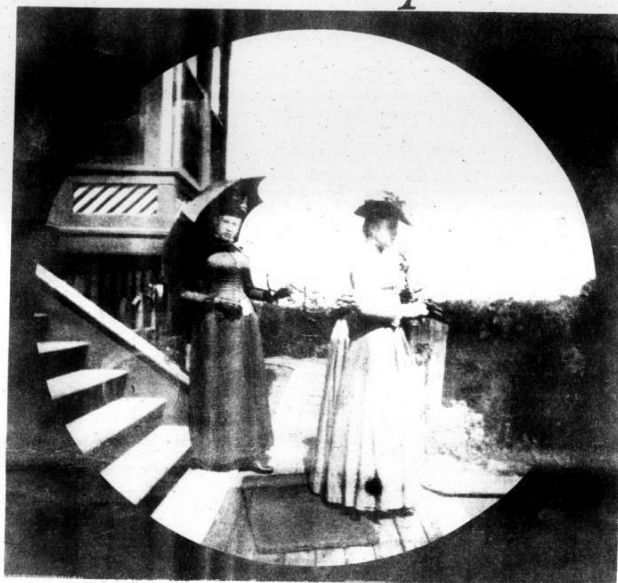


## This Is the Way It Was



Believe it or not, San Diego does have a past, and it includes such curiosities as vigilantes, terrible gunfights, nudists in Balboa Park, and an Indian named Tall Poop. They all survive today in the archives of the San Diego Historical Society.

By Stephen Meyer

On the morning of December 15, 1898, Walter George Nickel of the San Diego County Jail on Third Street carried a key into the cell door of Jose Ramon, a.k.a. Ramon. Through the barred window he could see that Ramon, whose back was turned to him, was literally in front of the door. He rapped the door, and Jose Ramon grunted Nickel. He received no response, and when he entered the cell found out why. Ramon was dangling from the top of the door like a bag of wet sand, hanged by a ban rope. Though still warm, Ramon was decidedly dead, and both his hands and feet were bound by buckskin shoe string. Nickel cut him down and immediately informed his supervisor, Sheriff Campbell, that the desperado Ramon had hanged himself.

Campbell arrived posthaste and surveyed the scene. No slouch as frontier sheriffs go, he was not a man to jump to conclusions, but sure enough, it looked as though Ramon had done himself in. Campbell nonetheless registered something mighty curious

(continued on page 10)

# City Lights

## Another Record For The Padres

Who killed "Here Come the Padres"? That's what young Chicaguan Kenneth Rice wonders about the song he wrote and hoped would someday become the team's own anthem. Lenore Field, Rice's manager, thinks she knows. She and Rice worked long and hard to make the song number one. In February of this year they approached Andy Strasberg, director of marketing for the Padres, and let him hear a demonstration tape of Rice's music.

According to Field, Strasberg liked what he heard, and when she and Rice asked him if he would like to work on a song for the Padres, Strasberg said yes. Rice and Field were ecstatic. By late March they had a tape of the song ready, and, according to Field, Strasberg liked it. By this point Field had spent \$6000 to record the song, including the \$500 Strasberg had charged her for the license to use the Padres' name in the song.

For a while, things looked great. Field, like a good manager, had been hustling around, working out deals to make sure the song sold after it received exposure to Padres crowds and was then released as a single. She approached Servomation of the stadium, and the Southland Corporation



Kenneth Rice and Lenore Field

(7-Eleven stores), both of which, she says, seemed interested in carrying the record. She carried a demo tape of the song with her wherever she went, so that she could play it at a moment's notice for anyone who'd listen. She and Rice held "Here Come the Padres" parties at small bars and steak houses all over the city.

Field was determined that "Here Come the Padres" was going to make it. And it was that determination that led her to the La Jolla office of Beth Benes, the Padres' legal counsel. Field's lawyer was an acquaintance of Benes's and recommended that as a friendly gesture Field acquaint Benes with the song. Field called in early May and was told by a secretary that she

could come by and drop off the tape. But when Field strode confidently into the office, no one was at the front desk, and she heard voices coming from a room in the back. She walked around the corner and smiled at the two women who were talking. "Excuse me," Field said.

"Yes, yes, we'll be with you in a minute," one of the ladies answered. Field walked back to the receptionist's desk. The two women finished their conversation. "May I ask who you came to see?" one of the ladies asked as the other walked toward the door.

"I'm here to see Mrs. Benes. I've got a copy of the Padres' song," Field replied. "Padres song?" What Padres song? the lady at the door asked.

"It's nothing. It's just a copy of the Padres' song for Mrs. Benes to hear. I'm supposed to deliver it to her," Field said, a little annoyed.

"Well," said the lady at the door. "I'm Mrs. Kroc and I own the Padres and if there's a song about them, I'd like to hear about it."

"I'll never forget it as long as I live," Fields said recently. "She was wearing glasses, beautiful glasses. I should have known." Soon she and Mrs. Kroc were engaged in a short conversation in which Field tried to explain her complicated story. It culminated when Mrs. Kroc picked up a phone on the receptionist's desk and said, "Let me speak to my son-in-law. I've got a Miss Field here and I'm sending her to the stadium. She has some

problems that I'd like taken care of today."

Field says that she tried to get down to the stadium. She wanted to explain to everyone that she had met Mrs. Kroc by accident, that she wasn't bothering the woman. The water pump of Field's car failed on the way. But when she got home at five o'clock, the phone rang. It was Andy Strasberg. He wanted to know why Field had been pestering Mrs. Kroc. Field tried to explain. Ten minutes later, the phone rang again. It was Ballard Smith, president of the Padres. He wanted to know why she had been bothering his mother-in-law about a song. Field tried to explain. Things did not look good. The next day she decided to try to make amends. She wrote Mrs. Kroc a long and apologetic letter.

However, every time she wrote Mrs. Kroc's name, she spelled it "Kroed." Two days later, the phone call she received from Andy Strasberg was brief. "Look, Lenore," Field recalls he said. "If you want this to go through, talk only to me. Do not call, do not write, do not try and contact anyone else. If this song's had been even called to ask what time the game starts."

The game Strasberg spoke of was on May 11, when the Padres played Philadelphia. The son-in-law. Field had told Field "Here Come the Padres" (continued on page 41, col. 1)

## Bouncance With Honor

"Blue skies, smile at me!" warbles Y.H. Honor as he bounces lightly in the air. "Nothing but blue skies do I see!" The music gradually segues into her theme song, "Bouncance with Honor." "Rebound with Honor and vitality, listen to what she has to say! Strengthen your muscles, your hips, and thighs!" she sings, waving the five-pound barbells in her hands toward the ceiling of her La Mesa home while her two scrappy terriers yip and gambol around the base of her round, portable trampoline. "That's my beautiful, beautiful hubby, Politician," Honor says, gesturing with her barbells at the red-headed, twenty-five-year-old man buying himself in a sound studio, preparing another cassette of music for Honor to dance to. (His given name was Paul, which he wanted to change to "Pol"; she liked the sound of "tician," ergo his new name.) "We're the New Journeyers," Honor says energetically between breaths as she leaps a little higher. "and our mission is to help senior citizens rock out!"

Since January of 1980, Honor and her partner, Politician have been touring senior citizen complexes and mobile home parks in San Diego, Phoenix, Tucson, and other cities throughout the Southwest with their one-hour,



Honor and Politician

fifteen-song, vaudeville-type show, aimed at older men and women in an attempt to get them up and exercising. Honor bounces earnestly on her ninety-dollar Vitalizer trampoline (she owns sixteen of them) and sings while Politician accompanies her on his bass guitar and synthesizer. Their repertoire consists primarily of older songs that the seniors appreciate, and also includes new material that

Politician himself has written. Honor is careful to explain that she is not in the business of selling trampolines, although she does encourage seniors to buy them if they can. As part of her show, Honor encourages seniors to stand up and sing while Politician accompanies her on his bass guitar and synthesizer. Their repertoire consists primarily of older songs that the seniors appreciate, and also includes new material that

are afraid of losing their balance and falling off, but I explain that there's a metal attachment that serves as a hand grip that they can buy with the trampoline," she says. "He's got talent like crazy. He's got charm. He's exciting. He's an ingénué. He's naive. I even took a cinematography class to learn how to film him." Honor says of Politician as she ties the black ribbon on the leg of the bright-red pantaloons she wears. In the more than 1000 shows that she and Politician have performed, Honor has also sung the praises of pantaloons as the exercise garment nonpareil for middle-aged women. Most older women, she says, are afraid to exercise because they're embarrassed by the flab on their hips and thighs. The ample fabric of pantaloons artfully disguises a body's flaws in a design that is stylish as well as practical.

"While their schedule is normally full with shows at such places as the Redwood Lutheran Retirement Home in Escondido and Trailer Village in Mesa, Arizona, Honor and Politician have had some difficulty lately in finding jobs because they have doubled their fee of seventy-five dollars. At \$150 per show, there are fewer senior centers or mobile home parks that can afford to have the New Journeyers perform. "But that's the kind of quality entertainment that we offer. We're heading for the big time," says Honor. And she intends to enlist the aid of such celebrities as Dolly Parton, Bob Hope, and Liberace at his

whom use trampolines as part of their exercise routines, according to Honor). But the road to success has a few bumps in it. Last year they had the opportunity to audition for a spot on Channel 8's *Sun Up San Diego* show, but their hopes were dashed when they subsequently received a letter from the show's host, Jerry G. Bishop, advising them that "although your act is truly unique...some acts, though terrific live, don't transfer to TV." "If they can televise a man on the moon," fumes Honor. "I certainly can't understand why it would be impossible to televise me."

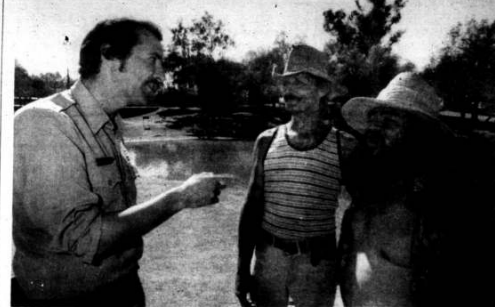
While resting up in preparation for their November tour through Arizona, involving more than twenty bouncance shows at the new rate, Honor and Politician work on new songs and routines. As Politician mixes his four-track arrangements of "Take Five," "Happy Hula Shake," and "Lovely Hula Hands," Honor passes the day bouncancing in the living room. "Our favorite show of all was last December at Chino state prison," Honor says. "The guys up there loved it, except for one song, 'Oh, Susannah.' A black guy started doing bird calls when we sang it. I guess he didn't like it because it was a Southern song. But when I got up and started singing 'Bouncance with Honor,' they loved it. Guys got up on their chairs and started screaming."

—R.O.

## King Of The Park

To "Round Man" and his friends who lounge in Lakeside's Lindo Lake county park day and night, the community's concern over the problems in the park are exaggerated. Local residents and park rangers are troubled by the growing number of "park people" and the problems rangers say they cause, ranging from vandalism to public drunkenness to panhandling. "I don't shit in my own backyard," counters Round Man, waving a tattooed arm over the park's west end, a three-acre section covered mostly by trees and picnic tables in which Round Man and as many as twenty other companions regularly

congregate "to feed ducks, get drunk, and see old friends." About half that number, like Round Man, were born and raised in and around Lakeside and consider themselves regulars at the park; the others are transients "who we run out of the park if they cause any trouble," Round Man says. Round Man is twenty-eight years old, with a build like



Tracy Walker, Sonny and "Round Man"

Santa Claus, long brown hair and beard, and an ever-present straw hat with a yellow bandana headband. He hasn't worked in four and a half years, since a motorcycle accident left him permanently disabled with head injuries and enabled him to collect Social Security. And since then,

except for the nights he claims he spends at his brother's apartment in El Cajon, Round Man has lived in Lindo Lake Park, right in the center of Lakeside's downtown (aside from a six-month period a year ago this summer when he moved to Mission Beach and spent nights "mostly in the

bushes and under the roller coaster," he recalls). "There's not much I can do now but raise hell," Round Man says, and several of his friends — Sonny, Skull Lady, Loper, and a grizzled scarecrow of a man who calls himself Pirate — nod in agreement. "I'm the king of

the park, and I don't think we got a fair shake from all the people who are saying we're causing trouble. I don't panhandle — I don't need to. Some of us might, and I guess people think one bad apple ruins the whole bunch. We're not bad people, though, we just like to have fun, and we always keep our share of drunk chicks around to keep us busy."

Tracy Walker, the county park ranger who's been supervising the entire fifty-five-acre park for the last eight months, has a different opinion. This summer, he says, the problem with "park people" has gotten worse than it's been since the late 1970s, when a sheriff's sweep cleared the park of bikers who had nearly overrun it. The number of incidents — from vandalism to panhandling complaints — has risen sharply, from about a month a year ago to two or three per day. And despite the protestations of Round Man and his friends, and their assertions that they rarely sleep in the park, Walker claims the group is responsible for much of the panhandling and harassment of other park patrons. Besides the problems (continued on page 41, col. 1)

## The Judge, The Press, The Act

Last week's appellate court ruling in a case brought by the *Oceanside Blade-Tribune* against the City of Oceanside was good news for the newspaper, and for newspapers everywhere, but bad news for Superior Court Judge Larry Kapiloff. The Fourth District Court of Appeals reversed Kapiloff's 1982 ruling that sided with the city in refusing release of a controversial police report. Kapiloff had declined even to look at the report himself, saying that the contents didn't matter because it was an "investigation" report, instigated by a police officer rather than a citizen, and was therefore exempt from

disclosure under provisions of the California Public Records Act. The appeals court overturned each of Kapiloff's major rulings and ordered that the police report be reviewed and released to the newspaper. Judge Kapiloff, who was a Democratic state assemblyman between 1974 and 1982, has had a history of bad relations with the press, and twice failed in attempts to dilute the state Public Records Act. That act is California's version of the federal Freedom of Information Act and is designed to provide maximum disclosure of government information to the public. In the 1979-80 legislative session, Kapiloff introduced a bill that would have given police departments the power to withhold from newspaper reporters the names and was therefore exempt from

(continued on page 41, col. 3)



Larry Kapiloff

## Charity Can't Fall Back On Slipped Disc

When rock radio station KGB-FM announced plans to revive its *Home-Grown* album project last fall after a four-year absence, the station's management decided to donate profits from sale of the albums to the local Child Abuse Prevention Foundation. The foundation's president, Norma Hirsch, figured that her organization could count on at least \$10,000 from the record's sales, which would be paid to the charity in installments directly from local record stores selling *Home-Grown*. But as of last week Hirsch's group had not realized a single penny from the effort.

KGB had dropped the album project when years of declining sales bottomed out at 20,000 copies in 1980, down from a peak of 80,000 in 1976. Last year, however, the station hoped to make up for the declining sales and the increased costs of production by raising the price of the

album to \$2.50 from its traditional cost of \$1.01. In addition, KGB decided to drop the usual requirement that bands submit songs about San Diego, this in hopes of improving both the quality and the saleability of the record. Shortly after the album's mid-December release, however, KGB learned that its expectations were a bit too high. Sales were sluggish, and even today, nearly a year after its release, *Home-Grown* sales have totaled only about 10,500, despite countywide distribution in both independent record stores and major chains such as Wherehouse, Laceria Pizza, and Lower Records.

Regardless of the disappointing sales, the Child Abuse Prevention Foundation should have been able to retrieve nearly \$10,000. Under the system set up by KGB, the record stores were to have sent payments directly to the charity from their bookkeeping departments (the stores accepted the albums on consignment). The charity was in turn to save the money in a bank account and pay off the costs of the album's

production by sending money back to KGB; that cost amounted to about \$17,500 for recording, manufacturing, and distributing the albums. However, the record stores have been as sluggish in paying up as the album has been in selling. Only \$9650 has come to Hirsch's foundation so far, which doesn't come close to paying off KGB's production costs, much less leaving anything for charity. So Hirsch recently called a meeting with KGB general manager Tom Baker to see what could be done to speed up collection of the outstanding balance of more than \$16,000 still owed, mostly by the three large record chains. And, Hirsch says, Baker promised he would instruct his station's sales staff to begin pressuring the delinquent accounts.

Baker says he promised the local charity that "we'd try to get into it as soon as possible," and claims that part of the problem with collections was due to the transition in leadership when KGB changed managers late last year. KGB program director Larry Bruce adds that there isn't a problem, at least as far as he's concerned. "It's just that no one's been paying attention to it," Bruce says.

—T.A.A.





## Straight from the Hip

Dear Matthew Alice:  
I wish, I wish, I wish, I wish you could answer the question: How did wishing with wishbones begin? I've asked this question when I've pulled on my wishbone but have always come up with the short end. Also, are there a certain number of days, weeks, or months one should wait for the perfectly curved wishbone to be the most potent?  
V. Brown

San Diego  
We all wish, sometimes secretly, that we were a wishbone for these days, but I believe I can spare you a few minutes of my time. It's a task I take up willingly, for I see you are misinterpreting the wisdom of the wishbone. That you do so is quite up with the short end speaks volumes — only you are applying the answer to the wrong question. All official Wizards of the Wishbone know the refrain, uttered when breaking the bone, "Shortest to marry, longest to tarry," and your consistency obviously foretells of much marital bliss. You can test the matrimonial power of the bone by another simple procedure: place a broken end of the wishbone above a door and observe the first person through the door — he will be next to marry. Obviously the chickens really have it in for V. Brown's mate.

Wishbones work in mysterious ways, and the Etruscans seem to have been the first to realize it. At least the earliest record of the practice dates to 322 B.C. and to the Etruscan civilization in northern Italy — not that they were the first or the only culture to recognize the powers of the domestic chicken. Ancient Sanskrit hymns mention hens in a favorable light, and the Veda also praises the chicken. White or yellow hens led a privileged life long ago in Egypt. Fowl of these colors were excluded from the mundane duties of hatching eggs; instead being kept to use as sacrificial victims for the gods. But it is the Etruscan hen oracle that provides us



with the answer to our question. The ceremony went something like this: first a circle was drawn on the ground and divided into sections, one for each letter of the alphabet. Then grains of cereal were placed in each section, and the all-knowing bird was put within the circle. The first piece of grain picked up by the chicken represented the first letter of the answer to the question being asked; the second grain stood for the second letter, and so on. The bird would be wise to be verbose, for once the answer was given, the bird was, ahem, a dead duck. The gods needed a reward for deigning to speak, so the chicken was sacrificed and its collarbone hung in the sun to dry. After an appropriate period of time — we're now ignorant of precisely how long — the person seeking the answer made his wish and touched the bone (ergo "wishbone"). Later the custom developed of breaking the bone into two pieces. The Romans adopted this ritual and carried it through-

out Europe, where it persisted with some degree of currency into the Nineteenth Century. Today only the vestiges of the original ceremony remain; most of us haven't got any live chickens to peck out letters in a circle, and frozen chickens don't spell too well.

Let all the rest of the avian world take offense, chickens are not the sole bird representatives in the league of fortunetellers. Everyone knows that the sighting of the first robin of spring is a time to make a wish, but few know that the actions of that robin foretell a great deal. If the bird flies upward, say to a tree limb, it means good luck; if it flies down, bad luck will follow. A solitary crow cawing near a house is an omen of approaching calamity for someone within, and a peacock calling beneath a window signifies the death of the occupant of the house. Birds do indeed make mighty powerful medicine. Eating the eyeballs of owls will enable a person to see in the dark, or so say some of the people in

northern India. And some Turkish children who are slow learners are fed the tongues of birds, thereby improving their prowess in the classroom. Pout those fringed lark tongues, will you please?

Dear Matthew Alice:  
Today I called the San Diego Police Department's business number to report a malfunctioning traffic signal in my neighborhood, and the call was recorded (those electronic beeps gave it away). Why do the police record calls like this? And why did they take my name, address, and phone number, just for reporting a broken traffic light?

Elizabeth Martin  
University Heights

You had better be a very, very good person for the next hundred days, Liz, because that's how long the police will keep the tape recording of your phone call. All business calls coming into the department, emergency or nonemergency, are recorded. The explanation police give is that if any further action on the matter is needed, such as if a complaint (or a compliment) is filed later, there will be a record of the dialogue of both parties. Your name and address were also taken as a matter of standard policy. It's a nasty world out there, and the police like to protect themselves from crank callers, who are not likely to want to leave tracks to their front doors. But upstanding citizens such as you are usually quite willing to identify themselves. Anyway, with an average of 1700 to 2000 calls coming in during a single eight-hour shift, you've got quite a bit of company on that reel of tape.

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

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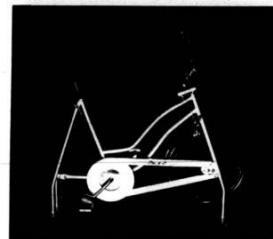
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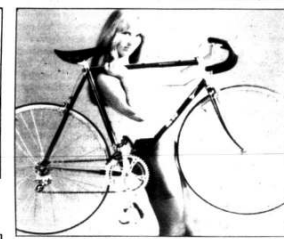
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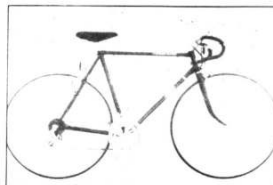
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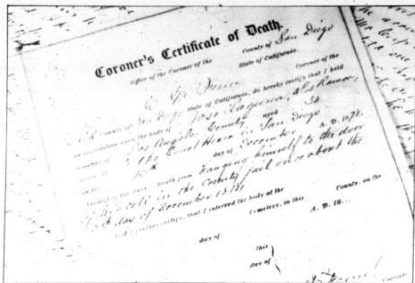
## Way It Was

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Death certificate of Jose Laguna, alias Ramon

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Ramon is one of thousands upon thousands of stories buried deep in the boxed darkness of the San Diego Historical Society's research archives, in the twelve volumes of coroner's inquests, in-depth records of all the violent or suspicious deaths that occurred in San Diego County between 1853 and 1904. Not such a bad fate when you think about it: Immortality. Ramon lives forever on brittle, yellowed paper protected in a polyester sleeve, boxed snugly on the ground floor of the Casa de Balboa in Balboa Park.

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Along with the Historical Society's museums — the Serra and the Villa

Montezuma — the research archives constitute San Diego's memory, a bank of stories, some happy, some sad, some entertaining, some tedious, some trivial, and some essential to an understanding of our city's past and present. If any town in this nation could be called a temple of modernity, it's San Diego, unabashed spawner of condo enclaves on barren tracts just waiting to bear the stamp of the Eighties, coveted turf of high-tech industry, unequivocal supporter of the belief that anything old and dingy can be stuccoed over and made to look nice. Who cares about history in San Diego anyway? We are primarily a city of newcomers, *deracines* who have left behind, in this town or that, pieces of our segmented ancestral thread. Half of us came here to escape the past, to live free of the shackles of tradition, custom, and convention.

"Human beings have an urge inside them to know the past," says Hennessey. "They need a sense of place, a sense that they belong. That is what makes us human. It's the same desire that scientists have to know what makes the world turn — it's what makes us civilized." Indeed there is something eminently civilized about standing downtown at Broadway and Fourth Avenue and knowing who Alonzo Horton was, knowing that when he arrived from San Francisco in 1867 he commented that San Diego Harbor was the finest he'd ever seen, that he surveyed the flat sagebrush dunes that is now downtown, a vast expanse of southwest desert hardpan, and had a great vision — he decided he had never encountered in all his travels a site so perfectly suited to build a city. People thought he was crazy, but he bought the land for a trifle — 960 acres

(continued on page 12)

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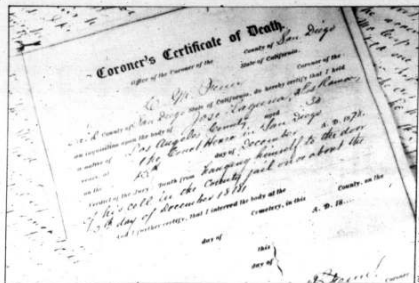
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# Way It Was

(continued from page 10)

for \$265 — and built San Diego anyway. How civilized to be aware that John D. Spreckels, sugar family heir, noticed three days after arriving here in 1887 that the nagging cough that had plagued him for months in the dampness of San Francisco was gone, or that the photographer Herbert Fitch came to San Diego in 1895 at age twenty-nine to die of tuberculosis, but due to our salubrious climate lived to see ninety — and in his life provided this city with some of its most precious photographs, many of which now hang in the lobbies of restaurants and businesses all over town.

And how eminently human to feel, as you drive down Island Street between First and Third, the nerve-pulse of history's underbelly, to imagine the sounds of yesterday's rabble as they reveled in what was called at the turn of the century "the Stinger," the grungiest, sleaziest, wildest, knee-slapping place in town — the red-light district near the old Horton's Wharf, where briny sailors and dusty cowboys whooped it up in seedy bars and chased after five-dollar floozies in San Diego's first bona fide slum.

**R**ick Crawford, an archivist at the Historical Society, really knows his stuff. He's in the business of history, and when you tell him you want information about a particular person, place, or event in San Diego's past, he disappears briefly into the shadows, performing God knows what investigative machinations, then reappears with journals, catalogues, photos, brochures, scrapbooks, maps, tax rolls, minutes to city council meetings, oral histories, jail registers, or whatever you need. If that doesn't satisfy you, he disappears again and comes back with more. Crawford, a calm, easygoing fellow with a broad face, knows much more than there is to know about San Diego history, and what he doesn't know he can find in nothing flat; the extent of factual baggage he carries in his thirty-year-old brain is truly astounding. He dismisses easy historical trivia questions such as "What hotel was razed to make way for the U.S. Grant?" (the Horton) or "What did Mission Bay used to be called?" (False Bay) or "What survivor of the shootout at the OK Corral lived briefly in San Diego?" (Wyatt Earp). Child's stuff! Grade B trivia. So I hit Crawford with some grade A. He snaggled on "What year did the four-



Rick Crawford, Gregg Hennessey

tain in Horton Plaza freeze?" His face wrinkled in thought as he waited for a date to light up the darkness of his mind; but since the right answer, 1913, failed to appear, he played it safe: "Sometime in the nineteen teens." Not bad. I cheated when I asked him why the Indian Tall Poop had been jailed in Julian during the late Nineteenth Century (I'd discovered Tall Poop in an obscure court docket among hundreds of other insignificant names), but Crawford, though he'd never heard of Tall Poop, nonetheless guessed correctly that he had stolen and eaten a cow, a practice common among Indians during that period. I thought I might stump him with "What famous anarchist spoke here in the early Twentieth Century," but he came back with "Emma Goldman" before I could draw my next breath. And he told me a story to boot.

In the early 1900s some of San Diego's most upstanding citizens were involved in one of the more sordid chapters of this city's history, the vigilante attacks against members of the Industrial Workers of the World (IWW), often referred to as the "Bobbies." Persecution of the alleged "anarchists" became so bad in 1912 that Governor Hiram Johnson sent an envoy, Harris Weinstock, here to investigate. Weinstock's report, "Disturbances in the City of San Diego and the County of San Diego, California," expresses alarm at the parallel means that San Diegans were using to deal with civic unrest. In this frayed, cracked, and yellowed document from the archive library, Weinstock tells the story of IWW member Jack Wallace, whose experience was apparently typical. Wallace was arrested one afternoon while casually reading at the IWW headquarters

downtown, and taken to the police station. Later that night fourteen vigilantes, wearing constable badges and white handkerchiefs around their left arms, took him from his cell in the company of a police officer and drove him to the city limits at Sorrento Valley. There they made Wallace kneel, kiss the American flag, and sing the national anthem. When Wallace said he'd forgotten the tune, he was, Weinstock wrote to the governor, "pounded until he remembered it, which he did." The next morning, at the county line in San Onofre, Wallace was made to run the gauntlet — that is, pass through a double line of several dozen vigilantes, each of whom landed blows with fists, clubs, and whips. Then, after kissing the flag once more, the battered, bruised, and humiliated Wallace was released on the road to Los Angeles and warned never to return.

When Emma Goldman attempted to speak (unsuccessfully) in San Diego that same year, 1912, her road manager Ben Reitman was kidnapped and subjected to abuse similar to Wallace's; according to Goldman's autobiography, Reitman had to perform the gauntlet ritual naked, and while doing so had his testicles squeezed by a vigilante tug. Before releasing him, the vigilantes branded the letters IWW into the flesh of Reitman's rump with a lighted cigar.

There are, of course, many documents concerning San Diego's past that the Historical Society would love to stumble upon. Although a list of the San Diegans who wore the vigilante white handkerchief might not be of pre-eminent historical value, it would certainly raise eyebrows and cause some excitement. But no such list exists, and all we have is some testi-

mony that "very prominent" San Diegans were involved. Weinstock, who had visited Russia, likened San Diego's treatment of the IWW to pogroms against the Jews. He quotes at length San Diego newspapers, all supporters of the vigilante cause. The *Evening Tribune* wrote on March 4, 1912 that "hanging is none too good for them [Bobbies] and they would be much better dead; for they are absolutely useless in the human economy; they are the waste material of creation and should be drained off into the sewer of oblivion there to rot in cold obstruction like any other excrement."

Two more tough trivia questions for Crawford: "Why," I ask him, "was Mary C. Walker fired from her position as schoolteacher in 1869?" Crawford smiles and shakes his head, not because he doesn't know the answer but because the question is too easy. "Because she dined with a black student," he replies. "Apparently, a black girl had helped her when she was ill on a boat trip. Walker dined with her to return a courtesy."

"Which San Diego mayor entertained the Prince of Wales in 1920?" "Why, Louis 'Wildman' Wilde, of course."

The Historical Society was founded in 1928 during a period when urban growth was obliterating historical landmarks throughout the region and burying the signs of a past many felt was well worth preserving. San Diego, after all, was the site of Cabrillo's brief landing in 1542, the first point of discovery by Europeans on the west coast of what is now the United States. Presidio Hill was the site of the first mission in California (established in 1769), and was considered by some to be of historical interest equal to that of Plymouth Rock, where the Pilgrims first landed. Wealthy philanthropist George White Marston was particularly concerned. So in 1928 he acquired the land on Presidio Hill and hired John Nolen, a noted planner and architect from Massachusetts to design Presidio Park. In the park Marston built the Serra Museum, a structure that imitates the Spanish architecture of the mission period. He also established there the offices of the San Diego Historical Society, which he founded. Then, in what archive administrator Gregg Hennessey calls "an act of philanthropy of the highest kind," he gave the whole thing to the city.

"George Marston is for me a hero," continues Hennessey. "He was a generous spirit, he had vision, and he

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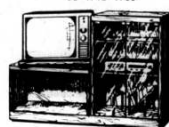
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# Way It Was

(continued from page 12)

had an active social conscience. He did many things for this community, giving of his time, money, and effort with no concern for his own personal gain. What he left as a legacy is remarkable." Marston came to San Diego from Wisconsin in 1870 at age twenty and began working as a clerk in a market downtown. He eventually acquired his own store, which grew to become "Marston's," the largest department store in the city; it made him a very wealthy man and a leading public figure in San Diego. In 1917 he ran for mayor on an antigrowth platform against Louis Wilde, who turned the campaign into a metaphorical battle between smokestacks (Wilde) and geraniums (Marston). Geraniums lost. But Marston remained an important San Diegan until his death in 1946. In addition to his contribution of Presidio Park and the founding of the Historical Society, Marston is remembered for his work in building the San Diego Public Library and the YMCA, his efforts to preserve Balboa Park, and his influence in the establishment of Torrey Pines and Anza Borrego state parks.

Though the Historical Society has documents and artifacts from the Spanish period (1769 to 1821) and Mexican period (1821 to 1848) of San Diego history, the bulk of its possessions reflect the American period. "The reason," Hennessey explains, "is that there were very few people in San Diego before 1850. The local Mexican and Spanish governments had much less structured bureaucracies than the later Americans, so they didn't produce near the quantities of documents. And of those they did produce, many were lost or made their way back to Mexico."

Hennessey, a soft-spoken man of forty who has masters degrees in both history and library science, has been with the Historical Society for six

years. He has a passion for history that grew out of his involvement in politics during the Sixties, and he laments the fact that the Historical Society doesn't get more attention in the community from those who share his passion. "We're one of the best research archives in the West, but nobody knows about us," he says. "Academics sure don't. Those who do know about us are surprised, even overwhelmed by what we have. We'd like to see more students, history buffs, novelists, journalists, people interested in genealogical research, and others who want to know about San Diego's past. What we have here belongs to the people of San Diego, and we want them to use it."

The Historical Society isn't limited to its archival and museum functions. Though it tries to avoid political controversy, it carries on the tradition of George Marston by actively striving to protect the remnants of San Diego's past from the imperatives of progress. If, for example, a house of historical interest is to be destroyed, the Historical Society will provide advice and documentation necessary to have it declared a historic site; that way, not only will the house be saved, but the owner will receive significant tax incentives to restore it. To protect the façades of several old buildings in the Gaslamp Quarter (two of which are the Grand Pacific Hotel at Fifth and J and the Hotel Lester at Fourth and Market), the Historical Society has contracted with building owners and obtained a "façade easement." This mutually beneficial arrangement stipulates that in exchange for significant tax benefits, the building owner must restore and maintain the façade, which he "donates" to the Historical Society.

In any nonprofit cultural organization, obtaining money is difficult, but particularly, Hennessey insists, for a historical society. "It's relatively — and I stress 'relatively' — easy to raise money for an art museum, an opera, or a symphony. They are identified with the fine arts and you derive immediate aesthetic pleasure from them. People seem to agree that these things are important to a community. It's more difficult to convince these



John D. Spreckels and grandchildren, c. 1914



Alonzo Horton, c. 1893, by J. A. Sheriff



George W. Marston, 1928, by R. V. Thompson



Zuni Gardens model colony, Balboa Park, 1933



Fifth Avenue south between D and E streets, c. 1895, by J. A. Sheriff

same people that history is important. When people think of history, they think of that course taught by the coach back in high school. Nonetheless, I think people like to contemplate the past; few subscribe to Henry Ford's assertion that 'History is bunk.'"

Due in part to San Diego's growth and to an increased awareness of history during the 1970s — thanks to the nation's bicentennial celebrations and to *Roots*, says Hennessey — the San Diego Historical Society has expanded dramatically in recent years. Its staff has quadrupled since 1969, and its annual budget of \$60,000 has grown to more than \$500,000, a figure achieved through contributions, revenue from exhibits, fundraising activities, monies from the Transient Occupancy Tax (a levy paid by tourists staying at San Diego hotels), and grants. The Historical Society recently received a \$250,000 challenge grant from the National Endowment for the Humanities, and is hoping soon to obtain a different grant of \$314,000. These grants are part of an ambitious campaign to raise \$2.5 million for future Historical Society projects.

The Historical Society's most fortuitous gain has been its new locale, the Casa de Balboa, previously the site of the aerospace museum; the building, like the Old Globe, was torched by an arsonist in 1979 and recently rebuilt with federal funds. "It's been a great boon for us to occupy this building," says Hennessey. "Before, our archives, our photo collection, and our curatorial department were in very cramped facilities spread out all over the city." Most of the public records weren't even available to the public. Decades worth of accumulated documents were piled in the old fire alarm station in Balboa Park, which is where Rick Crawford found them when he was hired two years ago. "It was a nightmare," Crawford recalls, "a total maze. There were just stacks and stacks of records, and I was told, 'Here, organize them.' It took a year and a half to get the public records in

order, and when we finally came to the Casa de Balboa last February, it took a Mayflower moving van two days to move them."

"Since we've been centralized," Hennessey says, "we've become much more accessible to the public. Being in Balboa Park, where foot traffic is tremendous, really helps. In most towns the museums of science, photography, art, anthropology, and history are scattered through the city. Here we're all together. As far as we know, the mall in Washington, D.C., may be the only place in the country with a denser concentration of museums and cultural attractions."

It is appropriate that the Historical Society will soon move its administrative offices to Balboa Park, probably the most historic site in "new" San Diego, a monument to change, to civilization putting its thumbprint on nature, yet at the same time a secure mark of permanence. How easy to forget that that beautiful chunk of manicured green wasn't always so. In 1909, the year the United States government announced the construction of the Panama Canal, most of Balboa Park was windswept terrain covered with wild grass, chaparral, rattlesnakes, and a handful of thirsty oaks, willows, and sycamores. In fact, it wasn't even called Balboa Park; not until a year later did "Balboa" win out over Horton, Silvergate, Pacific, and Darien in a contest to name the park that would host San Diego's finest hour, its grand entrance into world culture: the 1915 Panama-California Exposition. This event was timed to coincide with the opening of the canal that would bring trade and tourism to Southern California and would — all hoped — make San Diego a smudge instead of a mere dot on the map. New York architect Bertram Goodhue was called in to design a series of buildings, all in Spanish Colonial style, to house the various exhibits. (Though the buildings have survived to this day, they were intended only for temporary use during

(continued on page 16)



Arbor Day, Balboa Park, 1904



Downtown San Diego, c. 1883

# Way It Was

(continued from page 13)

the exposition.) The construction of the Cabrillo Bridge was commissioned. John D. Spreckels offered to build the organ pavilion. And San Diego's horticulturists, including Kate Sessions, the "mother of Balboa Park," had their botanical dreams come true. One hundred thousand holes were blasted into hardpan to plant trees in an ambitious landscaping project, and 50,000 shrubs were planted. By 1915 San Diego's "park" had earned its name. The exposition was a success, even if it was overshadowed by the San Francisco World's Fair.

Still more trivia for Rick Crawford: "It was the site of the great gunfight in 1875 that took the lives of twice as many men as the OK Corral."

"Campo."

"This San Diegoan was hanged in 1853 for stealing a rowboat."

"Wankee Jim Robinson."

"This gold mining town in the Imperial Valley, the largest in the state in the 1890s, folded in 1905."

"Hedges."

Crawford is brushing off my questions like inopportune flies. But I've got more. "This famous person remained seated during his entire stay at the 1935 Exposition."

"Franklin D. Roosevelt."

Exasperated, I pull out my secret weapon, my last hope to defeat this deadpan fact machine. "Who was Queen Zorine?"

Crawford looks me flat in the eye.

"She was the queen of the Zoro Gardens Nudist Colony, an exhibit at the 1935 Exposition."

Of course. Right in there with the Midget Village, a million-year-old whale, a human hair splitter, an alligator-skinned lady, a life-size diorama of the St. Valentine's Day Massacre, and John Dillinger's blood-stained hat, was a singularly bizarre exhibit called Zoro Gardens. In the gully between the Space Theater and the Historical Society, a mere siren's call from the park's fountain, one could pay to see naked women (and an occasional man) basking in the puritan sun of prewar San Diego. Naked women in Balboa Park in 1935? By what tortuous reasoning could one have clothed such an exhibit in respectability? It is perhaps our own puritanism that makes us believe that the past was purer than the present, and that tortuous reasoning was ever necessary to justify lying about in the buff. Nevertheless, the whole affair seems puzzling, all the more so when Crawford hands me an eight-by-ten glossy photograph of several blissful Zoro Gardens nudists, including one who is sprawled headlong with her back arched seductively over a rock in what might be called a "pornographic" pose.

To clear up the mystery I pore over an enormous scrapbook of the 1935 Exposition, speedily provided by Crawford. "There are several clippings from newspapers referring to Zoro Gardens," he tells me. Sure enough, amid countless memorabilia of the fair I come across several articles, one of which is accompanied by a picture of several men and boys peering mischievously through knotholes in the fence. Curiously, none of the articles addressed the propriety of the

exhibit, although in one photo propriety was clearly on the mind of the editor, who had an artist paint a bikini on a young nudist holding a parrot. Crawford, who has disappeared into the archival bowels, returns with a huge grin on his face. "You're going to love this," he says, handing me a photocopy of a ten-page pamphlet put out by the Zoro Gardens Nudist Colony itself. Written by the gardens' founder, George Barr, it explains the health cult's philosophy, which advocates a life free of both clothes and neuroses, promising the healthy full-body hue of the naked women (few men, strangely) in the numerous photos that complement the text. According to Barr, the Zoro Gardens nudists came to San Diego so that "healthy young men and women, indulging in the freedom of outdoor living in which they so devoutly believe, [might] open their colony to the friendly, curious gaze of the public."

The friendly and curious visitors to Zoro Gardens would watch from raised seats so they would have "an open, frank view of the life and habits of the colony," whose members, Barr insists, represent "an average cross-section of life — stenographers, artists, and professional workers." A typical day would find the nudists gaily frolicking in their leafy bower as the benevolent rays of the life-giving sun caressed their bare skin; they would eat oranges and other fruits (all were vegetarians) and play frivolous games such as medicine ball — all this while friendly and curious observers looked on dumbfounded, seated in the grandstands.

Barr's prose is sappy, but rings with naive sincerity. His group seems to represent an honest attempt, however precocious, to initiate the new age.

Crawford, who has been going through another volume of the huge scrapbook, points to an article in which San Diego's newspapers were finally compelled to call a scandal by its name. In response to complaints about Zoro Gardens from civic groups and churches, police chief George Sears held a press conference at which he exclaimed, "Put some clothing on those girls!"

As I sit leafing through the photocopied pamphlet by Barr, a white-haired lady, possibly old enough to have attended the exposition, passes behind me and taps my shoulder. With a smile that is not altogether unambiguous, she says, "We have eight-by-ten glossies of all those photos if you'd like to see them." A thoughtful and efficient bunch, these archivists.

One of the most fascinating collections in the public records, according to Crawford, are the coroner's inquest files (1853 to 1904), from which the case of Ramon was taken. They came to the Historical Society in 1937 when Serra Museum curator John Davidson received a call from county supervisor John Faddis, who had orders to "dispose" of them. It wasn't until the early Seventies that they were finally indexed and made available to the public. In the Nineteenth Century the coroner's office held an inquest presided over by a jury to determine the cause and circumstances of deaths. Decisions were made on the basis of autopsies and testimony from witnesses. A look at the index proves interesting; some of the common causes of death listed are gunshot, hanging, fatty degeneration of the heart, lynching by unknown party, blueing, hit by train, run

(continued on page 18)

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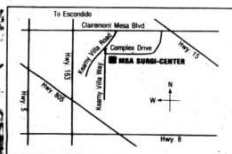
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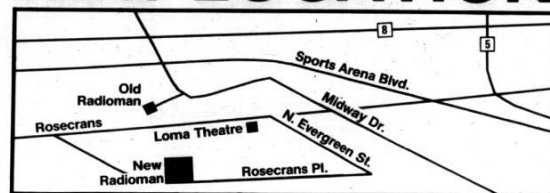
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# Way It Was

(continued from page 19)  
in another stack, more leather-bound volumes of jail registers from 1912 to 1920. Bingo!

"An important part of this job is making friends with records managers in businesses and in the public sector," explains Crawford. "We have to make ourselves known to them so that when they have something to get rid of they'll think of us. Searching for records is the most satisfying part of this job. Sometimes it's frustrating when you come up with nothing, but other times you'll score a real coup."

A historical society is more than just a preserver of the past; it is also an editor of the present for future historians. "To some extent, what we're doing to preserve the present is dictating the kind of history people will be writing fifty years from now," Hennessey explains. "But it's hard to predict what will be of historical value later on. Who could have guessed in 1940 that a Warliker juke box would be an extremely valuable artifact today? The best we can do is keep an eye on trends. For example, there is a trend now toward local history, which has dictated new kinds of sources such as city directories, census reports, and other data sources that can be manipulated by a computer." The greatest problem facing modern archives is the sheer quantities of records kept today. One archivist claims that the national archive in Washington, D.C. saves only one percent of contemporary documentation. In the future, the archivist's task will likely become more one of selection than preservation.

The public records mentioned so far represent only a minuscule portion of an immense archive that includes 161 volumes of tax assessment rolls, fifty-three volumes of city council minutes, 180 volumes of board of supervisors records, forty volumes of articles of incorporation, 440 cubic feet of civil and criminal case files, and much more. Primary sources such as these, though of incomparable value, make the greatest demands on historians. Unlike photographs or oral histories, they are tongueless — mute and un-



Archive storage area

ruly, yellowing scrolls of no tone from which a story must be grudgingly extracted.

Gregg Hennessey is researching an article about San Diego water rights in the early Twentieth Century. Working in his spare time, he expects it will take two years. "It involves reading all the secondary material — everything that's been written about the problem," he explains. "Next, I go to primary sources such as water developer Ed Fletcher's manuscript collection; I have to read all his business records, his letters to city officials and engineers, and so on. Then I have to go to public records to review the legal and political issues. Finally I will probably have to look over all the newspapers published in San Diego over a period of fifteen years. So much of what you read in this business leads nowhere. An old professor of mine at SDSU used to say, 'To be a historian, you have to have an asbestos ass.'"

\*\*\*  
Rick Crawford has had a long, hard day. More trivia: "What was the original name of the Harcourt Brace Jovanovich Building?"

He looks at me suspiciously. "Is this a trick question?" I tell him no. "Oh, the San Diego Athletic Club, then."

"When did San Diego finally connect with the East by rail?" This really is a trick question because although the tracks were laid from San Diego to Colton in 1882, the actual link-up with

San Bernardino didn't take place until . . .

"Eighteen eighty-three, of course," replies Crawford.

Directly behind Gregg Hennessey's desk is an enormous photograph of Fifth Avenue in the 1890s. A masterfully composed image, it draws the viewer's eye along the slightly off-center trolley line into the vanishing perspective of the San Diego Harbor. One feels almost as if one could walk right into the scene. Hennessey calls the photograph "an exceedingly important historical document." He describes it to me, emphasizing the brick buildings, the telephone wires, the tracks for a horse-drawn trolley, and the arc lights — all evidence of permanence, a new phenomenon only years after the railroad vitalized sleepy San Diego during the boomtime 1880s. "By this time we were no longer a frontier town," Hennessey explains. "We were a growing urban center." Certainly the density of construction suggests this, as well as the wide diversity of commercial enterprises. Next to the saloon is a Chinese-Japanese import shop, a doctor's office, and a billboard advertising carpets. Winter and Scheutze's Market is across the street next to a fancy goods store, a piano and organ shop, and an advertisement for "Marston Dry Goods" tacked to a telephone pole. A fashionably dressed little girl and several men in suits contrast sharply with the squalor of the dirt road and the dung heaps, signs of an era almost

over. "Those dung heaps caused very unhealthy conditions," says Hennessey. "When it rained you had a quagmire, and when it dried, the wind would come up and blow dung dust everywhere. The good old days weren't always so good."

Because Alonzo Horton built a wharf at the end of Fifth Avenue, that street, being the most convenient route for arriving goods and travelers, served as San Diego's main thoroughfare for many years. But due to the efforts of another man, a new street, what we now call Broadway, would take over as San Diego's hub. In 1887 John D. Spreckels, on a trip to Central America from his hometown San Francisco, was forced to stop briefly in San Diego to restock his yacht. San Diegans, hungry for outside capital to fuel the land boom, urged Spreckels to invest here, so he did, acquiring among other things the whole of Coronado Island. For the next nineteen years he remained in San Francisco and maintained his business interests from afar. Then the great earthquake of 1906 hit San Francisco and, in the words of Gregg Hennessey, "Spreckels had religion scared into him." The very next day he sailed to San Diego, never to set foot in San Francisco again. A smiling, cheeky man with a great bushy mustache, Spreckels was an empire builder, a shrewd but uninhibited spender of venture capital. Spreckels came right in and bought San Diego's hottest real estate, sizzling downtown prime. To complement his water works, Southern California Mountain Water Company, he organized a utility company, United Light & Power. He built the San Diego & Arizona Eastern Railroad. His investor's eye landed on D Street, a nondescript thoroughfare just waiting to bear the imprint of a great nineteenth-century capitalist ego, so he bought the whole damn thing — every inch of property between Fifth Avenue and the water. And he started to build, not just mere houses but big buildings — the San Diego Hotel, the Union Building, the Spreckels Building and theater, and more. John D. Spreckels was making all the right moves in the decade after his arrival here, and D Street became the symbol of his success. In 1914 Louis "Wildman" Wilde, who had built a beautiful home at Tenth and D, decided he fancied living on a street called "Broadway" instead of "D."

Photograph by Craig Carlson

A few cranks of the administrative machine later, he did: the street that had already replaced Fifth Avenue as San Diego's main drag was now Broadway.

That was the end of an era of great men, a golden age when one could see not only individual but social dreams materialize, when money could buy the flesh and blood of a city, when the anatomical limbs of a growing metropolis could be rearranged to fit one man's vision. Men such as Horton and Spreckels would be amused, if not enthralled, by the Historical Society's latest project, an ambitious (by today's standards) effort to re-create a portion of Fifth Avenue in the 1890s. Hennessey, the chief researcher, will use information from all the archive collections to achieve the project's goal of "giving a sense of how people lived back then." The Fifth Avenue recreation, to be located in the Casa de Balboa, will include a full-scale, two-story building on one side and a similar facade on the other — both with architectural detail and ornamentation characteristic of the 1890s. Visitors will be able to enter the full-scale building and view "period rooms" furnished and decorated with genuine antiques from the present curatorial collection. At the end of the street you'll see a large illusionistic mural of Horton's Wharf, with steamships arriving in the distance on San Diego Bay. There will be a sky cyclorama, a horizon at daybreak with the sun rising and stary darkness receding down the street. By the wharf the sound of shorebirds will be heard over the gentle lapping of the harbor waves as stevedores unload packing crates from a ship with a huge crane. A construction crew at one end of Fifth Avenue will be seen laying cobblestones in dirt, while at the other end, decades

later, another crew will be paving over the cobblestones. You'll be able to ride in a (stationary) trolley car that rocks back and forth, its lights dimming in sync with the fluctuations in electrical current as the trolley arms (seem to) move along the wires with intermittent sparks flashing. In the stagecoach you'll hear the sound of galloping horses and turning wheels as (what seems to be) a female passenger reads a diary entry describing the very trip you're on. Says one person involved in the project, "After you're out there five minutes on that street, you're going to forget you're in Balboa Park in the Twentieth Century."

The project, scheduled for completion in early 1986, will use the latest in exhibit technology. "We even hope to use smells," says Hennessey, inspired by a twentieth-century vision of his own. "I'd like to have the smell of bread coming from a bakery, the smell of leather from a saddle, and the smell of the sea down by the wharf."

"The smell of manure from a stable? Humm. That might be going a bit too far."

\*\*\*

One last shot for Rick Crawford. A piece of trivia nobody could know about, fished out of an obscure book concerning an obscure part of San Diego in the Nineteenth Century — a fact wrenched from a time warp. "What was Ocean Beach originally called?"

A wrinkled brow. Shifting eyes. You can hear his mind churning, scanning, furiously searching through those brain files. But nothing. With a smile that conveys the good-natured humility of defeat, Crawford replies, "I don't know."

"Why, Mussel Beach, of course."

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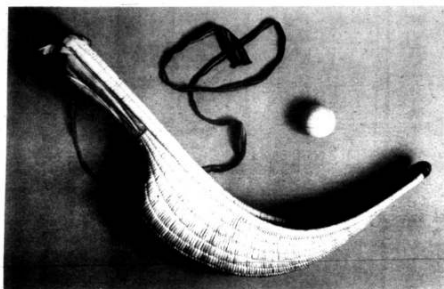
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# AGAINST THE WALL



Pelota and cesta



José Alberdi, Sr. and José Alberdi, Jr.

In the game of jai alai, you shouldn't put all your bets on one *cesta*.



The first thing you notice is how unnatural the *cesta* feels as it dangles there at the end of your arm. The second thing you notice is the small crowd of jai alai palace employees, grinning like foxes, watching from the stands. They don't have to wait long for a good guffaw. Your first attempt at throwing the *pelota* looks like an imitation of a man with a bad sunburn trying to cha-cha. The hard little ball squirts downward and dribbles harmlessly toward the high front wall. José Alberdi, honorable Basque that he is, stifles a laugh and runs the ball down, then offers some more pointers. Feet spread, back to the wall, right arm relaxed, elbow straight, wrist flexed. "Try and hit the ceiling with the ball," he counsels. The spectators behind the wire screen are ready for a good laugh, and they are not disappointed. The ball exits your *cesta* in a sideways vector to the right, and some of the wisecracks behind the screen pretend to dive for cover. You chase the ball yourself this time, and notice some of the real jai alai players knocking each other in the doorway beside the front wall. Now you're determined to prove that an American can learn to play this fastest of the world's ball games, and you call up a picture in your mind.

What you see is one of the top Tijuana jai alai players, Fernando Góitia, standing at home plate in San Diego Jack Murphy Stadium. This was last summer, between games at a double-header with the Montreal Expos. Góitia stood there at home plate, placed a *pelota* into his *cesta*,

and let fly. The ball roared out over the diamond, over the outfield, over the stands, and struck the Marlboro sign beside the scoreboard. With this in mind, you place the ball in the far end of the curved *cesta*, turn away from the wall, and execute an uncoordinated series of jerky movements, and the ball accidentally shoots out of the *cesta* and glides slowly toward the front wall. Cheers break out even before the ball taps lightly against the smooth granite, and you run up in triumph to try to catch it as it bounces at the foot of the wall. Of course you miss it, but the point is made: an American can, in time, learn the intricacies of jai alai.

But you didn't have to make a fool of yourself to prove that; a few Americans do have professional contracts in the twenty-two jai alai frontons worldwide where gamblers try to fathom the game, and that includes two Americans right here in Tijuana. José Alberdi is one of them, and the other is Juan Gómez Cortez. Both of them are among the top players in winning percentage, and they both live in Chula Vista. Twenty-five-year-old Cortez is a career jai alai player who leaves next week for Bridgeport, Connecticut, where he has a contract to play in the upcoming winter season. His salary here of 155,000 pesos a month (about \$800) a month during his tryout season in Connecticut. "Since the devaluation," he says, "we're all trying to get out."

José Alberdi, who plays under the name José, has a different problem.

He recently got his degree in architecture and is working in the architectural firm of Martinez, Wong, and Associates downtown. One of his design projects, the Sixty Minute photo store, just opened in University Towne Centre. The twenty-three-year-old Alberdi wants to continue his schooling for a master's degree in architecture, but he'd also like to play professional jai alai for three more years, and finish his career in the money, in Florida.

"I've used jai alai as a stepping stone to another world," says Alberdi, "and ten years in jai alai is enough." He has one more year on his Tijuana contract, and then he hopes to play two years in Florida.

Alberdi is unusual in that he has the option to leave the game any time and step into another career. For most jai alai players, particularly the good ones, the game is all there is. Not only does it take all of one's concentration and most of one's time, but it pays good money outside of Mexico. An average player in Florida or Connecticut makes about \$40,000 a year; the exceptionally good players are said to make double that.

The money makes it easy for players to miss the irony of such a beautiful game having to be underpinned by the base impulses of gambling. The game's roots are at least 200 years old, originating in the Basque country of northern Spain. In that region there's a saying: Every roof town has a church, a bar, and jai alai court. After church the townspeople go to the court, and after the jai alai games they go to the bar. The popularity of the game has

spread to other lands, but the best players remain Basque, and the best jai alai (which translates to "merry festival") is still played in the Pyrenees and along the Bay of Biscay. "But everyone knows the place to be is America," says José Alberdi, who has visited his homeland, "because that's where the money is."

Jai alai was originally a "match game," but about the only place it's still played that way is in Mexico City. In this system, two players or teams of two-on-two play to thirty-five points, with the odds and the bets changing during the game. More commonly played is the round-robin system, wherein player one or team one competes with player or team number two, and the winner of that point plays number three, and the winner of that point plays number four, et cetera, until all eight players or teams have competed once. Then in the second round the players are awarded double points for winning each match, and the first player or team to get seven points wins. Bettors place two-dollar bets for quinellas, exactas, or to win, place, and show, similar to the betting at horse races.

The game itself is deceptively simple. The players stand in a three-sided court that's fifty-six meters long. The ball is served against the front wall from behind a particular line, and must land between two other lines painted on the floor. The ball must be caught either in the air or after only one bounce, and returned against the front wall by the opposing player. A

(continued on page 24)



Photograph by Photo-Mexico

By Neal Matthews



A black and white photograph of a spherical object, possibly a ball or a piece of fruit, with a textured surface and a dark, irregular border. The object is centered in the frame, with a bright, circular highlight on its upper left side, suggesting a light source from that direction. The surface appears to have a fine, pebbled texture. The background is dark and out of focus.



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By Neal Matthews



# THE WALL

(continued from page 23)

point is scored when a player misses or drops the ball, or throws it out of bounds.

But the speed of the ball and the physical grace of the players provide for infinite variation on the court. Finesse and strategy count for almost as much as sheer power. Since the ball travels so far and so fast, players must react immediately after watching the opposition throw; if a player reacted only after seeing the ball bounce off the wall, he'd never be able to get to the right spot for his return throw. The ball has been clocked at 140 miles per hour. The best players are able to make body fakes by thrusting their waists in a feigned motion of all-out power, then releasing the ball for a much softer throw. They are also able to put spin on the ball, and make it curve and jump in the air. A good jai alai player must be quick on his feet and possess the capacity to anticipate the carom angles of a ball before it even strikes the wall, and he must have the athletic coordination not only to throw the ball with power and precision, but to catch the speeding sphere as well.

Jose Alberdi's father discouraged his son from taking up jai alai. "It's a tough life," says the younger Alberdi, whose father was a professional jai alai player for twenty years. "If you don't make it big by the time you're thirty-five, it's all over." Alberdi is standing in the players' locker room behind the front wall at the Tijuana fronton, where the other thirty-three players on contract are suiting up for the night's first game. "It's easy to get hurt," Alberdi continues, pointing to Hector Perez, who walks over to display his right arm. The night before, Hector (as he is known on the program) couldn't field a curving ball and it struck him on the forearm, raising a nasty lump the size of a golf ball. The initial x-rays showed a small fracture, and Hector has been waiting for the swelling to go down before his arm is placed in a cast. "We've all been hit," he says. "I got it in the helmet one time, it cracked the helmet and the side of my head swelled up really big. The doctor told me not to go to sleep that night, or else I might wake up

paralyzed on the left side. I didn't sleep for two days!" Some of the other players chuckle knowingly, then continue dressing or playing cards at a small table in the center of the room. The card players use a deck of Spanish cards, and the most popular game is a variation on hearts called *ate*. Upstairs, on a balcony overlooking the locker room, a masseur rubs down one of the players. "Jai alai players also have a lot of wrist problems," says Alberdi. "And sometimes their biceps just collapse. The strain on the tendons sometimes just snaps them, and the muscle falls down near the elbow." Goitia walks by and Alberdi nods toward his right arm, where a long scar trickles along the biceps.

When Alberdi was fifteen his uncle played jai alai in Tijuana, and the youngster went down often to watch. One of the local aficionados knew who the boy was, and asked him why he didn't play. After all, his father was a player, and so was his uncle, and he was Basque, and he was interested in the game. "This guy played jai alai in the mornings sometimes, and he challenged me to come out and play," Alberdi told his father of the challenge, and Jose, Sr. told his son that if he had a good practice session, he'd teach the boy everything he knew about the game. On his first throw, the young Alberdi hit the wall. A year later he qualified to play in the Mexican national amateur championships in Mexico City. Though he fared poorly there, the competition legitimized him as a player, and he turned pro in 1979.

Alberdi's father is the *intendente*, the players' manager and head judge at the jai alai palace. He negotiates players' contracts, sets the match-ups for the games, pairs the players into teams, and stands helmeted beside the court to judge every game. "Jose has a problem," says the elder Alberdi, sitting in his office just down from the locker room. "If he goes to play in Florida, he wants to attend graduate school at the same time, but they play jai alai in the mornings and in the evenings there. He wouldn't have time for school. If he has to make a choice, he should choose architecture."

Alberdi is a tall, sturdy man of fifty-four who began playing jai alai in his native Basque country in 1949. He played professionally in Zaragoza and Barcelona, then

played in the Philippines and in Florence, Italy, before coming to Tijuana in 1957. (The Tijuana fronton opened in 1947.) At that time the highest-paid players were in Cuba, making about \$2000 a month, but Tijuana was considered to have a

well-paying fronton. Alberdi played in Tijuana for ten years, then finished his career in Tampa, Florida, retiring in 1969.

That was a seminal year for jai alai. Some of the Florida players, tired of low wages, staged a strike

## Rules of the Game

There are two sorts of players, forecourt men and backcourt men. The man in the forecourt uses a *cesta* that is four centimeters shorter than his partner's, because the man in front needs more precision in his shots. He goes for the kill shots, while the man in back maintains the point and sets the other team up for the kill. Each type of player will tell you that it is more difficult to play his position. The forecourt men say they have to be better at catching the ball on the short hop, and at throwing it with vicious speed. The backcourt men say they have to be better at throwing from every position, using the overhead throw, which makes the ball angle downward off the front wall, the sidearm throw, which gives the ball the longest rebound, and the backhand throw, which causes the ball to bounce in a high arc. Backcourt men also claim to excel at the *rebote* shot, which is a kind of simultaneous catch and throw of a ball rebounding off the back wall. This is said to be the most difficult shot to master. The backcourt player is also considered the chief of the team, even though the better player may be up front, because he can see everyone on the court and can yell orders to his teammate.

The primary goal of the jai alai player is to establish dominance by taking over the forecourt, similar to the way basketball or tennis players do it, and then to force the opponent to play your game. The best way to gain dominance is to keep the ball traveling close to the far wall, and make the opponent field it as far back in the court as possible. This not only assures that his throw won't be that powerful, since he's so far away from the front wall, it also "cuts off his angles." The farther out from the far wall the ball is fielded, the more possible caroms the player has, since he can angle the ball against the far wall.

The best jai alai player in the world is said to be Chiquito de Bolivar, a Basque who plays in Florida. They say he is a miracle on the court, and the next best player is nowhere near as close in skill as Ivan Lendl is to John McEnroe. The best *pelota* maker is in the Philippines, and his name is Justo Omsazabal. The ball has a core of virgin rubber wrapped in twine, two layers of goatskin, and costs about ninety dollars. The best *cesta* makers are in Spain, working with chestnut wood. The best time to play is when the humidity is high, because it gives the *cestas* more flex, and the players can hear the sound of the ball much better. And there are no left-handed players allowed, because of the way the ball hooks when it is thrown. If a person were to throw it left-handed, the ball would invariably bounce out of bounds, toward the screen. Left-handers, and there are some, are required to wear the *cesta* on their right hands, and are reputed to have great backhand shots, which require both hands.

A final word to the wise gambler: forget about a "system." There is no way to figure this game. But for those who insist on giving their money to fronton owner Mariano Escobedo, there are some things you should know. First of all, the numbers. Because of the round-robin system, the numbers one, two, three, four, and eight have the greatest probability of winning. This is due primarily to their advantageous positioning with regard to the double point system. The most common winning guinea (first and second place, in either order) combinations are one-three and two-four. Jose Alberdi, *intendente* at the Tijuana fronton, assigns player numbers according to ability. He has an A, B, and C group of players, and the best ones, the A group, are rarely placed in the top four positions on the program. He tries to even the chances by putting the best players or teams in the five, six, and seven slots. Odds are computed through a complicated system involving the player's ability, that of his teammate, and his winning percentage in whatever number he's assigned on the program.

that year, and although they lost that battle, they eventually won the war. Salaries began to climb upward in Florida, and the best players gravitated to the money. Many of those good players left Tijuana, and the level of play here has never been the same. "There are three kinds of players here," explains Patrick Lerga, a Frenchman who is leaving soon to play in Quincy, Florida. "Those who are getting started or trying to get back in shape after a long layoff, those who are from here and don't want to play anywhere else, and those who have played everywhere and are just finishing up here."

The big peso devaluation of 1981 hit the jai alai players as hard as anyone else. They are paid a salary in pesos, and also receive bonus

money for their performance. Each man plays in about thirty-five games a week, and is paid an extra 3000 pesos (about fifteen dollars) to win, 1500 pesos to place, 750 pesos to show. At any one time there are between twenty-eight and thirty-five players under exclusive contract to the Tijuana fronton. Alberdi says that attracting better players is a top priority of fronton owner Mariano Escobedo, and that the recent expenditure of more than half a million dollars to remodel the building and the court will eventually result in better games. The logic goes like this: the plush, theaterlike seating area and the new scoreboard will attract more Americans to the games, and the more Americans there are, the more money is spent and the more money

there is to pay to the players. "The best thing we could do is attract better players," says Alberdi. "With the new tote board, people will be more confident and will bet more, and I will get more money for the players." Alberdi says that when he played in Tijuana, ninety percent of the customers were Americans. Now he says ninety percent are Mexicans, because the level of play slowly deteriorated after the Florida strike of 1969.

But for all the avowed interest in improving the play, the fronton management has made some ill-advised changes to the court. The much hooded new wall that was installed earlier this year has not met with enthusiastic approval from the players. The wall is a hard granite that was used at the MGM Grand

fronton in Las Vegas. The wall, the seats, and the new scoreboard were all purchased from the Grand when it got out of the jai alai business last year. Players who played on the wall there say that it was extremely fast, but the move to Tijuana somehow left the speed behind. They say that the old wall was faster than this one, and it was smoother, too. Mexican workmen put up the new wall in ten days, and the players say the workmen were inexperienced, using lengths of two-by-four to make it true. The result is a wall with little edges and grooves showing in the joints between the granite blocks, and the ball often takes unpredictable bounces now.

Another change for the worse is the way workmen hung the new

(continued on page 26)

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## THE WALL

(continued from page 23)  
scoreboard over the top of the court. They built a catwalk about five feet wide that runs the length of the court against the far wall, and placed the large scoreboard in the center. (The old scoreboard is beside the front wall, separated from the court by the wire screen.) Between the new scoreboard and the front wall the catwalk often interferes with play, because balls thrown underhand rise after they bounce off the front wall.

The ball hits the underside of the catwalk at least once a night, scoring a point for the opposition, and players say that it has changed the game; they can no longer throw a high shot close to the wall.

In its efforts to attract Americans back to the games, the fronton will also have to overcome the widespread perception that the games are fixed. This is a tough subject for the players, some of whom admit to being approached by people trying to put the fix on. "But it's almost impossible to fix games," explains Patrick Lerga as he rubs

down another player's arm in the *cestaria*, the room where the players' *cestas* are stored and repaired. "With sixteen players on the court (during the course of team matches), you'd need eight or ten in on it as a conspiracy. I tell people, 'If you want to be my friend, let's talk about girls, cars, anything else, but not fixing.' " Judging by the number of players who come off the court and bang their helmets against the wall (never their *cestas*, which cost \$120 apiece and last only about one month), it's obvious that they're playing to win. "It's the money,"

says thirty-three-year-old José Salinas, a Mexican player from Tijuana. "When you're out there, it's either you that wins the (bonus money), or him." Some players say that the intensity of play has increased since the devaluation.

The *intendente* says that jai alai players are expected to have high moral standards, "and when they step out onto the court, nobody knows who is going to win." Anyone caught cheating is blackballed, and is not allowed to play professionally anywhere else. But Alberdi says players are rarely

fired for cheating. The last time he fired anyone for any reason was about a month ago, after a player was brought home at 6:00 a.m. for the second time by police. Alberdi explains that players are required to be home by 3:00 a.m. on game days. He did fire a player about five years ago for attempted cheating, after the player was turned in by a fellow jai alai player. This was during a time when the fronton ran the "6-11," in which bettors chose the winning players for games six through eleven, and one night a man had chosen correctly for the first five and

he approached the player he'd picked for the last game. The man stood to make several thousand dollars if the player won, and he offered \$1000 if the player made sure his number came up. The game developed so that the player was in the last match, and had a good chance of winning. He approached his opponent and said he'd give him \$2000 if he'd take a fall. The opponent refused and proceeded to win the game, and then he told Alberdi about the cheater. Alberdi fired the man on the spot, and he hasn't worked as a jai alai player

since.

The intricacies of the game appear to make it impossible to fix, even for a conspiracy. Numbers probability seem to play as big a role as skill in determining who wins, and a deep knowledge of the game is no guarantee of frequent trips to the cashier window. In fact, if you're interested in betting it may not be in your best interests to learn a lot about the game, because you then may be deluded into thinking that some rational system can be devised in choosing winners. "It's all luck, if you want to know the truth,"

confides one player. In jai alai, as in life, sometimes ability prevails, and sometimes it's eclipsed by chance. And regardless of ability, players have good and bad nights. "It's all in your mind," says Patrick Lerga, the Frenchman from Biarritz. "Some nights you can do no wrong, and others you're a disaster." If you know a way to divine how a player is feeling by watching him during warmups, the cashier's window is yours; if not, better stick to betting the combination of your wife's shoe size and her favorite color. The players can use the money. □

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# Places I've Been



DUNCAN SHEPHERD

The anxious question in advance of *Places in the Heart* was whether or not its alleged autobiographical origins would produce something a little more heartfelt and free of formula than Robert Benton had given us in the past... something a little more detailed and individual, more expressive and at ease. On its way to a step nearer the mark, whether or not the inherent truthfulness of the material would lessen that strong pulling urge that carries all through Benton's movies, from his not too bad worst *The Late Show* or *Still of the Night* to his not very much better best (*Kramer*

vs. *Kramer*). The answer, in a few short words, is no. That familiar Bentonian neat and indelicacy, carried almost to the point of a man, does not take long to assert itself. The sheriff of Wapahatchie, Texas, and father of two, will very soon be shot dead by a tip-soaring drunken, pistol-toting black man, but not before, lest the tragedy of this best of times, we are shown a Happy Family vignette: Nelly Field carrying something Fresh Baked from kitchen to dining room, with the unmistakable look on her face of a grade schooler playing Mommy and delivering up her first batch of Pillsbury frozen biscuits Made All By Herself. (This actress, native of Pasadena

and the appointed Hollywood representative of the archetypal unlettered Southerner, has justly had her Gidgets and her Flying Nuns forgiven and forgotten, but her innate ineptitude to overact is kept always fresh in mind.) Subsequent events are set in place like a toddler's wooden blocks on the living-room floor, with all the intricate crafting of each, and with all the architectural ingenuity of a Great Wall constructed round the throw rug. It is fitting, and revealing, that the coming attractions trailer sets out the same order of events, only condensed to their rough-draft essence. The very night of the wake, a vagrant black man appears at the door looking for work (it is

the height of the Depression) and incidentally testing any increase in racism at that address (there has been none). But though he is allowed to chop logs for his breakfast, he and his suggestion of converting the unused land into a cotton farm are for the moment waved off. That very morning, the local banker delays no longer in dropping by to explain why a new widow, with outstanding mortgage payments and no means of support, would want to sell her home. And that very afternoon, the black man, having thought to pocket some flattery before his departure, is returned to the premises by the deputy sheriff and is taken up on his offer to bring in a cotton crop. The banker, temporarily put off, uses what leverage is left to him to force the widow to take on his blind brother-in-law as a boarder. And our core of characters is thus complete.

But the narrative imagination, unlike the Texas soil, is not terribly fertile. And if imagination is the wrong word here, if everything is transcribed straight from the Benton Family's oral history, it would not be my mistake. After the perfunctory staging of the no-fault shooting accident, we move on to such staples as the Saturday-night burn dance (two of those), the tornado, the harvest-time race for prize money, and the inevitable arrival of the Ku Klux Klan — but not so soon as to spoil the race. The total number of such staples, and the amount of information divulged about each, would not be enough to fill out an entire movie. So another brother-in-law is brought in, very similar to the one in that other laconic rural epic *The Stone Boy*, but her inmate ineptitude to overact is kept always fresh in mind.)

Subsequent events are set in place like a toddler's wooden blocks on the living-room floor, with all the intricate crafting of each, and with all the architectural ingenuity of a Great Wall constructed round the throw rug. It is fitting, and revealing, that the coming attractions trailer sets out the same order of events, only condensed to their rough-draft essence. The very night of the wake, a vagrant black man appears at the door looking for work (it is

*Places in the Heart* seems ultimately to be not so much about its people as about

their locale, and not even so much about that as about the genre of movies that that locale has spawned. Certainly Benton, in his compilation of conventional sentiments about conventional concerns, has gone far to establish himself as Mr. Nice Guy; and his movie is one of the rare ones since the retirement of Frank Capra that can be recommended without reservation to your Aunt Gertrude from Des Moines. Personally, having not seen too many movies since the retirement of Frank Capra, I have seldom had so powerful a sensation of cinematic déjà vu, a sensation that started to suggest itself before I had seen more than just the ads and the trailer.

Characteristic of such cases, there would be some difficulty in putting a finger on exactly *quand ou* this movie had already been seen. And the difficulty is increased by the movie's peculiar distinction of doing the work of so many and yet doing less than almost any. Its pooling of common elements has paid off in any

thing but a greater richness. Rather, it selects only those elements that have been sanctioned by repeated use, starting with such cornerstones as the theme of A Woman Alone (see *Older Women Come a Horseman, Goin' South*, et al.) and a visual style copied from photographers of the Farm Security Administration like Dorothea Lange, Walker Evans, and Benton's acknowledged mentor Ben Shahn (and nowhere do Nestor Almendros's considerable gifts as a cinematographer go more wasted than in his collaborations with Benton). It's as though

Benton had posted himself as a kind of cinematic gatekeeper to screen out all those elements that might seem eccentric or random or ornamental. Or fresh or relaxed or natural.

The lack of deviation from or embellishment of the commonplace would tend to argue against the personal intimacy which is supposed to be Benton's trump card; or in other words, it is supposed to justify the *Heart* in the title. And in an odd way, this ostensibly modest and small-scale movie has as bad a case of monumentalism (the worse for its inauspiciousness) as any movie all year. Not content to tell a story of rural Southern Depression, it seems determined to tell the story of rural Southern Depression. Much of the bleakness of modern movies can be summed up in the drift from a to the.

In the circumstances, any extraneous grace note, any new synonym inserted into some old cliché, will take on an outsized preciousness. Such is the case, for instance, with the belting that must be administered to the ten-year-old son for sneaking a smoke at school (Benton is not to be held toward a conventional destination by way of an unconventional route). But while this starts out in cliché, it is given a bit of spit and polish by the boy's total honesty, and keen awareness of his responsibilities as the new Man of the Family, when the irreverent mother is obliged to ask what his father would have done about it. "Ten good licks" shows an impressive sense of justice, impressive especially to anyone like me who, when

similarly drawn into the justice process at an early age, would invariably argue for clemency. The remainder of the scene — the "Did it hurt?" of the little sister waiting outside the closed door and the "I miss my husband" of the mother — jerks us securely back into cliché. Similarly with the scene of instant rapport between the ten-year-old and the black herring (whose name, as three guesses ought to be enough to discover, is Moses). The scene in its general outline is straight out of stock, but I don't recall having heard before the precise superstition about rocking an empty rocking chair. Most of the time you can't say even that much.

You can say a little more than that, perhaps, about the scene in which the outraged blind man, whose 78 rpm of *Trent's Last Case* has been scratched by the over-curious children, breaks in on the mother in the bathroom. But if the humor here overshadows the contrivance (as soon as he realizes what state she is in, the blind man loses his unerring sense of direction and starts walking into walls), the scene nonetheless conforms to the stiff, clunking, start-and-stop pace that turns every scene into one of those wooden blocks. And most of those blocks have been defaced of any individual interest: "Mrs. Spalding, can I ask you a question?" inquires the blind man, cueing a plaintive melody in the wind section. "What do you look like?" (The blind man is a nice character for the number of pitfalls avoided, but he makes his impression mainly through surface features — the

Gerald Ford hairline and throaty cello-like voice of stage actor John Malkovich — rather than through revealed personality.) Next block: another Saturday-night dance and the Man of the Family proves his mettle again. "Mama, may I have this dance?" "Frank Spalding," twitters Sally Field, putting on another display of over-stated understatement. "I'd be most pleased."

No less of a block, but a distinctively colored one, like the little red caboose, is the final scene. This has gotten more attention than it deserves, though certainly it deserves more than any other. Such a whimsical Fellinism seems an appropriate ending for a movie that is in essence Benton's *Amarcord*, with Wapahatchie as the equivalent of Fellini's Rimini. But I can't see that the idea here is any more adventurous than those old-time Hollywood fade-outs in which transparent figures would ascend into the clouds. Granted the scene is more complex in its spirituality than that, as well as more complex in its design. That design, however, has much in common with that of a jack-in-the-box, and the tone of solemnity here, while perfectly in line with Benton's image as Mr. Nice, is perhaps a little heavy. But to go into the matter further is apparently not permitted. An air of hush and mystery has been adopted for any mention of this scene, and no doubt it would be unfair to reveal too much about the one scene in the movie that deviates furthest from something you feel sure you have seen somewhere before.

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# Allegory Details



Didier Marcourt, John Flax

JONATHAN SAVILE

The San Diego Public Theater is hosting a visiting French company, the Théâtre Grottesco, which will be giving performances of *Crusoe* through October 7 and *The Innominate* from October 10 through October 14. This is a miniature, American three-actor, with no more than two of them in either production — and, if *Crusoe* is any indication, they work with a minimal budget. They clearly are not in a

league with those European blockbusters that appeared in Los Angeles this past summer in the Olympic Arts Festival. But it is equally clear that this small, young, talented, and unpretentious theatrical troupe brings us a type of theater San Diego rarely gets a chance to see and ought to take an interest in.

The two actors in *Crusoe*, the American John Flax and the Frenchman Didier Marcourt, have similar backgrounds: the improvisational techniques of the Ecole Jacques Lecoq, where they both studied;

the popular, experimental Théâtre de la Jeune Lune; and the circus. They are, above all, clowns, experts in those amusing and grotesque exaggerations of movement and expression that give clowning its particular theatrical tone. In *Crusoe* there is much dialogue of a fairly highfalutin sort, but one can never be in doubt as to the underlying identity of the two characters: Mr. Flax, in the role of Robinson Crusoe, is the slow, bumbling, foolish clown, and Mr. Marcourt, as Friday, is the nimble, sardonic clown. The story derives from Defoe's early-eighteenth-century novel, but the atmosphere is that of the big top.

No author is identified for *Crusoe*; presumably its structure, action, and language were worked out jointly by the actors. For all the clowning, this is a serious comedy, and a political one to boot. Only the basic situation of Robinson Crusoe is retained: a man on a deserted island who discovers a "savage" and civilizes him. Robinson, with his work ethic, his puritan conscience, and his pious dependence on a God who rewards such things, starts out with many of the traits of Defoe's hero. But Friday comes on the scene as an airplane pilot from the Twentieth Century, who has had to bail out when his plane developed engine trouble. In the version performed on this American tour, Robinson speaks English while Friday — at least at first — speaks French in his own language, "Vendredien," and there is a nice bit of amusing satire in Robinson's insistence on treating French as a savage tongue and his forcing Friday to learn English, which he evidently supposes to be the language not only of true civilization but also of God.

As in Defoe, Robinson teaches his new servant various other fundamentals of civilization as understood by the English middle class in 1719, including agriculture and religion.

At this point, however, the Théâtre Grottesco's *Crusoe* diverges from its original. Having taught Friday to work, Robinson himself becomes a man of leisure, sustained by the labor of his servant, to whom he gives in return a small share of

the crops Friday harvests. Soon his ambitions rise higher, and he declares himself king; when the only subject of this self-appointed monarch balks at the inequality, Robinson crows Friday with a pistol. Subsequently, Friday discovers a cache of gold; Robinson tries to get it away from him, but fails, and a new kind of equality is established between them on the basis of money (the two actors do a delightful parody of a ballroom dance, indicating their harmonious relationship in purely theatrical terms). The equality does not last, however. Friday, in command of all the money, becomes Robinson's boss, and the former master must now go out and till the fields as Friday himself once did. Even Robinson's power to kill himself is now under Friday's control, since Friday has bought Robinson's pistol; "I have bought your death," he says, in the play's most striking line of dialogue. But at the end, for reasons not fully explained, the relationship is transformed once again. Casting off the roles of master and servant or boss and employee, the two embrace as friends, comrades, brothers, equals. And so *Crusoe* comes to a cheerful end.

As these events transpire, it becomes evident that the purpose of *Crusoe* is not mere theatrical fun (though there is a good deal of that), and certainly not a faithful dramatization of Defoe's novel. What we are being offered, in fact, is an allegory, outlining the course of political, social, and economic history from the Marxist point of view. The master-slave relationship, sanctified by religious and social tradition, develops into a full-fledged monarchy, in which the class distinctions between rulers and peasantry are maintained by the threat of physical violence (the pistol). With the development of capitalism, however, the middle class takes the reins of power, the former aristocracy becoming its clients. Control of the pistol passes to those who have the cash. In this period, money is the supreme measure of the value of everything, including life and death; it is the cash nexus that Marx saw as the ground of all action and

the end of the world.

judgment in a capitalist society. Finally, the historical process brings about a socialist revolution, in which the true equality of all people is established, and human impulses toward solidarity and mutuality, no longer distorted and suppressed by a class system, become the governing principles in social relationships.

Such is the general picture of historical development allegorically presented in the changing relationships of Robinson and Friday. The details of this development are less precise. The bourgeois revolution, which displaces aristocracy and monarchy with a middle-class democratic regime (as in the French and American revolutions), seems to be attributed mainly to a loss of self-confidence by the old regime, as Robinson gives up in his attempts to wrest control of the gold from Friday. Things were, of course, a great deal more complicated than that. Furthermore, the reduction of every stage of history to two and only two conflicting social classes (necessitated by the size of the cast) simplifies and vulgarizes Marx's intricate analysis of power struggles among kings, nobles, upper middle class, lower middle class, workers, and peasants, turning a profound theory of history into the illustrations of a comic book. The upbeat ending is truer to Marx, at least in its vagueness and naivete. The evidence of history — and the authors of *Crusoe* have access to a lot more such evidence than Marx had — indicates that whenever a socialist regime is established, the pistol grows in size so as to dominate

everything; and class differences, class conflict, the master-servant relationship, and the cash nexus merely reappear in a new and more pernicious form. Marx was an optimist, and so (it appears) is the Théâtre Grottesco; in both cases, the end of the story is based more on wishful thinking than on a realistic view of people and history.

The inadequacies of Marxism aside, the question remains whether this sort of child's-garden-of-political-economy allegory is viable as the basis for a work of theatrical art. In my opinion, both theater and politics usually suffer from such an approach, and *Crusoe* is a case in point. As a dramatization of Marx's theory of history, *Crusoe* is childishly crude. But even this crude picture is rendered intellectually ineffective by its relative obscurity. For many (perhaps most) members of the audiences this company will be playing before in America, the meaning of the Marxist allegory will probably remain to a large extent unclear, if it is perceived at all. This is hardly the fault of the audience. If *Crusoe* is not an allegory of Western history, then its successive actions have no rationale, for they surely do not spring from the characters of the two clowns. But if its message is in fact a simplified version of Marxist historicism, the audience ought to get the point, and I suspect that few theatergoers at the San Diego Public Theater will get anything but some passing laughs at the actors' antics and a certain uneasy and irritated puzzlement as to why those curious things are happening to their

old friends Robinson and Friday. If there is going to be political theater, and if the aim of political theater is to enhance the audience's intellectual grasp of the meaning of history, class struggle, and revolution (as Brecht, for example, defines that aim), then intelligence has to be alerted and instructed much more lucidly than is done by *Crusoe*.

There is another flaw in this approach. Whatever its political message, theater is theater (as the Marxist Brecht never forgot), and that means that first and foremost we must be confronted with lived life: with the truth of the emotions, and with experience we can identify with. That is the necessary sugar coating that makes the dialectic pill palatable. In this regard, there is much to be recommended in *Crusoe*, but the recommendation must be qualified. Mr. Flax and Mr. Marcourt are able actors and able clowns. Both of them speak intelligently and dramatically. Mr. Marcourt in both French and English. They have many of the physical qualities of dancers and acrobats, and they make excellent use of these abilities in the various capers that accompany the unfolding of the story. Both of them have presence and charm. They are so close to us in the SDPT's space, their bodies are so energetic, and their personalities are so vivid, that there is a strong inherent pull toward an interest in these living characters. We empathize with them, and our thoughts and feelings are engaged by their interactions — their conflicts, their struggles for power, their growing familiarity and intimacy, the pos-

sibility of their becoming fully real for each other and for us. Yet every time we become absorbed in *Crusoe* as a theatrical representation of life, the story takes a turn that is patently dictated by theme, by theory, by political doctrine. The doctrine itself may be obscure, but there is an unmistakable whiff of the classroom, *Crusoe* repeatedly springs into life and then falls back into instruction — an experience that detracts from the undeniable theatricality of what these two accomplished and enthusiastic actors are doing.

In short, as political theater *Crusoe* tends to have the worst of both worlds. Its theatricality is weakened by its doctrine. But its doctrine is so disguised and so simplified that it is hard to learn anything politically useful from it. The Théâtre Grottesco need not take all the blame for this. Marxism regularly produces such results in the theater. The exceptions — Brecht's *Caucasian Chalk Circle* or Mounckine's *1789* — are rare. Basically, Marxism is to the theater what boric acid is to baking — the wrong thing in the wrong place. Fortunately, the theatrical vitality of *Crusoe*, however impaired it may be by political doctrine, remains strong enough to prevent this lively entertainment from poisoning you. But it would be good to see Mr. Flax and Mr. Marcourt in the high, witty, Chaplinesque spheres their talent propels them to, their spirited Gallic flight unimpeded by the heavy weight of that bearded German theoretician sitting on his carbcules in the reading room of the British Museum. □

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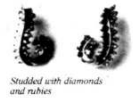
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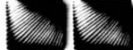
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If you've never tasted *bambia*, *fifit*, *caulo kabachi* or *shiro*, now's your chance. The food is Ethiopian, the restaurant is the Queen of Sheba, and frankly these were the best ethnic dishes I've had all year.

The Queen of Sheba is located on Prospect Street in La Jolla next door to El Crab Catcher and on the site of the old Blue Parrot (later Hunan Garden). The restaurant sign is difficult to see, and if you enter on Prospect Street, you have to descend at least three flights of wooden steps. You may also gain access from Coast Boulevard — it's the entrance that's closest to the caves. Once you arrive you will see a beautifully paved patio where you may dine, and then the vast interior containing a bar, a nonsmoking area with booths, and a room for smokers overlooking the ocean. Fortunately for me on both my visits the restaurant had no few diners that we could sit in the smoking section, where there were no smokers at the time, and enjoy the view.

The atmosphere is charming: wallpaper with patterns of ferns; subdued lighting; immaculate and appealing tables. This is clearly an establishment of elegance and

worldliness. We could almost hear the rustle of long, white gowns and sure enough, a party of Ethiopians entered. They had come down from Los Angeles and everyone without exception was dressed in white. The women had their heads covered in white scarves and their dresses reached the floor. Their faces were exposed and each woman in turn bowed to Miss Sullivan, the sister of the owner, who came out to greet them. Miss Sullivan's head was also covered with a scarf and she in turn bowed to each woman in the party in a dignified ceremony of African greeting. On Friday and Saturday nights a charming Ethiopian woman waits on tables. Her name is Zhigeda and she looks like an Ethiopian queen. As it happened she was a former student of one of my escorts and she treated us as if we were in her home and she was presenting us with a royal feast. On my second visit we had a Caucasian waitress and she was just as delectable of pleasing us. But it was Zhigeda who initiated us into this cuisine, patiently answering all our questions and making suggestions.

Ethiopia is, of course, part of Africa; it did not have a seacoast until 1950, when the Italian colony of Eritrea was joined to it, thus giving Ethiopia access to the Red Sea. Known as "the land of bread and honey," Ethiopia cultivates millet, wheat, and sorghum for its breads and has wild and domesticated bees that provide the honey. Wild coffee trees still grow on the hillsides of Kaffa and Harar, and in some provinces very strong coffee is consumed by placing a spoon of honey under the tongue and then allowing the honey to mingle with the pungent, dark brew.

In the official language of Ethiopia, Amharic, *berbere* is the name of the spice used in Ethiopian dishes. *Berbere* paste is prepared from paprika, red pepper, ginger root, onion, garlic, cloves, cinnamon, nutmeg, cardamom, allspice, coriander, and crushed fenugreek. *Berbere* is placed on bread, used as a dip for raw meat, and seasons stews and soups. It enlivens vegetables, appetizers, and even porridge.

The other exotic item in Ethiopian cuisine is the bread, called *injera*. Made from *teff*, a flour ground from millet, the batter is poured on a round griddle and the result resembles a very large pancake. The griddle is sealed with a lid and secured with a damp cloth, giving *injera* its steamed quality. Spongy, and with a bulbous surface, *injera* is the staple of the diet. It's placed under the food as if it were a plate and then stews or vegetables are heaped on top of it. In Ethiopia the food is consumed with the fingers, by breaking off a piece of *injera* and using it as a utensil. Because *injera* is so spongy, it seems odd to the Western palate, but once you get used to it, you realize how well it soaks up the *berbere* and mitigates some of the fierceness of the spices.

Now I should say right off that none of my food was spicy. I simply asked for the least spicy dishes and had them. But if you want your highly spiced, the waitress will direct you to those dishes or will instruct the cooks to prepare your entrée to the degree of spiciness you desire.

Although the menu does not list this, all entrées are served with hummus and pita bread, soup, and salad (the menu says soup or salad, but at present you get both). There's a great deal of food, so you have to pace yourself. The hummus was smooth and served with squares of pita bread (I would have liked the pita squares warm or toasted, but that is a personal preference). This was followed by a delicate lamb broth that was naturally sweet tasting and had not the slightest hint of fat. After that we had a crisp salad with an excellent garlic dressing. Each leaf of lettuce and each sprout was a model of freshness. French bread is served with the salad, but I advise you to forego it — the entrées are huge and we couldn't do justice to the main courses because we had overindulged in these preliminary dishes.

We had four entrées: Omderman's Dish, Pride of the Nomad, Hagir chicken, and a vegetable platter. Each entrée was visually arresting and marvelous to the palate. My entrée, Omderman's Dish, was listed as

marinated lamb leg and I thought it would be a lamb shank. It was in fact a rack of lamb prepared with mild *berbere* spices. I had three huge chops, plus rice, *injera* bread, and more broccoli than I could possibly eat. Though I could live for the rest of my days without beef, I do love lamb. This rack of lamb was superb — beautifully cooked and elegantly presented. If it were served as an entrée by itself for \$13.95 it would be reasonable by today's standards (rack of lamb costs seventeen or more dollars in a good restaurant these days). Inasmuch as it arrived with appetizer, soup, and salad, it was a great buy as well as being my favorite entrée of the night.

The dish called Pride of the Nomad (\$11.95) consisted of cubes of fat-free beef arranged with fresh, spiced dates, mango, and pineapple. To get the maximum flavor of the dish, be sure to place a bit of fresh fruit on every forkful of beef. Consuming all the beef first and then the fruit may cause the beef to seem tedious. The Hagir chicken (\$7.75) proved to be half a chicken cooked in mild spices and sur-

rounded by green peppers and potatoes. One of the most interesting dishes by far was the vegetable platter (\$6.85). The platter or combination of vegetables is not listed as such on the menu, though it deserves to be a regular offering. Queen of Sheba does have another vegetable plate that offers a choice of three vegetables, but we had the full range of vegetables as well as *ambouch*, a stuffed, triangular-shaped pastry that accompanied the entrées. This platter was prepared for us at our request. The vegetables, placed on top of *injera* bread, were *hamly* (spinach), *caulo kabachi* (sauteed cabbage), *shiro* (yellow split peas with *berbere* sauce), and *tim-timo* (split peas with green pepper). The sauteed cabbage was especially fine, as was the spinach. Unlike our method of cooking split peas, in the form of a purée, these still maintain their original shape and may seem underdone. The same is true for the lentil soup — the lentils are not quite soft, but both are delicious. If they will prepare the vegetable platter for you, by all means try it.

We were outrageously full, but nevertheless we tried the Abyssinian pie made from red beans (\$1.80); the lemon pie (\$1.80), which I had on my second visit, was more delicate and more suitable after so much food.

I brought a young relative of mine the second time I went to Queen of Sheba — it was to be a birthday party for his friend. The friend couldn't come at the last minute, so there we were, the two of us in an empty restaurant! To be honest, I came the second time to see whether the service would be as accommodating and the portions as large as previously, when one of my escorts knew the waitress. Indeed we had outstanding service and a noble meal. I asked whether I could have half an order of *bambia* (lamb stew) and half of green chicken (chicken marinated with spices and green peppers). My request was granted and it proved a wonderful combination (\$8.75). The *bambia* was served inside the *injera* bread and looked like a quesadilla; and the soft texture of the lamb was complemented by the cubes of firm

chicken. My young escort enjoyed the Omderman's rack of lamb.

Of the many dishes I sampled, every one revealed integrity of product, preparation, and presentation. It's true that on both occasions the large rooms were virtually deserted, and therefore we may have been given extraordinary service, but I would hazard a guess that the lovely family that operates this restaurant would never do less for its patrons. An all-you-can-eat luncheon buffet is available, Monday through Saturday, for \$5.95. As we were leaving, my friends and I remembered the lines of Coleridge from his poem "Kubla Khan": "A damsel with a dulcimer! In a vision once I saw! It was an Abyssinian maid! And on her dulcimer she played 'Singing of Mount Abora.' You'll be singing when you leave Queen of Sheba. It's one of two major Ethiopian restaurants in San Diego (the other, Blue Nile in Southeast San Diego, will be reviewed soon), and the food, the ambience, the service, and the reasonable prices shouldn't be missed. □

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# The Lesson Plan



D'Ann Paton

JEFF SMITH

Miss Margarida's class would never qualify for a magnet program. She teaches a variety of subjects in the eighth grade, and her methods are a cross between Sister Mary Ignatius and Miss Grundy, with a generous dose of the Wicked Witch of the West thrown in for good measure. A self-proclaimed mind-modifier, Miss Margarida's ideal is a room full of "perfectly passive students" — with everyone taking notes feverishly, with none questioning her assertions or authority, and with the hour ending gently toward the recess bell. Without incident. Without a peep. In Miss Margarida's Way by Brazilian playwright

Roberto Athayde, currently being performed at the Gaslamp Quarter Theatre, this bizarre, control-freak of a teacher waxes lyrical at the prospect of a completely passive world. And the thought of her dominating such a world makes Miss Margarida go ga-ga with glee. She doesn't believe in evolution, and to her, evolution is evolution (i.e., nothing) squared. But Miss Margarida dominates her classroom. Ergo, she says — and hold on to your hats for one of the classic non sequiturs of modern theater — ergo everyone wants to be Miss Margarida. Now, surely a syllogism has wandered astray here, or a homeless middle element remains undistributed. I mean, ah, her conclusion doesn't follow from its premises, at all. Someone would point this out

such rampant rationality. You can't divide them at all. The world doesn't work that way. The strongest person would grab nine, the second strongest three, and the rest would starve. Period. Her history lesson is another corker. History, she argues, again in a Darwinian vein, shows us without a doubt that everyone wants to dominate everyone else. Just as Miss Margarida dominates her classroom. Ergo, she says — and hold on to your hats for one of the classic non sequiturs of modern theater — ergo everyone wants to be Miss Margarida. Athayde's drama is concerned much more with the present than the past. Miss Margarida is a political allegory that examines the illogic of dominance. The play doesn't tell us how the teacher, or the principal, came into power, but it does show us vividly — through taunting, threats, cajoling, and cheap lures to the libido — how that power is sustained and repression is fostered. In Miss Margarida, Athayde has created a totalitarian ogre. She fears chaos and instills that fear in her students. She craves order and will do anything to maintain it. And she loves to rule over her captive (translate: captured) audi-

to the teacher. Anyone. Go ahead. I'll watch.

No one in the theater speaks up, for two reasons. First of all, to contradict this teacher would constitute an act of academic disobedience. She has warned us repeatedly that dissenters in her classroom (that is, anyone raising a hand) will go straight to the principal's office, and that few have returned to tell their tales of woe. Miss Margarida is mercurial enough. She's a hellion with a humiliate in the low 120s, and we've seen her whirl into a rage at the slightest affront to her pedagogical methods — and we've also learned to repress whatever calling we once had for the truth. If Miss Margarida's fits of mania and depression are any indication, then the principal must be one deranged Torquemada. And there's also the second reason, a lure that curbs the potential Gandhis and Thoreaus among us. Miss Margarida has promised the class, if we behave, that she just might give us a detailed lesson in sex education. Tom as we are, then, between eternal damnation and the prospect of vicarious titillation, we fold our hands on our desk tops, we smile passively, and we wait.

Among other things, Miss Margarida's Way shoots us back into a past that, if we're lucky, we have blocked successfully from our minds. In the play, the audience becomes her students, which prompts us to recall, against our wishes, a Mr. X or a Miss Y who lorded over a classroom in our youth — and who gave us a permanent aversion for whatever it was they taught. But Athayde's drama is concerned much more with the present than the past. Miss Margarida is a political allegory that examines the illogic of dominance. The play doesn't tell us how the teacher, or the principal, came into power, but it does show us vividly — through taunting, threats, cajoling, and cheap lures to the libido — how that power is sustained and repression is fostered. In Miss Margarida, Athayde has created a totalitarian ogre. She fears chaos and instills that fear in her students. She craves order and will do anything to maintain it. And she loves to rule over her captive (translate: captured) audi-

ence. Miss Margarida is more blatantly overt than most dictators. At one point, during a lesson in grammar, she boasts that she's the "noun that bosses the verbs." But like her political counterparts, who are present in every word of this play, "free" to Miss Margarida is a four-letter word. Miss Margarida's Way has been translated into several languages, has been performed all over the world, and is especially popular in countries where leaders practice the "Margaridism Method." The play's allegory, the classroom as a microcosm for political realities, has transcended cultural and linguistic barriers. There are places in the script, though, where the intentions of the playwright become confused, at least for a San Diego audience. In the second act, after Miss Margarida has convinced us that we want no part of her teachings (and also convinced us that we would do well not to leave the room), the teacher suddenly reveals that she's a vegetarian, does yoga and levitates, is the embodiment of ecology, and even frets about the inferior status accorded to the lowly cheeseburger. In the T.S. Productions version of the play (hosted by the Gaslamp Quarter Theatre) and in the script, it is difficult to tell how we are supposed to respond to these revelations. To an audience in a country where oppression and hunger are omnipresent, to practice levitation is frumpy, a negative value because it turns away from immediate problems. But to a Southern California audience, just in from a cedar-

and-fem dining experience, when Miss Margarida announces these things, she suddenly (and wrongfully, it would seem) becomes humanized in the minds of several audience members. She can't be all bad if she cares about ecology, I overheard someone say, and hey, maybe she's just a few Jane Fonda workouts away from total health.

The T.S. Productions' staging of Miss Margarida's Way, in general, was also a few workouts away from being a sound show. Directed by James A. Strait, the production did have some fine moments. The first act, in particular, effectively established the play's claustrophobic world(s), and it evoked the kind of squirming, defensive laughter one hears at horror movies and on roller coaster rides, where a laugh sounds like the prologue to a scream. But while Strait's visual choices for act two were also fitting, for the most part, the production's energy lagged in the second act, and the play's climax felt flat. A possible reason for this lapse is that the first act was pitched quite high, and thus the second act had no higher notes left to play. As a result, the play's virtuosic costuming and set design, which Miss Margarida spirals herself into a stupor, became anticlimactic rather than the frenetic masterpiece they could have been.

As Miss Margarida, talented actress D'Ann Paton was not yet comfortable with the role. With more lines than most actors read in an entire season, with a like number

of mood shifts, and with the sole responsibility of advancing and controlling the play's movement, the character must rank among the more demanding in theater. It also requires a tour de force from curtain to curtain. Like a dizzy devil, Miss Margarida is a character capable of doing anything at any given point. In many ways, Paton's performance was quite good. Early on, she vividly showed us the strange combination of pleasure and revulsion Miss Margarida experiences every time she enters a classroom. And often during the show Paton could zing us with an unexpected out-butt — from dol-drum to tornadoes without warning. At the same time, however, Paton had troubles with her lines, with both the words and their delivery, and these difficulties of recitation undercut the sense of left immediacy necessary to keep the show alive. Paton captured parts of the character, but her performance was unable to sustain the level of exact spontaneity that would have made Miss Margarida's fits of paranoid schizophrenia seem truly believable, and thus truly menacing.

Paton's performance would have been better served if the production had been clearer about what it wanted the audience to do. The decorum of theater locates observers outside the world of the play. The audience enters its seat, imaginatively, but remains in its seat. By making its on-lookers students in a classroom, Athayde's script appears to encourage a different,

more participatory relationship between the observer and the action. In order to get the full effect of this play, the audience must be inside it, taking notes yet terrified that these may not be what the teacher wants. To remain outside, distanced from the class, means a loss of Miss Margarida's — and thus the play's — authoritarian control. But to go too far inside, to heckle too vehemently (as one jerk did the night I saw the show), disrupts the class and, in effect, the fabric of the play.

The T.S. production has provided only a partial solution to this technical dilemma. Young Dana Ashbrook sits at a desk, in front of the audience. He behaves as a model student, and credibly at that, with appropriate reactions to his teacher's illogical whims. But this placement dislocates the rest of us and leads to a confusion about where we should stand. With the student between us and the teacher, we are neither completely within the reality of the classroom nor, because we have been encouraged otherwise, merely in a theater watching a show. We're somewhere in an undefined middle, a halfway point between observation and participation. And with a student representing us by proxy, we are free to drift back and forth between these roles at will. Because of this license, we are also free to choose whether or not we should take this play seriously. The real practitioners of the "Margaridism Method" in this world permit no such escape hatches.



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# All That Funk



Herbie Hancock

JOHN D'AGOSTINO

For eleven years keyboardist Herbie Hancock has been dodging allegations of musical wrongdoing leveled by critics and other jazz musicians because of his headlong dive into electro-funk that began with the 1973 album, *Headhunters*. The jazz purists, steeped in tradition and enamored of Hancock's work with Miles Davis's mid-Sixties quintet and subsequent solo and collaborative efforts, have persistently and loudly indicted Hancock for commercializing and cheapening his talents in pursuit of big money. Hancock has steadfastly denied these charges, maintaining that funk is no less an art form than jazz and defending his right as an artist to experiment with new instruments and forms. Last Thursday night Hancock's case came to trial before several thousand fans at the Fox Theatre, but it may take a while for the

jury to reach a verdict. Most of its members left asleep midway into Hancock's set.

Generally I have tried to remain impartial in this minor controversy. I have found most of Hancock's funk efforts to be of little consequence, both musically and in terms of experimentation. But I also find jazz purists, like most fanatics, a tiresome, insular lot whose pedantic fretting over allegiance to style robs them of peripheral vision. So even if I couldn't count myself among the fans of Herbie the Funk Bug, I approached his concert with as open a mind as possible, hoping to confront in Hancock's live show a persuasiveness that has been missing on his recordings. Certainly the tools of persuasion were abundant and impressive. I would find Hancock's Rockit Band features six skilled, well-traveled musicians—two drummers, three keyboardists (not including Hancock himself), and an African percussionist. The musicians were positioned on risers of

varying heights, creating a spatial symmetry that was augmented by a bank of overhead lights of the size one might expect to see at a Led Zeppelin or Earth, Wind, and Fire concert. Among them, the keyboardists had eighteen synthesizers and electronic keyboards at their disposal, arrayed on racks that could serve as temporary bleachers for most ballparks. To one side, a row of exotic African instruments provided an anachronistic, humanizing touch. I prepared myself for what an overzealous promoter might call a "tight and sound sensation." Two hours later, it occurred to me that I hadn't been so excited by a spectacle since the last time I watched ice melt.

The obvious conclusion to be drawn from what I consider a failed concert is that this music does not translate well to the stage. In his techno-funk, Hancock has willfully omitted the elements of harmony and melody that afford his jazz (and most music) its emotional appeal, so to criticize

Hancock's brand of funk for its lack of those qualities would be to miss the point. But what's left? Rhythm—in this case rhythm so rudimentary, so simplistic in its insistent perfection, and so artificial in its computer-programmed syncopation, that an entire evening of it by comparison would make a two-hour drum solo seem an absolutely rapturous experience. On record, at least (or on the radio, or in a dance club), Hancock's funk effectively serves its simple purpose: it provides an uninterrupted and electronically garnished beat to which dancers can work out the latest steps. Techno-funk works fairly well in the recorded medium because, like the medium itself, it is passive, detached both from reality and from live action. But to present techno-funk in a concert setting—indeed, to charge fifteen dollars a head for the privilege of watching what is by nature, a nonvisual exercise—is as silly as ushering 60,000 football fans into San Diego Stadium to watch Chargers coach Don Coryell diagram plays on a chalkboard.

I would gladly consider myself a minority of one in my evaluation of Hancock's concert last Thursday if it were not for the audience's generally tepid, indifferent response to the proceedings. Moving through material taken mostly from his best-selling *Future Shock* and more recent *Sound System* albums, Hancock unwittingly played into the hands of his cruelest detractors by proving that, even though it is divided into individual "songs," his funk material is nothing more than one long, repetitious, and excruciatingly boring groove. And, for a while, the only visible reaction to the tedium was the steady exodus of listeners that began with a trickle early in the show and continued until by late in the set those in the theater's balcony could easily have squeezed into the vacated seats on the floor. Hancock, whose showmanship throughout consisted of elliptic patter, handclaps, an awkward little sidestepping dance, and occasional noodling on his electronic toys, sensed after a few songs that a change of pace was in order. "Do you want to hear something melodic?" he asked. "I said, 'Do you

want to hear something melodic?'" he repeated, setting a precedent after which at least two identical exhortations by Hancock, "scratch" master/keyboardist D. St., or vocalist/keyboardist/percussionist Bernard Fowler were required to rouse the audience from its slumber. Hancock's answer to the barely audible desire to hear something "melodic" was "Stars in Your Eyes," a funk ballad so devoid of melody and drama that Fowler had to climb through the orchestra pit and onto an empty seat in the tenth row just to prevent the crowd's attention from deserting for good. Fowler's strong, soulful singing seemed wasted on such a drive.

Throughout most of Hancock's static set, there was so little to see that one's eyes frequently returned to the forlorn sight of percussionist Foday Musa Susa, who manned a small battery of African instruments on stage right. Even with the aid of a microphone, Susa's hand-held implements, especially the talking drum, were no match for the high-decibel bombast of the Rockit Band, and Susa himself wore the pained expression of a man completely out of his element. Nevertheless, it was Susa who provided the only truly musical moments in Hancock's program when he

performed on the *kora* and the *dasungani*, two related African string instruments. Susa's solo on the *kora*, an instrument developed 600 years ago by his own family in his native Gambia, was especially beautiful. The *kora* looks like a distant cousin of the sitar, but combines the tonal characteristics of the Japanese koto, the African kalimba, and the Spanish guitar. To hear the gorgeous spray of notes that Susa coaxed from the *kora* made one wish that the Rockit Band would take the rest of the night off.

Even though Susa received for his efforts what was to that point the closest thing to an ovation, those hardy souls who were still around later gave their loudest approval to the opening gurgles of "Rockit," the synthesized funk tune from *Future Shock* that inspired an award-winning video and became the largest-selling twelve-inch single in the history of Columbia Records. The "Rockit" video, which was created by the former like duo of Lol Creme and Kevin Godley, featured a horde of mechanized mannequins in synchronized movements, and earned Hancock five statues at the recent MTV Awards show. Although admittedly it would have been financially and techni-

cally prohibitive to reproduce faithfully that video in concert, Hancock's low-budget evocation of the video proved worse than had he done nothing at all. As the audience in its anticipation of something special rose to its collective feet for the first time in the set, stagehands brought out two chair-bound props whose mechanical torsos, heads, and arms moved with the appropriate robotic precision, but never in sync with the music's beat, in which is, of course, the whole point to their existence. Meanwhile, three pairs of mechanical legs dangled from the overhead lighting frame, electronically prodded into ridiculous dance moves as if by an inebriated puppeteer. Embarrassing.

I won't bother to question Hancock's motives in pursuing a form of music that in nearly every way stands as a contradiction of his creativity as a jazz musician. Motives aren't important to me; results are. Unfortunately, the results of Hancock's immersion into synthetic funk, and especially his ill-advised attempt to present that high-tech dance music as a legitimate concert experience, make it impossible for me to remain impartial. In its utter reliance on programming (even the drummers' fills are prepackaged) Hancock's future-funk

not only obviates the need for spontaneity, heart, conviction, intuition, feeling, and spiritual and intellectual involvement, it also renders expendable the musicians themselves. That may make a kind of warped sense in this video age—and maybe I am a victim of Hancock's "future shock"—but two hours of Hancock's computerized groove has convinced me that, for once, the jazz purists are right for condemning this pitiful waste of a great musician's talents.

The deficiencies of Hancock's presentation were made all the more glaring by Steel Pulse, the reggae band that opened the concert. As Do Third World and a couple of other Jamaican groups, Steel Pulse starts with the basics and builds from there, dressing hypnotic reggae rhythms with sinuous instrumental embellishments and great vocal harmonies until the stage seems awash with feeling and expression. Unlike Hancock, Steel Pulse leader and vocalist David Hinds had no trouble whatsoever getting the audience on its feet and participating—when music is this good, involvement comes naturally. If you've never seen Steel Pulse in concert, I strongly recommend that you indulge at the very next opportunity.



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BY JONATHAN SAVILLE



CARMEN

The New York City Opera, celebrating its fortieth birthday, presented its latest production of *Carmen* on KPBS-TV last week. Music and opera lovers, of course, look to this public television station as one of their great resources, supplementing and enriching the live musical offerings of our city in the most stimulating way. This particular telecast gave us the chance to see and hear why there is such controversy about the NYCO's *Carmen*, and hence to learn something about operatic production that our local operatic performances alone cannot give us.

The controversy revolves around director Frank Corsaro's notion of updating the action to the Spanish Civil War of the 1930s and giving the drama a political meaning. Franco Colavecchia's sets and costumes are drab, realistic, modern; abandoned boxcars instead of the cliffs and boulders of the traditional mountain retreat, and trench coats instead of gypsy skirts. The military troop Don Jose belongs to is part of Franco's army, and Jose is a passionate supporter of the general. Carmen and the smugglers, in turn, have been transformed into loyalist partisans, smuggling guns to support the republican government against Franco's fascists. The torreador Escamillo is a less-than-glamorous, over-the-hill narcissist, whose popularity with the fascists may come in useful to the partisans if they can get him over to their side. Carmen's relationships with both Jose and Escamillo are initially motivated by political instructions from "the Party," and many of the other events of the opera — Carmen's escape from the soldiers in act one, the confrontation with Zuziga in act two, even the bullfight in the final act — are reinterpreted according to Corsaro's political scenario. The purpose of all this, as the director tells us, is to bring

*Carmen* to life for an audience grown blasé toward gypsies, toreros, and the other fusion of exotic operatic locales. The only legitimate test of a directorial concept is whether it works in the theater. Judging by the televised production, I would say that while this particular notion seems, on the surface, a worthy experiment, in practice it does not function very well. The political equivalents are never sufficiently sharp to make sense: are we really supposed to see the Spanish loyalists as the irresponsible, greedy thugs Bizet depicts in his smugglers? The politicization of Carmen's amorous affairs runs contrary to the text and music in numerous places, and since this is an integral version of the original Bizet score, the occasional incongruities with the fascists may come in useful to the partisans if they can get him over to their side. Carmen's relationships with both Jose and Escamillo are initially motivated by political instructions from "the Party," and many of the other events of the opera — Carmen's escape from the soldiers in act one, the confrontation with Zuziga in act two, even the bullfight in the final act — are reinterpreted according to Corsaro's political scenario. The purpose of all this, as the director tells us, is to bring

Otherwise, however, the updating is almost entirely a matter of sets and costumes, and the singing, acting, and characterization all belong pretty much to the tried-and-true traditions of old-fashioned stagings of *Carmen*. On this level, which is far more important than that of costumes and superficial conceptual gimmicks, Corsaro proves himself a first-rate director. The whole production is filled with vitality and passion, and the director has devised numerous bits of stage business (such as Carmen selectively feeding segments of an orange to the wide-mouthed soldiers) that underline the real drama, rather than the imaginary political drama he has tried to impose on it. Star of the show is Victoria Vergara, a sensationally beautiful Chilean mezzo whose Carmen is as fiery and fascinating — and as exquisitely sung — as anyone could possibly desire. The other singers — Mariana Christos (Micaela), Jacques Trussel (Jose), and Robert Hale (Escamillo) — belong to the more usual category of NYCO performers, i.e., mediocre singers and exceptionally strong actors. Christopher Keene, music director of the company, conducts with fast tempos and much electricity. All in all, a very exciting performance, whose

excitement has little to do with the controversial nature of the production. The only major flaw of the telecast is the intermission features, in all of which Beverly Sills, general director of the NYCO, hectors the viewer at great length and with compulsive repetitiveness as to how wonderful the production is. Since her retirement as one of the most lovable coloratura sopranos of our time, another of Miss Sills's identities has come into unpleasant prominence — that of used-car salesman — and her relentless domination of the intermissions is virtually indistinguishable from those awful commercials ("You've got to see this 1978 Mustang to believe it!") that make watching old movies on commercial television such a chore.

### PETER GRIMES

The San Diego Opera's production of *Peter Grimes* is one of the best things the company has ever done. It has the air of thorough professionalism, even in the smallest roles, that has sometimes been absent even from productions otherwise notable for world-class leading singers. Its staging is first-rate. Singers, chorus, and orchestra, under the direction of conductor James Lockhart (and

chorus master Martin Wright), have a clear and powerful sense of the style of Britten's great work, and they communicate that sense authoritatively. All these factors, along with the nature of the libretto and score, work together to produce a compelling musical and theatrical experience, an acute and moving confrontation with life — which is far from always being the case in the opera house.



*Peter Grimes* presents us with a disquieting story about child battering. The hero, a driven, tormented, ambitious, self-defeating fisherman in the small East Anglian village of Aldeburgh, loses two apprentices successively to accidental death — yet the accidents are the result of his own excesses in pursuing his trade and his failure to pay attention to the boys' needs and weaknesses. With his character leading him inexorably if inadvertently into fatal error, Peter is modeled upon the traditional tragic hero. His sense of the universality of suffering and his articulate longing for a safe harbor from the storms of life raise him

above most characters of naturalistic drama, animal-like victims of impersonal external circumstances and inexplicable internal passions. The moral flaws of his persecutors, the gossip, narrow-minded, censorious citizens of the town, also tend to engage our sympathies for him. But the nature of his tragic actions — his cruelty to the poorhouse orphans he acquires to help him in his work — is so repulsive that the pathos of Peter's helplessness before his inner demons tends to be overwhelmed by the indignation his acts arouse:

ultimately, it is hard not to agree with the lynch-minded mob of Aldeburghers that this man is a menace to society and ought to be eliminated. This is a dramatic problem that not even the most intense and sensitive acting the lead singer — a Peter Pears, a Jon Vickers, or (as in the current production) a Richard Cassilly — can quite overcome. Shakespeare could make a consummate villain and intentional child-murderer into — uncannily — an object of sympathy; but Peter Grimes is no Macbeth, and Montagu Slater, author of the libretto to Britten's opera, is a far cry from Shakespeare. Britten himself, however, belongs quite firmly in the category of great operatic composers. His melodic sense, his mastery of orchestration, his skill in balancing sonorities and in clarifying textures, his structural power, and above all his capacity for realizing the dramatic moment in immediately comprehensible musical terms — these make him, for all the differences of idiom, the mid-twentieth-century equivalent of Puccini, Strauss,

Masenet, or Verdi. In *Peter Grimes*, his first full-scale opera (it dates from 1945, when the composer was thirty-two), all these qualities are fully manifest. Fortunately the San Diego production has sensitive acting the lead singer — a Peter Pears, a Jon Vickers, or (as in the current production) a Richard Cassilly — can quite overcome. Shakespeare could make a consummate villain and intentional child-murderer into — uncannily — an object of sympathy; but Peter Grimes is no Macbeth, and Montagu Slater, author of the libretto to Britten's opera, is a far cry from Shakespeare. Britten himself, however, belongs quite firmly in the category of great operatic composers. His melodic sense, his mastery of orchestration, his skill in balancing sonorities and in clarifying textures, his structural power, and above all his capacity for realizing the dramatic moment in immediately comprehensible musical terms — these make him, for all the differences of idiom, the mid-twentieth-century equivalent of Puccini, Strauss,

Miss Craig's singing: the rapid flutter in the voice that makes every note at *mezzoforte* or louder verge on a trill, and the habit of initiating all phrases with a caressing little swell. But this somewhat overly inflected and mannered singing seems to suit the character of Ellen Orford very well, just as it did Carlyle Floyd's Susanah when Miss Craig sang that role here a few years ago. The San Diego production also offers a magisterial performance by English baritone Peter Gilson as the sympathetic Captain Balstrode, and the singing of the minor roles varies from highly competent to splendid (Kenneth Cox's resonant Hobson falls into this latter category). Just as significant is the performance by the orchestra, under Mr. Lockhart's admirable direction. One of the striking characteristics of *Peter Grimes* is the prominence of its orchestral part, which includes, in addition to a variegated accompaniment to all the action, six substantial interludes of near symphonic proportions and completely

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symphonic depth. I confess to having been rather apprehensive about these interludes. San Diego Opera audiences have a notorious penchant for regarding all orchestral passages in which no one is singing on stage as appropriate moments for loud conversation, and I was afraid that Britten's magnificent interludes, which embody the principal dramatic themes of the opera and work them out in absorbing and beautiful music

structures (rondo, passacaglia, and so forth), would be drowned out at the Civic Theatre by the rattle of tongues, the unzipping of pocketbooks, the crackling of candy wrappers, the jingling of wrist ornaments, and other signs of infantile impatience. There was indeed some of this. But most of the audience seemed spellbound by the music, listening to it with alert attention and sympathy—a phenomenon I attribute not only to Britten's mastery but

also to Mr. Lockhart and the orchestra. The opera orchestra, in fact, outdid itself, playing better than I have ever heard it do before, and the consequent enhancement of the opera's dramatic power was stunning. Visually, this is a production worthy of what we hear from the pit and the stage. The sets and costumes, by Carl Toms, belong to productions of the opera in San Francisco and Chicago. They are realistic in the best sense, evoking time, place, and atmosphere with a

restrained poetry of rough textures and earthy colors. Everything is made even more beautiful and evocative by Bill Gorgensen's artful lighting design, which conveys the feel, the smell, the living ambience, of the seaside town at dawn, in sunlight, in moonlight, in storm—though in the opera's final scene Mr. Gorgensen and the company's technicians might have made an effort to give us the illusion of that thick, enveloping fog that is so prominent in the music.

Director Richard Gregson deploys the resources of this stage with great skill. He is particularly good at managing the crowd scenes, of which there are many, since the chorus is one of the chief dramatic elements in this opera. And that chorus lives up fully to the demands the score makes upon it; its singing (and indeed its acting), like the production as a whole, makes one proud of our local opera company and of the community that supports it.

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## City Lights

### Padres Record

(continued from page 2)  
was to be played for the stadium audience. Field had invited a hundred friends to that game. On May 8 Field went to Strasberg's office to make sure the song was going to be played. According to Field, Strasberg said yes, and that it would be played on May 11 and throughout the season. On May 11 Field and his friends went to the stadium, the instrumental section of "Here Come the Padres" played over the loudspeakers, and at the top of the fifth inning the entire song was played. May 11 was the first and last time "Here Come the Padres" was heard at San Diego Jack Murphy Stadium.

Last Friday morning Lenore Field and Kenneth Rice filed a lawsuit against the San Diego Padres for \$40,300, claiming breach of contract. More than one-third of that, \$15,300, is for the production and distribution of the 1000 singles that Field and Rice delivered to

more than twenty local record stores, and the remaining \$25,000 is for lost sales from their recording. "I wouldn't have used them if someone would have explained what happened with our song," Field says. "But Andy Strasberg wouldn't have anything to do with me after May 11."

Reached Monday at the Marriott Hotel in Chicago, Andy Strasberg said, "Ms. Field was under the impression that the song would be played again and again, but the only reason it was played the first time is because I was a compassionate person. There are nine other Padres songs currently being played and it wouldn't be the club's decision which one would be the Padres' song. It would be the fans' decision. The contract Ms. Field signed for licensing to use the team's name was not an exclusive contract." When asked if Field's chance encounter with Mrs. Kroc awakened her chances of having her song played more than once, Strasberg replied,

"Not only did she tell Mrs. Kroc that I avoided her, but she said that I never paid any attention to her. I paid attention to her all the time. Every time she came here, she came unannounced, but I still listened to her. We're compassionate people." —R.O.

### Park

(continued from page 3)  
with panhandling and public drunkenness, Walker says. Lindo Lake Park has been the site of much vandalism. Ducks from the park's lake have been pushed through the book return slot in the library, one of six buildings on the park; windows in the Boy Scouts building have been repeatedly broken; signs have been knocked down; trash cans have been set on fire; toilets in the two restrooms have been smashed, torn off, and plugged up; the door to the pump house has been smashed in on a number of occasions, preventing Walker from turning on the lake's water pump; and his own truck has been broken into three times and pelted with eggs one night. And on July 28 Walker's seven-year-old daughter was

molested by a transient. Charges against the suspect were not filed for nearly a month, Walker says, and in the meantime the alleged molester returned to the park, drunk, on at least four occasions, one sarcastically asking Walker, "Hey, how's your daughter?"

Local businesses surrounding the park have experienced their share of troubles stemming from the habits of Lindo Lake Park. George Mower has operated a self-service gasoline station a block from the park for nearly two years, and he says, "All you have to do is spend one day down here to find out how bad it is. They even intimidate the older people; they say, 'Hey, you have a nice car, so you should have some change, shouldn't you?' And around the first of the month, when the old folks pick up their pension checks at the post office nearby, the problem gets especially bad."

Ranger Walker says because of the large area he and his two deputies must oversee, enforcement has become very difficult. About a month ago his staff was given some help when sheriffs deputies, who

had previously visited the park only when called by a ranger, agreed to twice-daily patrols. But even that's not enough, he says, and oftentimes the deputies are powerless to help, especially in instances of panhandling or harassment, which must be witnessed by an officer in person.

Service station owner Mower, however, feels the deputies are going about it all wrong. "They ought to use their brains," he says. "If a bum sees a uniformed officer, of course he's not going to do anything wrong. So the logical solution would be to send out undercover patrols. Eventually, the bums would get the message."

### The Judge

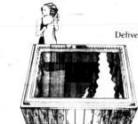
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of crime victims and witnesses. After intense lobbying by the California Newspaper Publishers Association (CNPA), which argued that the law would seriously hamper public disclosure of crime information, the bill was defeated in committee. But in the next session Kiploff

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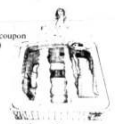
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## City Lights

### The Judge

(continued from page 41)  
sponsored another version of the same bill that would have required withholding of names of crime victims and witnesses until they signed consent forms. This bill, which was also opposed by the CNPA, was defeated on the assembly floor. Also, Kapiloff voted against an amendment to the Public Records Act that expanded the range of government records subject to disclosure. The bill passed.

The California Newspaper Publishers Association entered the Ocasio case informally on the side of the newspaper. The *Blade* had filed suit in 1982 after the city refused the newspaper's request to examine the police report regarding Ocasio High School principal Joseph Graybeal. The report contained a criminal complaint against Graybeal for not reporting an incident of sexual misconduct between a teacher and one of the school's students. State law requires that such an incident must be reported within

thirty-six hours. Graybeal allegedly knew of the affair for three months before the police found out about it through other sources. (The teacher pleaded no contest, was fired, and eventually left the school district; the district attorney decided not to file a case against the principal.) The newspaper, which has a history of adversarial dealings with the local establishment, wanted to print parts of the police report relating to the principal's actions. "Graybeal lied to the teacher, he lied to the cops, he lied to the D.A., he lied to the school board, and he got away with it all," says *Blade* Tribune managing editor Bill Missett. "We're going to print the entire report, word for word."

That may be an overly optimistic prediction. The appeals court ruled that the trial court would have to read the report and edit out certain things, like names of minors or secret police sources and some other exemptions, and the ruling seems to give the trial judge the discretion to summarize the report. *Blade* publisher Tom Missett isn't celebrating yet. "We don't know which judge will review it," he says cautiously. "Kapiloff wouldn't be my first choice. He'll try to save face. Kapiloff will be trying to make Kapiloff look good." Missett admits to being leery about the judge's history of stormy press relations. "Anytime a judge says you can't have something that he hasn't even read, I've got to question his motives."

Kapiloff himself wouldn't comment on the matter, other than to say he believes he will be the one to review it. Regarding questions of bias, given his record of trying to alter the very laws that are applicable to the case at hand, Kapiloff remarks, "If a person feels strongly that I ought not to hear a case, I would disqualify myself. It's imperative that a person feel he's getting a fair and impartial hearing."

— N. M.  
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and Randy Opincar



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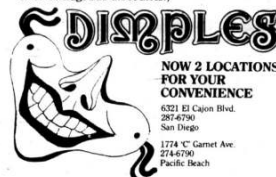
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# Off the Cuff

Any predictions for the World Series... the Super Bowl?



Tony Dean  
Taxi Cab Executive  
Pacific Beach

The Padres in six. They will be playing Detroit. I'm just guessing, actually. I feel this is our year. Detroit's a good team but I think the National League is a stronger league, that's why I'm picking the Padres. I think San Diego is becoming a great city for baseball and football. I'm really brokenhearted about the Clippers moving to Los Angeles. Basketball's really my sport. As far as the Super Bowl, that's a tough one. Let's see... the Miami Dolphins. My neighbor Woody is from Miami and he's been saying one of these years... I think he's right. Besides, I don't like the Raiders. Even if I did, I wouldn't admit it. I think the Chargers are a darn good team, but I'd say maybe next year.



Brad Owens  
Law Student  
San Diego

In the series I'll have to go with whoever wins the National League, and since my team, the Cardinals, are history this year, it will be a choice between the lesser of two evils. I live in San Diego, but we have the ugliest uniforms and the worst announcers in baseball. I'm from Illinois and being a St. Louis fan, I hate the Cubs. But Harry Carey and those dachshund Cub fans deserve a win after thirty-nine years. So I'll have to go with the Cubs. In the American League Detroit seems almost unbeatable, but I don't know enough about the two teams to make a fair judgment. As for the Super Bowl, I'll have to go with Miami or San Francisco because of their coaches. If the Chargers would stop trading everyone and start paying some money to their players, they could win it all.



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Cosmetics Consultant  
Bonita

The Padres. They're ballbusters, right? But the name. They've got to do something about the name. I mean, the Fathers? How about calling them something more aggressive, something like the San Diego Rippers? I'd like to see Steve Garvey be a little more manly, not so goody-goody, he's so soft. I'll say the Chargers for the Super Bowl and my second choice would be San Francisco. I think from a woman's point of view, you've got to give your team fan support and some constant encouragement. I mean, everybody wins and loses, but I think men in general are a lot harder on the Chargers. They're really a good team. It just reminds me of a man's attitude toward marriage: when you're on a roll you're on a roll, but make a mistake and you're out!



Don Altomonte  
Insurance Management  
Perrisquitos

The series? I've got to lean with Detroit, they've had a great winning percentage. I'm not a Detroit fan, by the way. The Pads will beat the Cubs. I like the Padres. As far as the Super Bowl, I'd have to say the Raiders. They're just too good. I don't think anybody can really effectively pass against them. I think the Chargers versus Raiders game was really a tribute to our offense. I think they did a great job. We're so dependent on timing. Disrupt that and Dan has a hard time. Truly, I think the Chargers have the best team since '81. Earnest Jackson is a pleasant surprise. I like the Chargers. As far as the Raiders, my hate for them is diminishing. I respect their ability to win, year in and year out.



Susan Gobich  
Gourmet Coffee Shop Owner  
Kensington

The Padres. We need some spirit in this city. People are just too laid back here, when it comes to sports. In fact they don't really get excited about anything. I've gone to other cities and it's amazing to see how enthusiastic people are about their teams. If you live back East or in the Midwest, after months of three layers of clothing, when spring comes, you get excited. When baseball comes, it's time to be outside, and it's warm and wonderful, and something fun is going on. Here, it's almost always that way, so sports are no big deal. If you miss one game, there will always be another. As far as football goes, you're talking to the wrong person. It just happened to be in a room where a football game was on, I wouldn't understand it. I haven't the faintest—maybe the Raiders. Just because.

—Lin Lukury

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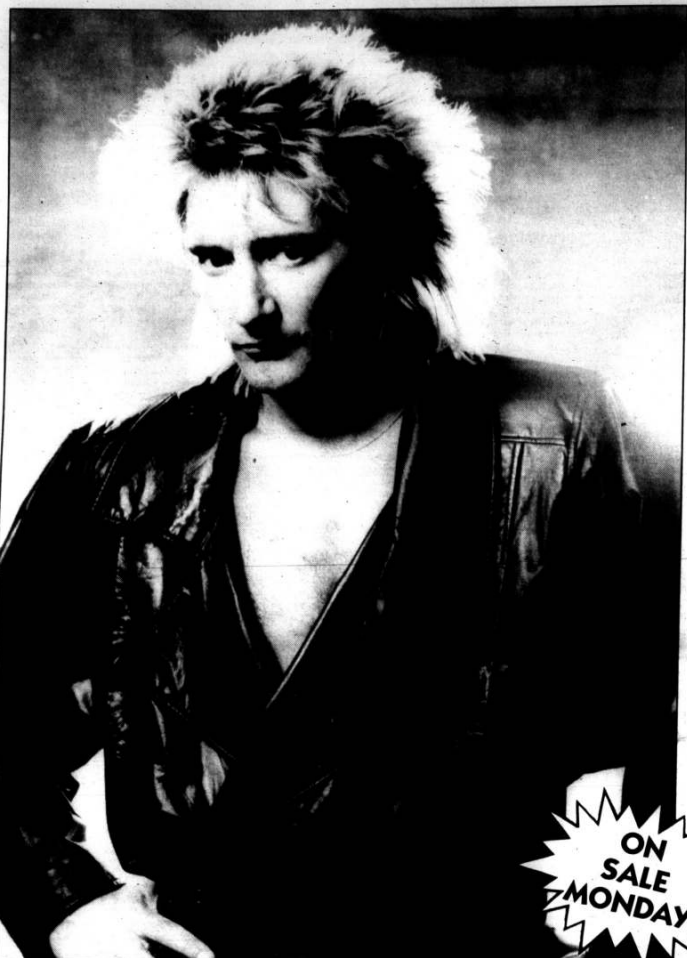
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## Section 2 Events, Theater, Music, Film

### They've Got No Strings

Mr. Baggins would like nothing better than to sit home sipping tea, yet here he is, lost in a cave, trading riddles with a slimy creature named Gollum who plans to have him for dinner. How could he have left his hobbit hole to join that useless troop of dwarves on some ill-conceived adventure — why, he must have been mad to believe their tales of treasures. A fine mess he's in now, with hungry Gollum, and nothing to show for his trouble but a ring he's found in the caverns.

The ring, of course, figures heavily in this story, it possesses magical powers that render its wearer invisible. Our story is J.R.R. Tolkien's *The Hobbit*, which is being presented by the Theatre Sans Fil (No Strings Puppet Theatre) in its first and only San Diego appearance, tomorrow, Friday, October 5.

The art of puppetry has been popular for the last several centuries. In 1524 Spanish

explorer Hernando Cortes brought along a puppeteer for the amusement of his troops as they marched from Mexico City to Honduras. Punch, of the English puppet duo Punch and Judy, had his origins in Italy around 1600, when an actor from Naples developed a masked character called Polcinella. This popular figure was transferred to the puppet stage, introduced to Parisian audiences by 1650, and reached London some ten years later to become the well-known Punchinello, or Punch. There are permanent puppet theaters around the world, and a World Puppetry Festival, at which the best companies perform. The Theatre Sans Fil, founded in Quebec in 1971, represented Canada this summer with *The Hobbit* at the Olympic Arts Festival, and will appear at the next World Puppetry Festival in Dresden.

The popularity of this particular company derives from several factors, one being its members' technical expertise in manipulating the large (four- to twelve-foot-high) rod puppets. They specialize in the Japanese



Gollum, from Theatre Sans Fil's *The Hobbit*

*Bunraku* technique, in which black-robed puppeteers maneuver their characters from behind by means of attached

rods. So convincing are the puppets' actions that reality is suspended, with each character assuming a life and personality of

its own. The puppets are ingeniously designed, especially the towering dragon and the

(continued on page 9, col. 1)



Photograph by Debbie Taylor

### Juggle This

It was the fourth annual Presentation of Senior Skills at the recreational center where Granny had been active for more than twenty years. The audience, friends and relatives of the senior participants, applauded politely through Mrs. Lafferty's display of antique dolls.

They responded in like manner to Mr. and Mrs. Royston's shaky rendition of "When the Saints Come Marching In," which they had rehearsed at their Diamond Wedding Jubilee a few months earlier. Mrs. Clegg whipped up a mess of her prized sweet-and-sour saltwater taffy, and old Ben Larch both amazed and horrified the crowd with a delectable show of tobacco-chew spitting—nineteen straight shots in the brass spittoon with only one miss, which, unfortunately, landed on one of Mrs. Lafferty's

dollies.

All of this, however, merely set the stage for Granny's performance. Her eighty-four years did not deter her from bouncing — yes, bouncing — onto the elevated platform in a skin-tight, steel-gray leotard and, after a few salty wisecracks to the assembly, she began to steal the show with an outstanding display of what she called "basse juggling."

Applauded. In one hand, a quart bottle of Stolichnaya vodka and Courvoisier brandy and, in the other, pairs of Jim Beam and Beefeaters. Granny started juggling these jugs of firewater like I don't know what, and, after my initial, acute embarrassment, I don't mind telling you that I was leading the cheers. For her finale she balanced the brands on her head, the whiskey and the vodka on one arm, and then juggled down half a bottle of Beefeaters. While I will admit that I was a

little disappointed that she didn't simultaneously throw her voice, it was a tremendous performance, marred only by the fact that Granny was rushed to intensive care at its conclusion. The doctor has her taken in an ambulance to the hospital.

The doctor has her taken in an ambulance to the hospital. Brothers are not a trapeze act, not brothers, and not Russian (although they sport the black pantaloons and facial hair that would make their namesakes proud). The five-man group, all Californians in their thirties, began as a two-man street act in Santa Cruz. When the group was formed, they were doing advance acts for theatrical productions at UC Santa Cruz; audience responses were so tremendous that the main attractions seemed anticlimactic. In 1964, while hitchhiking to the Seattle World Fair, they met up with Ed Sullivan's niece, and — well, since that time, they've played Broadway and most of this country's theaters.

The Karamazovs will juggle anything you can think of — boxes included — and some things you'll never guess: fish, flaming torches, hammers, nunchucks, duct-tape, even a couple of herpetocats that travel with the troupe. In their "Stump the Juggler" segment, they welcome objects from the audience and, in past performances, they've been handed squid, a potted plant, a box of computer confetti, raw liver, and a cream pie. Let your imagination soar: the Karamazovs thrive on improvisation and audience participation — heckling and ad lib are meat and potatoes to these veterans of street theater.

"We juggle ideas," says Paul Magid, spokesman for the group. They also juggle puns, parables, Shakespeare, Greek tragedy, Tom Stoppard, and political commentary. "Juggling is the basis of it, even while juggling is the least of it," Magid says. Nonetheless, the basis is certainly there as they toss meat

### An Awareness Of The Smile

"Even when you tear a piece of paper and divide it, it's a tragedy for that piece of paper. No one could have said that but Martha Graham. The dances she has choreographed since the 1920s — those magnificent evocations of Iphigeneia, Phaedra, Medea, Clytemnestra, the

Boeotian sisters, the sacrificial victims of myth and ritual — are all about the tragedy of the torn heart, the divided self. And the core of these dances is the dramatic expression of feeling. The world for Martha Graham is feeling, struggling to be expressed. Even a piece of paper has feeling within it, even the tearing of a piece of paper is a dramatic event.

Here is something else only Martha Graham could have said. She is a vegetarian, but she will occasionally eat a piece of fish — a "placid fish," like sole. "But I don't eat salmon because they're such violent fish and have so much life." Valor and superabundance of life, the struggle to find one's ultimate home by leaping upstream against all the forces of nature, the tremendous physical exertion that is the manifestation of pure will, beyond possibility, beyond pain — these are not only the themes of Graham's dances but the characteristics of her technique. The Graham technique of modern dance, with its tension, its contradictions, its falls, has become a worldwide vocabulary. But its inner meaning is in that aspiration for the salmon.

The paradox of Graham's dances is their extreme physicality — the violent, the erotic, the experience of the flesh — and their extreme spirituality, their exaltation of the hidden soul. For Graham this is no paradox: the soul manifests itself through the body. "You must know the body. You must discover what hidden secrets it has to say about the state of your soul, and you must bring your heart, and you must discipline it, and it must be prepared to speak with others in

the language of dance. . . . I'm looking for the truth. I'm looking for intensity. I'm looking for a person, during through what they're doing. . . . The instrument through which the dancer speaks is not the dance, it's the person. . . . The instrument through which life is lived. . . . The human soul. It is the instrument by which all the primordial experiences are made manifest. It is in its memory all matters of life and death and love."

The visit of the Martha Graham Dance Company, under the auspices of the San Diego Arts Foundation, will exhibit many aspects of the Graham imagination. There are the Greek myths that have inspired her so often: *Phaedra*, *Iphigeneia*, with its homoerotic theme, *Erasmia*, the Medea, transforming the story of Theseus and the Minotaur into a vision of a young girl, something, discovery of sexual desire, *Acts of Love*, based on the myth of Eros and Psyche, *Cave of the Hesperides*, the recitation of Medea's vengeance. There are the occasions into the violent realm of the primitive. *El Penitente*, about an Indian sect of the Southwest that mortifies itself through agonizing penance, and Graham's choreography of Stravinsky's "Le Renard" of Spring, where a victim is sacrificed to appease the forces of nature. There are explorations of love, lyrical and violent, *Autumn of Angels*, threatened, *Embattled Gardens*. And then, the archetypal Graham dance

(continued on page 9, col. 2)









## READER'S GUIDE

day, October 7, 5 p.m., St. Paul's Episcopal Church, at the corner of Fifth Avenue and Nunez Street, Hillcrest. 268-7261.

**Music Series**, pianist Susa Heiligenberg and violinist Igor Gropman will perform sonatas of Schubert and Brahms, Monday, October 8, noon and 12:30 p.m., Grand Salon, Community Center, 222 C Street, downtown. Free. 274-6317.

**"Jazz Live"** Concert Series presents trumpet James Zollar and his new group in concert, Tuesday, October 9, 8 p.m., City College Theater, at Twelfth Avenue and C Street, downtown; the concert will be broadcast live on KSDS-FM (88.3).

**Chamber Music**, works by Vivaldi, Handel, Vivaldi, and others will be offered by the Allegro Quartet, Tuesday, October 9, 7:30 p.m., San Diego Public Library, 622 E. Street, downtown. Free. 276-5849.

**Folk Festival 1984**, the eighteenth annual San Diego Folk Festival, is a new location this year to showcase its plethora of musicians; fifteen concerts are scheduled and seventy workshops will be held, all in an effort to promote the venerable and lively art of folk music and its appreciation, Wednesday, October 10 through Sunday, October 14; for information on specific artists, concert times, and workshops, phone 282-7833; tickets are available at Folk Arts Rate Records, Downer Magne's Cafe, Paper Rose, Access, Art and Harmony, and the Old Time Cafe.

**Folk Musicians** Paul and Carla Roberts will perform, Wednesday, October 10, 11 a.m., Performance Lab, Palomar College, 1040 West Mission Road, San Marcos. Free. 744-1150 or 727-7529 x2136.

**Violinist Benny Kim**, winner of the 1983 Young Artists International Auditions, will open SDSU's "Showcase Series," Wednesday,

October 10, 7 p.m., South Recital Hall, SDSU. 265-6947.

### Special

**"Performance Parameters,"** a new performance series opens with the musical-theatrical duo, THE — trumpeter Ed Harkins and baritone Phil Larson, Friday, October 5, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-3541.

**Canada's Theatre Sans Fil** puppet theater will present *The Hobbit*, using forty-eight giant rod puppets, some of which are twelve feet tall, Friday, October 5, 8 p.m., Mandeville Auditorium, UCSD. 452-3120.

**"The Failure of Roses,"** a mixed-media presentation, employing film, slide projections, taped narration, performance, and

live music, will be offered, Friday, October 5 and Saturday, October 6, 8 p.m., Center for Music Experiment, UCSD. Free. 452-4181.

**A New Season of Performance Art** opens at South, with a contemporary cabaret performance by Los Angeles artists Linda Albertano and Maria La Palma, Friday, October 5 and Saturday, October 6, 8 p.m., South, 852 Eighth Avenue, downtown. 215-8466.

**Rodeo**, the thirteenth annual Poway Rodeo starts with a chili cook-off at noon, Sunday, October 6, two ring performances are scheduled, 2:30 and 7:30 p.m., with an outdoor dance beginning at 9:30 p.m.; on Sunday, October 7, the afternoon performance starts at 2:30 p.m., and a second dance begins at 4:30 p.m., Poway Valley Riders Association, at the intersection of Twin Peak Road and Tierra Bonita Road, Poway. 486-1050.

**Fall Fitness Festival**, VillaView Hospital holds its annual fair, with health screenings, a 10K run, and a two-mile fun-run, Saturday, October 6, 8 a.m., Balboa Park. Information and applications for the running events may be obtained at area sports stores or by calling 582-516 x170.

**Nature Walks** in the northern Triunfo River estuary are conducted, every Saturday, 9 a.m., sponsored by the Southwest Wetlands Interpretive Association; meet at the south end of Fifth Avenue, Imperial Beach. 237-6768.

**Used Books** go on sale, Saturday, October 6, 9:30 a.m., San Carlos Public Library, 7265 Jackson Drive, San Carlos. 461-4480.

**A Two-Day Event**, sponsored by the Decents of Quail Botanical Gardens, includes an art and photography show, Saturday, October 6, 10 a.m., and the annual fall plant sale, Sunday, October 7, 10 a.m., Quail Botanical Gardens,

## TO LOCAL EVENTS

230 Quail Gardens Drive, Encinitas. 753-4412.

**Walking Tours** through the historic Gaslamp Quarter are offered every Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

**Psychic Fair and Metaphysical Conference**, more practitioners of palmistry, astrology, tarot, and the like are expected to attend the two-day event, Saturday, October 6 and Sunday, October 7, 10 a.m., South Rite Center, 1895 Camino del Rio South, Mission Valley. Admission is free, except to pay, however, for any enlightenment. 278-8029.

"Nunc est Bibendum, Nunc Pede

**Libero Pulcra Tella**, it's the fourth annual San Pasqual Grape Stomp, complete with games, dancing, live music, food, and, of course, libation, Saturday, October 6 and Sunday, October 7, 1 p.m., San Pasqual Vineyards, 15455 San Pasqual Road, Escondido. Tickets will be available only in advance. 741-0855.

**A Fashion Show of Wearable Art** will be presented, Saturday, October 6, 2 p.m., Del Mar Arts Park, 1226 Camino Del Mar, Del Mar. 296-9060.

**Guided Nature Walks**, the San Diego Audubon Society conducts nature walks every Sunday, 10 a.m. and 1:30 p.m.; the tours include information on local plant and animal life, rock formations, and

chaparral, Silverwood Wildlife Sanctuary, Wildcat Canyon Road, approximately five miles east of Lakeside. Free, but reservations are required. 441-1998. The sanctuary is open to the public every Sunday from 9 a.m. with no admission charge.

**Lawn Program**, the House of China's program will feature pianist Danny Dariano, H. Chi on the Chinese harp, the Lucky Lion Dancers, and more, Sunday, October 7, 2 p.m., in the patio of the House of Pacific Relations, Balboa Park. Free. 466-7654.

**"Heritage Collection,"** more than eighty dealers will be represented, whose specialties range from Early American to Chinese and Japanese art and primitives, Thursday, Oc-

tober 11 through October 14, Del Mar Fairgrounds, Del Mar. 295-4522 or 294-9466.

### Sports

**Baseball**, the Cubs enter Padre territory for the third game of the series, today, Thursday, October 4, 5:30 p.m., San Diego Stadium. Two more games are tentatively scheduled for Saturday, October 6, 1:30 p.m., and Sunday, October 7, 5:30 p.m., San Diego Stadium. 283-4494.

**Velodrome Racing** continues, Friday, October 5, 7 p.m., San Diego Velodrome, 2221 Morley Field

Drive, Balboa Park. 298-1570.

**Bicycle Time Trials** will be held, Saturday, October 6, with sign-ups at 6:45 a.m., and the races at 8 a.m., El Monte Road, Lakeside; for specific directions and information phone 444-6425.

**For Runners**, the third annual Moving Comfort 8K-race for women, sponsored by the San Diego Track Club, will be held, Saturday, October 6, 7:30 a.m., Mission Bay, just south of the Hilton Hotel; for registration information call 277-7862.

**Flying Disc Instruction**, the International Flying Disc Association offers ultimate and freestyle instruction each Saturday, noon,

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# EVENTS

Belmont Park, Mission Boulevard  
at West Mission Bay Drive, Mis-  
sion Beach. Free. 273-7441.

Friberg Golf is played daily at the  
Morley Field Golf Course, located  
at the west end of Morley  
Field, near Pershing Drive and  
Redwood Street, Balboa Park.  
Free. 298-0920.

Ultralight Flying, San Diego's new  
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tification programs; the park is lo-  
cated fifteen miles northeast of San  
Diego on Wildcat Canyon Road,  
mile marker 10.5, between Lake  
side and Ramona. 789-9474.

## Radio/TV

"Agua Negra: Black Water  
Time Bomb," the flow of raw sea-  
weed into the ocean and San Diego's  
Tijuana River Valley may become  
a public health disaster of major  
proportions by the end of the cen-  
tury; the situation is examined, to-  
night, Thursday, October 4, 8:30  
p.m., and repeats, Sunday, Oc-  
tober 7, 4:30 p.m., KPBS-TV,  
Channel 15.

"Three Generations of the  
Blues," the 1983 Solana Beach  
concert, which featured Sipie  
Wallace, Big Mama Thornton, and  
Jeanette Charles, will be re-  
peated, Saturday, October 6, 9 p.m.,  
KPBS-TV, Channel 15.

The Raiders' Game against Seattle  
will be broadcast, Sunday, October  
7, 1 p.m., KSDO-AM (1130).

Debates, President Reagan and  
Walter Mondale face off, Sunday,  
October 7, 6 p.m., Bush and Fer-  
raro will debate, Thursday, Oc-  
tober 11, 6 p.m., all three  
networks.

"The Missiles of October," Wil-  
liam Devane and Martin Sheen star  
in this dramatization of Kennedy's  
handling of the Cuban Missile  
Crisis, Sunday, October 7, 8 p.m.,  
the program concludes, Monday,  
October 8, 9 p.m., XETV, Chan-  
nel 6.

"Ballot 1984: The General Elec-  
tion," the twelve-program series  
examines candidates and issues in  
the November elections, candi-  
dates from the 75th and 76th As-  
sembly Districts are questioned in  
the opening segment, Sunday,  
October 7, 10 p.m., KPBS-TV,  
Channel 15.

"The Precious Legacy," the pro-  
gram will trace the history of the  
State Jewish Museum in Prague,  
Monday, October 8, 10 p.m.; it re-  
peats, Saturday, October 13, 3  
p.m., KPBS-TV, Channel 15.

"Fiddler on the Roof," this musical  
will air in two segments, Tuesday,  
October 9, 9 p.m., and Wednes-  
day, October 10, 9 p.m., KCST,  
Channel 39.

"The Brain," the eight-segment  
documentary will debut with "The  
Enlightened Machine," Wednesday,  
October 10, 8 p.m.; the program  
repeats, Sunday, October 14, 5  
p.m., KPBS-TV, Channel 15.

## Lectures

Political issues of the November  
general elections will be discussed  
by USD professor Bob Simmons,  
Thursday, October 4, 8-9 p.m.,  
D.G. Willy Books, 7527 La Jolla  
Boulevard, La Jolla. Free.  
456-1820.

Cabrillo Festival Historic Semi-  
nar, the twelfth annual seminar has  
as its featured speaker Rose Hol-  
land, director of restoration and

preservation of the Statue of Li-  
berty and Ellis Island, Saturday,  
October 6, 9 a.m., Salomon Hall,  
Point Loma Nazarene College,  
1905 Lomaland Drive, Point  
Loma. Free. 293-5450.

Consumer Activist Ralph Nader  
will speak on environmental issues  
and the November elections; two  
stops are scheduled, the first, on  
Saturday, October 6, 2 p.m., D.G.  
Willy Books, 7527 La Jolla  
Boulevard, La Jolla. Free  
(456-1800); the second is that  
evening, 7 p.m., Roosevelt Junior  
High School, 13666 Park  
Boulevard, North Park. Free.  
235-0281.

"Guatemala: Not Just Another  
Domino," Guatemalan refugees  
and a representative from the  
Guatemala Information Center  
will present a film, "When the  
Mountain Tremble," and offer dis-  
cussion and commentary, Satur-  
day, October 6, 8 p.m., Grass  
Roots Cultural Center, 1947 Thir-  
teenth Street, Golden Hill.  
232-5009.

"Current Report from the Second  
Season at Pacatnam," Alana  
Cordy Collins will deliver the next  
"Brown-Bag Lunch Series" lecture,  
Monday, October 8, noon, San  
Diego Museum of Man, Balboa  
Park. 239-2001.

"Travel Lecture Series," Charles  
Forbes-Taylor will open the  
MiraCosta College series with a  
lecture on England's history, Tues-  
day, October 9, noon, Flower Hill  
Cinema, 2630 Via De La Valle, Del  
Mar. 942-1352 or 757-2121 x259.

U.S. Secretary of Transportation  
Elizabeth Dole and Senator Robert  
Dole will address a Republican  
breakfast gathering, Wednesday,  
October 10, 7:30 a.m., Rancho  
Holland, director of restoration and

(continued on page 8)

# Happy 5th Birthday La Jolla Stage Company

Join us for the season's 3 plays

## HOW THE OTHER HALF LOVES

Oct. 12-Oct. 28

What happens when one man decides to have a fling  
with one of his fellow workers' wives?

## CODSPELL - Feb. 15-Mar. 3

A musical adaptation of the Gospel According to St. Matthew  
with hits "Day by Day" and "All for the Best."

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A devil-may-care chap tries to get his affairs in order when doctors tell him his time is  
running out. A narrative show seasoned with humor and wisdom.

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How The Other Half Loves		Godspell	Tribute
A. Friday	Oct. 12	Feb. 15	April 26
B. Saturday	Oct. 13	Feb. 16	April 27
C. Sunday Mat.	Oct. 14	Feb. 17	April 28
D. Tuesday	Oct. 16	Feb. 19	April 30
E. Friday	Oct. 19	Feb. 22	May 3
F. Saturday	Oct. 20	Feb. 23	May 4
G. Friday	Oct. 26	March 1	May 10
H. Saturday	Oct. 27	March 2	May 11
I. Sunday	Oct. 28	March 3	May 12

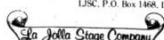
Regular Subscription \$28. Seniors & Students \$22

Subscribe now and save 30%

Series	Number of Tickets	Type of Subscription	Total
		<input type="checkbox"/> Regular	\$
		<input type="checkbox"/> Student/Senior	\$
		Donation	\$
		Total amount enclosed	\$

Please charge my ☐ Visa ☐ Mastercard # \_\_\_\_\_ Signature \_\_\_\_\_  
Expires \_\_\_\_\_ Name \_\_\_\_\_  
Address \_\_\_\_\_ Phone \_\_\_\_\_ (day) \_\_\_\_\_ (eve) \_\_\_\_\_  
Last Season's Row \_\_\_\_\_ Seat No. \_\_\_\_\_

Please include a self-addressed, stamped envelope for return of your tickets.  
Make checks payable to La Jolla Stage Company and mail to:  
LJSC, P.O. Box 1868, La Jolla, CA 92038



Parker Community Auditorium  
750 North La Jolla, La Jolla, CA 92037



# STRETCH YOUR EARS STRETCH YOUR MIND

## UCSD Music Department presents

### WEDNESDAY EVENINGS AT THE MANDEVILLE

Series A & B presents—\$25.00, Auditorium  
The Photo's the Thing—Wed., Nov. 14, 1984, The Electric Photo—  
Wed., Nov. 28, 1984, Evening Quartet—Wed., Feb. 6, 1985, All Stars—Master of  
the Sord—Wed., April 24, 1985, Canti—Wed., May 8, 1985

### SONOR

UCSD's Contemporary Performance Ensemble featuring world premieres by UCSD  
composers. Series B & C Concerts—\$10.00, Auditorium  
The Photo's the Thing—Wed., Nov. 14, 1984, A Portrait—Wed., Feb. 27, 1985,  
Tribute—Fri., May 10, 1985

### THE MAGNIFICENT BÖSENDORFER

(Scholarship Benefit Concerts)  
Series C & D Concerts—\$12.00, Auditorium  
All Stars—Thurs., Oct. 18, 1984  
Happy Birthday, Johann Sebastian Bach—Sun., Nov. 11, 1984  
The Future Now—Sun., Jan. 20, 1985, The Naked Scribbles—Sun., May 5, 1985

### MUSIC OF YESTERDAY

UCSD Faculty Chamber Series  
Series D & E Concerts—\$12.00, Recital Hall  
All Stars—Thurs., Oct. 18, 1984  
Mozart, Beethoven & Schubert—Wed., March 6, 1985  
Music of Debussy—Wed., May 20, 1985

### MUSIC OF TODAY

The 20th Century Performer Series  
Series E & F Concerts—\$12.00, Recital Hall/Auditorium  
Harvey Shalberg & Sonar—Wed., Nov. 14, 1984, Mandeville Auditorium  
John Nefzger, violin—Thurs., Nov. 29, 1984, Recital Hall  
John Pucillo, flute—Mon., March 4, 1985, Recital Hall  
The Harkins & Larson—Wed., April 10, 1985, Auditorium  
Kiva, An Evening of Music & Media—Sat., May 25, 1985, Auditorium

Bonus offer: Subscribe to series A, B, D or E and get the Bösendorfer  
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D. Faculty Chamber Series (3 concerts)	...	...	\$12
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# ESCAPE THY RUT!



Quinta Del Mar in Rosarito Beach is the largest beach front resort on  
the Baja peninsula. Featuring: three restaurants • three night clubs,  
each with a different atmosphere • swimming pool • jacuzzi •  
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Your only obligation is to have a good time—if you like us,  
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If married, both spouses must be present. You may participate in only  
one offering of this type at this resort. Valid Sunday through Thursday.  
Present this invitation upon arrival. Reservations must be made by  
Thursday, October 11. Call Chula Vista: (619) 428-5500.

Hurry! Offer subject to availability

# The Only Italian- Designed, Luxury Sports Cars With Everything Included! Plus Free Dinner For Two!\*



During October, test drive either the Bertone or Pininfarina—two truly  
fine Italian sports cars, and receive a free dinner certificate for two  
from Chi Chi's Incredible Restaurant. Air-conditioning, power win-  
dows, leather interiors, AM/FM stereo cassette, 8-speed, high perfor-  
mance engine and 3 of the world's best warranties\* are all standard in  
these two precise handling, modern, sleek, reasonably priced target cars  
or convertible Italian classics. Come in for a Taste Drive at your area  
Pininfarina or Bertone dealer today.

\*Free Dinner-For-Two at Chi Chi's, only with a test drive during Octo-  
ber, 1984. Free Dinner certificate good through January 1, 1985.  
Limit one per customer. Warranties include 3 yrs., unlimited mileage,  
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## READER'S GUIDE

(continued from page 1)  
Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. Reservations must be made before Sunday, October 8, 467-6612, 467-314, or 236-1984.

"She Even Chewed Tobacco: Using Women in Nineteenth-Century America," SDSU professor Bonnie Zimmerman will introduce a slide/tape presentation on women at the turn of the cen-

tury who passed as men "to overcome the restrictions of female life." Wednesday, October 10, 3 p.m., room 211, Hepler Hall, SDSU. Free. 265-6524.

"The Physics of Nuclear Weapons and Their Effects," UCSD physicist William Thompson will speak Wednesday, October 10, 6:30 p.m., Revelle Formal Lounge, UCSD. 272-2550 or 272-5815.

### Galleries

Paintings on an Antwar Theme by Larne Korn-Davis are on view through October 6, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

"Origin and Innovation," a design and crafts show, featuring furniture and other works in clay, fiber, wood, metal, and glass, will be displayed through October 6, me-

zantine, Imperial Bank Tower, 701 B Street, downtown. 233-4567.

Neon Structures and Works on Paper by Stephen Antonakas are on view through October 7, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Realist Painters William Beckman and Gregory Collette are featured in a new exhibit; more than forty-one works of the last two decades are on view through October 7, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Fata Morgana," San Francisco surrealist Richard Vaara's exhibit will be on view through October 13, Pink and Pearl Gallery, 711 Eighth Avenue, downtown. 236-0284.

Paintings by William Gambini, Ebel Greene, Ken Maney, Barry Masteller, Mario Uribe, and W. Hase Wajima are on view through October 13, Maple Gallery, 2400 Kerner Boulevard, downtown. 234-2151.

Small Abstract Paintings by local artist Richard Allen Morris are on view through October 13, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

Indian Art and Art of the Southwest, a show featuring the work of Guillermo Acevedo, Mario Torero, Zanco Guerrero, Salvador Torres, and Pepe Leon, continues through October 18, Acevedo Art Gallery,

4010 Goldfinch Street, Mission Hills. 296-8765.

"Significant Others," a group showing, including works by Ed Rucha, Paul Kneuter, Wick Alexander, Renee Schreier, Brent Riaga, and others, continues through October 15, Patty Aande Gallery, 660 Ninth Avenue, downtown. 233-9242.

"New Responses to Ancient Media," artists Chateau, Garner, and Filareck employ, respectively, paper, silk, and bamboo for their wall reliefs and sculptures, on display through October 18, Galerie 5, La Maison, 5683 Fifth Avenue, Hillcrest. 298-0119.

"Camera Magic," photographic works of Chuck Rouse, Steve Goldstein, Paul Johnson, and Alan Cook will be on display through October 20, Matthea Cultural Center, 247 South Kalmia, Escondido. 743-3322.

"Artist's Choice," five area artists — Michael Johnson, Jim Skalan, Anna O'Carroll, Deborah Smith, and David Clemencia — were selected by five other area artists for the company is also expected for the

October 6 through October 27, Sushi, 852 Eighth Avenue, downtown. 235-8466.

"Twenty-five Jewelers — Plus Isadora," traditional and contemporary techniques of jewelry design are exploited in the works on display through October 27, Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

## TO LOCAL EVENTS

Photographs of excavations on Santoni are layered with acrylic, sand, wire screening, and other materials in the "Akroter Series" by Fava Freeman; the works will be on view through October 28, Mandeville Art Gallery, UCSD. 452-3120.

Recent Watercolors by Jan Vanriet are on view through October 30, Wenger Gallery, 4683 Cass Street, Pacific Beach. 454-4414.

"The Decoy: An American Art-form," turn-of-the-century watercolor decoys will be exhibited from Saturday, October 6 through November 18, Natural History Museum, Balboa Park. 233-3821.

"Camera Magic," photographic works of Chuck Rouse, Steve Goldstein, Paul Johnson, and Alan Cook will be on display through October 20, Matthea Cultural Center, 247 South Kalmia, Escondido. 743-3322.

### Strings

(continued from page 1)  
villainous Gollum, who requires two puppeteers to produce his malevolent undulations. The company is also expected for the

October 6 through October 27, Sushi, 852 Eighth Avenue, downtown. 235-8466.

"Twenty-five Jewelers — Plus Isadora," traditional and contemporary techniques of jewelry design are exploited in the works on display through October 27, Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

appearances.

Let anyone assume this production is only for the youngest among us, the Theatre's brochure is subtitled "Giant Puppets for Adults." Indeed, the story and the medium are sophisticated enough for the grown-up theatergoer, who will appreciate Tolkien's humor and imagination while enjoying the beauty of the production. Children will be enthralled by the forty-eight puppets and by the happy-ending story of a reluctant hero.

The Hobbit will be presented at UCSD's Mandeville Auditorium on Friday, October 5 at 8:00 p.m. Tickets are available through Ticketron and the UCSD box office. For more information please call 452-4559.

— Robin Kleven

The Flying Karamazov Brothers' first and only San Diego appearance will be held at UCSD's Mandeville Auditorium at 8:00 p.m., Wednesday, October 10. For ticket information phone 452-4559.

— Bob Owens

shamed of. So that was the one person I danced for that night."

Why end these quotations from America's greatest choreographer with words about lamentation? Here is something human. "In all of us who perform there is an awareness of the smile which is part of the equipment or gift of the acrobat. We have all walked the high wire of circumstance at times. We recognize the gravity pull of the earth as he does. The smile is there because he is practicing living at the instant of danger. He does not choose to fall."

Martha Graham was ninety years old on May 11. She is still hard at work, and her creativity has suffered no diminution. If Lamentation dates from over half a century ago, The Rite of Spring is only seven months old.

Martha Graham is still smiling. She does not choose to fall. The Martha Graham Dance Company will perform at the Spectacles Theater, 121 Broadway, downtown, on Friday, October 5 (Diversions of Angels, Phaedra's Dream, Errand into the Maze, The Rite of Spring), Saturday, October 6 (Emblematic Garden, Phaedra's Dream, El Penitente, Act of Light), and Sunday, October 7 (Diversions of Angels, Lamentation, Case of the Heart, The Rite of Spring). All performances are at 8:00 p.m. Tickets are available at the

Spectacles box office, at Ticketron and Ticketmaster outlets, and by phone at 234-5855.

— Thomas Arne

Internationally known meditation teacher  
**Erhard Vogel**  
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Program I — Oct. 10  
\$150.  
Meets six weeks.  
Wednesdays, 7:30 pm.  
Programs II & III to follow.  
Cassette tapes of class meditations are included in program costs.

Mini-seminar — Oct. 7  
Day-long introduction to meditation techniques and benefits. 8:30 am-5:00 pm. \$35.

Register 282-2111  
Nataraja Yoga Ashram

## 22 Reasons Teleseat Your Ticket Source!

<b>OCEANSIDE</b> 2221 El Camino Real Inner World Box 100, Oceanside, CA 92054	<b>ENCINITAS</b> 1211 El Camino Real Encinitas Village Box 100, Encinitas, CA 92024	<b>STADIUM</b> 3444 La Jolla Village Drive Padres Ticket Office Box 100, San Diego, CA 92161	<b>CARLSBAD</b> 7200 El Camino Real Carlsbad Mall Box 100, Carlsbad, CA 92008	<b>ESCONDIDO</b> 7200 El Camino Real Escondido Mall Box 100, Escondido, CA 92026
<b>LA JOLLA</b> 1211 El Camino Real La Jolla Village Box 100, La Jolla, CA 92037	<b>POWAY</b> 2335 Poway Road Poway Mall Box 100, Poway, CA 92129	<b>CLAREMONT</b> 1211 El Camino Real Claremont Mall Box 100, Claremont, CA 91711	<b>EL CAJON</b> 7200 El Camino Real El Cajon Mall Box 100, El Cajon, CA 92021	<b>LA MESA</b> 7200 El Camino Real La Mesa Mall Box 100, La Mesa, CA 91941
<b>FASHION VALLEY</b> 1211 El Camino Real Fashion Valley Mall Box 100, San Diego, CA 92108	<b>BALCON PARK</b> 1211 El Camino Real Balcon Park Mall Box 100, San Diego, CA 92108	<b>DOWNTOWN</b> 1211 El Camino Real Downtown Mall Box 100, San Diego, CA 92108	<b>NAVIL STATION</b> 1211 El Camino Real Navil Station Mall Box 100, San Diego, CA 92108	<b>CHULA VISTA</b> 1211 El Camino Real Chula Vista Mall Box 100, Chula Vista, CA 91910
<b>SAN YSIDRO</b> 1211 El Camino Real San Ysidro Mall Box 100, San Ysidro, CA 91977	<b>KECK RADIO</b> 1211 El Camino Real Keck Radio Mall Box 100, San Diego, CA 92108	<p><b>Teleseat</b> 283-5841 283-5842 283-5843 283-5844 283-5845 283-5846 283-5847 283-5848 283-5849 283-5850 283-5851 283-5852 283-5853 283-5854 283-5855 283-5856 283-5857 283-5858 283-5859 283-5860 283-5861 283-5862 283-5863 283-5864 283-5865 283-5866 283-5867 283-5868 283-5869 283-5870 283-5871 283-5872 283-5873 283-5874 283-5875 283-5876 283-5877 283-5878 283-5879 283-5880 283-5881 283-5882 283-5883 283-5884 283-5885 283-5886 283-5887 283-5888 283-5889 283-5890 283-5891 283-5892 283-5893 283-5894 283-5895 283-5896 283-5897 283-5898 283-5899 283-5900</p>		

## SUSHI

5th Season  
Opening Celebration  
852 8th Avenue 235-8466  
Downtown San Diego

### OCTOBER 1984 CALENDAR

All events at 8 pm unless otherwise noted

This Friday & Saturday, October 5 & 6

#### "CAFE DESIRE"

Continuing Cultural Series featuring San Diego artists Linda Alvarado, Carmen Burges and Marina LaPalma. 30 general \$4 members. Cabaret. 100 seats.

Saturday, October 6

#### ERIC BOGOSIAN

Comedian and actor. 30 general \$4 members. Cabaret. 100 seats.

Thursday, October 18-21

#### "THE LONG WHITE DRESS OF LOVE"

This solo theater performance explores love from all angles, from historical poetry to contemporary life. 30 general \$4 members. Cabaret. 100 seats.

Friday, October 26

#### WOMEN AS ARTMAKERS

A multi-media presentation on historical overview of women's artistic contributions. 30 general \$4 members. Cabaret. 100 seats.

Saturday, October 27

#### TERRY WOLVERTON

10 and 10 minutes. 30 general \$4 members. Cabaret. 100 seats.

## WATCH MONDAY NIGHT FOOTBALL AT CRYSTAL T'S EMPORIUM

Crystal T's is the best place to watch the games on Monday night.

Pick the winning team & score for big prizes (no purchase or entry fee required)

Featuring:  
#10 screens & monitors  
254 seats  
754 beer (draft)  
\$1.00 well drinks

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Located in front of the Town & Country • Mission Valley 294-0010

## VETERANS

Thinking about starting a business? Do you want your business to be more profitable?

Then you need to attend the Veterans Small Business & Networking Conference.

Friday & Saturday, October 5 & 6 at the Holiday Inn Embarcadero, San Diego, on Harbor Drive at the foot of Ash

Registration \$25 for one day, \$45 for both days

Walk-up registration begins at 8:00 a.m.

Workshops will focus on the concerns of those who wish to start a business and what is needed to stay profitable in business.

Veterans Small Business & Networking Conference  
Conference Information? Call: (619) 293-6317

## COMING TO U.H.S.!

The Shaman as Healer  
with Kate Lotah, Chumash Tribe Medicine Man.  
Friday, October 5, 7:00-10:00 p.m., Schroeder Hall—FREE  
Call about weekend with Kate Lotah and Willard Johnson, Ph.D., author of Riding the Ox Home. October 6-7, 9 a.m. to 6 p.m.

"Beyond the Magical Child—A Weekend with Joseph Chilton Pearce"  
October 20-21, 9:00 a.m.-6:00 p.m., Schroeder Hall, \$50.00  
Call about college credit and following weekend, October 27-28, with Willard Johnson, Ph.D.  
Joseph Chilton Pearce is the author of *Magical Child*, *The Band of Power*, and *The Crack in the Cosmic Egg*.

**UHS** THE UNIVERSITY FOR HUMANISTIC STUDIES  
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Graduate Programs State-Approved under California Education Code 94310(b)

## Salutes Women's Opportunity Week

with a series of three Breakfast Workshops

presented by HUMAN RESOURCE MANAGEMENT SYSTEMS

Mon., Oct. 15th 7:00-8:30 a.m. "Being a Success" Michele Koonin, L.C.S.W.	Tue., Oct. 16th 7:00-8:30 a.m. "Re-Energizing Your Relationships" Rhoda Vander Voort, M.F.C.C.	Fri., Oct. 19th 7:00-8:30 a.m. "Women in Management" Diane Malloy Grimm, M.S.W.
--	---	--

\$7.50 per workshop (including Continental breakfast)  
Reservations requested by Oct. 11th: 270-0710 (ask for Michele Koonin)

Jason's is located in the Plaza level south 294-8053 for dining reservations  
Underground parking available 2459 Juan St.

## Art Ensemble of Chicago

Friday, October 12, 9:00 & 11:00 pm

With special poetry readings by Jesus Papoleto Meléndez (9:00 pm only)  
Gary Hefern (11:00 pm only)

Showroom Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street  
Tickets available at all Ticketron locations or call Teleseat to charge by phone 233-5154  
Tickets \$10.00 advance or \$12.00 at the door. General admission call 454-1454 for further information  
A part of the Mission of Jazz Series. Funded in part by a grant from the National Endowment for the Arts.  
Special thanks to BINK MELOD

## READER'S GUIDE TO THE THEATER

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

**ACCOMMODATIONS**  
The Fiesta Denver Theatre is staging the comedy by Nick Hall, about a wife who feels she may be missing something. She leaves her husband and moves into a small Greenwich Village apartment with two roommates—one of whom is a male. Frank Wayne directs the production. Members of the cast are Zor D'out, Henry Slattery, Fran A. Ross, and Michael Watson. Mary Burnett is the scenic designer, and Dan Wade is the lighting designer. (Sm.)  
Fiesta Denver Theatre, through October 21. Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:30 p.m.; Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

**AGNES OF GOD**  
The North Coast Repertory Theatre opens its third season with the drama, by John Pielmeier, about a novice nun's crisis. Believing her to be "chosen," the mother superior protects Agnes from evil and

psychiatric intervention into a murder at the convent. Agnes's visions are of inspired madness. Martin Katz directs the production. Ellen Thompson is Agnes, Olwyn Lynn Safford is the psychiatrist, and Patricia Dimino is the mother superior. (Sm.)  
North Coast Repertory Theatre, Thursday, October 4 through November 4. Thursday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m. Matinee Sunday, November 4 at 2:00 p.m.

**AL WILDERNESS!**  
Aspirant of its gloomy author, Eugene O'Neill only comedy is a great, warm-hearted, optimistic play about a cheerful, loving family. It is a beautiful and moving stage work, and these qualities have been magnified in Douglas Jacobs's tender and ebullient staging at the Rep. This is the Rep's first production with its new professional resident company, and that does make a decided difference. The strongest element in the production is the casting, along with director Jacobs's understanding of the nature of realism and comedy in this portrait of affection, humor, tolerance, innocence, and family solidarity. The actors, all of them splendid, are Thom Murray, Jo Ann Reeves (excellent as the mother, and regrettably victim of a typographical error in our original review), William Aron, Amy Herzberg, Wayne Tibbitts, Barbara Murray, Ric Bar, Darla Cash, Tave Ross, Kate Frankel, and Jonathan Givens. The production is as well planned and

rehearsed that its most striking note is one of spontaneity, as though everything were happening to these characters for the very first time. Mr. Jacobs and his actors have taken care not to let a moment go by without infusing it with the nourishing juices of reality and humor: the result throughout is an effect of lived life and comic energy. Linda Vickerman's clever musical direction tops off a production you ought not to miss. (S+)  
San Diego Repertory Theatre, Sixth Avenue Playhouse, through November 1. (Note: Al Wilderness! is running in repertory with O'Neill's Long Day's Journey into Night at the Rep. Call the theater for specific dates and times of each show.)

**ANNIE GET YOUR GUN**  
The Lawrence Wild Village Theatre presents the popular musical—music and lyrics by Irving Berlin, book by Herbert and Dorothy Fields—based on the life of sharpshooter Annie Oakley, who rises from humble origins to become the star attraction of Buffalo Bill's Wild West Show. To achieve this status, Annie had to defeat Frank Butler, a man as great a shot as she, and a man with whom she also happens to be in love. Gary Davis directs the production, which features such songs as "Dear Old Dad," "The Girl That I Married," "They Say It's Wonderful," "Anything You Can Do," "I Got the Sun in the Morning," and Irving Berlin's anthem to his profession, "There's No Business Like Show Business." (Sm.)  
Lawrence Wild Village Theatre, through November 18. Tuesday and Thursday through Saturday at 8:00 p.m.; Matinee Sunday and Tuesday through Thursday at 1:45 p.m.

**THE BEST MAN**  
Gore Vidal's political melodrama, when it he reviews north four years to update political references, takes a sophisticated and sly look at a presidential campaign. Though it is long and boasts few believable characters (most being cardboard amalgamations of previous candidates and stock types), the play nonetheless is exuberant, funny, and potentially alarming for that increasingly endangered species, the politically unpledged. Its strongest

feature is the playwright's acerbic observations, which leave no single character free. The Best Man is not great drama. It confirms our suspicions and offers no solutions for the problems. But it is entertaining and, given the current state of affairs in San Diego, timely. The Coronado Playhouse's production of Vidal's play isn't great drama either, but it is one of the best shows they've done in some time. A principal reason is director Christopher R. The skills of his cast range from competent to impressive, and Vidal's plot often reveals all efforts to advance it at a decent pace, but it's direction is excellent. He has given the show a businesslike, forensic staging that effectively captures the pulse of a political convention and the sense that something is actually at stake. Although several performances have all the animation of stardom, the cast has been able, for the most part, to accept acceptable work out of its cast. Three women turn in the best efforts of the evening. Debbie Jend and Cecilia Reed Battibum, as the wives of the two presidential candidates, tell us in detail not only about their own characters but also about life with politicians. And Collette Collier has a field day as Mrs. Garmode, a society-smoothing mixture of Amy Vanderbilt, Barbara Walters, and the low-key "reporters on Entertainment Tonight." Mrs. Garmode's prescriptions for each candidate alone make the Coronado Playhouse's production of The Best Man, in spite of its many flaws, worth a visit. (Sm.)

**CAFE DESIRE**  
To celebrate the opening of its fifth season, the South Gallery presents a weekend of contemporary cabaret performance. The gallery will be transformed into a nightclub-like setting, with tables and a bar, and Carmen Burles will be the host for Los Angeles artist Linda Albertano, who will present a work entitled "Politics and Modernism" and Marina La

Palma, who sings multilingual poetry with BKA. In addition to La Palma, the band includes Jeanne Hoffman on bass, Mark Morphy on guitars and keyboards, Dennis Reilly on percussion, and Bobbie Alvarez on drums. Carmen Burles, the host of the cabaret, will sing several of his original songs, including "Pretzels Tangle" and "Why Do I Sigh Chickens?" (Sm.)  
The South Gallery, 852 Eighth Avenue, downtown, Friday, October 5 and Saturday, October 6 at 8:00 p.m. For information call 232-8466.

**CORRIDOS**  
The Old Globe Theatre hosts El Teatro Campesino, an internationally renowned company, and its newest work. Written by Luis Valdez, founder of the group and author of Zoot Suit, Corridos is a series of musical, humorous, and dramatic vignettes based on a centuries-old Mexican folk tradition—"passionate tales," according to Valdez, "of unrequited love, betrayal, and bloody violence, converted through lyrical folk ballads into profiles of humanity in turmoil." Valdez directs the production. Cast members include Enrique Castillo, Henry Gomez, Miguel Delgado, Jorge Calves, Frank Gonzalez, Little Berra, Linda Lopez, Sal Lopez, Marcos Lopez, Ada Maria, Melicio Martinez, Angela Moya, Ricardo Reyes, Diane Ramirez, and Robert Vega. Eddie Martinez is the scenic designer, Kent Somoza the costume designer, Kent Somoza the lighting designer, and Martin Galarza the sound designer. Miguel Delgado is the choreographer, and Frank Gonzalez the musical director. (Sm.)  
Old Globe Theatre, Thursday, October 4 through November 4. Tuesday through Saturday at 8:00 p.m.; Sunday at 1:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**CRUISE**  
Reviewed this issue.  
San Diego Public Theatre, through October 7. Thursday through Sunday at 8:00 p.m.

**DANCING ALONE AGAIN**  
San Diego's one of the city's vanguard comedians for years, is leaving San

## READER'S GUIDE TO THE THEATER

Diego. A founding member of the Lamplighters Community Theatre opens its new season with A.R. Gurney, Jr.'s portrait of a warbling institution: the upper-middle-class dining room. The play, set in a well-to-do household, interviews the generations in a mosaic of scenes and pays tribute to the passing of an era when grace, tranquility, and good table manners were a part of life. Ret. Talbot directs the production. (Sm.)  
Lamplighters Community Theatre, through October 7. Friday and Saturday at 8:00 p.m. For information call 232-3428.

**THE DINING ROOM**  
The Lamplighters Community Theatre opens its new season with A.R. Gurney, Jr.'s portrait of a warbling institution: the upper-middle-class dining room. The play, set in a well-to-do household, interviews the generations in a mosaic of scenes and pays tribute to the passing of an era when grace, tranquility, and good table manners were a part of life. Ret. Talbot directs the production. (Sm.)  
Lamplighters Community Theatre, through October 7. Friday and Saturday at 8:00 p.m. For information call 232-3428.

**THE GREAT PRETENDER**  
Pretender Productions is staging the world premiere of a musical—music by Joseph A. Settin, book by Bradley A. Compton and Joseph A. Settin—about "one charming character's unique and unpredictable odyssey through a curious phenomenon called life." Theatre Marshall Walch directs the production. Members of the company played in half-musicals, combine the styles of clown, burlesque, and black comedy, and is the story of a Bozelli-like Everyman and Everywoman caught up at the edge of their earth. They are a pathetically normal couple who, after a nameless

rampage, create a new society out of the debris, only to fall victim to their own rigidity. There will be live performances only of The Innominate. (Sm.)  
San Diego Public Theatre, Wednesday, October 10 through Sunday, October 14 at 8:00 p.m.

**KISMET**  
Sebastian's West Denver High House presents the musical—music and lyrics by Robert Wright and George Forrest, book by Charles Loderer and Luther Davis—based on the book by Edward Knickerbocker. Set in ancient Baghdad, the musical traces the

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**THE BOWERY THEATRE** presents

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by Simon Gray

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See this week's Reader capsule review

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**CRUISE**  
Reviewed this issue.  
San Diego Public Theatre, through October 7. Thursday through Sunday at 8:00 p.m.

**DANCING ALONE AGAIN**  
San Diego's one of the city's vanguard comedians for years, is leaving San

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## Theater Directory

**ADAMS AVENUE THEATRE**  
3325 Adams Avenue, Normal Heights  
252-1484

**THE BOWERY THEATRE**  
480 Elm Street, San Diego  
232-4088

**CIVIC THEATRE**  
202 C Street, downtown  
234-6050

**CORONADO PLAYHOUSE**  
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**EDUCATIONAL CULTURAL COMPLEX THEATRE**  
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252-2891

**FIESTA DINER THEATRE**  
9665 Campo Road, Spring Valley  
467-8977

**FOX THEATRE**  
7018 Street, downtown  
233-6331

**GASLAMP QUARTER THEATRE**  
547 Fourth Avenue, downtown  
234-9583

**GROSSMONT COMMUNITY COLLEGE**  
Grossmont Theatre  
8800 Grossmont College Drive, El Cajon  
452-1700 x410

**LEWIS COMMUNITY CENTER**  
Front and Center Theatre  
40719 Pajaro Street, San Diego  
583-1300 x36

**LA JOLLA PLAYHOUSE**  
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750 N. La Jolla Village Drive, La Jolla  
452-7773

**LAUREL PLAYERS THEATRE**  
500 E. Plaza Boulevard, National City  
474-6462

**LAMPLIGHTERS COMMUNITY THEATRE**  
San Diego Public Theatre  
800 Fifth Avenue, La Mesa  
464-4598

**LAWRENCE WILK VILLAGE THEATRE**  
8900 Lawrence Wilk Drive, Escondido  
749-1448

**LEMON GROVE PLAYERS**  
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3146 School Lane, Lemon Grove  
466-5579, 466-1425

**LIRIC DINER THEATRE**  
7078 C Street, Coronado, La Mesa  
464-1196

**MARGOS PUBLIC THEATRE**  
MARGOS GALLERY THEATRE  
317 India Street, San Diego  
289-3404

**MIRACOSTA COLLEGE**  
Lila Theatre  
One Miracosta Drive, Miramonte  
757-2121 x236

**NORTH COAST REPERTORY THEATRE**  
Plaza of the Four Flags  
Lomas Santa Fe Road, Solana Beach  
481-1029

**NORTH COUNTY COMMUNITY THEATRE**  
1200 La Jolla Village Way, Vista  
724-3421

**OLD GLOBE THEATRE**  
Old Globe Theatre  
Casika Center Center Stage  
Foothill Stage, Balboa Park  
239-2255

**OLD TOWN OPERA HOUSE**  
4040 Tanager Street, Old Town  
248-0082

**PALOMAR COLLEGE**  
Palomar College Theatre, San Marcos  
744-8860

**PARO PLAYHOUSE**  
Venezia Shopping Center  
1151 E. Valley Parkway, Escondido  
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**PINE HILLS LODGE**  
29601 E. Pineda Road, Julian  
765-1100

**POINT LOMA COLLEGE**  
Salmon Theatre  
3900 Lombard Drive, Point Loma  
222-6474 x248

**SAN DIEGO CITY COLLEGE THEATRE**  
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239-7854

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**SAN DIEGO MESA COLLEGE**  
2200 Mesa College Drive, San Diego  
236-8184

**SAN DIEGO PUBLIC THEATRE**  
311 Eighth Avenue (at K), downtown  
232-7128

**SAN DIEGO REPERTORY THEATRE**  
1620 South Avenue, downtown  
233-8020

**SAN DIEGO STATE UNIVERSITY**  
Main Stage and Experimental Theatre  
263-6884

**SAN DIEGO PLAYHOUSE**  
Del Mar Playgrounds, Del Mar  
755-7328

**SCRIPPS RANCH COMMUNITY THEATRE**  
Hedgebrook, Junior High School Auditorium  
9230 Gold Coast Drive, Mira Mesa  
946-790 x216

**SOUTH COAST REPERTORY THEATRE**  
609 Town Center Drive, Costa Mesa  
714-951-4033

**SOUTHWESTERN COLLEGE**  
Avenue Theatre, Mission Hill  
900 Oak Lakes Road, Chula Vista  
441-1180

**STARLIGHT**  
Starlight Road, Balboa Park  
232-3049 or 234-5748

**SAN DIEGO INTERNATIONAL UNIVERSITY**  
Lake Theatre  
16055 Roman Road, Scripps Ranch  
211-4300

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Music by Joseph A. Settin  
Book by Bradley A. Compton and Joseph A. Settin

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\*San Diego Magazine's choice for the producer/director to watch in the years to come.

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

If synthmeister Giorgio Moroder weren't too self-absorbed to know what's going on in contemporary music ("I have no influences," he once huffed to Cyndi Lauper, "I listen only to Moroder"), he would not have chosen the likes of Pat Benatar, Billy Squier, Jon Anderson, Adam Ant, Bonnie Tyler, Freddie Mercury, and Loverboy to perform on the soundtrack of the revised Fritz Lang film classic, *Metropolis*. He might, for one example, have engaged Peter Gabriel to write the musical score and Michael Beem of the *Call to Arms* to write lyrics for the film's songs. Not because Beem is a futurist or has any interest in science fiction, but because Beem has proven himself more capable than, say, Moroder's lyricist, Pete Belotte, of pinpointing the anguish and helplessness of a society being led to death between the supercortices.

Actually, Been might be too adept at the *musique noir* game for his own good, if you believe the critics. Words such as "dour," "grim," "self-righteous," and "moralistic" keep popping up in critiques of the Call's album, *Scene Beyond Dreams*, which boasts Been's lyrics, music, bass playing, lead vocals,



**THE CALL**

and production. I'm almost certain that Been's downer musings aren't to blame for the negative reviews — critics have consistently lauded such artists as Lou Reed, Neil Young, and Jackson Browne for their moroseness. Rather, I think it's the way Been presents his case that riles the typewriter jockeys. Instead of grumbling and wiping his nose on his sleeve,

Been sings with a bravado just a tad less forceful than Bruce Springsteen's. There's a heroic quality to Been's vocals that must confuse those who expect, and want, their prophets of doom to sound drugged and defeated. Too, the Call's somewhat somber-sounding thicket of guitars and synthesizers (which makes me think of them as a latter-day

Procol Harum) nevertheless has an adrenaline kick to it that seems at odds with Been's poetry. It's not easy to get up and dance when you start paying close attention to lyrics such as these from "The Burden":

Let's walk along the field of battle  
Let's study how dear the cost  
Discover the unholy balance  
Reminded of the tragic loss

Can I take this weight upon  
Can I take this burden on me  
Can the darkened halls of death  
Be far behind . . .  
or these from "One Life Leads to  
Another":  
Here lie the victims  
Unwise in the ways of the world  
Are they claimed by the future  
Denied of the present reward  
There stands the savage  
Entranced by the blood on his  
hands . . .  
Let's face it, the guy's a party  
animal.

Personally, I'm not at all bothered by intelligent lyrics, no matter what their author's point of view. And I find the Call's vaguely ominous, almost heavy-metalish grind intriguing and oddly satisfying, especially in concert. The Call will be at the Rodeo tonight, Thursday. (A footnote: the Call's fine album, *Scene Beyond Dreams*, features the Band's organist, Garth Hudson, on one cut, and elsewhere has been singing an acoustic guitar version of the Peter Lewis tune, "Apocalypse," which first appeared on the Moby Grape album, *20 Granite Crows*.)

One thing that sets **Choir Invisible** apart from a number of post-punk, synth-pop bands is the group's refusal to settle for the automatic, the facile. Synthesizers have made it easy for musicians with minimal talent to sound impressive — all that's necessary to "compose" an album cut these days is to program interesting sounds on a synthesizer and create an

(continued on page 16)

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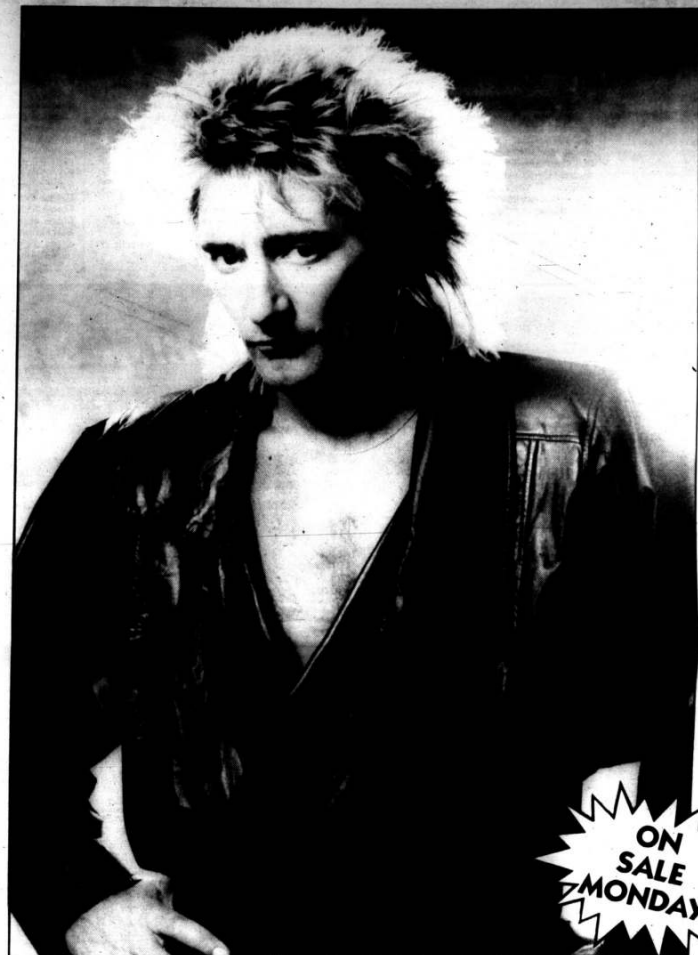
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(continued from page 14)  
entrancing swirl of sound that mesmerizes the listener so that he or she won't be able to notice that there's nothing really happening in the tune. Choir Invisible takes the time to construct a musical premise for its songs, so that if one is swept away by the atmospherics there is at least somewhere to be swept away to.

But then, Choir Invisible's ability to distance itself from much of the competition is not newly acquired. In the late Seventies, lead vocalist John Curry, bassist Scott Laiken, and guitarist Thames Sinclair were members of the Flybys, an idiosyncratic pop band that struggled against the then-rising tide of hard-core punk. The Flybys became

Choir Invisible in 1980, only to disband a year later. Since then, Curry has written and performed with the Plugz, original drummer Danny Benair has become a member of Three O'Clock, and Sinclair has performed and recorded with ex-Magazine lead singer Howard Devoto. Curry, Laiken, and Sinclair gradually reassembled during the recording of what is now Choir Invisible's affectively melodic mini-album, *See to Shining Sea*, with drummer Don Romine replacing the departed Benair and Eric Carter joining on keyboards. It's that line-up that will take the stage this Saturday night when Choir Invisible plays at the Spirit on a bill with the Conditions, Act Alert, and Sure.

In other concerts this week,

Spanish singing star Raphael will be presented in concert at Golden Hall tonight, Thursday. That makes at least three Spanish singers currently touring the United States, that I'm aware of. Has the warble-throated Julio Iglesias inspired a wave of Andalusian crooners to invade our land? Heaven help us. Also Thursday night, former Byrds frontman Gene Clark will bring his band, the Phobias, to the Belly Up Tavern.

Friday night brings Exciter and Prowler to the Adams Avenue Theatre; Zuma 2 and Psychobud to SDSU's Backdoor; the bluesgrass team of Berlin, Cray, and Hickman to the Old Time Cafe in Leucadia; and the reunited Sixties stalwarts, the Youngbloods (minus the late drummer, Joe Bauer) to the

Rodeo in La Jolla. This one might be pretty damn good—in addition to Jesse Colin Young and Barana, the reformed Youngbloods line-up includes their original guitarist/vocalist, Jerry Corbit. That seminal roster really cooled. Rounding out the Friday-night schedule are Phat Phreddie and The Precisions, Syndicate of Soul, Limbo Slam, and Mojo Nixon at the Spirit.

On Saturday the San Diego Chapter of the California Marshall Association will join with Friends of Child Find California, Inc., to present a benefit concert featuring country performers Tom Jepperson, the KCBQ Flatbed Band, Country Casanova, and Sander Hirsh at Golden Hall, in the Community Concourse,

downtown. The program is intended to raise money and the public's awareness in order to combat the problem of missing children. Also on Saturday, Santana will prevail at SDSU's Open-Air Theater. On Sunday Romeo Vold will be at SDSU's Backdoor; and sax man Charles McPherson will perform two shows at Pacific Espresso in Encinitas. Closing the week are another sax man, Cliff Sarda, at the Rodeo on Wednesday night; while the San Diego Folk Festival is getting under way at the Old Globe Theatre, featuring Rose Maddox, U. Utah Phillips, Stone's Throw, Sam Hinton, Jim Ringer, Mary McCallin, the Best Farmers, and many others, and will continue through the following Sunday.

**Raphael:** Golden Hall, tonight, Thursday, 8 p.m., Community Concourse, downtown, 483-6338.

**The Phobias:** Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedro Avenue, Solana Beach, 481-9022.

**The Call:** Rodeo, tonight, Thursday, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**Phat Phreddie and The Precisions, Syndicate of Soul, Limbo Slam, and Mojo Nixon:** Spirit, Friday, October 5, 9 p.m., 1130 Buena Vista, 276-3993.

**Exciter and Prowler:** Adams Avenue Theatre, Friday, October 5, 8 p.m., 3225 Adams Avenue, Normal Heights.

**Zuma 2 and Psychobud:** SDSU's Backdoor, Friday, October 5, 8 p.m., San Diego State University campus, 265-6562.

**The Youngbloods:** Rodeo, Friday, October 5, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**Berlin, Cray, and Hickman:** Old Time Cafe, Friday, October 5, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

**Santana:** SDSU's Open-Air Theater, Saturday, October 6, 7:30 p.m., San Diego State University campus, 265-6547.

**The Marshall's Country Jamboree with Tom Jepperson, Sander Hirsh, the KCBQ Flatbed Band, and Country Casanova:** Saturday, October 6, 2 p.m., Golden Hall, San Diego Convention Center, downtown, 232-9444.

**Choir Invisible, the Conditions, Act Alert, and Sure:** Spirit, Saturday, October 6, 9 p.m., 1130 Buena Vista, 276-3993.

**Charles McPherson:** Pacific Espresso, Sunday, October 7, 7 and 9:30 p.m., 235 North El Camino Real, Encinitas, 436-1248.

**Romeo Vold:** SDSU's Backdoor, Sunday, October 7, 8 p.m., San Diego State University campus, 265-6562.

**Cliff Sarda:** Rodeo, Wednesday, October 10, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**San Diego Folk Festival featuring Rose Maddox, U. Utah Phillips, Stone's Throw, Sam Hinton, Jim Ringer, Mary McCallin, the Best Farmers, and others:** Old Globe Theatre, Wednesday, October 10, through Sunday, October 14.

**The Art Ensemble of Chicago:** La Jolla Museum of Contemporary Art's Sherwood Auditorium, Friday, October 12, 9 and 11 p.m., 700 Prospect, La Jolla, 459-1404.

**The Red Hat Chili Peppers:** Rodeo, Sunday, October 14, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**The Original Four Aces featuring Al Roberts, the Four Freshmen, and George Holm's Ink Spots:** Fiesta Dinner Theater, Monday, October 15, 7 and 9:30 p.m., 9665 Campo Road, Spring Valley, 697-8977.

**Mark Meadows:** Rodeo, Wednesday, October 17, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**Johnny Winter:** Bachanal, Wednesday, October 17, 9 p.m.,

Balboa Park, 282-7833.

**8022 Chairemont Mesa Boulevard:** 483-6338.

**Rocio Durall:** Fox Theatre, Thursday, October 18, 8 p.m., 720 B Street, downtown, 272-4062 or 426-9090.

**Judy Collins:** Humphrey's, Thursday, October 18, 7 and 9 p.m., 2303 Shelter Island Drive, 283-5847.

**Cliffon Cherner:** Belly Up Tavern, Thursday, October 18, call for time, 143 South Cedro Avenue, Solana Beach, 481-9022.

**The Pointer Sisters:** SDSU's Open-Air Theater, Friday, October 19, 8 p.m., San Diego State University campus, 265-6547.

**Killmongers:** Humphrey's, Friday, October 19, 7 and 9 p.m., 2303 Shelter Island Drive, 283-5847.

**Wall of Voodoo:** Rodeo, Friday, October 19, call for time, La Jolla

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Thursday, Friday, Saturday

**MONDAY NIGHT FOOTBALL**  
254 hot dogs, 50¢ chili

Tuesdays—**DAGO FROM DIEGO**  
Wednesdays—**EVERETT KING** with  
**MODERN RHYTHM REVUE**

Coming next week—**THE CHEEZETONES!**

**MANDOLIN WIND RESTAURANT**  
308 University Avenue, Hillcrest • 297-3017  
HOME OF THE BLUES

**THE BLUES**  
**ROBIN HENKEL**  
**RED SNAPPER SALOON**

Evening Star Productions presents...

*menage a tour*

**Arlo Guthrie & Shenandoah**

**The David Bromberg Band**

**John Sebastian**

**Sunday, October 21 / 8pm / Fox Theater in San Diego**  
Tickets available at all Ticketron Outlets and at Fox Theater

**THE GREAT AMERICAN LIP-SYNC CONTEST**

Don't miss the crazy excitement this Thursday night as Crystal T's Emporium presents a "LIP-SINGING CONTEST" with \$175 in cash prizes. The winners of this 10-week competition will also be eligible for the "FINALS" and \$500 in cash prizes on Nov. 1st. Bring your own music (cassettes are allowed) or choose from our music library. Sign up early with the "DJ" every Thursday night and lip-sing your way to fame, not to mention a few bucks too!

(Located in front of the Town & Country Hotel)  
Mission Valley, 504-9010

**Crystal T's Emporium**

**TUESDAY**  
**HON SOBEY PRODUCTIONS**  
**Adventures with Pecos**  
**SCREAMIN' SIRENS**  
**THE SHARDS**  
GARY HEFFERN  
OCTOBER 9 • 9 PM • RODEO  
TELL...

**Open Air Theatre**  
**CONCERT SERIES '84**

**SANTANA**  
SAT - OCT 6 - 7:30PM  
TICKETS: \$14.75 & \$19.75

**THIS SATURDAY**

**POINTER SISTERS**  
FRI - OCT 19 - 8PM

\*ALL PRICES SUBJECT TO A \$1.00 PER TICKET FACILITY SURCHARGE. SPECIAL VIP SEATING UPON REQUEST.

TICKETS AVAILABLE AT "DISCOUNT" AND "DISCOUNT" INCLUDING ALL MAY CO'S. PLAZA MUSIC SHOPS AND THE ARTS BOX OFFICE. PROCEEDS FOR SDSU ASSOCIATED STUDENTS BY ANALOG. NO BOTTLES, CANS, OR ALCOHOLIC BEVERAGES PERMITTED IN OR AROUND THE FACILITY. TO CHANGE PHONE CALL (619) 531-0800 OR (714) 740-9800.

**Analogue**

**ROMEO VOID**  
plus special guests  
**NEW MARINES**  
Sunday, October 7, 8 p.m. • Montezuma Hall, SDSU  
SDSU students \$6.00, general public \$9.00

**ZUMA 2 with PSYCHOBUD**  
Friday, October 5, 8 p.m. • BACK DOOR, SDSU  
SDSU students \$4.00, general public \$5.50

Coming up October 12: **New Marines** with **Army of Love**

Tickets available at Artec Center Box Office, Off the Record, and all **TICKETRON** and **DISCOUNT** outlets.

Sponsored by the  
**ASSOCIATED STUDENTS AS** with **91X The Rock of the 80's!**



Village Drive and Villa La Jolla Drive, La Jolla, 452-5000.

**Hank Williams Jr. and Jim Claxton:** Lakeside Rodeo Arena, Saturday, October 20, 3:30 p.m.

**Patti LaBelle:** Humphrey's, Wednesday, October 24, 7 and 9 p.m., 2303 Shelter Island Drive, 263 SEAT.

**The Wayne Johnson Trio:** Rodeo, Wednesday, October 24, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 452-5000.

**Jack Mack and the Heart Attack:** Belly Up Tavern, Thursday, October 25, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Church:** Rodeo, Thursday, October 25, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Flies:** UCSD Gymnasium, Friday, October 26, 8 p.m., University of California at San Diego campus, La Jolla, 483-6330.

**Minutemen, Social Distortion, MIA, and the Front:** Adams Avenue Theatre, Saturday, October 27, 8 p.m., 3325 Adams Avenue, Normal Heights.

**Mini Farina:** Old Time Cafe, Thursday and Friday, November 1 and 2, call for times, 1464 North Highway 101, Encinitas, 436-4030.

**Fat Metheun:** UCSD Gymnasium, Sunday, November 11, 8 p.m., University of California at San Diego campus, La Jolla, 483-6330.

**Public Image Ltd.:** UCSD Gymnasium, Saturday, November 17, 8 p.m., University of California at San Diego campus, La Jolla, 452-6167 or 452-4559.

Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## North County

**Acapulco Restaurant:** 1020 West San Marcos Boulevard, San Marcos, 471-2150. Seven and Tanya, contemporary, Tuesday through Saturday.

## CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 263-5032.



**THE HEATERS**  
Sunday & Monday

**THE SIERS BROS.**  
Thursday-Saturday

**REFLECTORS**  
Tuesday & Wednesday

## MARK SIERS' BIRTHDAY BASH

No presents please—Mark will be giving the gifts—T-shirts and visors also.

**Thirsty Thursday** 6-9 pm  
50¢ well, call, domestic beer  
\$1.25 Long Island iced teas 9-closing.

**Padres vs. Cubs 5:30 pm—3 T.V.'s**

## Don't Believe All Those Things They're Saying About Tommy Rocker...

"In days of old when knights were bold, Tommy Rocker would have been a traveling troubadour. He's single, solo, self-contained, talented and most of all, very funny."—Woody Wilson, The Phoenix Gazette

"...a comedy-rock routine spanning the decades from the BEATLES to the STRAY CATS, and the comedy style of STEVE MARTIN."—N Klouda, Anchorage Times

"The nightly scene Tuesday through Saturday is tumult on the audience side and a lot of good-humored warbling and banter from the stage as Tommy Rocker kids the kids. He has the gift of gab."—Bill Willard, Las Vegas Review-Journal

See for yourself...  
Wednesday-Saturday through Oct. 13



887 Camino del Rio  
San Diego • 291-1638

**TIM MAZE PRESENTS**  
**HEAVY METAL MANIA RETURNS!**

**EXCITER**  
**PROWLER**  
**AIRCRAFT**  
**SABOTAGE**

THIS FRIDAY  
OCTOBER 27  
ADAMS AVENUE THEATRE  
3325 ADAMS AVE  
8:00 PM

**SOCIAL DISTORTION**  
**MINUTEMEN**  
**M.I.A.**  
**THE FRONT**

TICKETS AT LOUIS  
MEYER  
BLUE RECORD  
OFF THE RECORD  
TICKETRON  
TELEVISION  
TICKETMASTER  
S.O.B. BOX OFFICE  
COMING 1/17  
PIL

**SOUTHLAND CONCERTS**  
BEST WELCOME YOU TO CHRYSLER

**HUMPHREY'S CONCERTS**  
Only the Best



**Lee Ritenour**  
Oct. 21



**Patti LaBelle**  
Oct. 24  
NOTE DATE CHANGE  
—TICKETS HONORED  
FOR NEW DATE

**JUDY COLLINS:** October 18 performance has been cancelled. Refunds available at point of purchase.

**ALL SEATS RESERVED**  
Tickets at Hart House Inn Motel, San Diego Stadium, Convention Center Box Office, Bill Gambles, Arnes Center Box Office and all general outlets or charge on Sunday. Tickets available at Humphrey's day of performance. Dinner packages available. Call 263-5032.

**Bar-X Ranch House:** 119 East Broadway, Vista, 724-0810. Twice a week, country, Friday and Saturday; country dance lessons, Tuesday and Saturday.

**Belly Up Tavern:** 143 South Cedros Avenue, Solana Beach, 481-9022. Gene Clark and the Firebirds, rock, Thursday; the Mar Delis, vintage-rock, Friday; Dick Dale and the Del-Tones, surf rock, and the Surf Raiders, surf rock, Saturday; the Mar Delis, vintage rock, Sunday; Dirk Debonaire, rock, Monday; the

International Reggae All-Stars, reggae, Tuesday; 5 Lines Up, rock, Wednesday. Afternoon Concerts: the Chicago Six, instrumental jazz, Friday; the Five Careless Lovers and the Red Light Horns with James Harmon, blues and rhythm and blues, Sunday; Stones Thrown, vintage jazz, swing, and rock, Wednesday.

**Bobby's:** 485 First Street, Encinitas, 436-7397. The Heaters, rock, Thursday through Saturday; Shake, rock, Wednesday.

**Bookworks/Panikin Coffeehouse:** Flower Hill Center, 2620 Via de la Valle, Del Mar, 775-1735. Del Ray and the Blue Gators, classic jazz and country blues, Friday.

**Borelli's Back Room:** 2677 Vista Way, Oceanside, 721-5400. Midnight Delight, contemporary, Tuesday through Saturday; Jam session, Sunday.

**The Bridge:** 1103 North Hill Street, Oceanside, 722-1901. Tivine Tones, country and contemporary, Tuesday

through Saturday; Don Tensson, country and contemporary, Sunday and Monday.

**Chelsea Garden Restaurant:** 145 South Highway 101, Solana Beach, 481-1034. J&B Calera, classical guitar, Friday and Saturday.

**The Chopping Block:** 1740 East Vista Way, Vista, 726-8720. Fastlane, rock, Thursday through Saturday; live rock, Sunday; through Wednesday, call club for information.

**The Country Side Restaurant and Lounge:** 450 Douglas Drive, Oceanside, 757-0600. New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

**The Del Mar Cattle Company:** 12302 Via Conita, Del Mar, 259-8831. Alaska, country, Tuesday through Saturday.

**Distillery Nightclub:** 110 South Sierra Boulevard, Solana Beach, 726-6733. Dirk Debonaire, rock,

## the OLD pacific beach CAFE

Thursday-Saturday  
9:30 pm-1:30 am

**Bruce Cameron/Hollis Gentry Ensemble**

Sunday  
9:00 pm-1:00 am

**Ella Ruth Piggee**

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

**Ricky & the Jets**

Wednesday 9:30 pm-1:30 am

**5 Careless Lovers**

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

4287 Mission Blvd., Pacific Beach 270-7522

Late Night San Diego Welcomes  
Windham Hill Recording Artists

## SHADOWFAX

American, African, Indian, Chinese, Japanese, European, Classical  
Folk, Rock, Jazz, Acoustic, and Electric L.A. Times

With Special Guests  
The Weaver & Campbell **BOBS**

**FOX THEATRE**  
**FRIDAY, OCTOBER 26, 8 pm**

Tickets: \$12 & \$9 at all Ticketron outlets and Foxbox offices.  
For information call 233-6331. For stamps, 233-3934.  
A benefit for the San Diego Public Theatre.

## SAN DIEGO'S MOST PROGRESSIVE DANCE CLUB!

Thursday  
**TONIGHT'S SPECIAL**



**RUSS T. NAILZ & FRIENDS RETURN FROM EXILE**  
—25¢ BEER  
8-11 pm—World famous beer bash

Friday & Monday

**CLUB 140**  
**NEW DANCE MUSIC**  
Doors open 7 pm  
**SPECIAL 2 FOR 1 DRINKS 8-9 PM**

Sunday  
**N-E-1**

Don't miss Tuesday & Sunday  
75¢ margaritas all night long

Saturday  
College students with ID get in the Roxy free

**9/16 SUPER NIGHT WITH EXCITING PAM WOLF**  
Be a winner of giveaway prizes & trips...  
9-10 pm  
25¢ drafts and 50¢ wells

**WEDNESDAY SPECIAL** — Underground dance music. New ideas for a new generation. A MADHOUSE PRODUCTION

**Club Cult**  
Live October 10th from 10-11:30 pm with special guest poet Gary Heffern of the Penetrators also **D.J. BLACKSTONE**  
Happy Hour—25¢ draft, 50¢ wells from 8-10 pm  
The Club Special—75¢ kamikazes, 75¢ shooters from 10 pm-12 am

2201 El Cajon Blvd. • 298-1722

Thursday through Saturday: In Colour, rock, Sunday: The Siers Brothers, rock, Wednesday.

**Dobber's Restaurant and Nightclub**, 380 North El Camino Real, Encinitas, 942-1676: Gina Eckstine and Jim, contemporary, Wednesday through Saturday; the La Mars, contemporary, Wednesday through Saturday; happy hours.

**El Comal**, 12445 Pecos Road, Poway, 486-1010: Don Timmon, country and contemporary, Wednesday through Saturday.

**The Fallbrook Inn**, 127 West Elder

Street, Fallbrook, 728-9595: David Lee Reynolds and Calcutta, rock, Friday, Saturday, and Sunday brunch.

**Firehouse Lounge**, 439 West Washington, Escondido, 745-1931: Kracker, rock, Thursday through Saturday; Diamond, rock, Wednesday.

**Fish House West**, 2633 South Highway 101, Cardiff, 753-6438: Jason Chase, contemporary, Thursday through Saturday.

**Gilbey's Cocktail Lounge**, 945 West Valley Parkway, Escondido.

480-0420: Friendship, contemporary, Tuesday through Saturday; Gil and Linda, contemporary, Friday through Monday.

**Henry's**, 264 Elm Street, Carlsbad, 729-8244: Tony Serna and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Belar Boys, vintage rock, Sunday and Monday.

**Hotel Escondido**, 2580 South Escondido Boulevard, Escondido, 747-5000: Arnie and Lou Anne, contemporary, Tuesday through Saturday; Ron Brann, contemporary, Sunday and Monday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633: Steve Morris, comedy and music, Wednesday through Saturday; Jim Palmer, contemporary, Sunday through Tuesday.

**Hungry Hunter/Rancho Bernardo**, 13940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Gina Robles and Rapture, contemporary, Wednesday through Saturday.

**Jolly Roger/Oceanside**, 1900 North Harbor Drive, Oceanside, 722-1831: Night Manager, contemporary, Wednesday through Saturday.

**Jolly Roger/Solana Beach**, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Cori Cobb,

contemporary, Wednesday through Saturday.

**Kirby's**, 215 Fifteenth Street, Del Mar, 481-1001: Rick Leighton, contemporary, Thursday through Saturday; Jeff Proctor, soft rock, Friday.

**Leo's Little Bit of Country**, 680 West San Marcos Boulevard, San Marcos, 744-4120: Stampede, country, Wednesday through Sunday.

**Millie Fleur's**, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Philip Beeber, classical and variety guitar, Tuesday and Wednesday, and Sunday brunch.

**Monterey Bay Cannery**, 1325 Harbor Drive, Oceanside, 722-3474: Russ Kirkpatrick and Dan Lehner, contemporary and country, Wednesday through Saturday.

**Mulvaney's**, 340 East Grand Avenue, Escondido, 741-0935: Jagwire, rock, Thursday through Saturday; Russ Kirkpatrick and Dan Lehner, contemporary and country, Sunday and Monday; Rich Hunt, contemporary, Tuesday; the Peppers, rock, Wednesday.

**Normandy Cocktail Lounge**, 215 North 14th Street, Oceanside, 722-4771: Freewill, rock, Tuesday through Saturday; live rock,

Sunday and Monday, call club for information.

**Old Del Mar Cafe**, 2730 Via de la Valle, Del Mar, 755-6644: Ricky and the Jets, vintage rock, Thursday through Sunday; Ella Ruth Pledge, jazz and blues, Monday and Tuesday; Forecast, contemporary, jazz, and rhythm and blues, Wednesday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4030: Peggy Shannon, country and folk, and Della Charlier, country, blues, and folk, Thursday; Berline, Cranch and Hickman, bluegrass, Friday, early evening and evening; Del Rey and the Blue Gators, blues, jazz, and swing, Saturday early evening and evening; David Marchant, folk, Sunday; Old Time Hoof Night, Tuesday; Kate O'Malley, folk, and Dorothy Denny, blues and bottleneck guitar, Wednesday; Sunday Brunch Concert: Catherine Espinoza, Irish harp.

**Pacific Express**, 235 North El Camino Real, Encinitas, 436-1248: Lynn Hall, Latin harp, Friday; the Brian Jackson Trio, jazz, Saturday; the Charles McPherson Quintet, jazz, Sunday early evening and evening.

**Pancho's**, 1309 Camino Del Mar, 481-0414: Purl, rock, Friday and Saturday; Carlos Murrillas,



TOM JEFFERSON, Saturday, Golden Hall

Peruvia harp, Saturday happy hour.

**Paradise Garden's Natural Food Restaurant**, 260 West Crest Avenue, Escondido, 489-1217: Paul and Carla Roberts, folk, Thursday.

**Pea Soup Anderson's**, 890 Palomar Airport Road, Carlsbad, 438-0880: Live music, Friday and Saturday.

call club for information.

**P.J.'s Cocktail's**, 1078 East Vista Way, Vista, 941-8943: Slim Peru and the Wandering Boys, blues and rhythm and blues, Friday and Saturday.

**Pomerado Club**, 12217 Pomerado Road, Poway, 748-1135: High Stepper, country, Wednesday.

through Saturday; country dance lessons, Wednesday.

**Ralph and Eddie's**, 390 Grand Avenue, Carlsbad, 729-2989: The Incognito Rockers, rock, Friday through Sunday.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2466: One Plus One Plus Karen Cavanaugh, contemporary, Tuesday through Saturday; the Gathering, Top 40 dance music, Sunday and Monday; Dining Room: Peter Robberecht, pianist, Thursday through Saturday.

**The Red Coach Inn**, 135 North Pine, Escondido, 743-9796: Dick Tanner and the Skillet Lickers, country and rock, Tuesday through Saturday; Wild Fire, country, Sunday and Monday.

**The Red Snapper Saloon**, Tamarack and Highway 101, Carlsbad, 729-3170: Robin Henkel, blues and jazz, Wednesday through Saturday.

**Reuben's**, 2515 El Camino Real, Carlsbad, 434-1766: Norman Miller and Price, Top 40 dance music, Tuesday through Saturday.

**Rogue Still**, 9850 Carmel Mt. Road, Pomerado, 578-2144: Jeopardy, Top 40 dance music, Thursday through Saturday; Peter Jay, contemporary, Monday through Wednesday.

**Roxy**, 517 East First Street,

Encinitas, 436-5001: Live jazz, Friday, call club for information.

**Rudi's Hidden Acres**, 3700 Carmel Valley Road, Del Mar, 481-9656: Live music, Friday and Saturday, call club for information.

**Stage Coach Inn**, 1865 Vista Way, Vista, 724-9990: Coyote, country, Thursday through Saturday.

**Tepees Room**, 1270 Main Street, Ramona, 789-3755: Live music, Friday and Saturday, call club for information.

**Tequila Flats**, 3296 Mission Avenue, Oceanside, 757-7737: The Echols,

Y66 rock, Thursday through Saturday; Make Wave, rock, Sunday and Monday; Hit N Run, rock, Wednesday.

**That Pizza Place**, 2622 El Camino Real, Carlsbad, 434-3171: Brass Tax, jazz, Friday; Bluegrass Etc., bluegrass, Saturday.

**Valley Center Inn Saloon**, 27555 Valley Center Road, Valley Center, 749-1466: Steppin' Out, country, Friday and Saturday.

**Valley Fort Restaurant**, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 941-1032: The Belar

## DISTILLERY NIGHTCLUB

140 S. Sierra Ave. - Solana Beach - 755-6733  
Thursday, Oct. 4

**DIRK DEBONAIRE**  
Padre/Cub Play-off game  
5:30 on our 2 giant screens

Thursday is dollar night—\$1.00 draft, wine, & wells 7-9 pm  
\$4K draft during game—open 5 pm

Friday & Saturday, Oct. 5 & 6

**DIRK DEBONAIRE**  
7-9 pm beer, wine & wells  
Saturday—Padre/Cub Play-off game \$4K draft during game—open 5 pm  
Sunday, Oct. 7

**1st Anniversary Party** \$1.50 iced teas all night  
Monday, Oct. 8  
**Monday Night Football**  
San Francisco at N.Y. Giants  
draft and a dog for a buck

Tuesday, Oct. 9  
Dance the night away with **HOLLYWOOD HUBBA**  
734 Kays all night

Wednesday, Oct. 10  
**Siers Bros.**

7-9 pm 25¢ draft, \$1.00 wells, FREE taco salad  
**NO COVER TIL 9 P.M.**

Night Life Productions presents

## LEON RUSSELL

plus special guest  
**BROTHER YOUNG BAND**  
Sunday, October 21  
8 pm - \$13.50  
(Door \$14.50)

**BACCHANAL**  
8022 Clairemont Mesa Blvd.  
Tickets available at  
Ticketron and the Bacchanal

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

*Charles*  
RESTAURANT  
Summer House Inn  
7955 La Jolla Shores Drive • 459-0541

## PACIFIC ESPRESSO

McPherson's music is so smooth it sounds straight-forward to the casual listener. It is in fact full of rhythmic back tracking, unexpected note clusters and harmonic shifts.

—Regina Hackert

# CHARLES MCPHERSON

In Concert Sunday October 7, 1984  
Two shows • Seven & Nine-Thirty PM

TICKETRON • TELETRON

Charles McPherson was born in Joplin on July 24, 1939 and moved to Detroit at age nine. After growing up in Detroit, he studied with renowned pianist Barry Harris and started playing professionally at age 19. He left Detroit for New York in 1959 and performed with Charles Mingus from 1960 to 1972. While performing with Mingus, McPherson frequently collaborated with Harris, a union that continues to the present.

McPherson has performed at concerts and festivals with his own orchestra and as special guest in the United States, Canada, Europe, Japan, South America and Africa. He

has toured with jazz artists Billy Eckstine, Lionel Hampton, Nat Adderley, and others. He has recorded as a guest artist with Charles Mingus, Art Farmer, Barry Harris, Lionel Hampton, Kenny Drew, Toshiko Akiyoshi and as a featured artist on the record labels "Prestige," "Mainstream," "Kalahari," and most recently "Discovery," for which he recorded his latest album "The Prophet."

Currently Charles is teaching at San Diego State University. His group performs professionally, specializing in progressive jazz.

—Marty Wischul  
Downbeat, June 1981

**7:00 pm Dinner Concert & 9:30 pm Evening Concert—Tickets \$7.50**  
Entrées for dinner concert will include: double thick lasagna, boneless tarragon chicken & pasta salad, poached salmon fillet, french baked ham. Special goodies during evening concert

Tickets by advance purchase only, no refunds, no exchange. Price includes admission only.  
Open Monday, Thursday & Sunday 8:00 am-10:00 pm Friday & Saturday 8:00 am-midnight  
235 N. El Camino Real, Encinitas • 436-1248 2 blocks north of Encinitas Blvd.

**ABILENE**  
Join us for a dance good time MON. SAT. And you can dance to Country Music, we'll teach you THIS. Starts 7 to 9 pm  
**HAPPY HOUR** from 4 to 6 pm  
4 to 6 pm drinks \$1.00  
7 to 9 pm **LADIES NIGHT** with **ST. MARGARITA'S**. Try our **SUNDAY BRUNCH** 9 am to 2 pm  
**8:30**

**JESSIE DANIELS and BANDERA**  
Live through Sat.  
beginning at 9:00 pm

**Town & Country**  
500 Hotel Circle North  
Mission Valley  
291-7131

**LISA McDOWELL AND SPOTLIGHT**  
Live Fri. at 8:30 pm  
Sat. at 9:00 pm  
Champaign Happy Hour begins at 5:30 pm  
Located atop the East Highrise

**Pavillon Lounge**

**DOS AMIGOS MEXICAN FOOD**  
**OCTOBER NEWSLETTER**  
(Vol. III, No. 3)  
Home of the Famous Two-Glass Margarita  
6191 223-8061 6191 200-0105

**One of San Diego's Best SUNDAY BRUNCHES**

is at Dos Amigos... we call it a Sunday Brunch Fiesta, because our special Brunch menu is priced from \$2.95 to \$6.95, champagne is specially priced and mariachi music abounds.

*Delicioso!*

**Join Us For The Gala RUN FOR LIBERTY POST-RACE PARTY**

Immediately following this historic 8K run at Fiesta Island, Stroh's Beer and KIFM will sponsor a patriotic post-race party at Marina Village. The public is cordially invited:

**SATURDAY • OCT. 13th • 10 AM NOON**

**Meet Our October CELEBRITY BARTENDERS**

In Person

Wednesdays, 5-7 p.m., at Marina Village, pouring for their favorite charity:

Oct. 3—Mayor Roger Hedgecock  
Oct. 10—SPECIAL EVENT (World series on widescreen)  
Oct. 17—Seaworld Training, Georgia Jones & Jennine Antrim  
Oct. 24—SCHEDULED OPEN DATE  
Oct. 31—SPECIAL EVENT (B-100 Halloween Party)

**Don't Miss The Third Annual B-100 HALLOWEEN PARTY**

The Annual ghoulish extravaganza at Dos Amigos in Marina Village—San Diego's best costume party:

**WEDNESDAY • OCT. 31st • 8 PM**

- Las Vegas Trip (for 2)
- \$100 Cash Prize
- \$50 Cash Prize
- Record Albums
- Charge Tickets

**Attention**

**San Diego Restaurant Employees DOS AMIGOS IS TAKING APPLICATIONS**

for our new restaurant in Old Town. If you are currently employed as a Food Server, Bartender, Hostess, Bus Person or Cocktail Server, but would like to improve your situation, please apply in person, at our Marina Village location.

**SATURDAY • OCT. 6th • 10 AM-2 PM**

**WE WANT YOU!**

If you are currently employed but seeking improvement

**REWARD** Costume judging starts at 10:30 pm





music, Sunday brunch.

**Victor's**, 1403 Rosecrans Street, Point Loma, 226-1871: Upstairs: Patrick and Lisa, contemporary, Thursday through Saturday; Norman Clifford, contemporary, Sunday through Tuesday; Piano Bar: Louis Vazquez, early evening, Monday through Friday with Norman Clifford and Frankie Ferlin, Friday and Saturday evening.

**Windrose**, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Ipo Facto, Thursday through Saturday; live rock,

Sunday and Monday, call club for information; the Ducktail Revue, vintage rock, Tuesday; Dirk Debonaire, rock, Wednesday.

## San Diego North

**The Ahlens Country Saloon**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Jesse Daniels and Banders, country, Tuesday through Saturday; country dance lessons, Tuesday through Thursday.

**The Alamo**, 3093 Clairemont Drive, Clairemont, 276-2240: Flywell, rock, Tuesday through Saturday.

**Bachanal**, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Devocian, Top 40 dance music, Thursday through Saturday; Command Performance, contemporary, Sunday; Rick Gazley and His Blue Zoo Revue, blues and rhythm and blues, Tuesday; Cycles, Top 40 dance music, Wednesday.

**Baxter's II**, 5404 Balboa Avenue, Clairemont, 277-8814: The Cool Jets, Top 40 dance music, Tuesday through Sunday.

**Black Angus**, 10370 Friars Road, Mission Valley, 563-5862: Tops, rock, Thursday through Saturday; Fantams, Top 40 dance music, Tuesday and Wednesday.

**Blarney Stone Pub**, 5017 Balboa Avenue, Clairemont, 279-2033: Brian Currenville, Irish music, Wednesday through Saturday.

**The Blue Bayou Lounge**, 2537 Clairemont Drive, Clairemont, 276-0665: The Boogie Brothers, comedy, rock, and rhythm and blues, Friday and Saturday.

**Bunbury's**, 9906 Mira Mesa

Boulevard, Mira Mesa, 578-8666: The Goodall Boys, rock, Thursday through Saturday.

**Cafe in the Valley Restaurant**, 911 Camino del Rio South, Mission Valley, 296-6329: The Bill Shreve Quartet, jazz, Thursday through Saturday; Eric Foster, classical guitar, early evening, Wednesday through Saturday; Walter Clark, classical guitar, early evening, Sunday and Monday evening; Mike Zoumaras, classical guitar, Friday lunch; live music, Tuesday and Wednesday evenings, call club for information.

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

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Tony Manoloth, Sunday, Monday, Wednesday, and Thursday; Kevin Melton, Tuesday, Friday and Saturday.

**Haji Baba**, 104 Mission Valley Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Wednesday through Sunday; "Greek Night" with the

Olympians, Monday.

**Holiday Inn/Mission Valley**, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Fortune, Top 40 dance music, Tuesday through Saturday; Skip Garcia, contemporary, Monday.

**Islands Lounge**, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Red Weather, contemporary, Sunday and Monday.

**La Hacienda Cantina**, 878 Hotel

Circle South, Mission Valley, 298-8281: Michael Murphy, comedy and music, Tuesday through Saturday.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 299-2828: The Ron Bolton Band, rock, Tuesday through Saturday, with the London Brothers, rock, Friday and Saturday; the London Brothers, rock, Sunday and Monday.

**The Magic Lamp**, 9522 Miramar Road, Mira Mesa, 271-8790: Recorded dance music with Mr. Goodbye, Wednesday through

Sunday; live music, Saturday through Monday, call club for information.

**Munk's**, 10475 San Diego Mission Road, Mission Valley, 563-0666: The Younger Half, Top 40 dance music, Thursday through Saturday; Ricky and the Jets, vintage rock, Wednesday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 291-1638: Tommy Rocker, comedy and music, Wednesday through Saturday; Jeff Williams, rock and soul and contemporary, Sunday through Tuesday.

**The Moushling**, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, Top 40 and oldies, Tuesday through Saturday; Jimmy Nuan and Donhome, country, Sunday and Monday.

**Navajo Inn**, 8515 Navajo Road, San Carlos, 465-1730: The Headband, rock, Tuesday through Saturday; Red Alert, rock, Sunday and Monday.

**Pal Joey's**, 5147 Waring Road, Allied Gardens, 286-1873: Pro Bringham's Preservation Band, Dandelion, swing, and oldies, Friday and Saturday.

## The Bar Everyone's Talking About Has Something Special For You!



Meet me at Harry's

### OUR ENTERTAINMENT SCHEDULE

During happy hour Monday-Friday, 5-9:30 PM

**JOE AZARELLO**

Evenings Monday-Wednesday 7:30-11:30

**JOSE CARABA**

Thursday-Saturday, 7:30-12:30

**GLORIA KAY**

Sunday, 8:00-11:30

**JOE AZARELLO & JAZZ TRIO**

**Harry's BAR**

339 W. Broadway  
between State & Union, San Diego  
Next to the Hotel San Diego

## An undersea grotto...

Come early and enjoy

- Fresh Catch of the Day
- Fresh Pacific Red Snapper
- Harpoon of Beef
- Hawaiian Chicken
- Mahi Mahi
- Fish 'n' Chips

**Your choice \$5.50**

All dinners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar. Sunday-Thursday 5:00-7:00 pm, closed Mondays.

The Triton presents

live jazz

**Ella Ruth Piggee**

Jazz Thursday-Saturday  
9:00 pm-1:00 am



**The Triton**

6011 El Cajon Blvd., at College  
Reservations for dinner: 583-3240, closed Mondays.  
... truly distinctive seafood restaurant

## Hottest Adult Rock

Nicest nightclub in North County

Wednesday-Saturday  
**Billy Eckstine's daughter Gina Eckstine & Jinx**

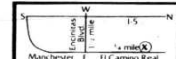


Live Happy Hour Band Wednesday-Saturday  
5:30-7:30, 75¢ beer, wine & wells

**DOBBERS NIGHTCLUB**

380 N. El Camino Real

Encinitas • 753-0912



## THE OLD del mar CAFE

Thursday-Sunday, October 4-7

**RICKY & THE JETS**

Monday & Tuesday, October 8 & 9

**ELLA RUTH PIGGEE**



Wednesday, October 10  
**FORECAST**

2730 Via de la Valle 455-0920

THE ORIGINAL

**Spud Brothers ARE BACK!**

**MICHAEL, DANA & JEROME**



Tuesday-Saturday evenings

Also featuring  
**BILL BRACKETT**  
Sunday & Monday nights

### JOIN US FOR WEEKDAY HAPPY HOUR SNACKS

Monday Night Football—Hot Dogs  
Tuesday—Six-foot long Hoagy  
Wednesday—Italian sausage casserole  
Thursday—BBQ chicken wings  
Friday—Deep fried shrimp and catfish



**"Doc" MASTERS**  
in the Shelter Island  
Marina Inn 223-2572

## BODIES

Thursday, October 4—The two hands people screamed they wanted back  
**THE PALADINS and THE SHARDS**  
8-10 pm—well drinks & bottle beer \$1.00

Friday & Saturday, October 5 & 6  
**RHINO RECORDS RECORDING ARTISTS**



**THE BEAT FARMERS**  
"The Beat Farmers deliver good, unclean fun. They pound out an unbeatable combination of rockabilly, rhythm (and rock and roll power) flavored with just the right amount of country twang and down home dirtiness. The combination is instantly likeable."

—Jeffrey Miller, Daily Aztec

with special guests, Friday nite: great blues with **TOMCAT**; with **THE SHARDS**  
Saturday nite, 8-10 pm—well drinks & bottle beer \$1.00

Sunday, October 7  
**DENNIS'S ANNIVERSARY PARTY**  
with **THE PALADINS** and special guests  
Starts 5 pm—with good food!  
7-9 pm—well drinks & bottle beer \$1.00

Monday, October 8—Come on Charger Fan-natics!  
**FOOTBALL ON GIANT SCREEN T.V.** Free hot dogs and things  
Pitchers of beer \$1.25, well drinks & bottle beer \$1.00 during the game

Tuesday, October 9  
**JESSE & THE FLAMES**—Texas Boogie! Blues  
8-10 pm—well drinks & bottle beer \$1.00

Wednesday, October 10  
**THE RENEGADE BAND**  
8-10 pm—well drinks & bottle beer \$1.00

6149 University Avenue • 583-5700

Are you ready to Confetti?

Dance to the hits  
of the '50s, '60s, & '70s  
during

**HAPPY HOUR**

Monday-Friday 5 to 8 pm

**2 FOR 1 DRINKS**

with daily surprise  
drink specials and

**FREE PIZZA**



5373 Mission Center Rd.  
For information call 291-8635  
You must be 21 years old and meet our dress requirements to enter

WE'RE DEALING  
**LIVE ROCK**  
TUESDAY THROUGH  
SATURDAY FROM  
8:00 PM NIGHTLY PLUS  
DOUBLE GIANT SCREEN  
MUSIC VIDEO

AT **THE AZAMO**



San Diego's number 1 band is "Hot For Your Love!"

Thursday, October 4 **LADIES' NIGHT SPECIAL**  
**SINGAPORE SLINGS**  
**MIDORI MELON BALLS** **2 FOR 1** ALL NIGHT LONG  
& ANY DRINK IN THE HOUSE **75¢** TILL 9:00 PM

Tuesday, October 9  
**"CHAMPAGNE JUBILEE!"**  
**25¢ CHAMPAGNE** ALL NIGHT LONG  
"LET'S GET CRAZY" SURPRISES! CONTESTS!

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

& ANY DRINK IN THE HOUSE **75¢** TILL 9:00 PM

**PADRES... BUST THE CUBS!!!**

3093 CLAIREMONT DRIVE • SAN DIEGO  
Adjacent to Clairemont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D.  
276-0301 • 276-2240 • 276-3437

**Peter D's**, 5449 Clairemont Mesa Boulevard, 277-3217: The Rosie Trio, contemporary music and variety stage show, Thursday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 291-7170: Jim Moore, contemporary, Friday and Saturday.

**The Spickeys**, 9079 Mira Mesa Boulevard, Mira Mesa, 596-0920: The Jimmie Conson Trio, contemporary, Friday and Saturday.

**Spirit**, 1130 Buena Vista Avenue, Bay Park, 276-3903: Streetcar Eyes, rock, contemporary, rock, and Millenium, rock, Thursday; Phat Phred and The Precisions, rock, the Syndicate of Soul, blues and rhythm and blues, Limbo Slam, rock, and Moss Noon, blues and rhythm and blues, Friday; Choir Invisible, rock, Art, rock, rock, Sure, rock, and the Condition, rock, Saturday; Born Crossed, music of the Grateful Dead, and Subject to Change, rock, Tuesday; Narbonne, rock, The Grateful Dead, rock, and The Spickeys, Wednesday.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 965-2272: Jo Trueman, piano bar, Wednesday through Saturday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 695-1461: Frank Dexter, contemporary, Thursday and Wednesday; L.A., rock, Friday and Saturday; Tony Irvine, contemporary and country, Sunday through Saturday.

**Tio Leo's Mission Gorge**, 6121 Mission Gorge Road, Mission

**Gorge**, 280-9944: Costa V., contemporary, Wednesday through Saturday; Frank Dexter, contemporary, Sunday through Tuesday.

**The Wellhouse**, 10789 Terrasanta Boulevard, Terrasanta, 560-6677: Ray and Laine Cornea with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday.

**Wander's Road**, 2601 Mission Valley Road, Mission Valley, 596-0920: Contemporary and country, Tuesday and Wednesday.

Tuesday through Saturday; Cimarron, country, Sunday and Monday.

## San Diego South

**Anthony's Harborside**, 1355 North Harbor Drive, downtown, 232-6358: Sunday and the Ram Band, variety stage show, Thursday through Saturday; the California Transfers, Top 40 dance music, Tuesday and Wednesday.

LIVE ENTERTAINMENT AT  
**TIO LEO'S**  
IN MIRA MESA


Wednesday & Thursday  
**FRANK DEXTER**

Friday & Saturday  
**L.A.**  
"Baby boomer rock"

Sunday, Monday & Tuesday  
**TONY IRVINE**

10787 CAMINO RUIZ, MIRA MESA 695-1461

California Transfer  
coming Oct. 9



**Sandee & The Ram Band**  
Unique shows, full costumes and characters in the Sunset Lounge.  
Entertainment on the Roof, 50's Rock & Roll, Country & Western and more themes.  
Live entertainment and dancing Tuesday thru Saturday in the Sunset Lounge.  
Tuesday, Thursday 8:30 pm-1:00 am, Friday & Saturday 9:00 pm-1:30 am.  
No cover, no minimum.

**Anthony's Harborside**  
232-6358

**Atlantis Lounge**  
Tuesday through Saturday  
featuring  
**Paul & Kathy**  
through October 20

**Southwind**  
October 23 through November 3

**One + One +**  
**Karen Cavanagh**  
November 6 through December 1



on Mission Bay next to Sea World  
226-3888

**Aloha from the Islands**

We Have Great Live Entertainment 7 Nights A Week...

SIGNED, SEALED & DELIVERED through October 27

FRIDAY FASHION AUCTION presented by Gemini Fashions 6:30 & 7:45 pm shows

LINDA WAKEFIELD & RED WEATHER Sundays & Mondays

10-FOOT WIDE SCREEN NEVER A COVER!

**THE ISLANDS Lounge**

HANAIE HOTEL  
2270 Hotel Circle No.  
Mission Valley, 207-1101

**Atee Booi**, Turquoise Lounge, 4356 Thirtieth Street, North Park, 283-3135: Live music, Thursday through Saturday and Tuesday, call club for information.

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

**The Boat House**, 2040 Harbor Island Drive, Harbor Island, 291-8011: Expresso, contemporary, Wednesday through Saturday; Steve

Moris, comedy and music, Sunday through Tuesday.

**Bodies**, 6149 University Avenue, East San Diego, 583-5788: The Paladins, rockabilly, and the Shards, rock, Thursday; the Beat Farmers, rock, rockabilly, and country, Friday and Saturday; the Paladins, rockabilly, Sunday; Jesse and the Flames, rock, Tuesday; the Renegade Band, rock, Wednesday.

**Cafe del Rio**, 919 E. Prado, 291-8011: Expresso, contemporary, Vernon, piano and guitar variety.

Tuesday through Saturday evenings and Sunday afternoon.

**The Chocolate Affair**, 406 West Washington, Mission Hills, 296-1311: Mimette, Celtic harpist, folk singer, guitarist, Friday and Saturday; Lynn Hall, Irish harp, Sunday.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Spud Brothers, comedy and rock, Tuesday through Saturday; Bill Brackett, comedy and music,


Sunday and Monday.

**Doodles**, 4225 E. J. Canyon Boulevard, East San Diego, 283-6581: Paul Craig, piano bar, Wednesday through Monday; Paul Glenn, piano bar, Tuesday.

**Drowy Maggie's**, 31st and University, North Park, 298-8584: Acoustic Music, American folk music, Thursday; the Thrift Brothers, folk, traditional, and bluegrass, Friday; Tuleken and Gammie Band, folk, traditional, and original music, Saturday and

Sunday; Old Time Hoot Night, Monday; the Samsa Gael Celli Band, Irish music, Tuesday; Bluegrass Jamboree, Wednesday; Early Evening Shows, Tom Cahoon, folk, Saturday; Rick Saxon, popular music and originals, Wednesday.

**The Escape Lounge**, 421 University Avenue, Hillcrest, 295-8262: The Walker After Midnight Trio, jazz and music of the 40s and 50s, Thursday and Friday, and Sunday brunch; live music, Saturday and Sunday; call club for information; Barbara Cader, piano, organ, and



**EXPRESSO**  
Wednesday-Saturday, October 3-6 & 10-13

**BOAT HOUSE**  
2040 Harbor Island Dr.  
San Diego

**FORWARD MOTION**



Mercedes Lounge Tuesday-Saturday, 9:00 pm-1:00 am

Cheatham's Jazz Quartet every Sunday, 6:00-10:30 pm

Happy Hours Monday-Saturday, 4:00-8:00 pm

Sunday 4:00-6:00 pm Hot & cold hors d'oeuvres

Monday Night Football - 2 wide screen TVs

Free hot dogs, chili and popcorn

Draft beer 75¢ glass, \$2.50 pitcher

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

**HALCYON**  
4258 W. Point Loma 225-9559

Thursday, Friday & Saturday  
October 4, 5 & 6

**5 LINES UP**

Sunday & Monday  
October 7 & 8

**THE REFLECTORS**

The best place in town to watch  
**MONDAY NIGHT FOOTBALL**  
on GIANT SCREEN TV

\* Happy Hour prices during entire game:  
75¢ draft, 75¢ wine, \$1.25 well drinks  
\* 75¢ Hot Dogs \* Appetizers

Every Wednesday night is  
**STROH'S COLLEGE NIGHT**  
No cover charge with student I.D.  
75¢ Stroh's draft & \$1.50 well drinks all night

Friday  
**HAPPY HOUR T.G.I.F.**  
Sponsored by U.S.D. • Live music starting at 4:30 pm featuring:

\* Free hors d'oeuvres • Great drink specials  
\* 50¢ draft & wine • \$1.25 well drinks

Every Tuesday  
**ST. PAULI GIRL SHORTS NIGHT**  
St. Pauli Girl beer \$1.25. Shots of schnapps—all flavors \$1.25  
Everybody wearing shorts will be admitted FREE

Tuesday-Saturday  
October 9-13, 10-20

**THE HEROES**  
featuring Carrie "The Pope" Weiland  
also sax great Johnny Almond

**TICKET EMPORIUM**

**Playoffs**  
October 4, 6 & 7

Open till midnight Friday  
for Saturday's game

Open all night Saturday  
for Sunday's game  
(if we make it)

**World Series**  
Open till midnight Monday & Tuesday  
night for World Series beginning Oct. 9  
(if we make it)

Credit card phone orders accepted

**Santana** Oct. 6, SDSU  
**Patty LaBelle** Oct. 17  
**Pointer Sisters** Oct. 19  
**Hank Williams, Jr.** Oct. 20  
**Lee Ritenour** Oct. 21  
**Rod Stewart** Nov. 4  
**Michael Jackson** Nov. 7 & 8, Anaheim

**Springsteen** Oct. 25, 26, 28  
29 & 31 & Nov. 2 & 4  
**Herbie Hancock**  
**Charlie Daniels**  
**ALL L.A. THEATER,**  
**CONCERTS & SPORTS**  
**LIMOUSINE SERVICE**  
**CHARGERS**

8650 Miramar Road **578-7669** (also a 24-hour concert line)  
331 West Broadway **232-4166** conveniently located downtown

vocals, Monday through Wednesday.

**Hotel San Diego, 339 West Broadway, downtown, 234-0221:** Harry's Bar, Gloria Kay, contemporary, Thursday through Saturday; Joe Azarelo, jazz, Sunday; Joe Garbis, contemporary, Monday through Wednesday; Joe Azarelo, jazz, Monday through Friday; happy hours, Continental Room; live music, Sunday, call club for

information. Afternoon Tea Dance: The Al Gibbs Band, Big Band dance music, Friday.

**Imperial House, 505 Kalmia Street, Hillcrest, 234-3525:** Wayne Jure, jazz, Tuesday through Saturday; Wayne Jure and Hank Young, jazz, Friday and Saturday.

**"The Invader,"** at the dock at 1066 North Harbor Drive, downtown, 298-8096: The Invaders, contemporary music for dancing, Wednesday.

Tuesday through Sunday:

**Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300:** Chuck Showalter, contemporary, Wednesday through Saturday.

**Mandala Wind, 308 University Avenue, Hillcrest, 297-3017:** The King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Diego from Diego, rhythm and blues and Top 40, dance music, Tuesday; Everett King, blues and rhythm and blues, Wednesday.

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

**O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0131:** Mary Adams, harp music, early evening Saturday and Sunday.

**Old Town Galleria, 2859 Juan Street, Old Town, 692-3240:** Jack and Diane, contemporary, early evening Friday and Saturday afternoon.

**Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773:** The Birdy Carter Quartet, jazz, Friday and Saturday.

**Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9839:** Mel Goot, jazz piano, early evening, Wednesday through Saturday.

**Patrick's II, 428 F Street, downtown, 233-3077:** Fro Brigham's Preservation Band, jazz, early evening, Thursday; The Big City Blues Band, blues and soft rock, Friday and Saturday; the Boogie Brothers, rock, comedy, and rhythm and blues, Tuesday; the Rayne Trio, jazz, Wednesday. Happy hour entertainment: Mel Goot, jazz piano, Wednesday through Friday.

**Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448:** Lori Bell and Friends, jazz, early evening, Thursday; Fred Benedetti, classical guitar, early evening, Wednesday and Friday; Daniel Jackson, jazz piano, early evening, Saturday; Lori Bell and Ship Meyers, jazz, early evening, Sunday.

**Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1880:** Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

**Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900:** The Trinity Five, contemporary, Tuesday through Saturday; the Ducktail Revue, vintage rock, Thursday and Friday, happy hours.

**Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-9110:** Peter Babericht, piano, Sunday through Wednesday.

**Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110:** Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

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

**Trojan Horse, 6179 University Avenue, East San Diego, 582-1070:** The Blitz Brothers, rock, Wednesday through Saturday; live rock, Sunday and Tuesday, call club for information.

**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:** The Standards, rock, Thursday; The Train, pop, Friday; Joe Gibbs, jazz, Saturday; The Blues, rock, Wednesday.

**Upstart Crew and Company, 835 C West Harbor Drive, Seaport Village, 232-4855:** Sam Cabson, folk, early evening, Friday.

**Vicant Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700:** Telene, contemporary, Tuesday through Saturday.

**Words and Music Bookstore, 4th and Robinson, Hillcrest, 298-4011:** Scott Baldwin, classical guitar, Thursday evening.

**Yukon, 4278 University Avenue, East San Diego, 284-8310:** The Lone Riders, country and rock, Thursday through Saturday.

## East County

**Alex II Restaurant, 6369 El Cajon Boulevard, 265-2006:** Arabic music and belly dancing, Wednesday through Saturday.

**Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827:** Hudson and Best, contemporary and variety, Friday and Saturday.

**Baxter's, 1025 Fletcher Parkway, El**

**Cajon, 442-9271:** Kicks, rock, Tuesday through Saturday.

**Barney Stone Inn, 7169 El Cajon Boulevard, La Mesa, 465-2263:** The Hinton's, Irish music, Tuesday through Saturday; the Paradise Street Band, Irish music, Sunday.

**The Bonedocks Restaurant, 8200 Parkway Drive, La Mesa, 465-3668:** Randy Beecher, contemporary, 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.

**Cahyo Lounge, 975 Greenfield Avenue, El Cajon, 440-9526:** Ron Morris, contemporary, Friday and Saturday.

**Carlton Oaks Country Club, 9200 Inwood Drive, San Marcos, 448-4242:** Darrell Ray, piano variety, Friday and Saturday.

**Circle O Corral, 1013 Broadway, El Cajon, 444-7443:** Country, Casanova, country, Tuesday

YOUNG ADULT NIGHT CLUB FOR 17 AND UP

★★★JOIN THE CROWD!!!★★★

**AFTER DARK NIGHTCLUB**

WHY AFTER DARK IS THE LEADER IN YOUNG ADULT NIGHT CLUBS

★BEST D.J.★  
(Southern California's top rated D.J. Ty Alexander)

★BEST LIGHT SHOW★  
(Just added even more lighting to our extraordinary light show)

★LARGEST DANCE FLOOR IN SO. CALIF.★  
(Just constructed our new dance floor—over 2,000 sq. ft.)

★BEST SOUND SYSTEM★  
(Newly constructed ultra sonic sound system, that pumps over 2,000 watts of the best dance music.)

Every Friday & Saturday Ty Alexander plays  
**THE BEST DANCE MUSIC IN THE U.S.A.**  
Plus you receive a special pass to come Sunday for \$1.00

Every Sunday Night **ENERGY DANCE NIGHT!**  
Every Wednesday night **"LADIES NIGHT"**  
Free for the ladies, San Diego's biggest happening  
Corner Midway & E. Valley Hwy, Escondido (3 miles east of I-15)  
**OPEN WEDNESDAY-SUNDAY 8:30 UNTIL 7 741-4955**

**Distillery East**

Mission & Melcalf, Escondido • 741-9393

Thursday, October 4

**Club Avant Garde Night**

Where fashion & art meet  
Admission \$4.00—Bat Cave videos  
With DJ Paul A

Every Friday & Saturday

**Video Madness**

New music dancing to the hottest party sounds in Southern California  
Dance with **DJ Hollywood Hubbs** and **VJ Tim Taylor**

Sunday

**Ladies' Night**

All ladies admitted free

Ages 17 & up. All concerts, minimum age 16  
8:30 pm-1:30 am, Thursday-Sunday  
All events subject to cancellation

**LEHR'S GREENHOUSE**

presents for

**Rocktober**

Sunday through Thursday 8:30-9:30  
99¢ Margaritas • 99¢ Long Island Iced Tea  
No cover  
Friday & Saturday 8:30-9:30  
99¢ Chablis • 99¢ Champagne

**TONIGHT!**

Thursday, October 4

**60 MINUTES**  
8:30-9:30  
\$1.01 nachos

**KGB-TM 101 NIGHT**  
with your host Jim McInnes  
"60 MINUTES" 8:30-9:30  
Free admission with KGB-TM card

**ROCKTOBER WEEKEND**

Friday & Saturday, October 5 & 6

**60 MINUTES**  
8:30-9:30  
\$1.01 nachos

**THE LONDON BROTHERS**

Two bands  
Two dance floors  
Three bars  
Three music video screens

**SUNDAY**

Sunday, October 7

**91.5 Campus Sundaze**

with **THE LONDON BROTHERS**

**SORORITY OF THE WEEK**  
\$1.25 Dr. Pepper Poppers, T-shirts,  
drink specials and surprises  
with 91.5's Steve West

**MONDAY**

Monday, October 8

**Monday Night Football**  
NEW YORK GIANTS VS. SAN FRANCISCO 49ERS  
17 foot wide screen TV • 57¢ Steaks, 89¢ 9 mm  
Carved ham & roast beef sandwiches  
In Let's Cabaret

**THE LONDON BROTHERS**

**TUESDAY**

Tuesday, October 9

50¢ beer & wine  
during the fashion shows

**SUPER FASHION AUCTION NIGHT**  
WITH FASHION INTERNATIONAL

**WEDNESDAY**

Wednesday, October 10

**RUMPLESHOE NIGHT**  
\$1.25 Rumpleshoe Shooters

**DRINK SPECIALS**

SUNDAYS MONDAYS  
Dr. Pepper Poppers \$1.25 Steaks \$1.25  
TUESDAYS WEDNESDAYS THURSDAYS  
Melon Balls \$1.25 Rumpleshoe \$1.25 Orange Crush \$1.25

Dress code & picture I.D. strictly enforced  
CABARET DRINK SPECIALS

2828 Camino del Rio South, Mission Valley 299-2828

through Saturday; live country music, Sunday and Monday, call club for information.

**Don's, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444:** Danny Michaels and Big Sky, country, Friday and Saturday; jam session, Sunday afternoon.

**Don's West, 5286 Baltimore Drive, La Mesa, 442-0533:** The Smith Brothers, country, Tuesday through Saturday; jam session, Sunday afternoon.

**Finn Springs Inn, 15505 Highway 80, El Cajon, 443-9508:** Free Rem, country, Friday through Sunday.

**Four Seasons Restaurant, 8888 La Mesa Boulevard, La Mesa, 462-2352:** Saatchi Tatum, mambo, lunch time, Monday.

**George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158:** Live contemporary entertainment, Thursday through Saturday; call club for information.

**Horseshoe Tavern, 7644 Broadway, Lemon Grove, 469-6344:** Live music, Friday and Saturday, call club for information.

**Hungry Hunter El Cajon, 402 Fletcher Parkway, El Cajon, 442-0517:** Mariner, contemporary, Thursday through Saturday.

**Kentucky Stud, 11377 Woodside Avenue, San Marcos, 448-3410:** Shadon Riders, country, Friday through Sunday.

**Lakeside Hotel, 9910 River Street, Lakeside, 443-9591:** Red Lane and Rambler Fever, country, Friday and Sunday.

**L'Chaim, 134 West Douglas, El Cajon, 442-1331:** Mike Zoumaras, classical guitar, Friday and Saturday.

**Lorenson's, 596 Broadway, El Cajon, 442-9606:** Pitch 'N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, live, Wednesday through Saturday and Sunday.

**Magnolia Mubany's, 8861 Magnolia Avenue, San Marcos, 448-4550:** The Heres, rock, Friday and Saturday.

**Mama's Mink, 533 East Main Street, El Cajon, 442-5573:** Mark LaShelle and the Pony Express, country rock, Wednesday through Saturday and early evening Sunday.

**Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-2854:** S&P, Top 40 dance music, Tuesday through Saturday.

**Our Favorite Place, 8616 Mission Gorge Road, San Marcos, 449-6710:** Bob Northton and Key Largo, contemporary and older, Thursday through Saturday evening and early evening Sunday.

**The Outpost, 652 Grand Avenue, Spring Valley, 464-9007:** Country Lane, country, Friday and Saturday.

**The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9636:** Center Stage, country and music of the 40s and 50s, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

**Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111:** Diamond, rock, Thursday through Saturday; the Kind, rock, Sunday and Monday; Ippo Facto, rock, Tuesday and Wednesday.

**Pine Valley Restaurant, 2944 Old Highway 80, Pine Valley, 588-6133:** Window Rock, contemporary, Friday and Saturday.

**Silver Spur, 7941 Mission Gorge Road, San Marcos, 448-4882:** Jerry Baze and a Top 40 Country, country, Wednesday through Sunday.

**Turquoise Lounge, 3975 Seavern Avenue, La Mesa, 465-1225:** Handley Park, rock, Tuesday through Saturday.

**Van Klink's, 39053 Mission Gorge Road, San Marcos, 449-9994:** Country



## DIGITAL DELAYS!



Ana, Roland, DOD, Peavey & Boss Rack-mounts

**FROM \$199!**

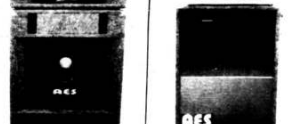


**BOSS PLAY BUS AMPS 1/2 PRICE!**

**GIBSON SPIRIT GUITARS**  
with dual humbucking pickups  
**FROM \$369!**



**MOST POWERFUL BASS SYSTEMS**  
EVER! Cleanest, clearest, loudest!



**HUGE SELECTION 3-WAY SPEAKER SYSTEMS!**



Absolute lowest prices on synthesizers from Roland, Korg, Moog, Sequential Circuits  
**UP TO 50% OFF**

Peavey • Soundcraftsmen • Beyer • NEI • DOD  
Korg • Roland • Moog • Cerwin-Vega • HME  
Audio-Technica • Sony • Numark • Boss • Rane  
Shure • Samson • Clarion • Gibson • Atlas  
Sound Code Systems • Klark-Teknik • Ana • BFI  
Passport • Sequential Circuits • And more

**578-6660**

8420 Production Avenue  
Open Mon-Fri 10am-6pm Sat 10-5



contemporary and country rock.  
Friday and Saturday.

## South Bay

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

**Black Angus**, 707 E Street, Chula  
Vista, 426-9200: Aria  
contemporary, Tuesday through  
Saturday.

**Bull N' Stick**, 608 Palm Avenue,  
Imperial Beach, 426-5330: The  
Renn, rock, Thursday through  
Saturday; live rock, Wednesday, call  
club for information.

**China Five Restaurant**, 569 H  
Street, Chula Vista, 426-9901: Juan  
Robles, contemporary, Thursday  
through Saturday.

**Country Bumpkins**, 1862 Palm  
Avenue, Imperial Beach, 429-1161:  
Gail Lee and Firecracker, country;  
Tuesday through Saturday.

**Dance Machine**, 1862 Palm Avenue.



RAPHAEL, Tonight, Thursday, Golden Hall

Imperial Beach, 429-1161: In  
Colour, rock, Thursday through  
Saturday; live rock, Sunday and  
Monday, call club for information.

**Crystal**, rock, Tuesday and  
Wednesday.

**Dock's Cocktails**, 317 Third

Avenue, Chula Vista, 422-1566: Tito  
and Augustine, contemporary,  
Wednesday through Saturday.

**Hungry Hunter/Imperial Beach**,  
1344 Palm Avenue, Imperial Beach,  
423-0953: Jeff Williams, rock and  
soul, and contemporary, Thursday  
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**Hutch's**, 1463 Palm Avenue,  
Imperial Beach, 423-3479: Grand  
Central Station, country, Friday and  
Saturday.

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

**Landmark Cocktail Lounge**, 2531  
Sweetwater Road, National City,  
475-7113: Four Star Country,  
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**The Lantern**, 1322 Third Avenue,  
Chula Vista, 427-4200: Live rock,  
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**Marisol**, 1680 Broadway (at Main  
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Sunday.

**The New Trophy Lounge**, 999  
National City Boulevard, National  
City, 477-5733: Verge and the  
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**Ona Bar**, 1121 Third Street,  
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**Palomino Star**, 3008 Main Street,  
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The Biza Brothers: Trojan Horse  
The Ron Balon Band: Le's  
Greenhouse  
The Boon Brothers: Patrick's II,  
the Blue Ridge Lounge  
Born Croisées: Spirit  
The Call: Rudeo  
Choir Invisible: Spirit  
The Condition: Spirit  
The Confused: Spirit  
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Miller: The Wellhouse  
Crystal: Dance Machine  
Dick Dale and the Del Tones: Belly  
Up Tavern  
Dark Ryder: Beach Club  
Dirk Debonaire: Belly Up Tavern,  
Dancing Nights: Windrose  
The Ducktail Review: Sheraton  
Harbor Island, Windrose  
Leo Duda: Rudeo  
The Echoes: Tropical Flats  
Fastlane: Chipping Rock  
The Features:  
Mulaney's Escondido  
Gene Clark and the Firebirds:  
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Frowell: Normandy Cocktail  
Lounge  
The Goodal Boys: Halden's, Le  
Chet  
Handy Page: Turquoise Lounge  
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The Heres: Magolia Mulaney's,  
Halden  
Hit N' Run: Kapaia Flats  
Incognito Rockers: Ralph and  
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In Colour: Distillery Nightclub,  
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Ipsa Factor: Park Place, Windrose  
Jagwire: Mulaney's Escondido  
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Ricker, Rucker's  
The Kind: Park Place  
Kracker: Pineside Lounge  
L.A.: The Leo's/Mina Mesa  
Carlos  
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Limbo Slam: Spirit  
The London Brothers: Mony  
Mony's, Le's Greenhouse  
The Lone Riders: Yukon  
Make Wave: Regalia Flats  
The Mar Dels: Belly Up Tavern  
Messenger: Beach Club  
Millennium: Spirit  
New Vanilla: Whiskey Flats  
Nimbus Obi: Spirit  
The Palmdale: Rudeo  
Phat Paradise and The  
Precisions: Spirit  
Planet: Vista Entertainment Center  
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Punk: Pancha's  
Red Alert: Naves Inn  
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Flats  
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The Spin: Spirit  
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Spirit  
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Randy Beecher: Boonocks  
Restaurant  
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II  
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Jerry Burchard: Dock's Landing  
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Jason Chase: Fish House West  
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Expresos: Heat House  
Fantasma: Black Angels/Mission  
Valley  
Jimmy Fontaine: Amey's  
Forecasts: Carlos Murphy's, Old Del  
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Tony Irvine: The Leo's/Mina Mesa  
Jack and Diane: Old Town Galleria  
Jame: Roadway Inn  
Peter Jay: Regalia Flats  
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Gina Eckstein and Alex: Dobey's  
Restaurant  
Justus: Mowglo  
Gloria Kay: Hotel San Diego  
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The La Maza: Dobey's Restaurant  
Rick Leighton: Kirby's  
Lower Change: Aye  
Tanya Montello: Gold Coast

Leauge  
Lisa McDowell: Pavilion Lounge  
Gloria Michaels: Reuben E. Lee's  
Jim Moore: Boonocks  
Restaurant, Sonoma's Inn  
Larry Moore: Halden's  
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One Plus One Plus Kaven  
Cananah/Alamo/Bernardo  
Inn  
Jim Palmer: Hungry  
Hunter/Venue  
Patrick and Lisa: Victor's  
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Edna Preston: Karmack Hill's  
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Edna Preston: Karmack Hill's  
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Jina Robles and Rapture: Hungry  
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Red Walkers: Island Lounge

Tony Berles: Mulaney's/Pacific  
Beach  
Don Tomlinson: El Comal, The  
Bridge  
Tito and Augustine: Dock's  
Cocktails  
Triple Five: Sheraton Harbor  
Island  
Triple Play: Hilton Hotel  
Denny Tymmer: The Bridge  
Vergier and the Orient Express: The  
New Trophy Lounge  
Ken Williams: Mexican Village  
Jeff Williams: Hungry Hunter/  
Imperial Beach, Monterey  
Whaling Company  
Jimmie Williams: Vacation Village  
Hotel  
Window Rock: Pine Valley  
Restaurant

## Jazz

Joe Anzalone: Hotel San Diego  
Lori Bell: Prophet Restaurant  
Lori Bell and Shep Meyers:  
Prophet Restaurant  
Brass Tax: That Pizza Place  
Pro Brigham's Preservation Band:  
Phil Key's, Patrick's II, Lorenzini's  
Bruce Cameron and Hollis Gentry:  
Escondido, Old Pacific Beach  
Cafe  
The Binky Carter Quartet: Our  
Restaurant, Le Maza  
The Chicago Six: Belly Up Tavern  
Ira Cobb's Jazzbo: Tuba Man's  
No. 2  
The Jimmy Coriano Trio: The  
Speakeasy  
Anthony Faye Quintet: Chuck's  
Steak House  
Forecasts: Carlos Murphy's, Old Del  
Mar Cafe  
Mel Good: Pacific Wine Bar and  
Bistro, Patrick's II  
Brian Jackson Trio: Pacific  
Express  
The Jazzmatics: Cafe on the Valley  
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# CURRENT MOVIES

afraid to let one of the characters call him a "long-haired taggart." And he always moves well on stage, with his maitre d'hotel pantomime being a highlight of some sort. But the dramatic content often takes much of the luster off. The curtain-closer, for example, must be awarded the dubious distinction of Best Vocal Performance the Day After One's Father Has Shot Himself in the Head (Especially When One Hasn't Told One's Band What One's Plans Are and One Hasn't Had the Chance to Rehearse). The movie is really little more than a series of music videos stitched together with dialogue that would hardly fit a postcard. This — the liberation from normal verbal plot exposition — might seem more interesting, might almost seem a reversion to the visual narrative technique of the silent cinema, if the individual images were

not so numbingly clichéd. Fog shrouded stage numbers, candle-lit lovelorn, motorcycle rides through the countryside (the foot on the back strap the sunlight streaming through the curtains, the autumn leaves whirled up on the pavement). The message that only comes through all this, to do with building a bridge across the generation gap, is surprisingly and commendably decent-minded. Written and directed by Albert Magnoli. 1984. (Mesa Cinema, Oceanview 8 Plaza Bonita, Sports Arena 6, Vineyard Terr)

**Red Dawn** — John Milus's envisionment of a Colorado small town occupied by Allied Communist Third Army Forces starts out in a genuine nightmare vein, but it soon seems to wake up and to enter a controlled

daydream vein, a conscious conjuration of the Good Old Days of the Minute Men and the Green Mountain Boys, where a small pack of teenage renegades descend from their mountain hideout to make guerrilla strikes against the oppressors and to leave their school nickname, Wolverines, spray-painted on the battle site like Zero's carved initial. No doubt the most common remark among reviewers around the nation has been that the movie seems a made-to-order promotional tool for the NRA and the anti-gun control lobby. One could go further in that strain and remark that the ragtime industry might feel a certain vindication, after so many image-blackening Vietnam movies, at seeing their product demonstrated in such a context that the audience can not dissent as one of the characters muffers through his teeth, "Try em." And the nuclear air-freeze people, or contemporary Big Dicks, will surely be able to find sustenance in the notion that nuclear missiles can pepper the globe and life can eventually pick up again and go on much as before (minus, to be sure, a few major metropolises). If the slowness here evokes the sincerity, it is perhaps because Milus, with that mixture of combativeness and defensiveness so typical of the right-wing mind, insists on putting his worst foot forward. Where liberals tend to talk among themselves, conservatives go out of their way to be overheard by the enemy. Patrick Swazey, C. Thomas Howell, Lini Thompson, Ron O'Neal, and William Smith. 1984.

**A Soldier's Story** — Problem picture, concerned less with interracial discord than with interracial, though some of the setting-up of the problem is intriguing. Fort Neal, Louisiana, 1944. The tough black sergeant (and base ball coach) of a segregated army platoon culled from the Negro League has been murdered. A black captain, the first black officer to be seen in those parts, is sent down from Washington D.C. (or in other words, from the advanced civilization) to investigate, and is received with an enormous collection of gapes and glances and double-takes. The working out of the problem, however, becomes a bit of a grind. The action, if that's the word, soon settles down to a series of Q & A interviews (the script by Charles Fuller grew, but not much, out of his own stage play) and these give way to flashbacks to open the action's social music-drummers, a baseball game, some flashbacks, and the bit by bit revelation of the unfathomable facts of the case. They also acquaint us, more than we may realize, with the murder victim, a strong character, strongly portrayed by

Adolph Caesar, a fearless bantam cock with the respect voice since he's laid expectation, and looked for the junkyard. This old crate is enough of a source of anxiety and of exhilaration that its ultimate demise, as a brief sad comet in the heavens, earns the full emotional response that Spock's death, in the previous adventure, didn't quite. William Strasser, DeForest Kelley, Christopher Lloyd. 1984.

**Star Trek III: The Search for Spock** — As sequel go, this puts much more distance between itself and its predecessor than most. But what is there that need, or prudently can, be said about it? The expected resurrection of Leonard Nimoy himself is somewhat of a disappointment, with a brand-new baby Spock hatched out of his coffin-cocoon and aging at an alarmingly accelerated rate, and even, when the established postulates about Project (and Planet) Genesis, makes a kind of sense. In technique, it is well handled, with the junior Spocks, or Spockettes, being very reasonable likenesses of the elder. The eventual reappearance of Leonard Nimoy himself is somewhat muted, but modesty may have prevented director Nimoy from granting actor Nimoy quite as grand a reintroduction as Robert Wise gave him in the first *Trek* movie. The cinematic documentation of what we have heard alluded to as "Vulcan mysticism," with its incantations, gobs of gobs, and its gongs and its choruses in white robes, year by year, No. 1 only comic book, on the other hand, is distinct contrast to the average screen blockbuster, would have such grandiose ambition as to offer these plots with one. The result is an utter mess, and American spiritless at that. (Christopher Reeve, Robert Vaughn, and DeForest Kelley, directed by Richard Lester. 1984.)

**Teachers** — Nick Nolte, dressed well, looks like a good teacher, a big-city high school, directed by Arthur Hiller. (Baltico, Cinema Plaza 5, Frontier Drive In, Grossmont, New Valley Drive In, Grossmont, Rancho Bernardo, San Diego Drive In, South Bay Drive In, La Jolla, University Towne Centre, Weigand Plaza 6, from 10:30)

**Terms of Endearment** — James Brooks's first feature seems most 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, in any event, since the movie chooses to concern itself 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 general gap, together with the geography gap, the society gap, the sexuality gap, and various other gaps, affords plenty of variety, at least, as to subjects between two lives and two miseries over a period of more than a decade. And variety is enriched in a sense, by a method of characterization that tends to test the people with eccentricities, quirky, quips, quotable quotes, unique styles of dress, and other attention-getters roughly equivalent to the novelty store arrow through the head. This method, which belies honest observation and belies a nervous need to fill a prescribed entertainment quota, is a reminder that Brooks's background is in TV sitcoms, specifically as co-creator of the mad-nuts ensembles of *TAXI* and *THE MARY TYLER MOORE SHOW*. The visuals of the movie, in contrast to its verbal and 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, talcum-powdered image suggests, apart from that, that cinematographer Andrew Bartlow, 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. (Ken 10:30)

**Tightrope** — One of Clint Eastwood's more serious efforts, with the action submerged in an arid darkness — perhaps more dark than arid — and backed by a Lemmy, Nautilus jazz

patched up and still in need of repair after its last expedition, and looked for the junkyard. This old crate is enough of a source of anxiety and of exhilaration that its ultimate demise, as a brief sad comet in the heavens, earns the full emotional response that Spock's death, in the previous adventure, didn't quite. William Strasser, DeForest Kelley, Christopher Lloyd. 1984.

**Streamers** — David Rabe's stage play, set in a military barracks, filmed by Robert Altman. (Ken 10:10 to 10:30)

**Superman II** — The third Superman movie is made up of three Superman plots, plus a Richard Pryor plot that converges eventually with the Superman. None of the separate plot strands — Clark Kent's reunion with his high-school heart-throb Lana Lang, the pernicious effects on Superman of a globe of computer-formulated synthetic kryptonite, a confrontation with an invincible computer — can be said to violate the tradition of the original comic books. Each of them is very much the sort of ludicrous idea that comes from having to crank out a new issue month after month, year after year. No only comic book, on the other hand, is distinct contrast to the average screen blockbuster, would have such grandiose ambition as to offer these plots with one. The result is an utter mess, and American spiritless at that. (Christopher Reeve, Robert Vaughn, and DeForest Kelley, directed by Richard Lester. 1983.)

**The Treasure of the Sierra Madre** — The actors adopt exaggerated masks. Bogart with shifty eyes and an shrewd shabbie, Walter Huston with a penetrating squint and Old Coder whippers, Tim Holt with a babyfaced poof, and a Mexican bandito, with roughly 64 teeth — which plainly declare their positions as the premier of the Roaring Twenties. So adamant are they about pushing the thesis, that their behavior seems barely plausible. From a B. Traven novel, directed by Richard Leakey. 1948. (Ken 10:30)

**Until September** — Appreciative sociology of Parisian exiles, their tensions, and evasions, as well as of Karen Allen's freckles and Thierry Lhermitte's baby blues, it all looks good enough to eat, but it tastes no better than to spit out a fanciful collection of romantic banalities about the provincial female burst (burst in this instance, Miss, who would seem to be short for, or who anyway is, from Miss, sound) and the suave, lascivious Frenchman. To supplement the romantic overtones, there are also banalities on such larger cultural issues as the non-Frenchness of French food and the ubiquity of French in the United States. Directed by Richard Marquand. 1984.

**The Wild Life** — Comedy about high school graduates experiencing the Real World, with Christopher Penn and Lea Thompson, directed by Art Linson. (Aero Drive In, Biju, Carousell Cinema 6, Cinema Plaza 5, Fashion Valley, Frontier Drive In, Harbor Drive In, La Jolla Village, New Valley Drive In, San Diego Drive In, Sweetwater 6, UA Glasshouse 6, Weigand Plaza 6.)

**The Woman in Red** — A American translation, and quite faithful in style, of the Yves Robert comedy, *PARTOIR MON AFFAIRE*. But something has been lost. The film seems to broaden or simplify or clarify the humor, and thus the appeal, doesn't just happen if it changes. The film is even down to the casting level. The chiseled cover girl visage of Kelly Le Brock (or Le Brock), with her novelty-store play of plastic lips, is a poor substitute for the elegant and feminine Ann Dreyer. Le Brock is a woman only an android could hide. And Gene Wilder lacks the basic normalcy so well embodied by Jean Rochefort. To the bourgeois family man in middle crisis, it seems only natural that, as some thing of a Harpo Marx look-alike, he should be a Harpo Marx analogue too. And what else is a hot-blooded say?

score. The conception of the hero — a short in an uptight, with Charles Grodin, Joseph Bologna, Michael Huddleston, and Gilda Radner, directed by Wilder. 1984.

**Yellow Submarine** — The Beatles' cartoon. It wants to be, but it isn't, the going to do when he gets an eyeful of a short in an uptight, with Charles Grodin, Joseph Bologna, Michael Huddleston, and Gilda Radner, directed by Wilder. 1984.

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