony" and "universality" are stressed, with compassion being the primary tenet. Zen is concrete, not abstract, they insist, yet they also stress that it cannot be explained, that understanding can come only from experience.

Charlotte Beck (known by her Buddhist name Joko) is the spiritual leader of the San Diego Zen Center, and she says, "We're not a belief system, we don't believe in anything. We don't take a collective political stance. Zen is merely a life process, not a destination. And Zen practice is nothing but constantly drawing your mind back into the here and now."

The roots of Zen Buddhism have been traced back about 2,500 years to the foothills of the Himalayas in northern India, where Siddhartha founded an order of monks, which was the nucleus of the first Zen group. After passing from teacher to teacher, Zen finally reached Japan in the Twelfth Century, where Japanese words became integrated with the traditional Sanskrit and where Zen has flourished ever since. Zen first arrived in America in 1893 at the World Parliament of Religions in Chicago, but its spiritualism had already influenced the writings of Thoreau and Whitman. The first official Zen center was established in San Francisco at the turn of the century. In his book *How the Swans Came to the Lake*, Rick Fields explains that there is in Zen no central licensing agency, no "popes," no board of elders. Each school of Zen has its own lineage system of transmitting *dharma* and permission to teach, to protect against unauthorized, self-appointed instructors.

In San Diego the style of Zen being taught is a synthesis of Soto Zen, influenced by Japanese elements and emphasizing solitary meditation, and Rinzai Zen, with its concentration on the study of *koans*, paradoxical problems drawn from the sayings of ancient masters. (In keeping with the nature of many *koans*, Zen masters are fond of saying, "There are no Zen masters.") Written applications provided by the San Diego Zen Center for the purposes of intense meditation note that "Zen training is not therapy and it is our intention to be responsible to the mental health community by not handling situations for which therapy is more appropriate."

Below is a glossary of terms and phrases common to the practice of Zen.

- Daisan: a personal interview between Zen teacher and student.
- Dharma: teachings of Zen.
- Jisha: assistant to a teacher.
- Jikido: timekeeper who starts and ends *zazen* by hitting bells and clappers.
- Koan: traditional problems to be solved but which defy rational solution; the most well-known of which is "What is the sound of one hand clapping?" An estimated 1700 *koans* have been collected throughout Zen's history.
- Rakuso: an abbreviated monk's robe symbolizing a student's accomplishments and commitment to the practice of Zen.
- Roshi: a Zen master.
- Sangha: a group of people who practice Zen together under the guidance of a teacher.
- Samu: meditation practiced while performing some form of work, often manual labor.
- Sensei: a Zen teacher.
- Sesshin: a retreat featuring long, intense periods of meditation.
- Zabuton: a rectangular black mat on which a *cush* is placed.
- Zafu: a round, black meditation cushion used for *zazen*.
- Zazen: seated meditation, the core of Zen practice.
- Zendo: a meditation hall.
- The Three Pure Precepts: to do no evil, to do good, to do good for others.
- The Three Poisons: anger, ignorance, greed.



Yui and Joko residence in rear of Zen center



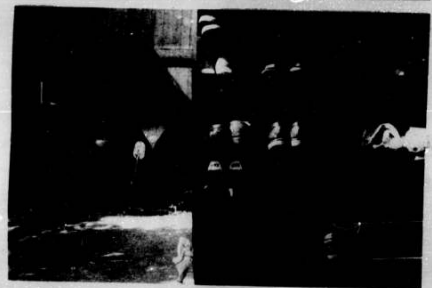
Ed McFady

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(continued from page 11)

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The Then and Now of Zen

Zen has been broadly and unsatisfactorily defined by the *Oxford American Dictionary* as a Japanese form of meditation with an emphasis on intuition. Another definition, from another dictionary, further attempts to explain Zen as a sect of Buddhism noted for its simple austerity, its mysticism leading to personal tranquility, its encouragement of education and art, and as a method of religious experience devoid of dogma or traditional religious institutions. Zen practitioners, however, say that there is nothing mystical or religious about Zen and that tranquility isn't necessarily the goal, though "harmony" and "universality" are stressed, with compassion being the primary tenet. Zen is concrete, not abstract, they insist, yet they also stress that it cannot be explained, that understanding can come only from experience.

Charlotte Beck (known by her Buddhist name Joko) is the spiritual leader of the San Diego Zen Center, and she says, "We're not a belief system, we don't believe in anything. We don't take a collective political stance. Zen is merely a life process, not a destination. And Zen practice is nothing but constantly drawing your mind back into the here and now."

The roots of Zen Buddhism have been traced back about 2500 years to the foothills of the Himalayas in northern India, where Siddhartha founded an order of monks, which was the nucleus of the first Zen group. After passing from teacher to teacher, Zen finally reached Japan in the Twelfth Century, where Japanese words became integrated with the traditional Sanskrit and where Zen has flourished ever since. Zen first arrived in America in 1893 at the World Parliament of Religions in Chicago, but its spiritualism had already influenced the writings of Thoreau and Whitman. The first official Zen center was established in San Francisco at the turn of the century. In his book *How the Swans Came to the Lake*, Rick Fields explains that there is in Zen no central licensing agency, no "pope," no board of elders. Each school of Zen has its own lineage system of transmitting *dharma* and permission to teach, to protect against unauthorized, self-appointed instructors.

In San Diego the style of Zen being taught is a synthesis of Soto Zen, influenced by Japanese elements and emphasizing solitary meditation, and Rinzai Zen, with its concentration on the study of *koans*, paradoxical problems drawn from the sayings of ancient masters. (In keeping with the nature of many *koans*, Zen masters are fond of saying, "There are no Zen masters.") Written applications provided by the San Diego Zen Center for the purposes of intense meditation note that "Zen training is not therapy and it is our intention to be responsible to the mental health community by not handling situations for which therapy is more appropriate."

Below is a glossary of terms and phrases common to the practice of Zen:

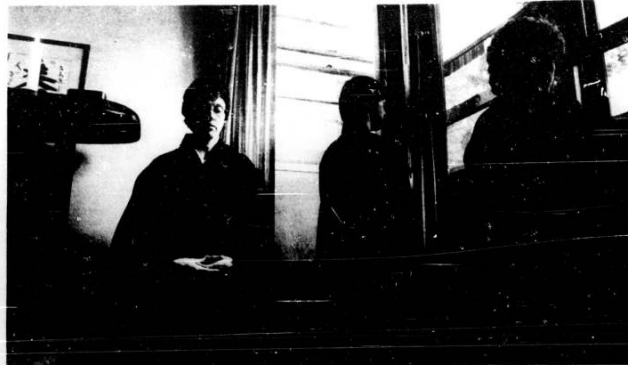
- Daisan: a personal interview between Zen teacher and student.
- Dharma: teachings of Zen.
- Jisha: assistant to a teacher.
- Jikido: timekeeper who starts and ends *zazen* by hitting bells and clappers.
- Kōan: traditional problems to be solved but which defy rational solution, the most well-known of which is "What is the sound of one hand clapping?" An estimated 1700 *koans* have been collected throughout Zen's history.
- Rakusu: an abbreviated monk's robe symbolizing a student's accomplishments and commitment to the practice of Zen.
- Roshi: a Zen master.
- Sangha: a group of people who practice Zen together under the guidance of a teacher.
- Samu: meditation practiced while performing some form of work, often manual labor.
- Sensei: a Zen teacher.
- Sesshin: a retreat featuring long, intense periods of meditation.
- Zabuton: a rectangular black mat on which a *zafu* is placed.
- Zafu: a round, black meditation cushion used for *zazen*.
- Zazen: seated meditation, the core of Zen practice.
- Zendo: a meditation hall.
- The Three Pure Precepts: to do no evil, to do good, to do good for others.
- The Three Poisons: anger, ignorance, greed.

Sound?

(continued from page 12)

partment, and his pediatric wife Jan, who had been meditating or sitting for years, had invited other Zen practitioners to sit with them in their home on Black Mountain Road just east of Del Mar. The pastoral setting was ideal: five acres overlooking rugged and peaceful chaparral terrain. In September of 1978, when the Soules and their three children moved into the Los Angeles Zen Center to become staff members and deepen their spiritual commitment, several San Diego practitioners — a violinist, a former Methodist minister, a psychologist, a waitress painter, and Elizabeth Hamilton — all moved into the Black Mountain Road place, turned it into a meditation hall, a *zendo*, and made the Soules' mortgage payments. San Diego had a Zen center at last. Residents rose before dawn to sit, they sat together again in the evenings, and they all shared the workload. Joko visited them from time to time to deliver talks. Jazz guitarist and Del Mar resident Peter Sprague not only came to sit with them, he sometimes gave concerts there for members and their friends. Even the Zen master from Los Angeles visited, the *roshi* Taizan Maezumi.

As her meditation increased and her awareness of her own life sharpened, Elizabeth's appetite for public recognition diminished. One evening, after walking on stage to play at the Los Angeles Music Center and observing that about 4000 people had come to hear three musicians — Elizabeth, An-



Yuin (Elizabeth Hamilton)

thony Newman, and Suzanne Shapiro — perform the Bach Triple Harpsichord Concerto, Elizabeth said she got the giggles. "It looked like we were three battleships lined up on stage. It struck me that there was no qualitative difference between playing in front of 4000 people at the Dorothy Chandler Pavilion and playing for myself in the living room, minus orchestra. So I knew it was time for a break." At the time, she didn't know when, if ever, she'd return to the stage. The notion of public performance lost significance and the music itself became of greatest importance. Summers were a time of intense study in Los Angeles. The following year, 1981, she became a Zen monk and took a leave from

teaching at UCSD. Elizabeth was the past. She had become Yuin.

"Zen was daily life. My concentration improved, my music improved, and my relationships improved. I actually got a mother out of all of this," she laughs. "Yes, I learned to appreciate my mother." Today Yuin's tradition-oriented mother, a widow who lives in Fallbrook, comes down to the Zen center in Pacific Beach from time to time to sit with her daughter. "Sometimes she even brings friends along," says Yuin.

By this time the Los Angeles Zen Center was thriving as a resident center with a staff of seventy people. Located in the heart of Los Angeles' inner city, on Norman-

die Avenue south of Wilshire Boulevard ("It's right in the middle of a continual gang war," says Steve Kowitz), the Zen center was a burgeoning organization replete with its own medical and legal facilities, and even a nursery school. It owned and occupied an entire city block of houses, apartments, and an administrative center, at an estimated value of at least three million dollars. It was certainly not behind monastery walls, as it might have been in China or Japan, but instead was surrounded by the teeming, noisy commotion of city life. "It's easy to remain calm at a mountaintop retreat, but I hear they're all occupied," laughs Yuin. "Being calm in the marketplace, in the thick of things

— that's another story. That's the purpose of Zen, to handle ordinary life in a calm, centered way, and always with compassion."

By the summer of 1983, however, paradise had begun to crumble. The Los Angeles Zen Center had become the scene of heavy drinking and sexual permissiveness that had gotten out of hand, despite the fact that the *roshi* Maezumi was married (to an American woman) and was the father of three young children. Turmoil began to drive residents away, and by last fall the increasing number of empty apartments at the center made it difficult for administrators to meet the monthly mortgage payments. Since there had always been a strong paternalistic link between the L.A. center and the San Diegans sitting at the Soule home on Black Mountain Road, and since Zen students had been taught that "when a leaf falls from a tree in China, the ripple is felt everywhere," the rumbles from Los Angeles quickly traveled south.

Residents at the Soule home could see that they soon would need a new location, something permanent they could afford to buy. Under the circumstances, a move was timely: by coincidence, Michael Soule was returning from Los Angeles to live in his home. The Soule marriage was one of the casualties of the upheaval in Los Angeles, and while Michael Soule is not one to place blame publicly, it is clear that the *roshi* Maezumi contributed substantially to the crisis. Today Soule lives at his Black Mountain Road home with his twelve-year-old son. Although his view of Zen's leadership has been severely altered, Soule says he continues to meditate on his own and sometimes with Joko. About leaving his tenured position at UCSD in 1978 to live at the Los

Angeles Zen Center, Soule says he has no bitterness. "There are small pockets of disappointment, though," he admits cautiously. "When I went up there, I saw myself as an 'enlightened' person, and now — well, I'm reassessing everything." His family life has undergone drastic changes (he is in the process of divorce proceedings), but he has managed to pick up his career as a consultant in the fields of conservation biology and genetic biology and has recently accepted a position as an adjunct professor of biology at the University of Michigan, where he commutes for a week at a time every month or so.

Last July the residents at Soule's home found their new abode; they paid \$147,500 for a small, unpretentious, two-on-one property in the 2000 block of Felspar Street in Pacific Beach. It was a dramatic change from the peaceful setting on Black Mountain Road. Set amid small apartment buildings and private homes, just a few blocks from the huge Plaza condominium complex and from Pacific Beach's major shopping center, the new San Diego Zen Center, like the one in Los Angeles, was far from the calm mountaintop. The down payment for the purchase of the property was raised among members of the center. Four names are on the trust deed; Elizabeth Hamilton is one of them. These four individuals currently lease the property to the Zen center, and since the property is privately owned, it technically doesn't qualify for tax-exempt status.

Last Labor Day, Yuin moved into the small house in back of the main house. In her bedroom is a futon bed and a trampoline; everything else is books, books, books, most of them concerning various aspects of Zen.

(continued on page 16)

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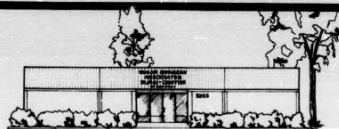
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Sound?

(continued from page 15)

Joko returned from Australia a month later and moved into the other bedroom. (She brought a small television set with her. "I like to watch tennis matches and the weather," she says.) The center pays Joko a stipend of \$300 a month, which she turns back to the general operating fund.

There is no sign on the front house, no evidence to indicate that it is anything but a small, private residence with a scruffy-looking lawn, four twisted juniper trees in front, and a Criminal Beware sticker pasted on the front window. The main house is the *zendo*, or meditation area. Hardwood floors glisten throughout, and a framed specimen of Japanese calligraphy is the only wall hanging. A wooden altar is topped by an incense bowl, a bowl of leaves, a red flower, and a Buddha-like statue of Avalokitesvara, who represents the embodiment of compassion. "It serves as a reminder of our vow to be compassion itself," Yui explains.

Ben Thorson, a twenty-one-year-old Mesa College student who works weekends as a waiter at the Sculpture Garden's restaurant in Balboa Park, occupies a bedroom in the main house. Ever since Ben took a karate class when he was sixteen, he has been interested in other aspects of Japanese culture. He's been studying Zen off and on since then and says that being able to study with Joko has certainly hastened his road to enlightenment, to discovering himself. Ben pays \$300 a month to the center; this includes rent, enlightenment, utilities, monthly membership fees (students pay twenty



Alan Karpow

dollars monthly, adults thirty dollars, and family membership is forty-five dollars, although there are no special family facilities or benefits — no babysitting services and no youth groups). In the home's antiquated kitchen, the old G.E. refrigerator is not only the repository for food but for information as well; it's covered with notes, computerized phone and mailing lists, and meeting notices.

On weekends neighbors and passersby watch adults industriously weeding, raking leaves, removing trash, cleaning patio furniture, sweeping sidewalks and driveways. Inside, as part of the "work meditation" period preceding meditation, other members dust windowills, mop the hardwood floors, clean the altar, pare candles.

Demographically, members of the San Diego center are similar to those at other Zen centers throughout the United States. In San Diego they are



Eleanor Antin

all Caucasian, overeducated ("The Ph.D.'s around here stretch for miles," says Joko), financially and professionally secure liberals who have, for the most part, severed their affiliations with traditional religion and consider their Zen practice to be a secular one. Currently the center keeps a mailing list of about 400 interested San Diegans, of which seventy are active, dues-paying members.

On weekends those who live in Pacific Beach arrive at the center on foot; others come by car, though there are strict parking regulations insisting that members park at least three blocks away so as not to usurp the parking spaces of the other residents on the block. After they work manually and silently (pulling weeds, washing dishes) for about fifteen or twenty minutes, they deposit their shoes outside, in Japanese fashion, and then enter the meditation area. The atmosphere inside is calm, quiet, still. Sitters

are encouraged to learn by paying attention. They're instructed to dress with dignity, to make a standing bow with their hands in a specified position, and they're instructed not to talk or to look around.

The next procedure is to make another standing bow with palms together, fingers together, hands a fist's distance from the nose, middle fingers aligned with tip of nose and elbows bent out slightly. "After sitting on the *zafu* (cushion) placed on a *zabuton* (mat), do a standing bow toward the cushion while those on either side bow back. Then turn and do a standing bow away from the cushion while the person across bows back. Then sit on the *zafu* facing the wall," say the instructions. Procedures for walking meditation, marked by bows and claps, follow between periods of seated meditation. During the seated meditation, known as *zazen*, a "waking stick" is carried by a monitor; sitters may request to be struck between the shoulders. There is nothing satirical or masochistic about this procedure. "It helps you pay attention," says Yui.

During *suiza* chanting, participants must maintain a uniform volume and pitch with the assembly, which is set by the chant leader. There are separate, minutely detailed instructions regarding passing in front of the altar and leaving the meditation area. Written instructions suggest that unnecessary coughing, nose blowing, and nose wiping be curtailed.

Daisan, a private interview with Joko, is reserved for paid-up members only and is a regular part of weekend services. Although these interviews may last only five or ten minutes, they can be very powerful for the students who get this brief opportunity to discuss their own lives. Often Joko begins by saying, "What are you doing these

days to kid yourself?" The purpose is to break through various styles of resistance people use to obfuscate what's really going on in their lives. "What don't you want to talk about?" is another play.

UCSD professor Allan Karpow says he appreciates the aesthetics and the gracefulness of the movements during the meditations. More than aesthetics, though, Karpow points to the artist as the historical paragon of individuality and recalls that Zen-related artistic disciplines are known as "ways" because they cultivate the inner state of the artist as well as a mastery of techniques of self-expression. Artists, says Karpow, are "the rebels in the subculture. It's been hard for us to vote — hard for us to join in. As an artist, I've benefited from those traditions of selfness. But there's a paradox here: the more

self-sufficient we are, the more isolated we are. So we either dry up or we go crazy or we invent a world of windmills and we become unhappy."

At the half-century mark in his life, Karpow turned to Zen not out of heroics, he maintains, but from necessity. He'd been in psychoanalysis for years before investigating Zen. "I had no romantic notions about enlightenment," he says. "It's hard work and it's dull — it's off-putting and it's soul-giving." How does this long-time rebel feel about such things as Zen's rituals, its bowing? "Philosophically, I'm joining the earth rather than bowing to an individual. Besides, it's a welcome stretch after long periods of sitting," he laughs. Karpow says he was first attracted to Zen by his colleagues and associates who are practitioners. "They're all such gracious

human beings. I wanted what they had." Since he began practicing six years ago, he claims his sense of humor has improved. "After six years of training, I'm just beginning to apply Zen to my daily life. I've developed an ability to accept what's real. I'm aware of my feelings more quickly. I don't overreact like I used to."

Although artist Eleanor Antin has been attracted to Zen since the Fifties, she just began practicing in January of this year, when she became a member of the local Zen center. "It's the parables, the apocryphal stories, and the absurdities that appeal to me," she says. "And because it's physical, because there's no split between mind and body. And it's aesthetically pleasing; I've always been a sucker for aesthetics." She sits twenty-five minutes a day at home and twice a week at

the Zen center, and says she already finds Zen practice effective. "I'm tired of thrashing about, tired of reacting to everything. I'd like some quiet," she says, "but without giving up a passionate life, without giving up being a *bête noire*. When I noticed Allan [Karpow's] intelligent serenity at the chaotic faculty meetings, I figured that's what I wanted. I want what William James wrote about. He said, 'My life is just the same, but there is a difference.' It's that difference I want."

Because Antin grew up in the Bronx in a permissive, passionate environment of atheistic Jewishness, she has never embraced formal ritual. "But I don't even think about it now. I just do it. After all, there's ritual in everything we do — in shaking hands, in kissing,

(continued on page 18)

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Sound?

(continued from page 17)

in hugging — it's all a pantomime situation anyway. Maybe it seems a little silly at first, but I do it anyway. It gives a pause. There's a politeness about it."

Ed McFadd is the self-described altar boy who takes care of the altar at the services each weekend. "When I was twelve years old and I wanted to be an altar boy in the Catholic Church where I grew up, they wouldn't let me. Even so, I stayed in the Church through my college days. Then I joined the Peace Corps and spent two and a half years in Burma. A few years ago I felt a resurgence of spirituality and I got involved in Zen and it changed my life, improved my relationships, and provided me with a method of self-discipline. And now," he says with a smile, "at age forty-two, I'm really an altar boy."

Instructions regarding formal meditation behavior are loaded with specific details, but there are few policies governing anything else. For example, although no meat is served at the Zen centers in San Diego or Los Angeles, the reason is practical, not spiritual. "Meat is expensive and the grease from animal fat is hard to clean up," explains Brenda Beck, Joko's daughter. "Vegetables are cheaper and cleaner." There aren't any rules against smoking and drinking either, she says. Excessive drinking, in fact, was clearly one of the critical factors in what Steve Kowitz describes as the "psychic earthquake that rocked Los Angeles last fall and that had lots of serious fallout in San Diego."

According to Brenda Beck, who moved into the Los Angeles Zen Center after she graduated from Madison High School and attended UCLA for a brief time, the hard-drinking environment there led to other abuses. "What do you do when God makes a pass at you?" Brenda says of her seduction by the roshi Maecumi when she was only seventeen years old. "Trust me. If you don't trust me, you can't trust yourself. I know what's best. Trust me," he said. And I did. There were other women, too. He had a small harem until one of the secretaries got jealous and blew the whistle, and then roshi and I had to tell my mother before she



Brenda Beck

heard about it through the grapevine," says Brenda, who at that time accepted the Zen master's benevolent dictatorship. But what disturbed Brenda more than what she politely calls "inappropriate sexual behavior" was the manipulation and the misapplication of power. "Oh, it wasn't cultish. We could leave whenever we wanted to. But there were double standards and there was a dishonest tone about the whole situation," she says. She recognizes, however, that what happened in Los Angeles wouldn't necessarily be considered problematic in Japan; the trouble here was due to a collision of cultures. "In Japan it's expected that a Zen master would have several sex partners, and alcohol in Japan isn't considered a problem; it's more a national pastime." Brenda says she was troubled most by the hypocrisy and a sense of abandonment. "When the roshi's brother flew in from Japan with his family to celebrate a Buddhist holiday, there was a lot of drinking going on the night they arrived and everyone got drunk and I wound up on the sofa with roshi's brother in a very compromising position. We were interrupted by his wife and I got the blame for everything and I was ostracized," she recalls. "The environment wasn't supportive of honesty. It was hell on and off for ten years, but it was my home. But when I crossed the party line, there wasn't any place for me there. There wasn't much harmony. In fact, it was antithetical; this wasn't what Zen was all about." Her body

reacted to the contradictions at the Zen center with a chronic eczema rash and a continual series of cysts and infections.

Says Joko of her daughter's experiences, "As a mother I was initially angry, but all that is behind me now. Suffering is a great gift. I wouldn't have wanted to deprive Brenda of her suffering. I used to sit and hold her in my arms all night. Nothing was held back." Today both mother and daughter agree that they're best friends.

Between the alcohol abuse, the inappropriate sexual behavior, the general tone of debauchery and dishonesty, the abuses of power, and the manipulation, there were direct confrontations and a general chaos that resulted in the small exodus from Los Angeles. Joko had already left. Her plans to move to San Diego permanently had been formulated in 1982 when the roshi asked her to take charge of the San Diego center. Brenda also left. Through a roommate ad, she moved into a Pacific Beach house on Loring Street which she shares with a commercial pilot who's a follower of Rajneesh. The tall, blonde, blue-eyed, sturdy-looking Brenda now rides her bicycle to work every day in downtown San Diego, where she works as a payroll technician for California First Bank. Although there is still a small eczema residue on her arms, most of it has dissipated.

Taizan Maecumi, the roshi of the Los Angeles Zen Center, has been unavailable for comment regarding the various contro-versies, but his spokesman, Gerry Wick, confirmed much of what has been related by Brenda and a number of other individuals familiar with the Los Angeles operation. Wick told the roshi is no longer drinking and has sought professional help for his apparent alcoholism. (Maecumi reportedly spent last December as a patient at the Alcohol and Drug Addiction Treatment Center at Scripps Memorial Hospital in La Jolla.) Wick also confirmed a rumor that the extensive Zen property on Normandie Avenue in Los Angeles is being put up for sale. He declined to comment, however, on the subject of sexual misconduct or whether the alleged escapades had anything to do with the dwindling population of the Los Angeles center. But he did acknowledge that numerous Zen students have left Los Angeles in favor of San Diego. The reason, Wick says, is their affinity for Joko.

"Since Joko's arrival, people have

been coming here from all over because they trust her and because they're attracted to her down-to-earth approach to life," says Yui (Elizabeth Hamilton). "She brings them a realization that our very life is the Nirvana spoken about by the ancient Zen masters."

"The newcomers are on their own," she continues. "They're expected to find jobs and apartments. All we provide is a place to sit and meditate." There is more than that, of course. Besides the scandals in Los Angeles and the urge to flee, there is the special attraction in San Diego of a strong sense of community and the unprecedented, quintessentially American expression of Zen fostered by Joko and endorsed by members of the local center.

As spiritual head of the San Diego Zen Center, Joko has a substantial amount of autonomy with regard to the style of Zen being practiced here. But there remains some question of authority: is she completely in charge or does she still owe some allegiance to roshi Maecumi in Los Angeles, who directed her to take charge of San Diego's new center? The question re-

mains moot for the time being (the roshi is currently in Japan), but Joko's inclinations are evident in a recent exchange between Los Angeles and San Diego. The roshi had offered \$40,000 for the purpose of adding a second story to the Felspar Street property. Joko declined the offer. She explains this current behavior on her part as a "temporary distancing."

Of the Los Angeles turbulence, members of the San Diego center, in their boundless compassion, are trying hard not to appear to be judgmental, not to place blame. It's predictable, some say, for abuses to occur in spiritual communities simply because it's the last place you'd expect them. Not even Gandhi was immune, they point out, to the problems of unmanaged charisma. (In the last days of his life, Gandhi allegedly slept with young women to "prove" his celibacy.)

Many of the students from the Los Angeles center who have felt disenchanted and betrayed, but who have not moved to San Diego, have instead been driving down for weekends just to sit for meditation on Felspar Street. They arrive with sleeping bags and camp out on the hardwood floors. "A

few weekends ago," says Joko, "when a family arrived after midnight, they felt it was too late to knock on the door so they spent the night in their car parked in front and in the morning they joined us for zazen. And then they left."

According to Zen's 2500-year history, it generally takes 300 years for Zen to make itself at home in a new land. Even though Zen has been in America for less than a century, our high-tech age has speeded the acculturation process, which is now the issue not only in San Diego but in Zen centers throughout the country. What are the politics of spirituality? Does one need a teacher? How should a teacher be treated? Japanese-style or American-style? "Zen is undergoing cataclysmic change," says Allan Kaprow. "Its growth in San Diego is parallel to San Diego's growth: it's blossoming. And it's livelier in America than anywhere. But changes are in order."

The February meeting in Joko and Yui's living room officially opened the dialogue for American Zen to take its own shape, at least beginning here in San Diego. Joko knows that the

major task of a first-generation American Zen teacher is to "sort the baby from the Japanese bath water" in an effort to remove those esoteric trappings indigenous to the Orient. Yet she also realizes she must retain enough structure to keep the practice strong. In order to do so, Joko senses that it may be necessary to keep some of the rituals, but since Zen is a matter of mundane, daily life, American Zen must by definition be American.

The issue of the Zen costume, the robes, went unresolved at the meeting, but before the group adjourned, the members agreed that the most pressing question was that of the student-teacher relationship. The critical problem of the Zen teacher's charisma would be the topic of the next meeting.

"God doesn't live in L.A. anymore," someone said as the meeting closed.

"God doesn't live in Pacific Beach, either," Yui chuckled. Then she confided that her five-year hiatus from the concert stage would be ending in the spring of 1985. "I'm doing a recital with Anthony Newman," she said, and smiled broadly. "Oh, and please, just call me Liz." □

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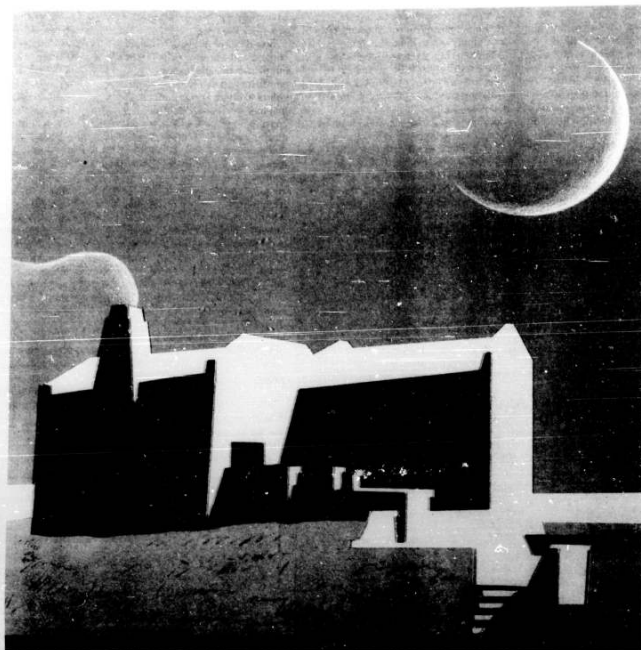


Illustration by David Diaz

MISSION HILLS RETROSPECTIVE

In a fine exposition of English prose in "Good-Bye Wisconsin," Glenway Wescott wrote he would like to learn to write in the style of sailors signaling "each other with an alphabet of outstretched arms and small flags." Wescott was writing not so much about style, I believe, as about his frustration as a writer in trying to express his feelings of homesickness for a land to which he could not return and live. Or, as Thomas Wolfe put it, "Something has spoken to me in the night, burning the tapers of the waning year. . . . We moved into Mission Hills quite by accident, in that, back in 1963, when the city was a wonderment and a complete stranger to us, we had to find permanent quarters, and my wife came across

this duplex on Fort Stockton Drive where the rent was eighty-five dollars per month. We moved there in August, 1963. That September it rained hard on my birthday, which I hoped was not an ill omen. Also that September we experienced the hottest day yet recorded in San Diego, and we celebrated it with new friends by drinking cold beer and eating cheese. But that hot day was merely a ruse, for that apartment, with only two small space heaters, turned out to be a cold place on winter nights, and we lived the reality of the lady who is a tramp. "Hate California, it's cold and it's damp." We bought an electric blanket as we ruefully observed that our little snug home in Wisconsin had been more comfortable on a bitterly cold winter night than our apartment was on a

relatively mild California night. That is not to backhand San Diego, however, and subsequently — four years later — we moved into our own affordable snug home in Mission Hills where we resided until recently in a little yellow house on a street, Hickory, that got busier and busier over the years. The city was about half its present size then. Fort Stockton Drive had not yet been widened, and Mission Hills in those days was a destination and not merely a stop on a metropolitan pony express line. Its charm, besides its pretty homes both large and small, was its insularity. It was not brazen like the beach, commercial like Hillcrest, common like North Park, sprawling like Clairemont, hot like the hinterland. It was Mission Hills, a contained community of lovely and individual

By George Bergmeister

homes, set high enough to enjoy the bracing ocean breezes, close in to everything, and yet a place all to itself because of the peculiarities of the city's geography.

In those days, the classiness of Mission Hills was epitomized by Chris, the friendly, knowledgeable, low-key gentleman who ran the Mission Hills liquor store on Lewis Street. He was what I always thought a tradesman should be: helpful, considerate, courteous, and warm. But then Chris died and his son took over the business. By that time the old dime store had already disappeared from the corner of this small shopping center, and the liquor store had replaced it. As was my wont in those days, I had gone out very early one dark morning on my bicycle to buy a morning paper at one of the street boxes. But on this morning I saw the bright lights of the liquor store illuminating the night full-bore in an alarming, frightening way, for that street and its stores were supposed to be dark in those lonely, pre-dawn hours. It turned out that Chris's son had sold the liquor store and they had opened it early to begin an inventory.

As I look back upon that startling memory of those bright lights rudely

and fiercely shattering the familiar darkness before sunrise, I see it now as a signal, a warning, that the area was changing. Metamorphosis had come to Mission Hills, as indeed it had to San Diego, creeping over it with the tenacious grasp of a Kaiakae insect.

Slowly, of course. But inevitably. The same people lived the same lives, but the quality eroded. The traffic increased, both through and around the area. The noise level mounted. It became more difficult to hear the strident bugle calls from the military plains below as they drifted up our canyon in the last spending of their charge. The old neglected cemetery, a haunting right in our neighborhood, was sodded over. Smog rotted the air, and it smelled less of the ocean and more of auto exhaust. As Hemingway said, change isn't necessarily progress. But it is mandatory.

You have to have money to move into Mission Hills now. That's true almost everywhere, of course, but it's a little more true of Mission Hills. There is nothing wrong with having money, of course, though it is only one of the riches of life. It also makes people different. I think, both with it and without it. People who

have money tend to believe it separates them.

So, after twenty years, a change comes, and Mission Hills is part of our past, a quaint, insular, comfortable past, a place of soft colors and quiet pride, a Brigadoon that has faded into the morning coastal mists, a place that will never return. Such places have no orbits that guarantee a return, only memories — a memory of twin girls coming home to that address on Hickory and throwing an effusive, friendly hello to passing neighbors whom they never knew; of their father who still battles the streets every morning in a jog that is more ritual than run; of old Cecil who roamed the area a few years ago always dressed in a top hat and heavy coat, clutching a cane, until he wound up in court one day and then disappeared (I heard he lived in a tent inside his house, but that I am not sure); of the Arab family who operated the ridiculously small grocery store on Lewis Street (it was later demolished); and of old Judge Thomas coming out of that store one Sunday, having done the shopping during his wife's illness (she soon died, and he, too, later).

Just as they tore down the little old

Arab grocery store, which spoke to the world of almost nothing, so they also tore down the old St. Vincent's Church, after the new one was built alongside it, probably because the mission simplicity of the old church shamed the neo-nothingness of the new structure. As St. John of the Cross might say, the old church has become "lost in oblivion."

So there are ghosts in Mission Hills, ghosts of the old pioneer settlers and of the later, ill-fated Mission Hills gang, of the elusive fawn, of a million canyon hunting cats who control the vermin, of withered souls and sere spirits and everything that goes with pasts that cannot be reclaimed. The universe must be full of such junk, a grist mill for delightful scare stories. As the future closes in on you, all you have is the past. That past is gone and so are we. Adios, Mission Hills. We migrated to the Chula Vista outback, where the air is warm and dry, where the Otay Ranch and San Miguel and other more distant mountains frame our horizon, and where impoverished illegals trek northward in search of their share. Money separates them, too. Sometimes I think that God lives in Mexico and that we are all aliens.

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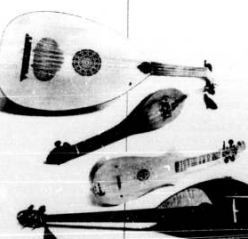
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QUARTER NOTES

BY JONATHAN SAVILLE



ALFONSO X

The serious music of the past has in general come down to us in finished scores, and the task of modern performers is to play what is written. This is not the case with much medieval music, where the scores indicate only a few basic elements of the music and the rest must be reconstructed by musicians and musicologists. A case in point is the famous collection *Las Cantigas de Santa Maria*, compiled under the direction of King Alfonso X of Castile in the second half of the Thirteenth Century. These are musical praises of the Virgin Mary or musical narratives of her miracles. There are some 400 of them, and they constitute an immensely rich anthology of Spanish music in the High Middle Ages, including dances, troubadour songs, and other secular works converted to religious uses. But the collection usually offers no more than the melodic line; instrumentation, performance styles, expressive devices, tempo — all are omitted. We are given the skeleton, but not the living body.

The Alfonso X Ensemble is a San Diego group dedicated to performances of the *Cantigas*

more or less intact in those other parts of the Mediterranean world. The result sometimes sounds anomalous: a hymn to the Virgin Mary in the dressing, whining, colorful manner of a Moroccan folk orchestra. But the mixture of peoples in the Spanish peninsula of the Middle Ages makes such a performance style plausible, if not certain.

From the point of view of the ordinary concertgoer, what counts more than archeological accuracy is the musical effect these performances make. The sounds produced by the Alfonso X group at their concert last week were in fact delightful, and sometimes ravishing. Perhaps most impressive were the blooming, bell-like sounds of the dulcimer (played by Curt Boutsere) and the thin, ingratiating buzz of the loquax, lightly bowed rebe (played with amazing verve and expressiveness by David Dunn). The orchestration —

(and of similar collections such as the fourteenth-century *Libro Vermell*), and their concert last week were in fact delightful, and sometimes ravishing. Perhaps most impressive were the blooming, bell-like sounds of the dulcimer (played by Curt Boutsere) and the thin, ingratiating buzz of the loquax, lightly bowed rebe (played with amazing verve and expressiveness by David Dunn). The orchestration —

changed from piece to piece, giving a stimulating variety to the program. Subtlety of phrasing is not to be looked for in this music, which is played (and sung) at fixed dynamic levels; the subtlety in the Alfonso X performances was to be found in the combinations of tone colors and textures which gave those plangent medieval melodies their sensual vividness.

The concert I attended in La Jolla's tiny Lieb Auditorium lacked the more congenial ambience of the Great Hall of St. Paul's Episcopal Church, with its ecclesiastical atmosphere and churchy resonance; I think I would have preferred hearing the concert there on Saturday evening rather than the repeat performance in La Jolla on Sunday afternoon. But that is the only negative comment to be made about this delectable

offering by the San Diego Early Music Society, whose next concert, by the Lydian Consort of San Francisco, will take place on March 31 and April 1.

LOS ANGELES CHAMBER VIRTUOSO PLAYERS

It's not easy to understand what is meant by the title "Virtuoso Players," since this sixteen-person group consists about half the entire Los Angeles Chamber Orchestra. Is it implied that the



other half are nonvirtuosos? In any case, we were presumably getting the *crème de la crème* at last week's concert at ECPAC, presented by the La Jolla Chamber Music Society. One could not have guessed it from the concert itself.

The trouble was principally the lack of a conductor. Gerard Schwarz, the orchestra's regular conductor, apparently is not included in the virtuoso package. Instead we were presented with a group led by the concertmaster with various titles of his head and movements of his bow, in the authentic eighteenth-century fashion. Authentic it may have been, and concertmaster Paul Shure did indeed manage to keep the players substantially together in music by Handel, C. P.E.

Bach, and Corelli (through the attacks were not as precise as those generally expected from a professional orchestra). What he did not do was give the music shape, direction, expression, or meaning, so that most of the playing seemed lifeless and dull. Music, after all, is not merely a collection of notes; music is a set of ideas, which are expressed through tones governed by them.

Eighteenth-century musicians may have been trained to find and express the ideas by themselves. But modern players need the guiding hand of a conductor, a conductor who understands the musical ideas and knows how to communicate them to the musicians and hence to the audience. Under Mr. Shure's lackadaisical direction, the music seemed to be going nowhere and saying nothing. This was even true to some extent in the C. P.E. Bach D Minor Concerto, here performed in the composer's version for flute rather than in the more familiar to lovers of the Baroque. Flautist David Shostak made a good case for the flute transcription.

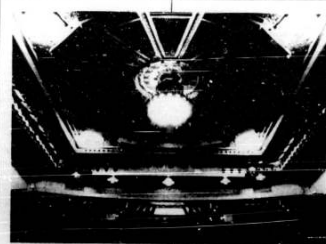
This year's virtuosity of phrasing is not to be looked for in this music, which is played (and sung) at fixed dynamic levels; the subtlety in the Alfonso X performances was to be found in the combinations of tone colors and textures which gave those plangent medieval melodies their sensual vividness.

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significant growth or change in his skill, his ideas, or his musical imagination. However mysterious and regrettable Mendelssohn's failure to develop as a composer may be, there can be no doubt about the brilliance of the Octet, which is as mature in technique as it is youthful and ardent in expression. Performers of this work confront the difficulty of an unusually dense orchestration for a piece of chamber music in which a magical lightness of touch is so often called for, and once again the Virtuoso Players fell short of the ideal. There was a muddling of tone among the lower instruments that sometimes gave the music a heavy, unwieldy quality quite out of keeping with the spirit of the score. And once again, I'm afraid, concertmaster Shure proved disappointing, with his pervasive intonation problems. The chief flaw, however, remained the lack of cohesive direction, so that the players seemed neither a small orchestra guided by a conductor nor a large chamber-music ensemble guided by their experience in working with each other. Mendelssohn's precocious genius deserved better.

SYMPHONY AT THE FOX

San Diego Symphony benefit concert for the musicians' pension fund took place in the Fox Theatre, which the Symphony plans to buy as its future home. The



concert itself was of little intrinsic value. Skitch Henderson is a charming man, but his skills as a conductor are mediocre at best. Half the concert was devoted to overblown arrangements of pop songs, conducted in a sentimental or mechanical manner with no sense of swing; the other half consisted of indifferent, time-beating performances of a Rossini overture, a suite from *Carmen*, and Ravel's *Bolero*, with the only notable musical virtues being the gorgeous solos by the principal flautist, oboist, clarinetist, and saxophone player. The real object of interest was the house itself. Touring musical-comedy productions brought to the Fox by the Niederlander organization have repeatedly demonstrated that this half-century-old movie theater is acoustically defective for the singing or speaking voice. Even with microphones and

loudspeakers, one could never be sure of hearing what was happening on stage. The Symphony's music director, David Atherton, has nevertheless insisted that the Fox would be an excellent concert hall, and now that the Symphony has undertaken to move there from the Civic Theatre the question naturally arises as to whether he is right or not.

His answer, speaking from my own experience last week, is that Maestro Atherton knows what he is talking about, and the sound of the orchestra, with no greater alteration to the theater than the installation of a temporary shell on stage, was stunningly rich, clear, close, full, and resonant, from virtually every section of the house. I moved around quite a bit and did not find any seat to be acoustically unsatisfactory. The front rows of the balcony offer magnificent sound, along with a relatively close-up view

of the musicians and luxuriously spacious leather-upholstered seats. From the very top of the balcony, in spite of the much greater distance from the stage, the orchestral sound is (if anything) louder and richer, as it picks up more of the hall's warm resonances. Downstairs the front section provides a beautifully integrated and balanced sound. Even the seats under the balcony are remarkably good. There is, of course, a certain diminution in the volume of sound, as one would expect under an overhang, but the sound remains quite loud enough, there is no blurring, and the quality remains warm and pure, with a great deal of the hall resonance audible. All over the theater, there is what sounds like an ideal balance between high and low frequencies, unlike the Civic Theatre, which is radically bass-shy almost everywhere. In fact, from every location the Fox is superior to the Civic, and by a great margin. The seats at the extreme rear of the Fox's orchestra section, all the way back under the overhang, offer far better sound than even the best seats in the Civic Theatre (which are the front rows of the various balconies).

In addition to these acoustical superlatives, the Fox is a much more beautiful and humane theater to be in. Its decor is traditionally lavish, with just a hint of vulgarity that I find quite charming. It looks like a place built to accommodate great performances, whereas the Civic Theatre looks like a more

or less anonymous space designed by a committee of scarcely any aesthetic sensibility. Acoustics are of course the prime consideration, but the pleasure of hearing good music well performed is inevitably enhanced by comfortable, gracious, and noble surroundings, as for example in Carnegie Hall or the San Francisco Opera House. The benefit concert may not have amounted to much in itself, but I found the experience as a whole to be thrilling. How much we have to look forward to when the conductor and the programs are of a quality more suitable to the ambience.

These was a joke going around a couple of weeks ago, according to which the Symphony's president, Lou Cummings, announced the purchase of the Fox to the Symphony board in terms of "some good news and some bad news." "The good news," he is supposed to have said, "is that the Fox will cost us only \$7,500,000. The bad news is that we have to put \$500 down." "Since the invention of that story, which at the time seemed true in spirit if not in letter, some so-far anonymous donors have pledged six million dollars. The purchase of the Fox is therefore virtually a certainty, provided that other donors help out in the current drive for funds. Still filled with the excitement of last week's concert, I cannot think of a better way to contribute to the cultural life of our community than to support this splendid project.

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On the Edge



Broken Edge

JOHN D'AGOSTINO

Freshly hatched rock bands often must devise bizarre, even diabolical means of promoting their music, but this tale was more unusual and more humorous than most. "We were out on the highway today, passing out copies of our album to passing cars." It was 2:00 a.m. and the speaker was John Mark, vocalist/guitarist for the band Broken Edge who, only moments before, had finished playing a well-received set at the Spirit.

Oh, he was asked, you mean you parked on the side of the road and handed them out to cars as they slowed down?

"No," laughed Mark. "I mean we were going fifty-five miles an hour on the highway coming into San Diego, and we'd pull up alongside a car and try to hand an album to them through the window. This one time, we pulled up next to a car with a

mother and a bunch of kids. The kids wanted an album, but the mother had this scared look on her face like, 'Who are these weirdos?' Finally, one of them reached through the window, but at that moment the wind took hold of the album. We turned around in time to see it flying past a highway patrol car behind us, and we thought, 'Oh, shit.' But the guy pulled even with us and just stared at us for a while before taking off."

As it turned out, the patrolman's unlikely display of tolerance was one of the more fortuitous events of the day. Earlier in the evening, the band had gotten lost trying to find the Spirit ("We're always getting lost"), and because of the delay, the pizza they had picked up along the way had been left, uncut, in the car. Now, in the wee hours, the pizza looked like a science project, causing the group's drummer, Richard Fenton, to groan at the prospect of a cold, hard, greasy, and very late supper.

Low pay, cheap hotels, terrible food, cockeyed sleep schedules, and the need to provide their own transportation between gigs that can be hundreds of miles apart—these are the indignities to which most young, unproven bands must subject themselves in the pursuit of rock and roll success. It's the flip side of the picture more often painted by the media, the image depicting the glamour, wealth, luxurious lifestyles, and exciting travels of artists who have made the grade, and it causes one to wonder why anyone would put up with the hassles. And if these tribulations aren't sufficient to frighten off all but the stouthearted, there is the added insult of the indifference that a new band must confront on all sides. Not only the occasional and understandable indifference of an audience that has come to hear another, more familiar group, but the more immediate, more painful indifference shown by the record company that has signed a band to a one-album deal and remains only marginally committed to bankrolling the group's development. It is a Catch 22 fact of life in the recording industry that a new band must prove its marketability before the parent corporation will spend any real money to market it. Like strands of spaghetti, batches of new signees are thrown against the wall of public opinion to see which ones will stick, and only those that do are given additional guidance and support. Apparently Broken Edge is more glutinous than most bands, as they've recently been given the green light by PolyGram Records to record a follow-up to their debut album, *Time for a Change*.

Even one listen to *Time for a Change* confirms that PolyGram has made a wise decision. The album is one of the more consistently attractive efforts I've heard in recent months and, for a debut, is amazingly devoid of filler material. On the contrary, each of the album's ten songs defines its own stylistic territory with choice riffs and complementary, thoughtfully conceived instrumental arrangements. These are tough, stark tunes with soft centers, taking their cues from Mark's guitar work, which counterbalances dark voicings with piquant hooks that pay their respects to time-tested pop devices without ever sound contrived or derivative. Imaginative and well-timed chordal and rhythmic changes prevent any song from becoming mired in a rut, and yet after only a couple of spins of the album I had snatches of songs running around in my head like tape loops (e.g., the lovely, haunting refrain of "Almost There," whose melody and vocal harmonies are vaguely reminiscent of the Cyrtle's 1967 hit, "Turnaround Day"). But it wasn't familiarity with their album that enticed me to catch Broken Edge at the Spirit Saturday night. Indeed, I

was not aware of the band prior to hearing them open for the Kiehl Works at SDSU's Backdoor a week earlier. They very nearly stole that evening from the headliners with a well-paced, unpretentious presentation, throughout which Mark ingratiated himself to the audience by self-consciously encouraging those in attendance to help sing the catchier choruses.

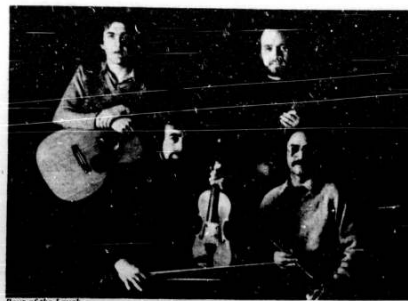
That sort of interaction with listeners is of vital importance to Mark, who took the concept a step further at the Spirit by actually moving down among the dancers during several tunes. A fan who had heard the band a few times had opined during the Spirit gig that Broken Edge would eventually have to add a keyboardist in order to keep pace with the current synthesizer rage, but Mark disagreed. "We like to use keyboards and other production touches in the studio," he said, "but for live performance I prefer a three-man band. I like to get an audience involved in a show and I think having a fourth member, especially a keyboardist, would limit that kind of spontaneity."

"Besides," chimed the affable Fenton, the group's only Briton, "nothing can beat the sound of guitar, bass, and drums."

It's difficult to argue that point when a group uses the combination as well as does Broken Edge. For a trio, the band achieves a remarkable tonal variety in concert. Credit for that must in large part go to Mark, whose modest array of tone modifiers and resourcefulness as a guitarist ("I learned guitar from my dad, a jazz musician, so I never got stuck playing bar chords") allow him to negotiate between ominous growls and sonorous, arpeggiated colorings and leads. But just praise must also go to bassist Josh Lober, who adds swatches of stringlike sounds with Moog synthesizer pedals, and Fenton, who before moving to America had, among other things, played on some Peter Gabriel demos (including a seminal version of "Biko"). Fenton's drumming is methodical but never mechanical, and he's a responsive enough musician to occasionally play off the beat to good effect.

I like what I hear in this band, and I hope that PolyGram sticks with them. There are simply no more important attributes for a band that seeks an extended career than the abilities to write good material and perform it live with genuine flair and panache, and Broken Edge is capable of both. If their second album turns out to be as good as their first, they should before long be able to afford to pay someone else to drive down Interstate 5 distributing their records.

I'm not convinced that one has to be part Irish to like traditional Irish music, but I do believe you'd have to be half-dead not to enjoy the way it's played by the Boys of the Lough. Anyone who thinks that this



Boys of the Lough

music consists of nothing more than charming little ditties laced with winking innuendo, or lachrymose tavern ballads that any schmendrick can sing given enough ale, would receive a valuable education at a Boys concert. Performed properly, Irish, Scottish, and Celtic musics are as complex and demanding of virtuosic skills as any classical form, and in fact the individual talents and precision ensemble playing of the Boys would make it easy to imagine the quartet in white ties and tails if it weren't for their living-room manner and dry wit.

It is that bonhomie and willingness to chat frequently and unabashedly with an

audience, as much as their exceptional playing, that distances the Boys from many traditional musicians. A number of great traditional groups fail to establish a relaxed rapport with an audience, not necessarily out of contempt or even introversion but because the learning of the Old Songs was for them a private, highly personal, and deeply felt experience that doesn't easily translate to the concert hall. But for the Boys, quips, anecdotes, mild insults, and droll introductions of certain tunes are as much a part of their repertoire as are the jigs, marches, reels, and airs. And in a packed La Paloma Theater Sunday night, the group's natural jocular

created an intimacy before the evening's first notes had been played, facilitating the audience's involvement in the music that followed.

The Boys are Cathal McConnell—the group's only Irishman—who plays flute and whistle and sings; Aly Bain, a fiddler from Shetland; and the Richardson brothers from Northern Ireland. Dave plays the mandolin, cittern (a pear-shaped, Renaissance-era stringed instrument that looks like a cross between a mandolin and a guitar), and concertina (a nineteenth-century, hand-held, accordion-like instrument). Tich plays guitar. Of the four, McConnell and Bain exhibited the highest levels of instrumental skill, with McConnell setting both the musical and the verbal tones of the evening. Long-winded with or without an instrument pressed to his lips, McConnell would begin to introduce a song, only to get lost in a rambling, convoluted, tangential discourse that tested the practical patience of the others and elicited titters and open guffaws from the audience.

The Boys' show covered a pleasing variety of traditional song types, and the highlights included prancing reels such as "The Spey in Spate" and "The Feathers," and airs such as *Grogha Bhaile Bu* ("The Gates of the Yellow Town"), an Irish jig medley ("Petitcoat Loose/The Geese in the Bog/The Connachtman's Rambles"), and an interlude of a cappella singing by a guest Irish vocalist. After more than two hours of their superlative musicianship, one couldn't escape the conclusion that the Boys of the Lough represent the cream of traditional British music (apologies to the Chieftains). Their concert was the perfect ending to a St. Patrick's Day weekend.

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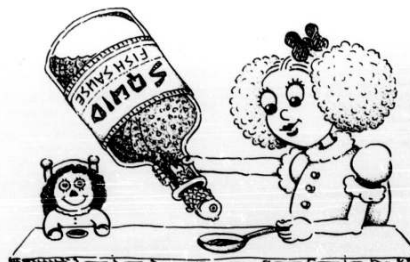
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With the Greatest Vietnamese



ELEANOR WIDMER

Marcella Hazan, the noted Italian food expert, began her career in science; Gloria Zimmerman, the Florentine chef, devoted herself to the study of history. Gloria Zimmerman, on the other hand, worked in the copyright department of the music publishing firm of Robbins, Feist, and Miller in New York.

In the event that the name Gloria Zimmerman doesn't ring a gastronomic bell of recognition, it's due to the modesty of this woman, as well as her specialty, Vietnamese cuisine. When I was first introduced to her book, *The Classic Cuisine of Vietnam* (Barron's, 1979), I was told that she was the wife of Jacques Pepin — in fact, he has written the introduction to this path-breaking book. Jacques Pepin is the mentor of Gloria Zimmerman, but he is not her husband. The confusion stems from the fact that Pepin is married to a woman called Gloria. But Mrs. Zimmerman acknowledges that meeting Pepin and be-

coming his friend — they are neighbors in Connecticut — has altered her career.

Gloria Zimmerman can barely remember a time when she wasn't cooking. She began with her toy pots and pans, which her mother allowed her to use on the full-size, adult stove. Gloria always regarded cooking as magical, and when a handsome young man courted her, she impressed him by preparing eighty cream puffs and not allowing anyone else but him to have even one of them. Whether the cream-puff caper or her winning nature was decisive in their relationship she has yet to discern, but in due time she was married to him. They now have two grown sons.

Gloria credits the *New York Times* with providing her first exposure to the cooking classes of Madame Grace Chu, the Chinese cooking teacher with whom she subsequently studied for several years. Sometime later, when an article appeared in the *Times* suggesting that gourmet cooking teachers were in short supply, Gloria broached the subject to Madame Chu, who not only encouraged her but

made Gloria her assistant. The Good Cooking School, a plan to send cooking teachers around the country, was then begun by James Beard and others. Gloria assisted Madame Chu in giving classes, but the school (founded) gourmet cooking classes had not, in 1974, become the rage that they are today.

Then I had the brilliant idea to give Chinese cooking classes aboard the *Queen Elizabeth II*, she laughs in recollection. "So I wrote the Cunard line and they were interested and took me on to teach on the maiden voyage in 1975 that went to the Caribbean." Soon she was traveling with the *QE II* to France. While in Paris, a young friend took her to the Port D'Italie section, where she first encountered Vietnamese cooking. She was enchanted. For one thing, Vietnamese cooking was low in calories because it wasn't stir-fried; for another, fresh, green, leafy salads and vegetables were served with most Vietnamese meals. Third, thickening agents were never used, which fit in with the much heralded "nouvelle cuisine."

Gloria Zimmerman went back to the States with her head reeling with ideas. In one of her Chinese cooking classes she had a Vietnamese student who extolled her mother's great virtuosity with native cuisine. Gloria arranged for a meeting with Bach Ngo from Saigon. Gloria showed up with a package of rice papers she had bought but did not know how to use. Bach Ngo was impressed with the American's interest, and they began working together. The result is their excellent and simple-to-follow cookbook, the first in its field. "Would you believe that there are only three or four Vietnamese restaurants in New York?" she tells me. She's a comely woman and soft-spoken, modest and smiling. Everyone would wish to have her for an aunt. She came to San Diego last week to give classes at the Perfect Pan on Washington Street, and to participate as a celebrity chef for the UCSD Cancer Center fundraising dinner.

Though San Diego is one of the burgeoning centers for Vietnamese restaurants, the class was only three-quarters full, and at last, two women came from Yuma, Arizona, to attend. When I told her of the great number of Vietnamese restaurants here, Gloria's hands flew to her face. "If only I had time to try them," she cried with real enthusiasm. "Back East when I have to get supplies for my Vietnamese diners, it's not easy. But here you have everything available, including fresh tamarind. I couldn't believe it."

The menu for the evening consisted of spring rolls with a fish-sauce dip, pork simmered with five-spice powder, pork (pickled) bean sprouts, Hanoi soup, and Mongolian moon cakes.

This chef is much taken with Hanoi soup, and serves it frequently when she has guests. In Vietnam, soup is consumed for breakfast, and Hanoi soup is, of Zimmerman serves this soup as a middle course or as a meal in itself. The dominant ingredients are noodles and meat topped by fresh vegetables — onions, green onions, cilantro, and bean sprouts, with very little broth. In some Vietnamese restaurants in France you are asked whether you want any broth at all.

The broth is prepared by cooking one pound of chuck along with either a pound and a half of ox tails or beef bones. These are dropped into nine cups of boiling water to which is added two-star anise, a half stick of cinnamon, a two-inch piece of fresh ginger, and three shallots. The ginger and shallots are actually browned over a gas flame or on top of an electric burner until they are charred in color. Then they are placed into the broth, which cooks for an hour and a half or until the broth is sufficiently reduced. Rice sticks (noodles) are boiled for five minutes, drained, and washed in cold water. The meat is removed from the pot and cut into small pieces. Four tablespoons of fish sauce and salt are added. The soup is ready to be assembled.

Place noodles in bowls and add cooked meat and thin slices of raw meat (beef shoulder or round). Pour the broth over this and top with thin slices of onion, sprouts, cilantro. Serve with sliced lemons and fresh, hot, red chili pepper. The raw meat will turn gray in the broth and will not taste bloody.

I've given the recipe as Mrs. Zimmerman demonstrated it in class. However, the beef stock could be prepared in a pressure cooker in half an hour; the slices of raw meat are authentic, but could be optional, and you could vary the fish sauce to taste.

Mrs. Zimmerman recommends a fish sauce with the brand name of Squid. It's amber colored. The lighter the fish sauce, the better. Fish sauce has gained an unsavory reputation among Vietnam veterans because of its strong taste, but it is ubiquitous in Vietnamese cooking. Mrs. Zimmerman began her class by saying, "The first thing you have to do is buy fish sauce." My advice is to try any your common sense in its use, trying less or

greater quantities than any recipe calls for, until you've determined the amount that suits you.

We also learned some excellent seasoning for a pork shoulder or pork butt that would serve admirably for pot roast or even chicken. In a mortar mash two cloves of garlic, two shallots, and one and a half tablespoons granulated sugar. Do not use a food processor — this step must be done with mortar and pestle. Add one tablespoon fish sauce, six tablespoons water, two tablespoons light soy sauce, three-eighths teaspoon five spice, and freshly ground pepper. Brown pork (beef or chicken) in a small quantity of vegetable oil using a heavy pot. Cook with a lid, adding tiny amounts of water so that the meat or fowl will not burn. You won't have lots of sauce, maybe a spoonful for each portion. It's highly reduced but it's prime. In my opinion, the pork with five spice was the highlight of the meal.

For the others as well as me it was a maiden voyage — the first time we had been instructed in this art. As I drove home late in the evening — the four-hour class ended shortly before 10:00 p.m. — I couldn't help but be grateful for the many inexpensive and good Vietnamese restaurants in this area that prepare these specialties so well and inexpensively.

Take spring rolls, for example. Gloria Zimmerman did her best to instruct the class in their preparation, and she even had several members participate in the rolling of them. But the most modern Vietnamese restaurant offers excellent spring rolls at nominal sums. (The rice paper in which they are wrapped is made from a mixture of flour and water that is baked in the sun on bamboo mats. Because rice paper does not grow soggy and may be patched with another piece of rice paper if it is torn, it is superior to the egg roll shells sold in Oriental stores and supermarkets.) Spring rolls are one of my favorite Vietnamese dishes because of their crunchiness and

because they may be wrapped in lettuce leaves and eaten with mint or any form of green vegetable, including cucumbers.

I also gained a better appreciation of the many fine Vietnamese soups and earthenware rice dishes. In fact, I am now inspired to try many of the new Vietnamese restaurants that have sprung up in San Diego. For those who would like to do some Vietnamese cooking, the following grocery stores should prove useful:

Tien Phong Market, 2543 University Avenue (298-4754)
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JONATHAN SAVILLE

Berlioz's rarely performed grand opera, *Les Troyens* ("The Trojans"), is an attempt to dramatize Vergil's *Aeneid*. Not an easy task, considering the Roman poet's intentions and methods. Vergil used legendary and mythological material about the supposed Trojan ancestors of the Romans in order to convey ideas about Rome's historical destiny; his chief point was that Rome had a great historical mission, and that Roman leaders must sacrifice their personal happiness for the sake of the larger cause. The most memorable episode of the poem, embodying this no-

tion in personal and dramatic terms, is that of Aeneas's romance with Dido, the Carthaginian queen; after a lengthy dalliance in Carthage, Aeneas abandons Dido at the command of the gods and accepts his historical task of proceeding to Italy and founding Roman civilization, "a new Troy." The narrative here is concentrated and poignant, with the passages describing Dido's grief and suicide verging toward the sentimental. Yet Vergil's treatment avoids sentimentality through its sturdy background of historical implication: in the romantic conflicts of Aeneas and Dido we are shown the subsequent geopolitical conflicts of Rome and Carthage, and Dido's death is a prefiguration of Car-

thage's decisive defeat by Rome, a century and a half before Vergil composed his epic.

The dangers of turning this complex narrative poem into drama (and even more so into opera) are multiple. Aeneas is not a sympathetic character, just as the Roman sense of manifest destiny he represents is in many ways repulsive. Dido is extremely sympathetic, but if she is shown merely as the heroine of a pathetic melodrama, the ideological meaning of the episode is lost. And in any case, the Dido story occupies only slightly more than one section in a poem some twelve times as long, and if it is isolated, as dramatic treatment would necessitate, its meaning as part of the entire narrative will remain obscure.

Berlioz avoided these dangers with remarkable success, and the Metropolitan Opera production, which will be aired "Live from the Met" next week on KPBSTV (Wednesday, March 28, at 8:00 p.m. on Channel 15), enhances the many strengths of the masterly libretto and music. Berlioz makes Aeneas more human and admirable than his Vergilian counterpart; he shows us convincingly the real dilemma the hero must go through, as he is torn between love for the queen and obedience to the gods; and above all he gives Aeneas music of blazing heroism, soaring tenderness, and absorbing emotional conflict, thus deepening and enriching his character in a way immediately perceptible to our senses. The Met's Aeneas is Plácido Domingo, whose great abilities as both actor and singer make him ideal for the role, and Domingo's humanization of the hero is brought out with particular clarity by the numerous close-ups on videotape. The small screen may diminish our experience of Aeneas's grandeur, but it gives us an intimate insight into his humanity — which, for a character burdened by so much ideological weight, is all to the good.

Berlioz did not, of course, refrain from exploiting the pathos of Dido's character and fate. Her reluctance to take a second husband (she is a widow), her ecstatic infatuation with Aeneas, her frenzied rage

and pathetic lamentation when he leaves her — all are given musical settings worthy of Bellini, Donizetti, and Verdi, those consummate creators of noble, complex, unhappy heroines. In the Met telecast, Tatiana Troyanos performs the role exquisitely; her acting is both powerful and subtly inflected, and a certain hollowiness and overly covered tone in her lower register virtually disappears by the time of her glorious final scenes, which exhibit singing of immense beauty and drama. The brilliance of this performance makes one curious to know how Jessye Norman sang Dido (at the Met, the two singers alternated in the role), but the telecast does give us the opportunity of hearing Miss Norman as Cassandra, whose singing dominates the first part of the opera.

Cassandra's role is basically an invention of Berlioz, an addition to (or expansion of) Vergil designed to give Vergilian breadth to the dramatized story. We are not permitted to focus exclusively — on Dido, for we are shown another noble and helpless victim of the juggernaut of Roman historical destiny, the Trojan princess whose happiness is doomed because her city is predestined to fall. By showing us two innocent victims of ineluctable history, Berlioz forces us to concentrate on history as the central theme of *Les Troyens*, rather than the sad, romantic story of Dido (or that of Cassandra) for its own sake. Yet here, too, he does not hesitate to pull out all the stops, giving Cassandra music of deep pathos and of intense anxiety — both of which Miss Norman renders in the grand manner. Her blooming, floating, radiant voice is deployed with great mastery of shading and expression, so as to render each dramatic moment in its fullness. Indeed, the three principals in the Met production are all notable for their ability to communicate dramatic emotion through the voice while at the same time adhering meticulously to the purely musical shapes and meanings of their vocal lines.

Berlioz was an informed student of Vergil, and even in those scenes that seem



Jessye Norman

most personal and ideological he never forgets the great Vergilian through-line, the tracing of Roman history from its mythical origins, through the Punic Wars (against such formidable Carthaginian opponents as Hannibal), to the establishment (under Vergil's contemporary, Augustus) of the Roman Empire. The Met production is particularly impressive in its handling of this theme. Director Fabrizio Melano and designer Peter Wexler have been extremely inventive in devising visual symbols to convey the ruthlessness of history: the terrifying Trojan horse, a huge, primi-

tive, semiautomatic equine head suspended over the teeming crowds of unsuspecting Trojans on stage; the giant celestial ring encircling the peaceful paradise of Carthage and gradually hemming it in and imprisoning it as Aeneas, the Trojan visitor, and the slaughter-brood of history turn serenity and harmony into anguish and disintegration; the departure of the Trojan ships, moving magnificently and inevitably off to Italy and leaving a barren, bereft Carthage behind; the appearance at the very end of the opera of three stark images of the Roman she-wolf, emblem-

atic of Rome's eventual triumph over Carthage (and, in a larger context, of the inevitable triumph of *Machtpolitik* over the needs and joys of individual human beings).

Undoubtedly, these effects must have been more stunning in the opera house; but the director of the telecast, Brian Large, has compensated for the loss of space, size, and presence by an artful use of the camera, reminiscent of (but usually superior to) his work on the television production of the Bayreuth Ring cycle. He is responsible, for example, for the striking process shot that juxtaposes Cassandra's face in extreme close-up with the image of the huge head of a horse racing toward us. The head seems to be attacking the doomed Trojan princess, like a rocket aimed at her soul, at the very moment when she is expressing her prophetic vision of the city's destruction; here is an example of the way televised opera, if handled with imagination, can sometimes make use of its own medium to communicate an idea even more effectively than can be done in the opera house itself.

Another such example illustrates not only the rich potential of televised opera but also Berlioz's genius for transforming Vergilian themes into concrete music-drama. At the beginning of the last act of *Les Troyens*, Berlioz has invented a scene for a young Trojan sailor, Hylas, who sings a nostalgic song about his destroyed native land as he stands high up on the masthead of one of the Trojan ships anchored in the

harbor of Carthage. This touching lyric interlude is not only lovely in itself, with its melody and harmonies typical of Berlioz at his most expressive; it also shows us, once again, the way history grinds onward, indifferent to human values and feelings. It is a Vergilian idea, and a nineteenth-century idea (*Les Troyens* was completed in 1858) — and Berlioz, avoiding all abstraction or preaching and confining himself to character and song, has astonishingly made it into an operatic idea.

Brian Large has gone the composer one better and made it into a television idea. He shows us a double image of the rigging of the Trojan ship (the impersonal forces of history) and the face of tenor Philip Creech, young, handsome, sad, vulnerable, singing Hylas's poignant melody into the lush silence of the Carthaginian night. To appreciate the effectiveness of this television image, we should realize that at the Met we would not have been able to see Mr. Creech's face at all! The power of Vergil's attitude toward history and its victims could not be brought home to us with greater immediacy, the timeless and universal idea totally transformed into the sound and sight of an individual life and a unique moment.

James Levine conducts this performance with his usual energy, control, and vital intelligence, and one may hear the music in its full resonance on the KPSB FM simulcast that will accompany the KPSB showing Wednesday night. □

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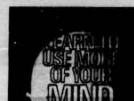
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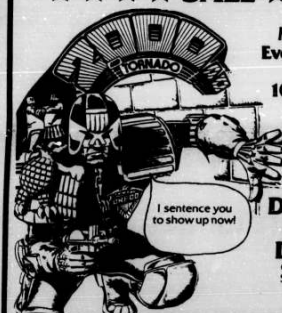
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INSIDE STORY

continued from page 10
counseled that it would be a political liability for her once again to spend large amounts of her own money on the race, and that raising the necessary \$150,000 to \$250,000 from others within a month would be nearly impossible. Campaign volunteers were another problem: O'Connor never thanked many of those who

walked precincts and stuffed envelopes during last year's effort, and some swore never to work for her again.
Hedgecock also moved quickly to dull O'Connor's strong support in the inner-city, minority community. He supported black Councilman William Jones's requests for more money for the Southeast Economic Development Corporation (SEDC) received eight million dollars in federal money in 1983 and an

affirmative-action hiring policy, and let both Jones and Councilman Uvalde Martinez pick appointees to important city commissions. Hedgecock also helped funnel more money into an increase of \$1.4 million into Southeast San Diego through the community block-grant program, and has been visible at minority social events, including a recent Chicano Federation dinner.
• Some Republicans who dislike Hedgecock because he

repeatedly breaches party loyalty still don't give Dick Carlson much of a chance of defeating the mayor. They figure that Hedgecock's tremendous name identification will overpower a negative mail campaign and predict that Carlson will have trouble raising money from developers or lawyers who Hedgecock would extract a penance should they later try to do business with a Hedgecock-led city council.

And Carlson, who has promised not to use his own millions to fund the campaign, is still without major issues or an impressive list of supporters. But the mayor's Republican detractors appreciate Carlson's efforts in collecting and documenting Hedgecock's misdeeds, which they say will provide invaluable assistance in defeating the mayor's certain future attempts at statewide office.

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Off the Cuff

When was the last time your imagination got the best of you?



Michael Hornung
Cab Driver/Student
College Area

It was about 3:30 one morning and I picked up a fare at the Golden West. A black man got into the front seat wearing sunglasses, gloves, and a stocking cap. He paid cash and gave me an address in Logan. As we were driving along I started getting a funny feeling. This guy was way too friendly for the average customer. I began thinking, "This guy is going to rob me." I drove down a few dark streets to test my theory. Nothing happened. I felt a little foolish for not having given him the benefit of the doubt. He had me pull up under a street light and I related. I was making him change when I noticed his friend was standing on my left. I was looking down the barrel of a gun. So much for imagination.



Sandy Sheldon
Homemaker
North County

Last Wednesday. It all started when I went to pick up my seven-year-old son Matthew from school. I was running a little late. He wasn't there waiting. I went to the classroom and his teacher said, "I'm glad you came. He forgot his artwork." I went to the office expecting to see him sitting there — he wasn't. At this point it was hard to hold on to logical thought. He had been forewarned about the dangers of strangers, but all I could think of was that every second that went by he was getting farther away from me. I was crazy, about to call the police. First I called McDonald's, his local haunt. No one had seen him. I called my friend Pat. She said, "Oh, Matthew's here, we just got back from Der Wienerchnitzel." It was a basic car-pool mix-up.



Iris Hunsaker
Luncheon Server/Owner
La Mesa

I was at Quivira Basin with a friend, fishing out in the bay. We were using deep-sea rods with full squid as bait. I hooked up with something. At first I thought it was a bat ray, the way they struggle, then I got a glimpse of the color and thought it was a sting ray. It was huge — about a three-foot span. Suddenly I knew it was a halibut. I got it fighting. I was holding the line, and it was incredibly tight. By the time I maneuvered it to the rocks, I knew it had to be the biggest halibut ever caught in the bay. All the people in lawn chairs were running to see what it was. My buddy went to get it for me. He accidentally pulled the bait and hook out of its mouth and it swam away. I'm sure that thing weighed sixty pounds.



Sue Coleman
Businesswoman
Prescott

My fourteen-year-old daughter was grounded for not telling us the truth about smoking cigarettes. Later I found a suspicious-looking note from her girlfriend hinting that they skip school. She said it didn't mean anything. She said she wasn't feeling well and didn't want to go to school so she stayed home. Later that day I phoned and she wasn't home. My imagination went wild. I thought she had skipped with her girlfriend or taken off with her boyfriend. I went right over to the school and demanded to see all of the attendance records. Everything was in order. Every absence note was my note. Furthermore, she was at school. I felt a little foolish, but in the end I think it brought us a lot closer.



Edmee Forshey
Fiber Artist
North Park

My granddaughter sent me news clippings from New Mexico from some of her dance performances. I looked at one and thought, "That's me!" It was a real shock to see how much we resembled each other. I decided to go to Albuquerque to watch her at the theater. She organized the entire dance troupe, did the choreography, production, costumes, everything. She did a piece where she wakes up and feels sensuous and happy, but then she remembers the heartbreak she experienced and she cries a little bit. She wonders what she's going to do and she ends it all. I saw her dancing and I imagined that I was up there dancing. My goodness, my imagination keeps me sane. It's got to be the best of me.

—Lin Jakary

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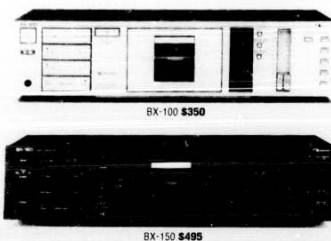
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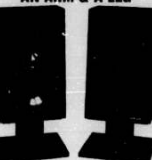
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Section 2

Events, Theater, Music, Film

Exotica

The Quest for the Black Orchid:

We left Nairobi this morning. Dr. Von Hügel of the Berlin Ornithological Academy, Lord Peter Wimpey of the Royal Horticultural Society, Lord Peter's great mastiff, Flush, and I, Violet Rosenbloom, representing the San Diego Orchid Society. Our object: to find the heretofore undiscovered black orchid in time for the "Orchid Olympiad" show in San Diego. With our six Swedish beaters (no natives were available, all of them being officials in the local government or employed by the airline companies), we set off into the jungle, where for years rumors have circulated regarding a black orchid which grows "where the mountain rings the sea." Digues and Diablers. Deep in the jungle. We have been traveling for three weeks, surrounded everywhere by orchids. High above, from the trees, hang the tropical

epiphytes, nourished by air, rain, and decaying vegetation, with their pseudobulbs for food and water storage. Beneath our feet are the terrestrial orchids, growing out of the rich, moist soil. They, in all their infinite variety of shapes and colors, show the typical orchid form of three sepals and three petals, with the lowest petal or lip more brightly colored, fantastically shaped, marked, or molded into a delectable pouch. We have seen the cattleya, native of the American tropics and, as a house flower, most popular for corsages. We have encountered the cymbidium, coming from the high altitudes of Southeast Asia and cultivated in San Diego gardens under filtered shade. The phalaenopsis, or butterfly orchid, has flared out at us from the fetid darkness. We have passed through breathtaking, mottled blooms of paphiopedilum, or lady's slipper, in striped and mottled flowers of white, yellow, green, orange, or red, with their mysterious markings of tan, mahogany, or

bronze, all gleaming as though lacquered. We have even found one example of the rare new hybrid, the blue orchid. But not a trace of the black orchid. Since the bearers run away, we are terribly short of food, and I have complained to Lord Peter about his dog, Flush, decreasing our precious store of nourishment. But Lord Peter only replies, testily, "Flush can live off the land; he will eat anything; he is a good sport. Not, I'm afraid, like you, Violet."

The Last Infirmary of Nihil. Mind. Nearly starved, bitten by poisonous insects and vipers,

(continued on page 6, col. 3)

But All Seriousness Aside

He's television's own Renaissance Man: the comic prankster and adept turn-of-mind at home in the world of literature and philosophy, the

civilized, humane "Nice Guy," with a broad and unpredictable streak of insanity. Few showbiz personalities have shown so wide a range of interests and talents as Steve Allen, who burst upon the national consciousness nearly

thirty-four years ago, in host of his own nightly comic variety series on CBS, and who moved to NBC three years later to helm the original "Tonight Show."

Since then, Allen has gained a steady following, not only as a comic, but also as a writer, producer, and singer. He has written and sung with some of the most popular pop hits of his career, including his signature tune, "This Could Be the Start of Something Big." He has gained renown as a vocalist and instrumentalist (he plays piano, clarinet, trumpet, and saxophone), as a dramatic actor (The Benny Goodman Story, among others), as a playwright, poet, and novelist (most recently, The Talk Show Manders), as something of a historical and philosophical



Illustration by Mike Caley

scholar (his PBS series "Meeting of the Minds"), and, in his private life, as a political activist, speaking eloquently against capital punishment and in favor of nuclear disarmament.

But we know him best as the urbane zany of E! TV, and as such he will leave his most lasting mark. He was a true comic innovator while Perle, Caesar, and Gleason were merely recycling vaudeville schtick for the new medium. Allen and a few other comedians were experimenting with new forms to fit the peculiar realities of television. On "The Tonight Show" and, after that, on his own long-running, weekly series, Allen developed a medium-oriented comedy format, inspired no doubt by his early years as radio disc jockey and local television emcee. His informal, ad lib style in such fondly remembered regular features as the "Man on the Street Interviews," "The Answer Man," and the quickly intercut

gag called "Crazy Shots," was directly antecedent to the likes of "Laugh-In" and "Saturday Night Live."

And the famous Steve Allen persona—that of the smooth, articulate, educated man, likely, at any moment, to become completely unglued—is, at least in part, responsible for Steve Allen and a dozen other "Wild and Crazy" guys.

Allen's television, in 1967, from weekly network television signaled no slackening in his energetic pursuit of the other arts. Few people know that he has penned some 400 songs, earning him a place in the Guinness Book of World Records as the most prolific songwriter of modern times. A consummate entertainer, he continues to fill his time with television specials, recording sessions, nightclub appearances, and, on occasion, a benefit concert.

Just such a concert takes place next Wednesday, as Allen goes (continued on page 6, col. 4)

The Smetana Centennial

The first Czech composer to make an impact on world music was Bedrich Smetana (which might be translated as "Frederick Star-Cream"). Smetana lived from 1824 to 1884; this year marks the centennial of his death. In honor of the composer, San Diego State musicologist Jaroslav Mraček has planned an eleven-day festival consisting of conferences and concerts, with the participation of some eminent musicians and scholars. The conference, which begins Thursday, March 29 at SDSU's Smith Recital Hall, will include some of the world's most important authorities on Smetana and Czech music, including the contemporary Czech American composer, Karel Husa. The concerts offer a survey of Smetana's music in various forms, along with works by other Czech composers. Smetana's best-known piece is Vltava ("The Moldau"), a symphonic poem tracing the course of the river from its source in the Bohemian forest, through the valleys, meadows, and lowlands of the Czech countryside, to the great capital city of Prague. This work represents Smetana's celebration of his native country, and it forms part of the general movement of Czech cultural nationalism in the Nineteenth Century, of which Smetana himself was one of the chief leaders. Nor is it alone among the composer's works. It is only one of six similar tone poems on Czech historical and legendary themes which, under Smetana's orchestral cycle Ma Vlast ("My Fatherland"), the cycle will be performed in its entirety by the San Diego Symphony, conducted by Pavlo Berglund, on Thursday, March 29, 7:00 p.m., at the Civic Theatre, downtown, repeated on Friday, March 30, at 8:00 p.m., at the Civic Theatre, and once again on Saturday, March 31, at 8:00 p.m., at the East County Performing Arts Center in El Cajon. There will also be a series of chamber concerts at San Diego State. The first of these will

feature music for violin and piano duo, and will include works by Czech composers Dvorák, Suk, Janáček, and Martinů, as well as Smetana. The artists are Pavel Praet, violinist, and Martina Maximenova, pianist. The concert will take place at Smith Recital Hall on Friday, March 30, at 8:30 p.m. The following evening, the Sequoia String Quartet will perform the Dvorák Quartet No. 10 and Smetana's Quartet No. 1, which is titled "From My Life." The Smetana work, like some of his other compositions, is explicitly autobiographical; it is a Lyrical program music transferred to the quartet medium and given an intimate, personal meaning. This intimate masterpiece will be performed Saturday, March 31, at 8:30 p.m., once again at SDSU's Smith Recital Hall. The following week will offer a concert every evening devoted to Smetana and Czech music. On Sunday, April 1, at 8:00 p.m., the San Diego Chamber Players will perform at Smith Recital Hall. On Monday, April 2, at 8:00 p.m., in the same



hall, there will be a chamber music concert by SDSU faculty and students. The following evening, again at Smith, the SDSU Symphony Chorus, and Wind Ensemble will perform music by Smetana, Dvorák, and Janáček (the date is Tuesday, April 3, and the time is 8:00 p.m.). On Wednesday, April 4, there will be a chance to hear some of Smetana's piano music, as performed along with the music of other Czech composers by pianist Linda D'Guistie Gamble (Smith Recital Hall, at 8:00 p.m.). Beginning Thursday, the San Diego Symphony will offer a program including Karel Husa's Two Sonnets from Mchladze (Thursday, April 5, 7:30 p.m.; Friday, April 6, 8:00 p.m.; Sunday, April 8, 2:30 p.m. — all at the Civic Theatre). On Friday, April 6, there will be a recital of Czech music by cellist Frantisek Smetana, a grand-nephew of the composer. Finally, there will be performances of Smetana's most popular opera, The Bartered Bride, a delightful comic about a young girl who outwits his

(continued on page 6, col. 4)

READER'S GUIDE

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit 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 for publication to **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92158.

Dance

"Teatro de la Esperanza," an interpretive dance and musical group from Mexico, will perform Friday, March 23 and Saturday, March 24, 8 p.m., Educational Cultural Complex Theater, 4343 Ocean View Boulevard, Southeast San Diego, 92160.

Ballet, choreography by Wayne

Davis, Carmen and Souvenir, will be presented by Stage Seven, Friday, March 23, 8 p.m., and Sunday, March 24, 2 and 8 p.m., and Sunday, March 25, 2 p.m., and Sunday, March 25, 8 p.m., Mandel Weiss Theater, UCSD, 234-4647, reserves the right to edit all materials.

"Dance Jam," create your own style in an evening of freestyle, recreational dancing every Friday night, 8 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

Jazz, new works by Patricia Rincon will be offered by Jazz Unlimited, Thursday, March 22 through Sunday, March 25, 8 p.m., Cio College Theater, Twelfth Avenue and C Street, downtown, 457-2679.

"Tapestry," the final event for the Pacific Dance Center will be a jazz-tap show with a reception to follow, Tuesday, March 27, 7 p.m., Mandeville Auditorium, UCSD, 272-6167.

Circle Dancing, meditative "Soft dancing" is conducted weekly, Mondays, 7:30 p.m., Mission Hills

Congregational Church, 4070 Jackdaw Street, Mission Hills, 295-9677.

Film

For Children, several short films will be shown Friday, March 23, 3:30 p.m., Chula Vista Public Library, 3655 Street, Chula Vista, Free. (691-5062); The Apple Dumpling Gang is on the menu, Monday, March 26, 6 p.m., National City Public Library, 300 East Twelfth Street, National City, Free. (474-8211); and How Do They Make Soap? and an "Our Gang" comedy will be featured Thursday, March 29, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free. 435-4187.

"In the Name of Democracy," a skeptical look at the Salvadoran elections, will be shown Thursday, March 22, Abraxas School, 1366 Hornblende, Pacific Beach, Friday,

March 23, 7 p.m., Padre Hidalgo Center, 2277 National Avenue, South San Diego, and Saturday, March 24, 7:30 p.m., Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill, 235-0485.

"The Natural History of the World," the story of patterns of adaptation among animal populations, will be shown Saturday, March 24 and Sunday, March 25, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-1821.

Eskimos are the subjects of two short ethnographic studies to be screened Saturday, March 24 and Sunday, March 25, 1 and 2:30 p.m., Museum of Man, Balboa Park, 239-2001.

"What About the Russians?" is a video interview with Robert McNamara, Helen Caldicott, Paul Winkler, and others about Russia and the arms race, which will be screened Tuesday, March 27, noon, California Western School of Law,

150 Cedar Street, downtown, Free. 755-8563.

"The World of Andrew Wyeth" about the painter and his work and a film about a Chinese acrobatic troupe will be screened Wednesday, March 28, 1 p.m., National City Public Library, 200 East Twelfth Street, National City, Free. 474-8211.

"Wild Strawberries," Ingmar Bergman's 1957 tale of a man's confrontation with his life and failure will be screened Wednesday, March 28, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 100 Prospect Street, La Jolla, 454-3541.

Music

Symphony Concert, the San Diego Symphony Orchestra, Paavo Berglund, conductor, will perform Sibelius' Swan of Tuonela, Grieg's Piano Concerto, and Nielsen's

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Physical Theatre/Music Theatre & South Performance/Exhibition Space present
THE BALLAD OF MR. MISTERIO & SALOME

A strange and beautiful journey of original (and American) music's ingenuity with a twist (singer, dancer, poet, dancer, and poet).

Thursday-Sunday, March 22-25 8 p.m.

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To LOCAL EVENTS

Symphony No. 5, Thursday, March 22, 7 p.m., Friday, March 23, 8 p.m., and Sunday, March 25, 2:30 p.m., Civic Theatre, 202 C Street, downtown, 239-7221.

Folk Concert, veteran folk singer Sam Hinton will perform, sponsored by the Friends of Old Time Music, Friday, March 23, 8 p.m., 1260 Robinson Street, Hillcrest, 287-7833.

Time and Piano Recital, Sherman Moore, cellist with the Los Angeles Chamber Orchestra, and John Danke, pianist, will perform in the next miniconcert series recital, Monday, March 26, noon and 11:30 p.m., Athenaeum Museum and Art Library, 1088 W. Street, La Jolla, Free. 454-5872.

Spring Chamber Music Series continues with the Orion Duo performing works for the classical guitar by Bach, Albeniz, and others, Tuesday, March 27, 7:30 p.m., San Diego Public Library and Art Library, 820 E Street, downtown, Free.

Organ Festival, three soloists will offer works by Franck and Handel,

Sunday, March 25, 4 p.m., Christ Lutheran Church, 4761 Cass Street, Pacific Beach.

Folk Songs and Stories, U. Utah Phillips will perform to benefit the San Diego Folklore Center, Sunday, March 25, 4 p.m., Old Town Opera House, Twigg Street, Old Town, 282-7833.

Cello and Piano Recital, Margaret Moore, cellist with the Los Angeles Chamber Orchestra, and John Danke, pianist, will perform in the next miniconcert series recital, Monday, March 26, noon and 11:30 p.m., Athenaeum Museum and Art Library, 1088 W. Street, La Jolla, Free. 454-5872.

Spring Chamber Music Series continues with the Orion Duo performing works for the classical guitar by Bach, Albeniz, and others, Tuesday, March 27, 7:30 p.m., San Diego Public Library and Art Library, 820 E Street, downtown, Free.

Vocal Recital, baritone Joe Stanek's program will include music by Charles Ives, with Peter Gash, pianist, Wednesday, March 28, 10 a.m., Al Bahr Temple, Claremont Mesa Boulevard at Highway 163, Kearny Mesa, 274-1144.

Music of the Middle East will be performed by the Jihad Ray Ensemble in the continuing Wednesday Evening Concert Series, Wednesday, March 28, 8 p.m., Smith Recital Hall, SDSU, 265-6947 or 265-5204.

Special

Lighthouse Ceremony, the old Point Loma lighthouse will be re-lighted for the first time since 1891, Friday, March 23, 6:14 p.m. (music at 5:30), Cabrillo National Monument, Point Loma, Free. 293-5450.

Orchid Show, Western-states growers and hobbyists will display their finest blooms, Saturday, March 24 and Sunday, March 25, 10 a.m., Al Bahr Temple, Claremont Mesa Boulevard at Highway 163, Kearny Mesa, 274-1144.

For Children, Santa the Gypsy will juggle and James makes fantasy instruments in this show, Saturday, March 24, 10:10 a.m., Marlin Cultural Center, 247 South Kalmia, Escondido, 743-3322.

Guided Hikes, geological history is the focus of this four-hour hike (bring water and snacks), Sunday, March 25, 8 a.m., Petasquitos Ranch, Black Mountain Road, Los Petasquitos Canyon Preserve, 1271-6710 or 294-2926, the Canyon's volunteers can explore the undeveloped canyons of Kate Sessions Park, Sunday, March 25, 2 p.m., Kate Sessions Park parking lot, Loring Street, Pacific Beach, 232-1821.

Clippers Basketball, this week they face Seattle, Friday, March 23, and Los Angeles, Wednesday, March 28, 7:35 p.m., San Diego Sports Arena, 226-8436.

Bicycle Road Race and Critterium, the San Diego Bicycle Club will sponsor time road races, from 11:00 to 11:30 a.m., along Willow

Planetarium Shows, Stenhouse is the subject of the first of a biweekly series, Wednesday, March 28, 7:15 p.m., Palomar College, 1150 West Mission Road, San Marcos, 744-1150 or 727-7529 x232.

Sports

Spring Draft Classic, they're aiming for big prize money in the eighth annual event, Friday, March 23, 7:30 p.m. (blind draw doubles), Saturday, March 24 and Sunday, March 25, 10 a.m. (doubles and singles), Conference Building, Balboa Park, 469-6125.

Clippers Basketball, this week they face Seattle, Friday, March 23, and Los Angeles, Wednesday, March 28, 7:35 p.m., San Diego Sports Arena, 226-8436.

Bicycle Road Race and Critterium, the San Diego Bicycle Club will sponsor time road races, from 11:00 to 11:30 a.m., along Willow

Antique Auction

\$50,000 valuation

Main Street U.S.A., one of Rhode Island's more prestigious antique emporiums, is liquidating their inventory, and has commissioned **Brandywine Auction Co.** to sell their superb collection of Oak and Walnut furniture and desired collectables.

Sat., Mar. 31, 1:00 pm
Al Bahr Temple
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For further information or flyer 420-0217
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Optimal Health
Lecture Series
Free and open to the public.
San Diego State University

• March 28 "Update on Drugs and Abuse—1984"
—Gary Inaba, Pharm.D.
• April 4 "Heart Disease—Inevitable or Preventable?"
—Dr. Steven Vase Camp

Wednesday, 7:00 pm, Montezuma Hall, Aztec Center
Join these health professionals for a free day of health promotion. Free parking available in the College Ave. parking structure. For more information call 265-5281.
Sponsored by Student Health Services, Student Health Advisory Board, SDSU Cultural Arts Board, College of Extended Studies, and Henry's Place

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A strange and beautiful journey of original (and American) music's ingenuity with a twist (singer, dancer, poet, dancer, and poet).

Thursday-Sunday, March 22-25 8 p.m.

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FREE METAPHYSICAL LECTURES ON SAT. AND SUN. 11:00 A.M. - 1:00 P.M. BOTH DAYS

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March 22 thru 31
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The San Diego Jazz Festival presents

IMPROVE

Work up a three-minute routine that includes high leg kicks, push-ups, sit-ups and running in place. The categories are individual, mixed pairs and teams of three. Judging will be based on skill, originality, enthusiasm and appearance.

April 13-15
La Jolla Village Square

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Further information available at your health club or call (213) 981-6096

Name (Print Name or Mixed Print, one name only) _____ Phone _____
Address (Street) _____ City _____ State _____ Zip _____
Club Affiliation (if any) _____ Name _____ Location _____
Individual \$15 (____ M, ____ F) _____ Mixed Pairs \$25 _____ Team \$35 _____
Checks Payable to: **National Aerobic Championships**, 1248 Santa Monica Blvd., Suite 101, Beverly Hills, CA 90210
T-shirt size: SM MED LG XLG

The World Saxophone Quartet
David Murray, Julius Hemphill, Oliver Lake, Hamiet Bluiett

Thursday, April 5, 8:00 pm
Brunswick Drug Building, 363 5th Avenue
Downtown in the Gaslamp Quarter between J & K

For advance ticket sales and information call 459-1404.
General Admission \$8.00, San Diego Jazz Festival members \$6.00.

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We're looking for the best aerobic dancers in San Diego!

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April 13-15
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Address (Street) _____ City _____ State _____ Zip _____
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Individual \$15 (____ M, ____ F) _____ Mixed Pairs \$25 _____ Team \$35 _____
Checks Payable to: **National Aerobic Championships**, 1248 Santa Monica Blvd., Suite 101, Beverly Hills, CA 90210
T-shirt size: SM MED LG XLG

WATERS In consideration of the acceptance of my entry, I understand, intending to be legally bound, for myself, my executors, administrators and assigns, do hereby warrant and release the sponsor of this contest, from and claims for damages arising from my participation in and non-participation in this event. I also certify that I am physically fit and able to participate in this event. Further, I grant permission to any and all of the above mentioned to use my likeness for any purpose.

SIGNATURE _____ DATE _____
In participation with: **IDEA** International Dietetic Education Association Sponsored by: **AFS** American Fitness Society

The Smetana Centennial
An International Conference & Festival of Czechoslovak Music
Schedule of Musical Events

Thursday, March 29
7:00PM—San Diego Symphony, conducted by Paavo Berglund.
Program: Smetana, *Ma Vlast*, Civic Theatre.

Friday, March 30
8:00PM—San Diego Symphony (repeat), Civic Theatre.
8:30PM—Recital 1: Pavel Praetzel, violin, Martina Malenková, piano, Music by Smetana, Dvorak, Suk, and Martinu. SDSU: Smith Recital Hall.

Saturday, March 31
8:00PM—San Diego Symphony (repeat) East County Performing Arts Center.
8:30PM—Recital 2: Sequoia String Quartet. Music by Smetana and Dvorak. SDSU.

Sunday, April 1
8:00PM—Recital 3: San Diego Chamber Players (with members of the San Diego Symphony). Music by Smetana, Dvorak, and Janacek. SDSU.

Monday, April 2
8:00PM—Recital 4: SDSU faculty and music students. Music by Dvorak, Jirak and Husa. SDSU.

Tuesday, April 3
8:00PM—Recital 5: SDSU symphony, chorus, and wind ensemble. Music by Smetana, Dvorak, and Husa. SDSU.

Wednesday, April 4
8:00PM—Recital 6: Linda Digiovanni, Gamble, piano. Music by Smetana and Suk. SDSU.

Thursday, April 5
7:00PM—San Diego Symphony. Featuring Karl Husa, conducting his Two Sonnets from *Michalovsky* and James Paul conducting Rossini, Haydn, and Elgar. Civic Theatre.

Friday, April 6
8:00PM—San Diego Symphony (repeat), see April 5.
8:00PM—Recital 7: Frantisek Smetana, cello. Music by Kraft, Dvorak, Janacek, Suk, Martinu, and Eiben. SDSU.

Saturday, April 7
8:00PM—SDSU opera theatre workshop. Smetana, *The Bartered Bride*. SDSU.
Recital 8.

Sunday, April 8
2:30PM—San Diego Symphony (repeat), see April 5.
3:00PM—Opera, *Bartered Bride* (repeat), SDSU.

All SDSU performances are in Music Building, Smith Recital Hall.
For program information call: 265-6036, or 265-6031.
Concerts: Ticket prices range \$35 for recitals, series tickets available at discount. Tickets call Arts Center Box Office, 265-6947 or Ticketmaster, San Diego Symphony tickets available at discount, through SDSU Music Department, call 265-6036, or 265-6031.
This announcement is made possible through the Friends of Czechoslovak Music, San Diego State University.

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ARTHUR MITCHELL AND KAREL SHOOK, DIRECTORS

Electric

The Dance Theatre of Harlem's San Diego performance is an made possible in part by a grant from the National Endowment for the Arts and the California Arts Council

READER'S GUIDE

Road and Alpine Boulevard, Sunday, March 24, 8 a.m. - Alpine, and street view-outside events, Sunday, March 25, 7 a.m. - Warren Campus, Gilman Drive, UCSD, 586-6284.

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

Sockers Soccer: The regular season ends with a game against Tulsa, Saturday, March 24, 7:30 p.m., San Diego Sports Arena, 282-0041.

Martial Arts Expo: instructors and students offer demonstrations, sponsored by Mike Mesa Aikido and San Diego Judo and Karate, Tuesday, March 24, 8 p.m., Kearns Mesa Park and Recreation Center, 970 Armstrong Street, Kearns Mesa, 583-2101 or 583-6748.

Men's Volleyball: the US Olympic

team will play Czechoslovakia, Sunday, March 24, 7:30 p.m., Peterson Gymnasium, SDSU, 692-4182.

Lacrosse: undefeated SDSU will host Arizona State, the University of Arizona, and UCSD in a four-team, Saturday, March 24 and Sunday, March 25, 2 p.m., Arroyo Stadium, SDSU, 265-6242.

Radio/TV

Padres Baseball: exhibition season in July continues Friday, March 23, 6:35 p.m.; Saturday, March 24, 12:35 p.m.; and Sunday, March 25, through Thursday, March 29, noon. KFMB-AM 760.

"Haunted": filmmaker Michael Reimer directed this examination of family relationships, airing on American Playhouse, Friday, March 23, 11 p.m., KPBS, Channel 15.

"Coriolanus": Shakespeare's political drama will be televised Monday, March 26, 9 p.m. (re-

peating Sunday, April 1, noon), KPBS, Channel 15.

Clippers Basketball: the Clippers live! Tuesday, March 27, 8:30 p.m., KFMB, Channel 8.

"Les Trovares": Berlioz's lengthy opera features Placido Domingo and Tatiana Troyanos in principal roles, to be broadcast on Live from the Met, Wednesday, March 28, 8 p.m. (repeating Saturday, March 31, 1 p.m.), KPBS, Channel 15.

Lectures

Poetry: reading from their own work will be Jacqueline Ball, Cichem, Thursday, March 22, 7 p.m., Writers' Bookstore and Haven, 1187 Adams Avenue, Normal Heights. Free, (282-3163).

Conceptual Artist John Baldessoni will discuss his life and art in the continuing "Internal Talks with Artists" series, Thursday, March 22, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

The Soviet Union: the effect of social change in that country on its political and military stance will be

discussed by political historian Gabor Rittersporn, Thursday, March 22, 8 p.m., room 31, Hesper Hall, SDSU, Free, 265-6244.

Ana-Borrego Desert: its geological history will be the subject of a slide lecture by naturalist Pat Flanagan, Friday, March 23, 7:30 p.m., Natural History Museum, Balboa Park, 264-3352.

"The Evolution of the Olympic Games": the topic for Dr. Harry Anthony in a lecture sponsored by the Hellenic Cultural Society of San Diego, Thursday, March 22, 7:30 p.m., 1662 Indiana Street, North Park. Free, 291-2370.

Art and the News: will be the topic for Milton Estew, cultural affairs expert and publisher of ARTnews, Thursday, March 22, 8 p.m., Copple Auditorium, San Diego Museum of Art, Balboa Park, 265-3262.

Concert Artist John Baldessoni will discuss his life and art in the continuing "Internal Talks with Artists" series, Thursday, March 22, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Mexico and Central America: anthropologist Jeff Salt will offer a slide lecture on his recent visit to the area with emphasis on the current political climate, Saturday, March 24, 8 p.m., Stratford Court, 291-2370.

"Snakes Alive!": an illustrated introductory lecture about reptiles sponsored by the San Diego Herpetological Society, Thursday, March 22, 7:30 p.m., Ohio Center, San Diego Zoo, Balboa Park, 264-3352.

"The Art of Budget Travel": Arthur Frommer, author of travel guidebooks, will speak on Friday, March 23, 7:30 p.m., gymnasium, Palomar College, 1140 West Mission Road, San Marcos, (744-1151) or (727-7529), and Saturday, March 24, 9:30 a.m., the auditorium, Miraflores Del Mar Shores Center, Ninth Street and Stratford Court, Del Mar, 757-2121 or 942-1352.

"Growing Apart Gracefully": coping with the development of a relationship will be the subject for counselor and author Lynette Triere, Saturday, March 24, 2 p.m., La Paloma Books, 477 First Street, Encinitas. Free, 757-2881.

Mexico and Central America: anthropologist Jeff Salt will offer a slide lecture on his recent visit to the area with emphasis on the current political climate, Saturday, March 24, 8 p.m., Stratford Court, 291-2370.

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ROBIN WILLIAMSON
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Saturday 24
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UTAH PHILLIPS

Sunday 25
7:00
BOWWITTE
PHIL GROSS

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7:30
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BOB HUNT
New Group
March 27 & 28

Wednesday 28
7:30
FOLKINGER
JENNIFER JEFFRIES
COVER CHARGE NIGHTLY

discussed by political historian Gabor Rittersporn, Thursday, March 22, 8 p.m., room 31, Hesper Hall, SDSU, Free, 265-6244.

Ana-Borrego Desert: its geological history will be the subject of a slide lecture by naturalist Pat Flanagan, Friday, March 23, 7:30 p.m., Natural History Museum, Balboa Park, 264-3352.

"The Evolution of the Olympic Games": the topic for Dr. Harry Anthony in a lecture sponsored by the Hellenic Cultural Society of San Diego, Thursday, March 22, 7:30 p.m., 1662 Indiana Street, North Park. Free, 291-2370.

Art and the News: will be the topic for Milton Estew, cultural affairs expert and publisher of ARTnews, Thursday, March 22, 8 p.m., Copple Auditorium, San Diego Museum of Art, Balboa Park, 265-3262.

Conceptual Artist John Baldessoni will discuss his life and art in the continuing "Internal Talks with Artists" series, Thursday, March 22, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Mexico and Central America: anthropologist Jeff Salt will offer a slide lecture on his recent visit to the area with emphasis on the current political climate, Saturday, March 24, 8 p.m., Stratford Court, 291-2370.

"Snakes Alive!": an illustrated introductory lecture about reptiles sponsored by the San Diego Herpetological Society, Thursday, March 22, 7:30 p.m., Ohio Center, San Diego Zoo, Balboa Park, 264-3352.

"The Art of Budget Travel": Arthur Frommer, author of travel guidebooks, will speak on Friday, March 23, 7:30 p.m., gymnasium, Palomar College, 1140 West Mission Road, San Marcos, (744-1151) or (727-7529), and Saturday, March 24, 9:30 a.m., the auditorium, Miraflores Del Mar Shores Center, Ninth Street and Stratford Court, Del Mar, 757-2121 or 942-1352.

"Growing Apart Gracefully": coping with the development of a relationship will be the subject for counselor and author Lynette Triere, Saturday, March 24, 2 p.m., La Paloma Books, 477 First Street, Encinitas. Free, 757-2881.

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FREE LECTURE & EXPERIENCE

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You are cordially invited to an introductory lecture and the actual experience of self-realization and Kundalini awakening.

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Public Library - Mira Mesa
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Public Library - downtown
Conducted by the local Sahaja Yoga Group
For further information 294-9074

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TO LOCAL EVENTS

Victor, 1427 Stratford Court, Del Mar
Free, 753-1735.

"Nonviolence as a Political Force Throughout American History" will be the subject of a lecture by David M. Melton, Director of Foreign Affairs at Standard Oil Company, at a luncheon address sponsored by the World Affairs Council of San Diego, Thursday, March 24, noon, West Room, Atlanta Restaurant, 2595 Ingraham, Mission Bay. Reservation, 231-0311.

"Women's Culture in American Women's Fiction?" SDSU professor Debbie Rosenfeld will speak, Wednesday, March 28, 3 p.m., room 221, Hesper Hall, SDSU, Free, 265-6242.

"Martin Buber and the Confrontation of Otherness," Dr. Maurice Friedman will discuss the theologian, philosopher, and writer, Wednesday, March 28, 7 p.m., Bookworks, Flower Hill Center, 232-0915.

Sculpture: the work of Los Angeles artist Joyce Kohl will be on display through April 14 with a reception for the artist, Saturday, March 24, 8 p.m., Installation Gallery, 441 Fifth Avenue, downtown, 232-0915.

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New Paintings by Paul Krieger can be viewed Wednesday, March 28 through May 5, with an artist's reception, Saturday, March 31, 8 p.m., Patty Aude Gallery, 660 Ninth Avenue, downtown, 233-9242.

Drawings and Watercolors by Mexican artist Jose Luis Cuevas will be on view through March 24, Tuesday, Gallery, 820 Prospect Street, La Jolla, (454-3691); original graphics by Cuevas will be displayed through March 31, San

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UCSD Events Office presents

 **BEAUX
ARTS
TRIO**

Beethoven Trio in B flat major, Op. 11
Shostakovich: Trio, Op. 67
Mendelssohn: Trio in D minor, Op. 49

April 4, Wednesday, 8:00 p.m.
Mandeville Auditorium
G.A. \$12.00, UCSD St. \$5.50
UCSD Box Office & Ticketron: 452-4559

Smetana

(continued from page 1)

girlfriend's hostile parents and a convying marriage-broker, and witness the death of his loved one. The opera, produced by the SDSU Opera Theater Workshop with the Czechoslovak Sokol Dancers of Los Angeles, can be seen in Smith Recital Hall on Monday, April 7, at 8:00 p.m., and Sunday, April 8, at 3:00 p.m. Saturday matinee tickets are \$6. Czechoslovak Ethnic Day at the SDSU campus, with brass band music, folk dancing, and a food fair (beginning at 1:30 p.m.).

Tickets for festival events are available at the Aztec Center Ticket Office on campus (phone 265-6947) and Ticketnet outlets. Information on the San Diego Symphony concerts is available at the Symphony offices (phone 239-9721). For further general information on the musical events and the San Diego Festival, call the Conference phone Professor Mrazek at 265-6236, or the SDSU Music Department at 265-6631.

— Thomas Arac

[illegible]

San Diego Repertory Theatre, Sixth Avenue Playhouse, Thursday, March 22 (22:00) Stage 6: Tuesday through Sunday at 8:00 p.m. (through April 6). Thursday through Sunday (after April 6). Sunday matinees March 28, Sunday April 6 and April 29 at 2:30 p.m.

CACTUS FLOWER
The Feto Playhouse is staging the comedy — by Abi Burrows, based on a play by Pinter and John P. Gately — about a swinging Parisienne dentist who keeps himself young by telling the secret in his life that he is married and has three children. Then he decides to marry. He

FOR EVER AFTER
The Lamb's Players Theatre presents two one-act plays and a comic with love and human relationships. *The Diary of Adam*, which is concerned with the sexual life of Adam and Eve from the musical *The Apple Tree* to the story of the world's first couple. The story of all relationships, the play suggests, is told in their first

THE HOTHOUSE
by
HAROLD PINTER
Wed-Sat. 8:00 pm
Sun. 2:00 pm
This production made possible in part by The Company

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Reservations: 234-9583
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... a provocative casting of sophisticated
theater art —Wilton Jones, xD Union
... a splendid production ... an exceptional cast
... a stunning set design
—Bill Hall, The Tribune

[illegible][illegible]

READER'S GUIDE TO THE THEATER

various parts of the arts — the Gaslamp Quarter Theatre is staging George Bernard Shaw's comedy-drama about a domestic love triangle, which he wrote in 1904. Jean Heuser directs the production. Navarre Perry plays the Husband, Barbara Murray plays the character called Her, and Chance Hunt plays the Lover. There will be one performance only of this production, and an informal discussion — among the cast, the director, and the audience — will follow the show. (Sm.)
Shenwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Tuesday, March 27 at 2:00 p.m. For information call 454-3541.

[illegible]

The Reynolds's intrigued script in the face of severely unpleasant circumstances, affluently traces this process in a series of scenes that are as much character becomes, in effect, a willing participant in a shell game of fast-toss, sleight-of-hand moves that are as much a memorable comedy as an allegory. Although *Strongy* has more than two dozen other characters, all of whom are given the most-often-cited, and most-often-used, line: "Pearson supplies each character with more than one enough to tend [his] own business," the play's most moving must shift from one to another within seconds make his work all the more impressive. As is, in general, the Public's response to the play. The play is by Bartlett Sherr. *Strongy* may lack the sweeping ambition (and, ideally, some of the depth) of an Apollinaire or a Brecht, but it is a play that is as much a Soldier's, but its own ruling metaphor about coverage of Third World nations and the role of the media, and it does the larger works. The play offers no answers, but it raises important questions — about truth, historical accuracy, and the role of the media — in a fresh, often funny, and compelling way. (See.) San Diego Public Theatre, through Thursday through Saturday at 8:00 p.m.

IT'S A MIRACLE
Miracle Productions of Provo, Utah, presents a musical, written by Joy Saunders Lundberg and Janice Kapp Perry, about the traditions of the Church of Jesus Christ of Latter-Day Saints. The show, which will be presented for one performance only, is currently on tour of the Western United States and is directed by Gary B. Lundberg and Douglas C. Perry. Michael Farnes, a graduate of Brigham Young University, and Joynne Tanner, a stage performer and recording artist, play the lead roles. (Sm.)
San Diego Civic Theatre, Monday, March 26 at 8:00 p.m. For information call 236-6510.

LUJES OF THE FIELD
The Coronado Playhouse is staging F. Andrew Leslie's stage adaptation of the novel by William E. Barrett. In the play, Homer Smith is a drifter in the Southwest who encounters a group of nurses trying to subsist in a wasteland of sagebrush and cactus. The mother superior, Maria Marthe, believes that Homer has been sent by the Lord to build a chapel for the nuns. Franc Ross directs the production. Members of the cast include Tony Dee Winters, Trina Kaplan, Frederick Edmund, Betty Matthews, Susan Herder, Celia Hoffman, Michelle Hills-Shaw, Richard Beverly, and Donald Pugh. The scenic and lighting designs are by Jeff Rowan. (Sm.)

LITTLE MARY SUNSHINE
The San Diego Junior Theatre presents a tongue-in-cheek spoof of the old Nelson Eddy/Jeanette MacDonald movie operettas. The musical is set at the Colorado Inn, high in the Rocky Mountains, shortly after the turn of the century. An innocent young proprietress and "a handsome young ranger" discover

has adapted the story for the stage, directs the production. Nanon Tygett is the choreographer, and Bill Doyle is the musical director. (5m.)
Casa del Prado Theatre, Balboa Park, through March 25; Friday at 7:30 p.m. Saturday and Sunday at 2:00 p.m.

MAN OF LA MANCHA
The Lawrence Welk Village Theatre offers Dale Wasserman's musical about Miguel de Cervantes and the fate of a manuscript he has written called *Don Quixote*. Having been sent to prison for dubious crimes, Cervantes possesses only the manuscript, and when his fellow inmates question its value, he urges them to act it out. The musical, which

includes such songs as "The Impossible Dream," "Dulcinea," "It's All the Same," and "What Do You Want of Me?" is directed by Gary Davis. Members of the cast include George Bell (as Cervantes), Chera Holland, Vince Triani, and Jack Ritschel. (Sm.)

Lawrence Welk Village Theatre, through April 15: Thursday through Saturday at 8:00 p.m. Matinee Thursday and Sunday at 1:45 p.m.

ON GOLDEN POND

The Pine Hills Players of Julian present Ernest Thompson's popular drama about an elderly couple who return to their summer home of forty-eight years on Golden Pond in Maine. He is

his life is drawing to a close. But he meets a teen-age boy, and the association renews his energy and spirit. Scott Kinney directs the production. Members of the cast include Jim Langham and Dave Goodman, alternating as Norman Thayer, Jr.; Barbara Keresztesy as Ethel; Jim Nelson as Charlie Martin; Chen Nichols as Chelsea; Joey Romero as Billy; and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entrée is also available). (\$m.)
Dino Hills Lodge, through March 24;

QUARTERMAINE'S TEKMS
Simon Gray is one of the major contemporary playwrights concerned, above all, with dissatisfied intellectuals whose desires are frustrated and whose lives fall apart. His latest play of Gray's is not one of his strongest, though it shows his usual preoccupations and methods. *Quartermaine* is about a group of teachers in a small school for foreigners in Cambridge. Their profession — tedious and unrewarding — reflects their personal lives: we hear about death, suicide, thwarted love affairs, failures, and a general drifting of ideals and

relationships. The central figure is a well-bred incompetent, quite unable to cope with even the limited demands of the school; he is the human condition as: Gray sees it) pushed to its comical-pathetic extreme. The general pessimism of the play is not really earned, however, and in this encapsulated, airless atmosphere, there is a refusal to see suffering in any larger, more meaningful context. The play is as narrow and as hopeless — and as uncourageous — as the world it presents. Its chief virtue is its realistic depiction of a professional group, a social class, an historical moment, with wit and accuracy. This meticulous realism is reflected in sets (by Fred M. Duer) and costumes (by Deborah

But many of the actors, while strong on characterization and emotion, do not get the style quite right, so that it becomes hard to believe fully in the reality they are portraying. Two notable exceptions are G Wood and Kendall McClean, whose performances are perhaps enough in themselves to justify a visit to the Carter. (Sa.)
Cassius Carter Centre Stage, through April 1; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Sybille Pearson's play is a piece of contemporary realism about two neighbors in a New York apartment house. In spite of great differences in their personalities and backgrounds, they become close friends, helping, educating, and transforming each other. The script has a solid grasp of tangible, particularized psychological and social reality, and the two actresses at the South Coast Repertory, Gun-Marie Nilsson and Laura Esterman, give performances of such truth, so natural in every detail, that they often succeed in creating that illusion so relentlessly sought by the realistic theater — namely, that what we are seeing is not a play but life itself. Director Lee Shallit seems to

know these among the Marsh's test the meaning thoroughly its scope is openings for put this part broader cult But the prod it has many South Coast Second Stage Thursday th p.m. Sunday Saturday and

SQUABBLE

successful wife who is married to a successful lawyer, otherwise happy, curmudgeonly husband's zany move in, too. production, M. Von Schauer, Siskel, Ina Fels. Edmund, Rich. has designed the Fiesta Dinner 25: Tuesday th

7:15 p.m., Matt
Sunday, buffet
curtain at 1:15

THE STRONG
Showcase Series
organization di-
actors to cultiva-
jobs, is offering
demonstration
be reinterpreted
different ways.
Strindberg's 77
playwright wrote
theater project
play, *Madame X*,
by accident at
Eve. Both are a

life as if she had lived her life. *Sally and I* is a great deal about friendship. If it is not loving, that is because we, leaving no real ideas that might a friendship in a and historical context, in is a lovely one, and ining moments. (Sa.)

erty Theatre,
rough March 25;
Saturday at 8:30
00 p.m. Matinee
day at 3:00 p.m.

...living with the couple is the wife's father, and the mother is planning to divorce him. Wayne directs the scenes of the cast as they perform. The cast includes Marge, Albert and Frederick. Joseph Franklin III is the director. (Sm.)

...are, through March 15, 1994, on Saturday, dinner

an interlocking stage, with them to be ne a clever mimer (the play's title) some fun, esp spiral staircase, spires, painted involved. But enough to sustain therefore has the staples of the mistaken identity, liberation, and as bumblebees with Ayckbourn is relatively slow the last full move complexity; and coincidences

fects to re-
his mem-
audience
story by
to the
in a variety
Old Town C
21; Saturd
p.m.; Sund
15 at 11:00
informatio

rough March 31; by 8:00 p.m. For 19-4240.

ical productions of bedroom farces is impressive. The Craig Noel, an old is, and the acting is flow, in precisely As is so oftenwright's works, the production is a tricky *King Lear*, all these

...between" by the actors in acrobatic climbing (hence the device providing only a narrow hallway a circle with the floor is not a trick is not a play, which end mainly on the adularity, such-switching, characters such as. As compared er farces, this one ating: the plot lacks of zesty confusions and

Uncle Remus and
sales, and the
urged to help tell the
actions, giving cues
and by participating
er ways. (5m.)
House, through April
00 a.m. and 1:00
8 and Sunday, April
and 1:00 p.m. For
96-1784.

ing toward a solution
logical problems of
but he never quite
amid the black
ins a lingering taste
of a happy ending
factitious. The
table in its
an early stage in the
playwright, whose
Lesser God is a far
humane work. This
res the Bowery's
in McCallum,

Theatre opens its
the musical
parents, with music
in and lyrics by
based on
eo and Juliet.
eo and Juliet.
eo and Juliet.

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PLAZA OF THE FOUR FLAGS - SOLANA BEACH
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And its effects, it is the subject of her play.

But there's a twist here, too—a screaming match between the two women, only Madame X speaks. Via it. And during the details in the form of a monologue she tells us how wonderful of these two women it is, that the "stranger," who is Lynn Safier's chosen direction, the answer may give every version of the play, in the first one, Wendy Warren was Madame X and the second Mattie X. This version is a straightforward, restrained treatment of the piece, and faithful to the decorum of the Victorian era. The second version—using a more modern translation—is as if in the present day. The actresses switch roles and wear contemporary clothes. But it's still the same play. Or is it? The questions are miles apart from the differences of emphasis, Safier's

do see a number of
and manipulative people
theater. The show is
a minor element in this
machine for producing
theater. The show is
ingrained, but it hooks the
inspiration of Huckleberry
Finn. The show is
the slightly more
stranger interest of
theater. The show is
through April 1;
July Saturday 800;
July 800 pm, Hialeah
Sunday 800;
800 pm, Hialeah

OF UNCLE REMUS
and the Children's
Company offers All
his classic tales of
the South by Laura
Lyons Directed by Ginglyro

George Smyth directs the
production. (Sm)
Lynn's Pleasant Theatre, through
March 23; Thursday and Friday
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Ala Madre Cere (Bilingual)
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Barbena-based company now in its
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Christopher Durang
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S.R. to Chicago	\$T 1100
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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Aquino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80800, San Diego 92188.

Like one of the southwesterly winds that dump buckets of rain on his native Scotland, Stuart Adamson and his band Big Country blew across the simmering synth-pop scene of 1983 with a refreshing, guitar-baden sound and the year's best rock song, "In a Big Country." A galloping, big-beat tune as expansive in mood as its name suggests, "In a Big Country" had the right combination of chords, melody, vocals, chorus, lyrics, and rhythm to make it an immense and immediate hit single. But it also had an abundance of those intangibles that in past years have made classics of such songs as the Who's "I Can See for Miles," Eric Clapton's "Layla," Led Zeppelin's "Stairway to Heaven" (a song diminished in stature only by its having been played to death on the radio), and the Police's "Message in a Bottle." "In a Big Country" is on a par with those other songs in the way it transcends the constituents of its own form and sound to proffer something extra—a spirit, a vision. It's that extra dimension that gives Big Country the advantage in comparisons with other recent



BIG COUNTRY

pop successes and makes their appearance here this week a significant date on the local concert calendar.

The energized spirit that imbues Big Country's music must, in part, be attributed to the camaraderie existing among the band's four members, a couple of whom made substantial sacrifices to keep the ship intact and aloft when potentially more lucrative alternatives threatened to scuttle it prior to the group's success. Bassist Tony Butler, for example, had for years played in bands with Pete Townshend's younger brother Simon (who performed a great, if poorly attended concert last month at the Rodeo), and had made a name and some money as a session player on commercials

and on recordings by such artists as the elder Townshend (*Empty Glass* and *All the Best Cowboys Have Chinese Eyes*) and the Pretenders ("Back on the Chain Gang"). It was the musical and personal rapport shared with the other members of the fledgling Big Country that persuaded Butler to decline an offer to become the Pretenders' permanent bassist, a gig that would have provided Butler with a handsome income. It's not that unusual for a band's personnel to develop amicable, supportive interrelationships, but when musicians put heart before wallet in order to nurture a specific endeavor, often the music itself conveys a similar purpose and enthusiasm, and that's the case with Big Country.

But if Big Country's spiritual appeal can be traced to its members' zeal and esprit de corps, its vision is that of leader Adamson. The music on the group's best-selling debut album, *The Crossing*, shows Adamson to be an ingenious crafter of a brand of folk-rock (remember that term?) perfectly suited to the Eighties. Adamson's tunes deal with some of the same questions that were favored by topical songwriters twenty-five years ago, including the individual human tragedies brought about by war ("Fields of Fire"), the consequences of capitulating to societal-moral pressures ("Chance"), and the ever-popular doctrine of karmic inevitability, presented here in the song "Harvest Home" ("Just as you sow shall you

reap..."). But Adamson's polemics differ from those of other artists in both tone and delivery. For one thing, Adamson doesn't resort to the oppressive moralizations or confusing sophistries that often weigh down songs with "meaning." His moral posture slouches comfortably. Adamson views the world not from a pulpit or a podium, but from a knoll in the Scottish Highlands, from where he can see all around him evidence of a natural order, a fundamental right and wrong, a commonality of shared destiny, and the lessons of history that seemingly have been ignored or abandoned by contemporary society.

If Adamson's lyrics are informed by a sort of heartside profundity, however, the music that delivers them is as rugged and majestic as the igneous rocks that rise hundreds of feet above the Scottish countryside. Adamson and Bruce Watson share guitar duties in Big Country, and they account for what has become the band's trademark sound: clunking, distorted chords offset by ribbon, skirling lead lines that approximate the timbres of Scottish bagpipes and fiddles. When bolstered by the strong rhythm section of Tony Butler and drummer Mark Brzezicki, this mating of Eighties rock and traditional Scottish music is sufficiently stirring to raise both goose flesh and one's

(Continued on page 12)

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expectations in anticipation of what could prove to be one of 1984's best concerts when Big Country is joined by another fine band, **Wiry Train**, at the Theatre Wednesday night.

It wouldn't surprise me to learn that a lot of longtime Yes fans feel as ambivalent about their upcoming concert as I do. If you appreciated the music Yes made during its peak period of creativity (1971-1974), you have to wonder what the band is up to now that it has re-entered the pop fray with a hit single and video ("Owner of a Lonely Heart") that, for them anyway, is simple, straightforward pop-rock. You also have to scratch your head at the news that the band mixed a separate

version of that single to achieve crossover success in the disco dance music market. Is this really the same group that ten years ago recorded a twenty-minute-long piece of phantasmagoria entitled, "The Revealing Science of God"? Well, yes and no.

In the early Seventies, Yes was the most visible and commercially enterprising of the "art rock" groups who at that time had a large and faithful following. Having begun in 1968 by playing the unpretentiously ornate pop, the band had gradually developed the heavy arrangements and cosmic conceptualizations that constituted their brainy, of neoclassical, progressive rock

Predictably, Yes's artistic ambitions brought the snipers out of the bushes, and many critics, befuddled by music that didn't conform to long-established pop precepts, were compelled to ask, "Where's the rock and roll?" It was a fair question, but it missed the point, which was that Yes and the better progressive rock groups were experimenting, discovering just how many ideas borrowed from other musics from that of the cave-dwelling percussionists to that of the modernist composers — could be applied to rock with pleasing results. To me, the most vicious of Yes's detractors during that period revealed themselves to be musical reactionaries who were intimidated by complexity

of any stripe.

But the critics eventually won out. By the late Seventies, Yes's music had acquired the tracky, spicuous characteristics for which they had previously, prematurely been chastised. The release in 1980 of *Hunters*, a vacuous bit of etched vinyl recorded by a group only remotely resembling that which had scored such huge successes a few years earlier (minus founder-vocalist/songwriter Jon Anderson and flamboyant keyboardist Rick Wakeman), seemed to bring the curtain down on an act that had taken too long to reach a denouement. And now this. Adding to the confusion and aggravating the head-scratching almost to the point of self-

inflicted injury is the fact that this "new" Yes is actually one of the oldest. Sort of. Back at the microphone is Anderson, whose airy lary singing and lyrics were the critics' favorite targets in years past. And at the keyboard is Tom Kato, a forty-year-old musician who had been the group's keyman for a brief time before it broke big in the early Seventies, and who was lured out of a protracted retirement to join the current lineup. Replacing Steve Howe, whose baroque guitar work had at one time been the band's calling card, and who is now making a king's ransom with the group Asia, is a kid named Trevor Rabin. None of these maneuverings would seem to

(Continued on page 14)

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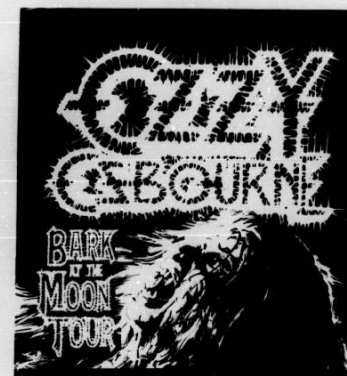
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Conflicts: Matria Avenue Theater,
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Rank and File and the Beat
Farmers: SOSU's Backdoor, Friday,
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Ozzy Osbourne and Slade: Sports
Arena, Saturday, March 31, 8 p.m.,
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Midnight Oil: SOSU's Backdoor,
Sunday, April 1, call for time, Attec
Center, San Diego State University,
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Rough Cutt and Allie: SOSU's
Backdoor, Friday, April 6, call for
time, Attec Center, San Diego State
University, 265-6562 or 265-6947.

Mink DeVille: Rodeo, Sunday, April
8, 9 p.m., La Jolla Village Drive and
Villa La Jolla Drive, La Jolla,
457-5590.

The Romantics and Wang Chung:
UCSD Gym, Friday, April 13, 8 p.m.,
483-6339.

Rain Parade: SOSU's Backdoor,
Friday, April 13, call for time, Attec
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Cleo Laine with John Danworth
and the Danworth Quartet:
California Theater, Friday and
Saturday, April 13 and 14, 8 p.m.,
1122 Fourth Avenue, downtown.

Christine McVie: Fox Theatre,
Monday, April 16, 8 p.m., 720 B

Street, downtown, 235-4203.
Adam Ant: Golden Hall, Sunday,
April 22, 9 p.m., Community
Concourse, downtown, 236-6510.
Scorpions: Sports Arena, Thursday,
April 26, 8 p.m., 224-4176.

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Club listings are compiled by Linda
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p.m. The listings are free.

North County
Bar-N-Ranch House, 119 East
Broadway, Vista, 724-0510: Gary

MacKenzie, swing, Thursday
afternoon.
Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 481-0022.
April 22, 9 p.m., Community
Concourse, downtown, 236-6510.

Scorpions: Sports Arena, Thursday,
April 26, 8 p.m., 224-4176.

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Broadway, Vista, 724-0510: Gary

Blouse Band, jazz, Saturday
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Bobby C's, 855 First Street,
Encinitas, 438-7397: The Echoes,
60s rock, Thursday through
Saturday; network, rock, Sunday
through Tuesday; the Source, rock,
Wednesday.

Bookworks/Pantheon Coffeehouse,
Flower Hill Center, 2670 Via de la
Valle, Del Mar, 755-3735: Mitchell
Long and Coral McFarland, jazz,
early evening Friday.

The Bridge, 1183 North Hill Street,
Oceanside, Don Tension, country
and contemporary, Sunday and
Monday.
Charlie's Niteclub, 680 West San
Marcos Boulevard, San Marcos,
744-4120: Wes Reo and the
Countrymen, country, Wednesday
through Saturday.

The Country Side Restaurant and
Lounge, 450 Douglas Drive,
Oceanside, 757-0860: New Country,
country, Wednesday through
Saturday; Lone Star Country,
country, Monday and Tuesday.

The Cupboard, The Vineyard,
1535-E East Valley Parkway,
Escondido, 743-0421: Paul and
Carla Roberts, international folk
music, early evening Friday; Melissa
Morgan, folk and classical harp,
early evening Saturday.

Distillery Nightclub, 140 South
Sierra Boulevard, Solana Beach,
755-6733: Clubland, rock, Thursday
through Saturday; dance to
recorded music, Sunday; the Rick
Elias Band, rock, Tuesday and
Wednesday, with the Busboys, rock,
Wednesday.

El Comal, 12845 Poway Road,
Poway, 486-1010: Don Tension,

country and contemporary,
Wednesday through Saturday.
Fireale Lounge, 439 West
Washington, Escondido, 745-1831:
Live rock and roll, Wednesday
through Saturday, club for
information.

Fish House West, 2633 South
Highway 101, Cardiff, 753-6438:
Barrie Cunningham, contemporary,
Thursday through Saturday.

Gizmo's, 380 North El Camino
Real, Encinitas, 942-1676: The West
Coast Twisters, vintage rock,
Thursday through Saturday;
comedy night, Sunday; Purl, rock,
Monday; live entertainment,
Tuesday, call club for information;
the Echoes, 60s rock, Wednesday.

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

country and contemporary,
Wednesday through Saturday.
Fireale Lounge, 439 West
Washington, Escondido, 745-1831:
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Swing
Dance
Classes
Starting Thursday, April 5
Beginning Jitterbug—7:30-8:30 p.m.
Beginning Swing—8:30-9:30 p.m.
Learn to dance to rock, country/western,
40s swing, rockabilly music.
For information on classes
or Jitterbug Club, call 281-0361.

BEACH CLUB
Thursday, March 22
Notice to
Appear
61-18 SCHNAPPS SHOOTERS
Friday & Saturday, March 23 & 24
SKIP &
THE CADILLACS
Friday night—BAMBALE HUST
Next week
HARD CHEESE &

FLASH-BE
CAREFUL!
Coming soon
from a distant
galaxy
Call 1-800
every Monday at
The Home Club
Tel. 454-0838
Brand new club
"The Original Party"
coming in April
for those 18 & over.
Keep your eyes
peeled.
Fabulous 1-Dea
N-10

Fahr & Silva
presents
Radio Latina welcomes
JOSE JOSE
USA TOUR
MARCH 29
7:30 P.M.
FOX THEATER
720 B STREET
Tickets \$15.00, \$12.50 advance. Tickets available at Fox Box
Office, Sears, 32nd St. Naval Station, all Ticketcity outlets.
International Camera (Chula Vista), XLTN Studio.
For more info 235-6203.
9/11 The Rock of the 90's! INTRODUCES
Romantics
Wang Chung
FRIDAY
APRIL 13 8 P.M.
UCSD GYM
Tickets \$11.50 advance, general admission
Tickets available at UCSD Box Office
Produced by Fahr & Silva Presents &
UCSD Pop Events Committee

SOUTHLAND CONCERTS
AT THE FABULOUS **RODEO** 9/11
THIS TUESDAY
DWIGHT TWILLEY
"GIRLS"
TUESDAY, MARCH 27
9:00 PM
Mink DeVille
SUNDAY, APRIL 8
8:00 PM
TICKETS AVAILABLE AT
RODEO AND ALL TELESEAT
CALL 487-5890 FOR MORE INFORMATION.
9/11 The Rock of the 90's!
ADAM ANT
SUNDAY, APRIL 22
9:00 PM
GOLDEN HALL
ALL TICKETS \$12.50 (12 & under \$10)
TELESEAT
AND CENTER BOX OFFICE
202 C STREET, FOR MORE
INFORMATION CALL 236-6510

HALCYON
4258 W. Point Loma 225-9559
Thursday, Friday & Saturday, March 22, 23 & 24
and
Tuesday-Saturday, March 27-31
San Diego's only appearance of
TAXI
Sunday & Monday, March 25 & 26
RICK ELIAS BAND
Every Wednesday night is
DOLLAR NIGHT
Draft beer and wine \$1.00
Well drinks and domestic bottles \$1.25
Every Friday
ROCK & ROLL HAPPY HOUR
Two bands starting at 5:30
Fuze
5:30-8:30
* FREE FOOD * GREAT DRINK SPECIALS
IF YOU HAVEN'T BEEN DINING AT THE HALCYON,
YOU'VE BEEN WASTING YOUR MONEY

BODILIES
Thursday, March 22
LONE RIDERS Rock 'n' Roll
Back by popular demand.
Friday, March 23
THE BEAT FARMERS
North County Entertainer
Magazine nominees for:
1. Best new music band
2. Best country/western band
3. Entertainers of the year
4. Best recording
Saturday, March 24
BOBBY CHEVROLET and
THE SHAMES
Rock 'n' Roll at its finest.
Sunday, March 25
CURBS
Rock 'n' Roll dance band—the
people's choice.
Every Monday and Tuesday
BUDDY REED and
THE ROCKITS
Just in from Eastern Iowa; making S.D. their home;
Bodie's has them.
P.S. Ladies' Open Pool Tournament starts 8 p.m.
Wednesday, March 28
Hump Day blues night
HURRICANES
#1 Rhythm & Blues at its best.
Mary's Lunch Specials—just for you. Plus other goodies.
For all nights we open 6:00 a.m. Cover Friday and Saturday only.
6149 University Avenue • 583-5700

LEHR'S GREENHOUSE

TONIGHT!

CAMPUS NIGHT

Thursday, March 22
1/2-price admission with student I.D.
50¢ drafts 'til 10:00 pm

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

STREET
BROS



ARIES PARTY

with HEARTSPAC, JACK BARNARD & FRIENDS and
ASTROLOGER DIANE ELIZABETH CLARKE

ROCKIN' WEEKEND

Friday & Saturday, March 23 & 24



plus

TOYS

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

SUNDAY

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

Sunday, March 25
Drink specials & surprises
TOYS

MONDAY

Monday, March 26

9/10 NIGHT with STEVE WEST

Drink specials, surprises, major premiere movie ticket giveaways

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

and 9/10 personalities
TOYS

TUESDAY & WEDNESDAY

Tuesday & Wednesday, March 27 & 28

Tuesday is...

SUPER FASHION AUCTION NIGHT

WITH FASHION INTERNATIONAL

plus THE REFLECTORS

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

TOYS

Dress code & pictures I.D. strictly enforced.

CABARET DRINK SPECIALS

SUNDAYS MONDAYS

Vodka \$1.10 Long Island Iced Tea \$1.10

TUESDAYS WEDNESDAYS THURSDAYS

Black Coffee \$1.10 Rude \$1.10 Margarita \$1.10

LATE NITE HAPPY HOUR-SUNDAY-THURSDAY

1/2-price appetizers 10 pm to midnight

with Moving Targets, rock, Friday;
Reflectors, rock, Sunday; Dwight
Twilley, rock, Tuesday; Joe Perry
Project, rock, Wednesday.

Rodeo Inn, 2901 Nimble
Boulevard, Loma Portal, 224-3655:
Jack and Diane, contemporary,
Friday through Wednesday.

Salmon House, 1970 Quivira Road,
Marina Village, 223-2234: The
Ocean Beach Jazz Ensemble, jazz,
Friday and Saturday, with Kevin
Quail, Friday, and Joe Martillo,
Saturday.

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

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

Upstart Crow and Co., Seacoast
Square, 4475 Mission Beach
Boulevard, Pacific Beach, 272-8990:
Light classical music, Sunday
brunch.

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

Victor's, 1401 Rosecrans Street,
Point Loma, 226-8872: Upstart:
Rick Saxton, contemporary,
Thursday through Saturday;
Espresso, contemporary, Monday
and Tuesday; Defene,
contemporary, Wednesday, Piano
Bar: Louis Vaquez, seven nights.

Windrose, 1935 Quivira Road,
Marina Village, Mission Bay Park,
223-2335: London Brothers, rock,
Wednesday through Saturday; live
rock, Sunday and Monday, call club
for information; West Coast
Twisters, rock, Tuesday.

San Diego North

The Ahlens Country Saloon, Town
and Country Hotel, 500 Hotel
Circle North, Mission Valley,
291-7131: Stampede, country,
Tuesday through Saturday.

The Aloha, 3093 Clairemont Drive,
Clairemont, 276-2240: Poywell, rock
and roll, Tuesday through Saturday;
Beachband, 8022 Clairemont Mesa
Boulevard, Kearny Mesa, 560-8022:
Devocan, top 40 dance music,
Tuesday through Saturday; tea
dance with big band music, Sunday
afternoon; the Hal Crook Jazz
Band, jazz, Monday.

Black Angus, 10370 Friars Road,
Mission Valley, 563-5862: RPM,
rock, Thursday through Saturday;
live rock, Tuesday and Wednesday,
call club for information.

The Blarney Stone Pub, 5617
Balboa Avenue, Clairemont,
279-2035: Irish music with Sean
McVicker, Wednesday through
Saturday.

Bunbury's, 9906 Mira Mesa
Boulevard, Mira Mesa, 578-8666: Ar
Nova, rock and roll, Thursday
through Saturday.

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

Donaghi's, 5323 Mission Center
Road, Mission Valley, 297-6370:
L.A., rock and roll, Thursday
through Saturday.

Fleming's, 5373 Mission Center
Road, Mission Valley, 291-4635:
Crystal, rock, Thursday through
Saturday.

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

MOM'S

276-4653
945 Garnet, P.B.
Open Tuesday-Saturday

New
Happy Hour
8:00-9:00 every night
**50¢ well drinks,
draft beer & wine**

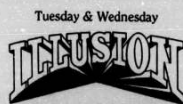
Tuesday
**\$1.00 well drinks
Free admission**

Wednesday
**\$1.00 Vodka drinks
Free admission**

Thursday
**LADIES' NIGHT
\$1.00 Long Island Iced Teas
Free admission**



Friday & Saturday
**\$1.00 cover 8:00-8:30 pm
\$2.00 cover 8:30-9:00 pm**



While you dance watch yourself!
**New 13'
Video Screen**

Look for the return of
BRATZ



Thursday, March 22
9/10 presents the original
Happy Hour of the '90s
with DJ
Russ T. Nally
6:00-9:00 pm 25¢ draft beer, 50¢ hot dogs,
cheap wells, that 9/10 cheese, prizes and surprises.
9:00 pm-Close



Friday, March 23
9/10 presents the original
Happy Hour of the '90s
with DJ
Russ T. Nally
6:00-9:00 pm 25¢ draft beer, 50¢ hot dogs,
cheap wells, that 9/10 cheese, prizes and surprises.
9:00 pm-Close



Saturday, March 24
9/10 presents the original
Happy Hour of the '90s
with DJ
Russ T. Nally
6:00-9:00 pm 25¢ draft beer, 50¢ hot dogs,
cheap wells, that 9/10 cheese, prizes and surprises.
9:00 pm-Close

9/10 Dance Party
with Pam Wolf playing records and live music by
THE REFLECTORS
Happy Hour all night long.

Tuesday, March 27
9/10 presents
Dwight Twilley
Wednesday, March 28
Joe Perry Project
former lead guitarist of
Aerosmith



Tickets available at Rodeo and
all Teleset.
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

The Rodeo is located on the corner of La Jolla
Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and
picture I.D. is required.
Dress Code.

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,
Cricket's, 590 Hotel Circle South,
Mission Valley, 291-5720: Fortune,
contemporary, Tuesday through
Saturday.

Islands Lounge, Hanaui Hotel,
2270 Hotel Circle North, Mission
Valley, 297-1101: The Spud Brothers,
comedy and vintage rock, Tuesday
through Saturday; Chakra,
contemporary, Sunday and Monday.

Kearny Mesa Bowl, 7585
Clairemont Mesa Boulevard,
Kearny Mesa, 278-1501: Third
Degree, contemporary, Tuesday
through Saturday.

La Hacienda Cantina, 878 Hotel
Circle South, Mission Valley,
298-2031: Jason Chase,
contemporary, Tuesday through
Saturday; Bill Brackett, comedy and
music, Monday.

Lehr's Greenhouse, 2828 Camino
del Rio South, Mission Valley,
298-2038: The Siers Brothers, rock
and Beatles music, Tuesday
through Saturday.

Monk's, 10475 San Diego Mission
Road, Mission Valley, 563-0960:
Live rock, call club for information.

Monterey Whaling Company, 887
Camino del Rio South, Mission
Valley, 291-1638: The Twotones,
rock, Tuesday through Saturday;
Rick Huff, contemporary, Sunday
and Monday, with the "Rebecca
Drake Rising Star Revue," Sunday.

Norjelo Inn, 8515 Navajo Road, San
Carlos, 465-1790: BBC, rock and
roll, Tuesday through Saturday;
Red Alert, rock and roll, Sunday
and Monday.

Pal Joey's, 5147 Waring Road,
Allied Gardens, 288-7873: Pro
Bingham's Preservation Band,
Dixieland, swing, and oldies, Friday
and Saturday.

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

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

Spillit, 1130 Buena Vista Avenue, Bay
Park, 276-3993: Haven and the
Lads, rock, Newbyrds, rock,
Bowling for Larva, rock,
Playground Slap, rock, Thursday;
the Penetrators, rock, Shell Life,
rock, Urban Umbrella, rock, Friday;
the Heard, rock, Busby Subjects,
rock, Thermal Shock, rock, the
Crabs, rock, Saturday; "Pearl
Butter and Blues Jam" Night,
Tuesday; the Seventh, rock, A.K.A.,
rock, Unstoppable, rock,
Wednesday.

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

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

The Leo's/Mira Mesa, 10787
Camino Ruiz, Mira Mesa, 696-1461:
Joe Stewart, contemporary and
country, Wednesday and Thursday;
Costa V, contemporary, Friday and
Saturday; Danny Lopez,
contemporary, Sunday through
Tuesday.

The Leo's/Mission Gorge, 6333
Mission Gorge Road, Mission
Gorge, 280-9944: Costa V,
contemporary, Thursday, Sunday,
and Monday; Joe Stewart,
contemporary and country, Friday,
Saturday, and Sunday; Espresso,
contemporary, Wednesday.

Wingler's Road, 6608 Mission
Gorge Road, Mission Gorge.

DISTILLERY NIGHTCLUB

140 S. Sierra Ave. Solana Beach 755-6733



Tonight and Saturday
The final Distillery appearance of
CLUB AND
featuring
Danny Holliday & Elaine Summers

Friday
FRIDAY NIGHT SHOWDOWN
REFLECTORS

Sunday
Club Avante Garde
Live music from
SHY HANDS
plus the best in
European & American
dance singles.

Tuesday
**RICK ELIAS
BAND**

Wednesday
in concert
THE BUS BOYS



with guests
RICK ELIAS BAND
Advance tickets available
Coming next weekend: Automatics

ESCONDIDOS DISTILLERY EAST

Ages 17 & up

Bill Covello presents

Thursday, March 22
REBECCA

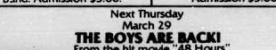


Friday and Saturday
VIDEO MADNESS
The biggest dance party in Southern California
featuring DJs Ty Alexander
& Hollywood Hub

Sunday
**ROCK OF
THE '80s**
featuring
Ty Alexander
plus a special guest
band. Admission \$3.00.

Wednesday
San Diego's own
3 STAR SEARCH &
3 BANDS
featuring:
Urban Umbrella
Bowling for Larva
4 Soldiers
Admission \$3.00

Next Thursday
March 29
THE BOYS ARE BACK!
from the hit movie "48 Hours"



Plus guests NE-1 and Shy Hands
Advance tickets available

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

Anthony's Harborside, 1355 North Harbor Drive, downtown.
232-6358; Oh! Ridge, comedy and music, Tuesday through Saturday.

Boat House, 2040 Harbor Island

Place, 2424 Fifth Avenue.

IR, WALKER, Saturday, Belly Up Tavern

**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
475-4000

From the hit movie
48 Hours
The Boys are back!



Bus Boys

appearing March 28 at -
Distillery Nightclub (must be 21, I.D.s required)
140 S. Sierra Ave., Solana Beach 92584
Advance tickets available at Lou's Records (Encinitas),
Licence Pizza (Encinitas) and Distillery Nightclub.

March 29 at
Distillery East (all ages welcome)
Mission & Mercati, Escondido 92026 741-9394
Advance tickets available.

WE'RE DEALING
LIVE ROCK
TUESDAY THROUGH
SATURDAY FROM
8:00 PM NIGHTLY

AT THE
ALAMO



SAN DIEGO'S #1 BAND.
2 CONSECUTIVE YEARS.

plus
VIDEO/DANCE • 2 GIANT SCREENS

\$1 Tuesday is
LADIES' NIGHT SPECIAL • ALL NIGHT LONG
Well drinks • wine • domestic beer

Wednesday is
LADIES' T-SHIRT NIGHT
\$200 CASH PRIZES Free tank tops to contestants.

\$1 Every Thursday is
LONG ISLAND ICED TEAS
ALL NIGHT LONG


Wednesday & Thursday
75c ANY DRINK IN THE HOUSE
from 8:00 pm to 9:59 pm

Friday & Saturday
BIG FUN ROCK WEEKEND
Door charge Tuesday-Thursday \$2, Friday & Saturday \$3.
Must be 21 with proper I.D.

3093 CLAIREMONT DRIVE • SAN DIEGO
Adjacent to Clairemont Bowl
276-0301 • 276-2240 • 276-3437

[illegible]

Crystal T's Emporium



"MONDAY" COMEDY NITE
"RICK ROCKWELL"

This Very Funny Man performs two great shows at 10 p.m. & 11:30 p.m. \$1.00 Beer & Wine this night only. "Don't miss the Great Hors d'oeuvres beginning at 4:30 p.m. weeknights."

Located in front of the Town & Country Hotel
500 Mount Carmel N. Mission Valley 294-9010

contemporary, Wednesday through Sunday, Donna Cote, contemporary, Monday and Tuesday.

The Top of the Park, Park Manor
Hotel, 525 Spruce Street, Hillcrest, 267-2181: Bee Jee Kunkel, piano bar, Thursday through Saturday.

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

Trejan Horse, 6179 University Avenue, East San Diego, 682-1070: The Us Band, rock and roll, Thursday through Saturday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Live music, Friday through Sunday, call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 698-6042: Tobacco Road, vintage jazz and boogie woogie, Thursday; recorded music, Friday, Monday, and Wednesday; the Chicago Six, Disraeli, Saturday; the Family Bluegrass Band, bluegrass, early evening Sunday; Wet Toast, contemporary, Tuesday.

East County

Antonia's Hacienda, 700 North Johnson, El Cajon, 442-8877: Neutral Ground, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-8077: Kicks, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon, 445-5055: The Head Band, rock and roll, Tuesday through Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa, 463-2283: Irish music with Brian Connolly, Wednesday through Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Jerry Burchard, contemporary piano, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

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

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

Circle D Casual, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533: Southern Comfort, country, Wednesday through Sunday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Free Rein, country, Friday through Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158: Danny Texas, contemporary and variety, Thursday through Saturday.

The Horsehoe Tavern, 7654 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Terry Scheldt, contemporary, Tuesday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, San Diego, 444-3402: South Forty, country, Friday through Sunday.

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

Live Oak Springs Resort, Old Highway 80, Boulevard, 766-4288:




PUT YOURSELF IN THE SINGING SPOTLIGHT

Free demo tape with each performance

WIN A ONE-WEEK VACATION
IN LAS VEGAS - PALM SPRINGS OR LAKE TAHOE


SING WITH OUR ELECTRONIC SINGING MACHINE
that makes everyone sound like a professional!

WINNERS CIRCLE RESORT
500 Via De La Valle
Del Mar 755-6666
(across from the racetrack)



R RODEWAY INN


Live entertainment 5 nights a week.
NO COVER



Friday-Wednesday
March 23-28
JACK & DIANE

HAPPY HOUR
Monday-Friday 12:00 noon-6:00 pm
Well drinks \$1 & free hors d'oeuvres

Wednesday
LADIES' NIGHT
Strawberry daquiris \$1.25 for everyone! All night long.
2901 Nimble Blvd. (at Rosecrans), Point Loma - 224-3653



Pancho's

Friday & Saturday
March 23 & 24, 30 & 31 9 p.m.
PURL

Thursday, March 22 9 p.m.
NORTH COUNTY RESTAURANT PEOPLE'S NIGHT
Free appetizers

Thursday, March 29 9 p.m.
PANCHO'S FIRST EVER GONG SHOW
with celebrity judges
Raffles & prizes • Free appetizers

Sunday
5 CARELESS LOVERS BAD HABIT HORNS
Happy Hour Monday-Saturday 3:00-7:00 pm
1309 Camino Del Mar, Del Mar 481-0414




RON SATTERFIELD & KEVYN LETTAU QUINTET
Every Thursday through Saturday

Enjoy a unique dining experience with a taste of San Francisco at

SOLEDAD'S

425 West "B" Street, downtown San Diego, 232-7588
PRESENTED BY BRADY AND ASSOCIATES



A JAZZ LOVER'S DELIGHT

Salmon House presents
THE OCEAN BEACH JAZZ ENSEMBLE
Friday, March 23 & Saturday, March 24
8 pm til closing

Special guest appearance
Kevin Quail, trombone
March 23
Joe Morillo, saxophone
March 24

Great for listening and dancing.
No cover charge.
Dine and dance on beautiful Mission Bay.

Salmon House
Salmon and seafood specialties.
"Sweeping view of the Harbor"
1970 Quivira Road, Marina Village
223-2234



LA HACIENDA RESTAURANTE

Jason Chase
Rock 'N Roll Piano
Guitar
Comedy
Tues. 11pm Sat.
beginning at 9 p.m.

Bill Brackett
Monday nights
Mission Valley Inn
875 Hotel Circle S.
Mission Valley
298-6261

Back Country Blues, country, Saturday.

Lorenz's, 506 Broadway, El Cajon, 442-9096: Grounds, contemporary and country, Tuesday through Saturday; Pro Brigham's Preservation Band, Danceland jazz, Sunday and Monday.

Magnolia Mahoney's, 8861 Magnolia Avenue, San Diego, 448-8550: Ipo Factor, rock and roll, Wednesday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Huston and Best with Dave Sizemore, contemporary and variety, Wednesday through Saturday; Steve Morris, comedy and contemporary, Sunday through Tuesday.

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

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Prophet, rock and roll, Tuesday through Saturday; RPM, rock and roll, Sunday and Monday.

Sexton's, 7353 El Cajon Boulevard, La Mesa, 460-1500: Steve Moutas and Finest Action, contemporary, Tuesday through Saturday; Tim Knorr and T.S.S.B., one-man band variety, Sunday and Monday.

Silver Spur, 7941 Mission Gorge Road, San Diego, 448-4882: Lightnin' Train, country, Wednesday through Saturday.

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

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

Van Winkle's, 10055 Mission Gorge Road, San Diego, 449-0960: California, country, Thursday through Saturday.

South Bay

Bowman Inn, 1410 Broadway, Chula Vista, 425-4000: The Get Doves Polka Band, polka music, Friday; live polka bands, Saturday.

Black Angus, 707 E Street, Chula Vista, 425-9200: The Blue, rock, Thursday through Saturday; RPM, rock, Tuesday and Wednesday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330: Transaction, rock, Thursday through Saturday; Musicmakers, contemporary, Sunday through Tuesday.

China Five Restaurant, 569 H Street, Chula Vista, 426-5953: Rex Paris, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1861: The Savory Brothers, country, Tuesday through Saturday; live vintage rock, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1861: Bendit, rock, Thursday through Saturday; Crystal, rock, 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: Double Dose, music and fun from the '50s to the '80s, Friday and Saturday.

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

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

If you play, sing, or write music, or would like to, read this . . .

Understanding, performing and creating music involves many teachable skills. Talent helps too, and although talent isn't teachable it can be awakened by sensitive, experienced and accomplished teachers—who care about their students' progress and growth.

To study with such individuals is a rare opportunity. To know where they teach is simple.


JazzSchool
creating musicians

a non profit organization
Hal Crook, Director
284-5240


Sponsoring the **HAL CROOK ORCHESTRA**
Every Monday, 8 pm at the Bacchanal

Bobby G's

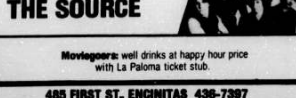
Thursday-Saturday, March 22-24
THE ECHOES



Sunday-Tuesday, March 25-27
NETWORK



Wednesday-Saturday, March 28-31
THE SOURCE



Moviegoers: well drinks at happy hour price with La Paloma ticket stub.

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Bacchanal


8022 Clairemont Mesa Blvd. 560-8022



Thursday, Friday & Saturday
March 22, 23 & 24
DEVOCEAN

Every Monday—music starts at 8:00 pm
HAL CROOK 14-PIECE JAZZ BAND

The fabulous Spud Brothers



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

HANALEI HOTEL
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THE ISLANDS

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

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City.

475-7313: Fonda Turner and the Silver Spurs, country, Friday and Saturday.

Maribel, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Colour, Latino, Thursday through Sunday.

The New Trophy Lounge, 999 National City Boulevard, National City. 477-5753: Vergie 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 Steve Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire and Tony 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 Blits Brothers, rock and roll, Tuesday through Saturday; dance to recorded oldies, Sunday and Monday.

PERFORMERS

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 459-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

the OLD pacific beach CAFE

Thursday-Saturday
9:30 pm-1:30 am
**Bruce Cameron/
Hollis Gentry Ensemble** Jazz
Sunday
9:00 pm-1:00 am
Ella Ruth Piggee Jazz
Monday & Tuesday
9:30 pm-1:30 am
Echoes 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

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Sunday & Monday 8:00 pm-12:00 midnight
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Steve Mouzas & Finest Action



Happy Hour Monday-Friday
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Complimentary hors d'oeuvres • \$1.00 and drinks, beer & wine

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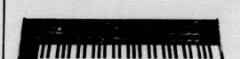
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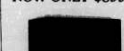
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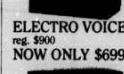
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A.K.A.: Spirit
The Johnny Almond Rhythm Revue: Pussy Mice Co.
Ar Nova: Bushy's
Automatons: Whiskey Plats
Bandit: Ramo Machine
BBC: Navajo Inn

The Beat Farmers: Bodie's Spring Valley Inn
The Belair Boys: Henry's
The Biter: Black Angus: Chula Vista
The Blits Brothers: Wild Turkey
Bobby Chevrolet and the Shames:
June Murphy's
Bowling for Larva: Spirit
Brats: Dittillery Nightclub
Cinema: Le Chalet
Clubband: Dittillery Nightclub
Mitchell Cornish and the Hell

Hounds: Spirit
The Crabs: Spirit
Crystal: Flamingo's, Dance Machine
Destiny: Vista Entertainment Center
Dick Debonaire: Rodos, Belly Up Tavern
Dixieland Revue: Sheraton Harbor Island
The Echoes: Bobby G's, Gismo's
The Rock Elias Band: Dittillery Nightclub

The Features:
Magna's Escandido
Flywell: Alamo
Four Eyes: Belly Up Tavern, Jose Murillo's
France: The Lantern
Haven and the Lads: Spirit
The Head Band: Black Angus/El Capon
The Heart: Spirit
Hip Pocket: Chipping Block
Illusion: Mom's Saloon

Incongruous Rockers: Ralph and Eddie's
Ipsos Factos: Magnolia Mulvaney's
Kicks: Buster's
L.A.: Ice Masters, Demogul's
The London Brothers: Windrose
Luna Lobos: Belly Up Tavern, Hill House
Men That Don't Work: Tuba Man's Mercury: Old Town Saloon

MAGNOLIA MULVANEY'S

Each Wednesday-Saturday through the month of March



ipso facto

Wednesdays
No cover. 50¢ draft beer all night.

Thursdays
No cover. Happy, happy hour
50¢ well drinks, beer & wine 8:00-10:00 pm

MAGNOLIA MULVANEY'S

Corner of Magnolia & Mission Gorge Rd., Santee 448-8550

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 Grotto, on Harbor Drive. For reservations: 232-6158. 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.

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4th Anniversary Sale

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

A full 40% off any guitar in the store
including: Gibson • Fender • Ibanez • Washburn • Martin • Hondo • Guild • Yamaha • Takamine • Ovation • Alvarez-Yairi • G&L

50% off Takamine
Great prices on amps

Music Man • Randall • Roland • Gallien-Krueger • Lab Series

Effects 50% off
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(Rockman copy) **\$110.00**
All sale prices limited to stock on hand.
Remember—we're a full line JBL speaker dealer.

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All strings • No exceptions!
Remember—you deserve to be treated like a professional.

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Flanigan's

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

Phone 291-8635
5373 Mission Center Rd.

Thursday, March 22 through
Saturday, March 24



Thursday (all night) \$1 drinks

Friday, March 23
Beat the Clock Night
6:00-6:30 25¢ drinks 6:30-7:00 75¢ drinks 7:00-7:30 \$1 drinks

Monday, March 26
Coors College Night
50¢ Coors draft
\$1 well drinks

PROPHET



Tuesday, March 27
Ladies' Night at Flanigan's
\$1 well drinks



Clubband's last appearance together.
March 27-31

Wednesday, March 28
Fashion International presents
Super Fashion Auction
Free giveaways every show. You name the price.

All Vodka drinks \$1.00

Moving Targets: Rodeo
Neophytes: Spirit
Network: Rocky G3
Notice to Appear: Beach Club
Penetrators: Spirit
Joe Perry Projects: Rodeo
Planet: Whiskey Flats
Playground Slap: Spirit
Pocketful: Mom's Saloon
Paul's (Garcia's) Parody
Red Alert: Nango Inn, Halcyon
Buddy Reed and the Rock-its: Le Châlet
The Reflectors: Rodeo
The Remains: Islands Saloon
The Rhythm Kings: Belly Up Tavern
Tavern
Ricky and the Jets: Atlantis
Whiskey Flats: Road House
The Rockin' Dogs: Greenwich
Village West, The Syndicate
Nightclub
Rodeo: Hill House
Rodeo: Hill House
KPM: Black Angus/Mission Valley
Black Angus/Chula Vista
The Seawall, Spaul
Shelf Life: Spirit
Ship and the Cadillac: Beach Club
The Source: Rocky G3
The Spud Brothers: Islands
Lounge, Hill House
Status: Turquoise Lounge
Taz: Halcyon



Luis Lobos, tonight, Thursday, Belly Up Tavern

Thermal Shock: Spirit
Thunderbolt the Wonderbolt:
Carle Murphy's
Taz: Whiskey Flats
Transactions: Bull N' Stick

Dwight Twilley: Rodeo
The Twonotes: Monterey Whaling
Co.
Unstoppable: Spirit
Urban Umbrella: Spirit
The Us Bands: Trojan Horse
The Wallflowers: Greenwich
Village West, The Syndicate
Nightclub
The West Coast Twisters:
Windrose, Glens
Wheels: Doc Masters
Yalson: Ralph and Eddie's

Contemporary/ Top 40

Kenny Anderson: Carle Murphy's
Judy Ames: Henry's
Appropos: Le Pavilion Lounge

Aria: Holiday Inn/Mission Valley
The Joe Asanillo Trio: Rancho
Bernardo Inn
John Barker and Melissa
McCredon: Jelly
Roger/Superior Village
The Kirk Bates Trio: Sandtrap
Lounge
Jeff Bryan: Burbury's, China Five
Restaurant
Jerry Burdard: The Boardwalk
Restaurant
Chalons: Islands Lounge
Chain Reaction: Bull and Bear
Jason Chase: La Hacienda Cantina
Collin and Karen: La Posada del
Sol/La Jolla
George Calabrese and Co.: Sheraton
Harbor Island
Rick Cooper: Mulhenny's/Coronado
Costa V: The Leo's/Mesa Mesa and
Mission Gorge
Donna Cole: Tom Ham's

Lighthouse
Barrie Cunningham: Fish House
Wing
Delene: Bull and Bear, Victor's
Devocean: Ranchard
Double Deuce: Hungry
Hunter/Imperial Beach
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Maze
Michael Edwards: Hungry
Hunter/Rancho Bernardo
Express: The Leo's/Mission Gorge,
Victor's
Fortune: Holiday Inn/Mission
Valley
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's
Skip Garcia: Hotel San Diego
Jim Gates and Second Investment:
Rancho Bernardo Inn
Wayne Gire and Tony Irvine: Old
Bonita Store Restaurant
Groundspeed: Lovato's
Rob Huff: Monterey Whaling
Company, Carle Murphy's
Louise Huston and Dusty Best:
Mr. Bill's Backroom Saloon
John Ingram: Carle Murphy's
Just Use Viste Entertainment
Center
Russ Karpagutic: Hungry
Hunter/Oceanside
Russ Karpagutic and Doc Lehner:
Jelly Roger/Oceanside
Roberta Linn: Cakamuran Hotel
Shane Lopez: The Leo's/Mesa Mesa
Luis and Karen: La Posada del
Sol/La Jolla
Monetta's Noddy: Mexican Village
Jim Moore: The Boardwalk
Restaurant
Steve Mousse and Pinet Action:
Sector's
Ron Morin: Colgrove Lounge



YES, Tuesday, Sports Arena

Music Magic: Actar Band, La
Avenida
Neutral Ground: Antonio's
Hacienda
Niteclub: Patrick's II
Rox Parks: China Five Restaurant
People Movers: Hilton Hotel
Eddie Preston: Barnacle Bill's
Jared Remahar: Raphael's
Peter Rishmard: Rancho
Bernardo Inn
Bruce Robbins: Boardwalk
Restaurant, La Maze
The Backwoods: Strangler's Inn
The Backwoods: Hungry
Hunter/Rancho Bernardo
Rick Santos: Victor's
Terry Scheldt: Hungry Hunter/El
Cajon
Shine It On: Vacation Village
Hotel
Signed, Sealed, and Delivered:
Bahia Hotel

Tony Soraci and Co.: Henry's
Rob Sortillon and Key Largo: Our
Favorite Place
Vic Starr and Aet McP's
Brian Stevens:
Midway's/Coronado
Joe Stewart: The Leo's/Mesa Mesa
and Mission Gorge
Sandy Stewart and Co.: Elario's
Ted and Dave: Ramada
Jays/Escondido
Don Tanslow: El Corral, The
Bridge
Third Degree: Kearny Mesa Best
Denny Tapes: George Joe's
Restaurant
Touché Atlanta
Triple Play: Hilton Hotel
Verge and the Orient Express: The
New Trophy Lounge
Linda Whitefield: Rancho Bernardo
Inn
Lee Whittington: Dock's Cocktails

Tom "Cat" Courtney: Texas
Rodeo
The Five Careless Lovers: Paracho's
The Hurricane: Le Châlet
International Reggae All-Stars:
Belly Up Tavern
King Blacut Blues: Nantidun
Wind
Bob Long's Red Point Quartet:
Belly Up Tavern
Men That Don't Work: Tube Man's
Ella Ruth Pledge: Triton/San
Diego, Old Pacific Beach Cafe
The Rhythm Kings: Belly Up
Tavern
Junior Walker and the All Stars:
Belly Up Tavern

Jazz

Appropos: Le Pavilion Lounge
The Joe Asanillo Trio: Rancho
Bernardo Inn
Lost Ball: Prophet Restaurant
The Big City Blues Band:
Oceanside
Brass Band: That Pizza Place
Pro Brigham's Preservation Jazz
Band: Pal Joey's, Patrick's II,
Lorenza's
Bruce Cameron and Hollis Gentry
Ensemble: Old Pacific Beach
Cafe, Merit's
Jesse and Jimmy Chatham:
Bahia Hotel
The Chicago Pitmen: Belly Up
Tavern
The Chicago Six: Belly Up Tavern,
Tube Man's No. 2

The Hal Crook Big Band:
Ranchard
Harvey and 52nd St. Jive:
Sokoloff's, Fat City/Chula Camp
Richard Jones: Imperial House,
Salerno's
Wayne Jure: Imperial House
John Lawrence and the Real
Duckin': Blois Band: Jelly's
Burger Garden
Bob Long's Red Point Quartet:
Belly Up Tavern

BUCK'S TICKETS

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Wednesday, March 25, San Diego
BIG COUNTRY
with SUEB
OZZY OSBOURNE
1984 WORLD FIGURE
SKATING TOUR

GRATEFUL DEAD ROMANTICS

Wednesday, March 25, San Diego
DURAN DURAN
Christine McVie
Adam Ant
SCORPIONS

BILLY JOEL
VAN HALEN
PADRES

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in Encinitas
LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK
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March 22, 23 & 24
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TWINT CONTEST FRIDAY,
LINDO CONTEST SATURDAY
Sunday, March 25
PIPAROOS
The Bad Boys of
San Diego Comedy
Winners of The Old Globe
Comedy Festival
M.C. TONY STONE
Monday, March 26
PURL
Tuesday, March 27—SPECIAL GUESTS
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Adult Non-smoking Singles
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DURAN DURAN April 15
YES This Tuesday, March 27
ADAM ANT April 22
SCORPIONS April 26
OZZY OSBOURNE Next Saturday, March 31
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"STAMPEDE"
Jon Sandoval & Apropos
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New Champagne Happy Hour
Tues. through Fri. 5:00-8:00 p.m.
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2 shows: 8 & 11 pm
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AND THE
JETS**
RELIVE THE DRAMA
OF THE '50s
on
**PROBIE
HOUSE**
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Off the
Record or
I'll blow
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smithereens!!!
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CURRENT MOVIES

The Ice Pirates — Space adventure starring Robert Ulrich and Mary Crosby directed by Stewart Halli. (Admiral Cinema 4, Central 3 Cinemas, Frontier Drive-In, New Valley Drive-In, Rancho Bernardo 6, Santee Drive-In, South Bay Drive-In, Sweetwater 6, UA Cinema 3, UA Glasshouse 6, University Towne Center, Westgate Plaza 6.)

I Married a Shadow — Mistaken-identity thriller from novel by William Irish, starring Nathane Baye and directed by Robin Davis. (Ken, through 3/24.)

Lansdale — A TV star, a TV director, a TV sort of a TV sort of script — it all adds up to a TVish Movie of the Week about a cool (to the point of off-kilter) that's concocted in prewar London into the great Nazi cause. Tom Quince, Jane Seymour, Lauren Hutton, directed by Roger Young. 1984. (Grossmont Mall, Mira Mesa Cinemas, from 3:23, Overland 6, Plaza Bonita Power Theater, from 3:23, Santee Village 8, Sports Arena 6.)

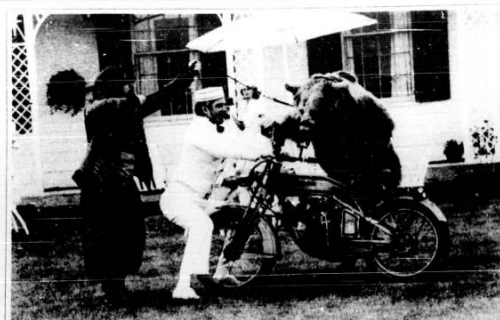
Max Dugan Returns — This could be lumped together with *WHEN LAUGH* and *I OUGHT TO BE IN PICTURES* to form a sort of Generational Estrangement Trilogy by Neil Simon. The surface is slick enough, but the drops back in after twenty-eight years, bearing a briefcase filled with a hundred thousand some dollars — makes it harder than usual to detect any real emotion underneath. And it seems unwise for a writer like Simon to caricature a character whose literary skills are William Makepeace Thackeray.

"Take an author who makes you look a little... With Marsha Mason, Jason Roberts, and Donald Sutherland directed by Herbert Ross. 1983. (Anno Drive-In, Mira Mesa Cinemas, from 3:23.)

Mike's Murder — Excursion into the L.A. drug underground with Dobria Winger, written and directed by James Bridges. (Carmio Cinema 4, Flower Hill Cinemas, Plaza Bonita, Plaza Twin, UA Cinema 3, UA Glasshouse 6, from 3:23.)

Monty Python's The Meaning of Life — The funniest bit has to do with a restaurant that serves conversations to its customers (lived menu with daily specials) and a middle-aged (to be generous about it) middle-brow couple who are talked into trying the Philosophy of Life despite that bit, and despite the title, this scatterbrained illumination is carried out at so vulgar a level that it manages to make Woody Allen look as much less vulgar. But man as he sometimes yearns to. Bits of other bits are midway amusing and there is a fascinating special effect of the Pythons' faces grafted onto fishes' bodies. With John Cleese, Eric Idle, Michael Palin, Graham Chapman, Terry Jones, and Terry Gilliam. Directed by Jones and (animation and introductory sequence only) by Gilliam. 1983. (UA Glasshouse 6, 3:23 and 24 mid-night.)

Mr. Hulot's Holiday — The things that can go haywire at a Riviera resort. By and with Jacques Tati, cool, mechanical, precious, and French, and quite apart from all that, occasionally actually funny. 1954. (Ken, 3:25.)



The Heroic New Hampshire — 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 moviemakers show little knowledge of what actually goes on, and goes wrong, on a cross-country family vacation and little feeling for 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 impress 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 Christine Brinkley, directed by Harold Ramis. 1983. (South Bay Drive-In, from 3:23.)

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 throws attention onto 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.

YES, live in concert

Sports Arena, March 27, excellent seats \$19.50.

TED NUGENT, March 24
OZZY OSBOURNE, March 31
OLYMPIC FIGURE SKATING TOUR, April 7
GRATEFUL DEAD, April 7
AGAN ANT, April 22
SCORPIONS, April 26
BILLY JOEL, April 27
VAN HALEN, May 20 & 21
JOHN DENVER, Irvine, May 19
BEACH BOYS/PADRES, May 20

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• Work on camera
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This Week's Spotlight
 Karl Montgomery
 Grant McDonald
 Olympic Commercial
 Tommy Toys, Century 21

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X-MEN #182
 Nick Fury goes after Inger! But where are Kitty & Wolverine!

JOHN CARLE #14
 Up against the Baron Wolf!

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 A new Titan Terminator's origin—and Gekko's new D.D.

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for lenses only.
 \$225 for complete cure package.
 Complete cure package includes:
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 • High-quality lenses • Follow-up visits
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 Bausch & Lomb Softlens®. \$59 with professional fitting and complete package including:
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 • High-quality lenses • Follow-up visits
 • Lens care kit and individual instruction
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 Cosmetically tinted Bausch & Lomb or Ciba Soft lenses can actually change the color of your eyes to green, brown, blue, topaz or sapphire! Prescription or non-prescription lenses are available.
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CURRENT MOVIES



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 the 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 evidently seems 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 "wherever." Any advantage of Connery Bond over Moore Bond, then, is hardly decisive: both Bonds are essentially fairy-tale figures, and as such in limited need of characterization. And—to switch to remote areas—the nonparticipation of such Bond regulars as Ken Adam to do the sets and John Barry to do the music (or at least to reprise, at appropriate moments, that twanging tape-tape music) engenders a sense of something missing. This is felt 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

Tank

tough steak, but hardly seems adequate to the attempted recovery of a pair of purported nuclear warheads. No matter how much legitimacy 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 Klaus Maria Brandauer, directed by Irvin Kershner. 1983. (Sweetwater 6, Vineyard Twin, 3/23)

Highwaters — Four-part horror anthology. The first three parts, about a nicotine fiend, a video-game fanatic, and a backsliding priest, are all written by Christopher Crowe. They are all somewhat mechanical, and come to a finish before they ever get started. The fourth, however, about a suburban home with a very large lot problem, is by a different hand—that of Jeffrey Bloom—and comes vividly to life. With Emilio Moriconi's music swell, simultaneously—something like a 1920 Bolshevik propaganda poster

tevez, Lance Henriksen, Richard Masur, and Veronica Cartwright, directed by Joseph Sargent. 1983. (Barbora)

1900 — Bernardo Bertolucci combines a pamphleteer's penchant for straight, party-line ideology and a best-selling novelist's flair for wanton sensation—heaps of flesh, blood, and excrement (of both the literal and figurative sort). In its breadth, if not in its detail, this multi-million-dollar extravaganza could loosely be termed "novelistic." But just whose novels is it like? A left-wing Taylor Caldwell, perhaps, or even less reputable than that—John James, Jack Hoffenberg, or Kyle Orloff. The jaggedly edited opening is quite exciting. And around four hours later, the movie hits its high note, a delicious vision of a picturesque peasant girl standing atop a haystack as the wind and Emilio Moriconi's music swell simultaneously—something like a 1920 Bolshevik propaganda poster

come magically to life. Donald Sutherland, with his come-look-see, his feminine makeup, and his Raymond Massey haircut, delivers one of the worst performances of his or anyone else's career, as one of Mussolini's minions. Dominique Sanda, as a 1900s Italian flapper (she smokes, she drives, she writes poetry, she's very modern!), gives Sutherland some close competition for a time, but she drops back once her character begins to develop some sobering anti-fascist political scruples. With Robert De Niro, Gerald Depardieu, and Bud Lancaster. 1977. (Kari, 3/28)

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. \$27 million budget—and not also go to epic heights? Or to ask it another way, who wants to see a smart-ass epic? Philip Kaufman's portrait of the

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. Involuntarily runs out. With Bob Geldof, directed by Alan Parker. 1983. (UA Glasshouse 6, 3/23 and 24 midnight)

Playtime — Jacques Tati's strained, on-topics comedy follows the star-director through the luncheon of modern Paris, a maze of corridors, compartments, stairways, entrances and exits. It is often quite beautiful for the sleek surfaces and the straight-lined geometry, as well as for the intricate staging in those surroundings, but it sacrifices laughs and pace for that beauty. When the movie settles at last into an extended exercise on the gala opening of a ritz restaurant, it also sacrifices its unruly edge to keep gags coming and going and coming back again, even if he cannot very often get laughs with them. 1983. (Kari, 3/27)

Sahara — Dotted old-fashioned desert romance, set a year after Rudolph Valentino's death, when it would have been old-fashioned already. Brooke Shields, disguised in a mistake such as to make her look like young Howard Hughes, molested and seduced by Arabs, terrorized by scorpions and large cats, cleansed in an oasis waterfall, could be said to be a good sport. Or she could also be said to have no pride and no standards. With Lambert Wilson, Robert Buchholz, and John Mills, directed by Andrew V. McLaglen. 1984. (Mira Movies)

Police Academy — Comedy with Steve Guttenberg, Kim Cattrall, Bubba Smith, and George Gaynes, directed by Hugh Wilson. (College: Fashion Valley, OceanSide 8, Parkway, Plaza Bonita, Rancho Bernardo 6, South Bay Drive In, Sports Arena 6, University Towne Centre, Wiegand Plaza 6, from 3/23)

Racing with the Moon — Teen romance at the time of World War II, with San Penn, Elizabeth McGovern, and Nicolas Cage, directed by Richard Benjamin. (Grossmont, OceanSide 8, Plaza Twin, from 3/23)

The Night Stuff — Why go to epic lengths—a three-and-a-quarter-hour duration, a sixteen-year time span, a \$27 million budget—and not also go to epic heights? Or to ask 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 leaves 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 life, 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 Glen, a.k.a. Dudley Do-Right, Harry Haisbert, and The Clean Marine—to sustain a movie 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. (Avo, Claremont, Village, from 3/23)

Silkworm — Most people who will be interested in a movie about the antique marly, Karin Silkworm, will be braced for the end. The more interested among them, however, would do well to brace themselves additionally for the tipseing—or ought that to be "pusyfooting?"—around the hard issues en route 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 life, especially in a life so open to dispute. In order, perhaps, to compensate for their reliance about the content of that life, the moviemakers have chosen to play up the superficial "realism" of it. And as scripted by Nora Ephron and Alice Arlen and directed by Mike Nichols, the dreary routine at a platinum processing plant, the not-always-harmonious relations between co-workers, the staying of the ex-Faymote of the relations between housemates, including one of the more involved lesbian relationships seen on screen, but it would not be inappropriate to suggest that there is something ornamental about all this—just as long as that's not misunderstood to mean beautiful, pretty, or something. Straten at last, "like a father or something." The mystery deepens further because Meryl Streep, despite her well-publicized breast implants, does not begin to fill 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 constructed 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. (UA Glasshouse 6, from 3/23)

Staying Alive — More embarrassment than an innocent onlooker should have to endure. Granted that a sequel to SATURDAY NIGHT FEVER was in the cards—but who would envision Tony Manero, weekend disco whiz, achieving Broadway stardom in an undone by the Steven Spielbergian finale, with the lovable alien having to elude the coercive forces of the U.S. Government. Who wouldn't trade that entire sequence, from the moment the mermaid is taken captive, for a few more examples of the kind of English language an innocent immigrant might learn from television? With John Candy, Eugene Levy, directed by Ron Howard. 1983. (Aero Drive In, OceanSide 8, Parkway, Rancho Bernardo 6, UA Glasshouse 6, UA Movies 6, University Towne Centre)

Star 80 — The Dorothy Stratten story, fed into the Bob Fosse automatic slice-dice and salad-toss, and forth in time, after-the-fact interviews with participants, lots of marginal detail of marginal interest. The method does not make great sense of the staying of the ex-Faymote of the Year by her sleazebag husband. And then, too, the total innocence and guilelessness of Stratten, and the total probity and generosity of everyone else but her husband, arouse suspicions that certain information is being withheld. (On Hugh Hefner, for example, "He's wonderful." Straten at last, "like a father or something.") The mystery deepens further because Meryl Streep, despite her well-publicized breast implants, does not begin to fill 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 constructed out of a couple of pieces of lumber, it is impossible to believe that

Sudden Impact — The resuscitation of Dirty Harry Callahan, after seven years' peaceful slumber, is the first of Harry's adventures over which Clint Eastwood has declined to take directorial 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 ANY WHICHES—have been turned over to hirelings. Certainly this already three-played role doesn't extend Eastwood's screen persona (which changes but little) into the new and revitalizing areas of

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Summer Lovess — A lushly lipged and eyedroved American pretty-boy (Peter Gallagher) goes on holiday to the homeland of Donnybrook, and experiences personal liberation in the town of public kissing, dipping, bonfire and hot sex, and the misbegotten of his dreams. Randal Kleiser's directorial debut has lost several teeth since its first screening, but it's still a script. The personal side of the story (seeing or just plain going), accompanied by a pulsating pop song (the only thing saving the movie from being a greased piglet), with Daryl Hannah and Valerie Quinlan, directed by Kleiser, 1982.

• (Mira Mesa Cinemas, from 3:23)

Tank — Anachronistic movie and man a service comedy in which the hero isn't expected to apologize for being in the service. (He does find things in the service to complain about, however. Such as the on-base disco. "I don't want to go to a disco. I want to go to a bar.") James Garner appears to have no problems with this role, and brings to it the weight of total conviction. Unfortunately, one of the ambivalence of his character is not matched in his antagonist — the sadistic Southern sheriff of the movie, a liberal unicorn. The movie nevertheless fits in nicely with the tendency of Marvin Chomsky to do movies of small pretensions for the big screen and movies of big pretensions for the small screen (HOLCAUST, LAW AND ORDER, etc.) and up until the roaring stars, it makes a nice companion to such bits of Americana as EVEL KNEVEL, MAJOR TOM, ANGEL J., and LIVE A LITTLE, STEAL A LOT. With C. Thomas Howell, G.D. Spradlin and Shirley Jones, 1984.

• (Burbank Cinema Plaza 5, College Fashion Valley, Flower Hill Cinemas, Frontier Drive-In, Harbor Drive-In, New Valley Drive-In, Rancho Bernardo 6, Sainte Drive-In, Sainte Village 8, Sports Area 6, Sweetwater 6, University Towne Centre)

Terms of Endearment — James Brooks' first feature seems somewhat presumptuous, or maybe just overgeneralized about the bond between 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, yet 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 relationships on the other. The generation gap, together with the geography gap, the society gap, the sexuality gap, and various other gaps, affords plenty of material, at least as we watch between two lives and two miles over a period of more than a decade.

And variety is enriched, in a sense, by a method of characterization that tends to feature the people with eccentricities, quirks, idiosyncrasies, unique styles of dress, and other attention-getters roughly equivalent to the novelty-store arrow through the head. This method, which believes honest observation and belies a nervous need to fill a prescribed "entertainment" quota, is a reminder that Brooks' background is in TV sitcoms — specifically as co-creator of the mad-nut ensemble 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 matters of composition, period, locale, writer-director Brooks clearly inclines toward the left side of the highway. But the washed-out, luscious-powdered image suggests, apart from all that, that cinematographer Lucius Barkow, who photographed PRINCE OF THE CITY and THE VERDICT in near total darkness, has had trouble adjusting pupils or apertures to sunlight. With Jack Nicholson, John Lithgow, and Jeff Daniels, 1983.

• (Oceanview 8, Valley Circle)

neither of those things. With Gene Hackman, Fred Ward, Randall Tex Cobb, and Robert Stack, 1983.

• (Crescent Parkway Theatre, UA Movies 6, from 3:23)

Unfaithful Yours — Remake of the 1949 Preston Sturges comedy about a symphony conductor's jealous schemes against his wife. Fairly suspected of lunacy. Unfaithful as a comedy, it has lost several teeth since then, not least because of the current manipulations. HOW TO MURDER YOUR WIFE. A NEW LEAF, etc.

• (Mira Mesa Cinemas, from 3:23)

But the real troubles, in this particular case, are the loosening of Sturges' structure and the loosening of his tone. The loosening is the larger trouble of the two, as the scriptwriters paint themselves into a corner where the marital misunderstanding must be prolonged to "exaggeration." The loosening of his tone is the other hand, is mitigated quite a lot by Dorey Moore's gift for physical comedy, which is a total loss of his body. It is shown to perfection, for example, in the dueling scenes where he looks at his supposed rival right off the stage and under the table.

• (Center 3 Cinemas, Claremont, from 3:23. Mesa Cinemas, from 3:23. UA Glasshouse 6, UA Movies 6, Weigand Plaza 6)

Vertigo — It makes a certain sort of sense that this movie is not routinely grouped with other private detective cases, since the case per se makes no sort of sense at all — not the sort of sense, at any rate, that a detective would be expected to make of it. Hence, the people who rank it as one of Hitchcock's finest, or as one of any body's finest, would contend that the detective plot doesn't matter. That it is just a vehicle, that what the movie is "really about" is an erotic obsession, illusion vs. reality, a range of neuroses extending beyond mere acrophobia to clinical nostalgia, necrophilia, and Peimianism, that its lunatic is nearer THE COLLECTOR than THE MALTESE FALCON. This other (higher) thematic level is about lessens the bottomlessness of the plot hole. But any limitation to the genre must to some extent limit the movie outside as well — and to a greater extent than if the limitations in question were those of unimaginativeness or over-obviousness or some such thing that would nonetheless not erode its solidness as a springboard. Its troubles are bigger than that, however, and Hitchcock accepts them. Accepts them, that is, not with reluctance and resignation, not with his mind engrossed in higher things, but rather with complete cooperation, with that same petty deceitfulness that so cripples lesser works such as SUSPICION and FRIGIDITY. The spirit of acceptance keeps the movie at all times within, or within easy range of, the borders of the private-detective genre, and aficionados of the genre ought to be as eager to claim it for their own, fault and all, as are some Hitchcock pariahs to fight such a claim. James Stewart, Kim Novak, Barbara Bel Geddes, 1958.

• (Guides)

War Games — Doomsday thriller really adapted to fit the home computer and video-game craze. A high-school low-achiever (the highly capable 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 "Winchop," 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 developments real or simulated? To get to this point, a couple of high hurdles do beset him to be less than, but any basic incomprehension of computer procedures will go well with the general air of distrust. The action never stagnates, as it easily might have, in front of computer terminals and pink-out screens, and there are some nice, small human moments strewn throughout (a corn-butting technique, for instance, that lives in memory for a time). There is also, of course, some sure fire (not to say sure-holocaust) countdown-type suspense, and there is a blaring message, agreeable to all ideologies, which equates nuclear war with tactical loss. Despite everything in its favor, director John Badham seems determined to make the movie as visually unattractive as possible, with all large, icy-pick heads aloft in soupy gray space, and with a fundamental belief that anything to have any impact must be pushed right up into our faces. 1983.

• (Vineyard Twin, from 3:23)

Wild Strawberries — An ambient, contemplative, haunted by bad dreams and sad memories, travels through a wretched all-day car ride and a painful review of his life, en route to accepting an award at the day's end. One of Ingmar Bergman's best movies, starring Ingrid Bergman, a muted Swedish director of the silent era, 1957.

• (La Jolla Museum, 3:28, 7:30 p.m.)

Albert Brooks is very good, too, as the conductor's business manager and the actual conductor. But the major cast members tend rather to balance each other out, in number if not in actual chemistry. With his usual wit, Brooks is a bit of a throwaway line, but as an adolescent, with a later, can pass herself off as a boy in order to enter the yeshiva (and, with herodotus with Any Invis). It is probably too much to ask that she be a few years older, but how about a few more years? Not that she isn't or that she isn't played for it, or not. But the underlying seriousness, even grimness, of the project is usually apparent in those introspect-

CURRENT MOVIES

ten more ambitious, more powerful, not to mention more open, she has not gotten any more disposed to incorporate these characteristics into her on-screen persona. We are asked to accept her here not only as an adolescent, but as an adolescent who, with a later, can pass herself off as a boy in order to enter the yeshiva (and, with herodotus with Any Invis). It is probably too much to ask that she be a few years older, but how about a few more years? Not that she isn't or that she isn't played for it, or not. But the underlying seriousness, even grimness, of the project is usually apparent in those introspect-

ive musical soliloquies (with unmemorable melodies by Michel LeGrand, and slightly more memorable lyrics, in the sense that any comparable trauma would be memorable, by Alan and Marilyn Bergman. It seems that this time game I play becomes more risky every day. One cannot fail to find a parallel between the heroine's incursion into the masculine world and Streisand's seizure of the director's chair. But her actual dialogue from that post — mushy telephone shots, slushy dissolves, butter yellow light, countless closeups of the star — ensure that her victory is purely personal. 1983.

• (College, Flower Hill Cinemas, La Jolla Village, Parkway, UA Glasshouse 6, UA Movies 6, from 3:23)

Zelig — Woody Allen's documentary parody on a fictitious celebrity of the Twenties and Thirties, known as the

"human charlatan." Allen owes something to his own earlier documentary parody, TAKE THE MONEY AND RUN, something — and actually, alongside the imitation. Outside of the aforementioned, DEAD MEN DON'T WEAR PLATS (the over-the-hill, and other one offers far less to look up its show of audacity. Zelig backs up its own, on the other hand, down to every last scratch on the simulation, every sprig of pump, every hatching pan, every faded gray, every crackle and pop on the sound track. In view of all that and much else, it would not be oversteering the case to role that all the real excitement in Zelig takes place precisely on the surface, and often on very restricted areas of that surface. This excitement runs a little low, eventually, even at only eighty-three minutes (give or take). With Mia Farrow, 1983.

• (La Paloma, through 3:27)



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