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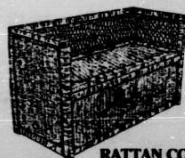
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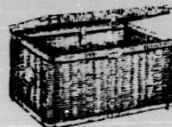
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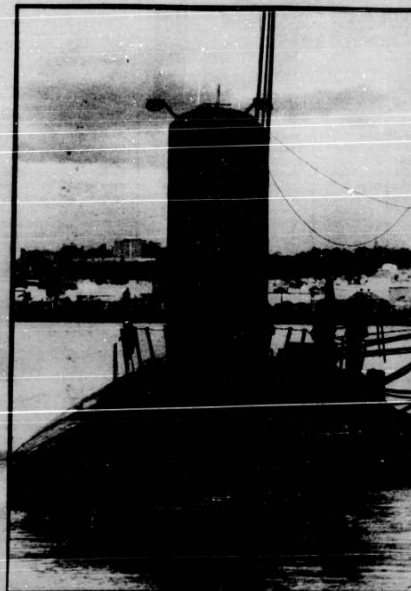
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Young People's Writing Contest

Deadline tomorrow—See page 40, section 1

READER
VOLUME 13, NO. 47, NOV. 29, 1984 **SAN DIEGO'S WEEKLY**



U.S.S. Blueback at Pt. Loma

Aboard the Blueback

Twilight has descended on the eight officers and ninety-four enlisted men of the submarine Blueback (SS-581), and on this warm Saturday evening in mid-October the waning of an era has occasioned some serious celebrating. Garbed in suits, tuxedos, and dress uniforms, the crew of the last diesel-electric attack submarine to be commissioned by the United States has gathered with wives and girlfriends to mark the boat's twenty-fifth birthday. They're all mingling in the Chief Petty Officers' Club at the Ballast Point Submarine Base on Pt. Loma, and to those interested in naval history, it is a historic gathering. Of course, all submariners are interested in naval history, and remain closer than even infantrymen to their dramatic and bloody heritage, and the Blueback crew seems to sense the significance of this event. They're the caretakers of one of only five remaining diesel boats in the U.S. fleet, a boat that in many ways was the link between the technology of World War II and the nuclear navy of today, and they know that in five years their boat, like this night, will only be a fond memory.

The sinister black shape of the Blueback, whose namesake is a species of salmon, bobs beside a pier just a few hundred yards from the CPO club. The boat is a collection of machinery and weapons of the Barbel class, a group of three submarines

*She is an antique
among submarines,
but she still prowls
beneath the waves
and still holds a proud
and loyal crew.*

By Neal Matthews
Photographs by Robert Burroughs

(continued on page 10)

City Lights

The Man Was A Saint

This past Sunday while the more secular San Diegans slept off the excesses of a long holiday weekend, a group of fifteen faithful gathered in the social hall of the Lewis Colonial Mortuary on 12 Cajon Boulevard to sanctify the name of the late Father Solanus Casey, a Capuchin priest from Detroit, Michigan. Father Martin DePorres, local bishop of the Western Orthodox church, proclaimed that on that day, Father Casey was to be counted among the holy, a saint. And in doing so, Father DePorres, according to his church's doctrine, provided a new intercessor for human prayer for the entire world — right there on that unassuming stretch of pavement called El Cajon Boulevard.

Father DePorres explains that the Western Orthodox church is small (the statewide membership does not exceed 900) and that active proselytization is rare. However, he says, since the



Father DePorres with photograph of St. Solanus

local church first started meeting in San Diego at the Montgomery Lions Club in Chula Vista in 1978 (the Western Orthodox church was officially incorporated in the U.S. in 1977), its membership has gradually grown to its present size of fifty active members. Among the new members are young people

from the ethnic orthodox churches (such as the Russian and Greek) who come to hear the liturgy in English, as opposed to the languages of their parents and grandparents — which, more often than not, they cannot understand. There is, DePorres adds, some suspicion among the ethnic orthodox churches that the

Western Orthodox church is out to lure congregants away. The ecumenical patriarch of the Orthodox church in Constantinople, however, has officially recognized the church's parents and grandparents — which, more often than not, they cannot understand. There is, DePorres adds, some suspicion among the ethnic orthodox churches that the

local Russian Orthodox church.

Father Casey was the first saint to be canonized in San Diego and, as Father DePorres explains, he is currently under investigation by the Vatican for possible canonization. Father Casey became well known in Detroit during the Twenties and Thirties for counseling and praying for the thousands of people who came to speak with him at the Saint Bonaventure Monastery. Father DePorres alleges that Casey was capable of knowing a person's emotional history before even speaking with him or her, that he could prophesy, and that he also healed the sick. DePorres recalls that the nephew of his sixth grade teacher, 400 had had cerebral palsy, was healed by Casey three weeks after having visited the priest at the monastery. Although Casey was a Roman Catholic, Father DePorres and other Western Orthodox officials decided to canonize Casey because of his outstanding contribution to Christianity as a whole.

—A.O.

Sunken Eyed

The richest Spanish galleon ever to be lost in the Western Hemisphere was sunk by the British in 1708 off Colombia. Today, about one hundred San Diegans believe they have purchased a piece of the *San Jose* and her previously lost treasure.

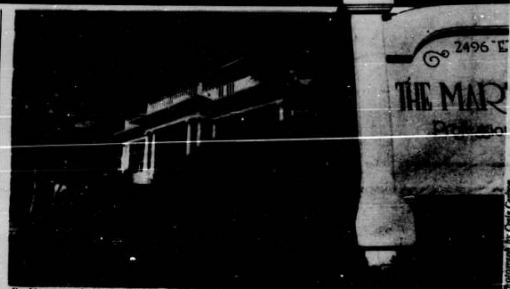
For the past few months, potential investors have gathered on Tuesday evenings to hear presentations organized by George Mrozowski and Sy Hall, two local treasure hunters who run the Gem and Treasure Hunters Association from a small shop in Old Town. But although the two men are said to be tremendously excited about the upcoming salvage project, they have been told not to talk to the press about it.

The man who requested their silence, Richard Wagner, is understood by investors to be the chief organizer of the investment deal. People who have been to his presentations say that Wagner is a firm indicated that there was only one share in the salvage job that was for sale. Wagner

reportedly was an original investor in the deal, and he was breaking up one of his shares (out of 3600 offered by a firm called Sea Search Armada) into fifty units, to be sold for \$1500 apiece. With the help of the two local treasure hunters, many of those who enjoy hunting with their metal detectors signed over the money. The first fifty units sold quickly, then another share suddenly became available.

Wagner himself stated that any publicity about the project "could jeopardize the whole thing," and he refused to discuss it at any length. He did say unequivocally, however, that he is not a shareholder in the deal, and never has been.

This is a direct contradiction of what investors understand of Wagner. "He's the guy that bought the shares originally," says Lee Ledford, who invested. "He bought two of the main shares, and broke them down." Ledford, along with other people who attended a presentation but didn't invest, (continued on page 47, col. 2)



Jim Werners at the Martin House

Give Us A Break

The best proof that federal tax credits encourage investors to restore neglected historical structures can be seen in the brightly painted facades lining Fourth and Fifth avenues in downtown San Diego's century-old Gaslamp Quarter. Another intriguing example of the effect of tax credits on renovation is evident in Golden Hill, where Jim Werners and his three partners had to stall their planned remodeling of a 1906 Victorian mansion because they couldn't qualify for those same tax breaks.

The Werners group purchased the classic two-story structure on Twenty-fifth and E for \$240,000 in February, 1980. Built as a home, it had served as a World War II boarding house and 1960s commune before being abandoned in the mid-1970s. "It was a mess," Werners recalled. "Plaster was falling off the ceiling, and people were breaking in, stealing the antique light fixtures and cut-glass door handles." Werners and his partners figured their restoration work would be financed in part by the twenty-five percent federal tax credit granted to owners of historical

properties, so they immediately sank another \$50,000 into drywall, carpentry, fixtures, and hardwood floors before renting out office spaces in their "Martin House." A badly needed paint job was to be next, financed in part by the \$25,000 tax credit granted for the \$50,000 worth of repairs they had just finished. But then the partners learned that tax credits are granted only to owners whose expenditures equal the value of the historic structure. For the Martin House, that meant \$120,000, their purchase price minus the cost of the land.

The owners didn't have that kind of money, and Werners says no banks were willing to give them a loan. "Redlining [a bank's decision not to lend money to properties in "undesirable" neighborhoods] is illegal, but it seems impossible to get loans here in Golden Hill," complains Werners, who says it's easier to get a second trust deed on a junky apartment in another part of town "than on a Golden Hill Victorian."

As the partners build up equity and bank the proceeds of rent increases, they hope to

finance the paint job and other renovations. But even if they eventually spend \$120,000 on the Martin House restoration, they still won't qualify for the tax credits, as IRS regulations require the money be spent within two years of purchasing the building.

Werners doesn't regret purchasing a share in the Martin House, and is optimistic that his "labor of love" renovation will be completed. But he feels it's unfair that areas such as downtown have private and public redevelopment agencies that provide landlords with current information on federal grants and tax breaks, while Golden Hill's real estate investors must, for the most part, go it alone. Werners and other Golden Hill activists hope soon to form a neighborhood redevelopment agency staffed by a city-paid worker who would supply neighborhood landlords with current information on tax credits and other sources for financing historical renovations.

—P.K.

Spaces

Earlier this year Michael Manganti, who with two partners owns the successful Club Diego's nightclub and restaurant in Pacific Beach, began making plans to open a second nightclub/restaurant in North County. By summer he had teamed up with two more partners under the corporate banner Western Restaurant Associates Inc.; shortly thereafter, he says, the new firm found a suitable location: the site of the old La Mediterranean restaurant on the west side of Old Highway 101, between Via de la Valle and Lomas Santa Fe Drive in Solana Beach. From that point on, Manganti says, things moved rather swiftly, and by September architect Paul Tiurky had completed plans for the extensive remodeling necessary to convert the 7600-square-foot restaurant and 2900-square-foot patio into a 14,000-square-foot combination restaurant, discotheque, and outside dining patio. In the meantime,

through meetings with the county planning and land use department, the partners had learned they would need a "major use" permit to go ahead with the planned conversion. On September 20 they appeared before the county planning and environmental review board — known by its acronym, PERB — for the first of two hearings required to obtain such a permit. As expected, PERB scheduled its second hearing for November 1, leaving nearby residents, businesses, and such advisory agencies as the Solana

Beach Chamber of Commerce and the San Dieguito Citizens Planning Group plenty of time to voice their concerns, should any arise.

On October 25 the Diego's partners appeared before the San Dieguito Citizens Planning Group, whose support was considered vital to obtaining a final PERB approval. Two residents from the more than 900 condominiums that line the bluff west of the proposed club site, as well as the owners of two motels nearby, the Turf and La Casablanca, complained that the establishment of a nightclub/restaurant complex such as Club Diego's would cause severe parking problems on nearby streets, since the site was being converted from a fairly quiet restaurant into a busy nightclub with a planned capacity of more than 600 patrons. But since a county planning report prepared before the first PERB meeting said that the Diego's partners had fully satisfied parking requirements by increasing the existing thirty-three spaces to a total of ninety-seven, the San

Dieguito group voted to give its approval to the application for a major use permit, paving the way for almost certain PERB approval a week later.

That's when the trouble began. A day after his planning group approved the Club Diego's plan, group chairman Gerald Steel says he received a call from a "concerned neighbor" who opined that county regulations for an establishment the size of Club Diego's actually called for 217 parking spaces, not the ninety-seven called for in the county report. After investigating this

matter, Steel says, he found the complaint to be true, and immediately cried foul to both the Diego's group and county planner Michelle Fergoda, who assisted in the report's preparation. "I think Diego's was attempting to make what they considered a very smart business move, and they perhaps convinced the county planner to downplay the fact that they were asking for a reduction in the amount of required parking," Steel says. "I can't say they were in cahoots because I have no

(continued on page 47, col. 2)



Architectural design, Club Diego's Solana Beach



This Tour Not Duty

Troy Stephens gets angry whenever he reads press accounts of another Vietnam War veteran who has gone mad. "Most Vietnam vets are normal and have no problems adjusting to society," says Stephens, who himself piloted a helicopter over Vietnam in the late Sixties and was, in fact, wounded in action. "But newspapers, movies, and television specials always sensationalize the few who do not." That explains his initial reluctance to discuss a curious phenomenon associated with Bluebird Express, a two-and-one-half-year-old firm he owns that offers five different helicopter tours of San Diego. Stephens has found that a growing number of his customers are not the expected tourists or prospective real estate buyers, but Vietnam War veterans to whom helicopters

represent one of the few lingering memories of a time in their lives they've spent years trying to forget.

In the last six months, Stephens says, more than twenty veterans have come to his firm's offices at the 94th Squadron Restaurant/Helipad on the north side of Montgomery Field. Four or five of these, he says, came just to watch while their friends or relatives embarked on one of the tours, which last from six minutes to three hours in length. "It's kind of a tug-of-war with themselves," Stephens says. "I talked to one at the gate the other day, and he said, 'I want to send my girlfriend, but I don't want to do it — I had enough of that in Vietnam.'" But the rest come to fly, and in nearly every case choose to have the doors of the helicopter removed prior to take-off (an option the firm makes available to its customers). "It's different from

(continued on page 47, col. 3)

Rancho Blood

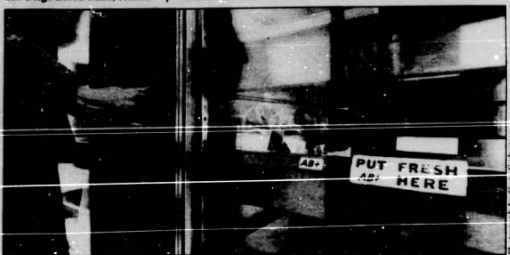
Last week the Parents and Teachers Organization of Rancho Santa Fe School in Rancho Santa Fe sent out questionnaires to parents of 250 students, asking the parents' blood types and asking if they would be willing to donate blood if their types were ever matched with some person living in the community who needed a transfusion. Jan Hunter, chief organizer of the project for the Parents and Teachers Organization, says that the idea for a blood list came about last year when a Rancho Santa Fe resident was preparing to undergo open-heart surgery. Neither his doctor nor his family wanted him to receive blood from the San Diego Blood Bank, Hunter

says; rather, they preferred to get blood from a known donor, if possible, from someone in their own community. "So last spring we made the decision to come up with a list. That family was worried about communicable diseases [specifically AIDS]. I'm not saying that we all don't want blood from the San Diego Blood Bank. The list is being made to address the needs of people who might have those concerns," Hunter says.

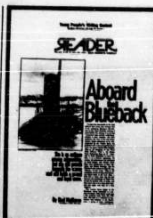
Lynn Seede, community relations coordinator for the San Diego Blood Bank, has helped the Parents and Teachers Organization put together its blood list program, but admits that no other blood donors in the county are using the same approach as the citizens of Rancho Santa Fe.

"And it's not the kind of thing we encourage," she says. "Our screening methods are the most effective and the chances of getting AIDS through a transfusion are roughly one in one million." The problem with drawing up a list of that kind, she says, is its "implied pressure" — people who may have legitimate reasons for not wanting to donate (for example, someone who has had hepatitis) could feel compelled to donate out of fear of falling under suspicion. But such fears do not seem to dissuade the citizenry of Rancho Santa Fe. When asked if anyone in Rancho Santa Fe had AIDS, an employee involved with the blood list drive chuckled and replied, "I don't think we do."

—A.O.



San Diego Blood Bank, backlotter



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A UNIVERSITY

of the city

View From An Unwashed Window

I live downtown. Hardcore downtown: Twelfth and Market, across from V of A Detox, smack on the trolley line, next to a parking lot often more strewn with wires than, even, wine bottles.

Your "City Behind Backing Stone Fronts" ("City Lights," November 8), yet another chronicle of yet another downtown development flop, has got me thinking about what appears to be the classic downtown pattern: We tried to go "trendy," and "upscale" but it didn't work so we are forced back to the "leazy."

This real, soothing, but untruthfully facile bisection of the downtown human community into the "upscale and trendy" or the

"leazy," which seems to characterize most discussions of downtown development, strikes me as a convenient dodge. It blissfully ignores the very existence — not to mention the needs — of the large, long-term, bona fide downtown residents population which is neither, thank you, "trendy and upscale" nor, thank you again, "leazy." The discussion, and apparently also the grandiose development schemes which trigger them, all seem to ignore those of us who are:

— senior citizens on pitifully inadequate incomes

— cab drivers

— AFDC mothers opting for adequately rented motherhood rather than exhausted bionic womanhood

— would-be artists, writers, musicians

— recovering alcoholics groping through voc. rehab. programs toward job market re-entry

— technicians in our plasma centers

— men who reported to casual labor at 7:30 a.m. daily for three weeks but got bumped for missing the second roll call on Wednesday

— the bartenders and bachelors of our own bars

— the thick-waisted waitresses in our own hush houses

— former wage earners now recessioned onto unemployment

— the physically, psychologically, or intellectually disabled who live on tiny public monies checks through no fault of their own

— the clerks of our own businesses: steady hotels, pawn and thrift shops, porno shops, auto body shops

— those of us who, to have and spend more time, opt to have and spend less money

— the security guards protecting "upscale" homes and investments and so on down the human line.

Downtown development appears to be ignoring us. Might it be that at least part of this cycle of trying/failing is due to the fact that it neglects us?

— department stores selling us affordable, durable clothes for children and working men and women, rather than dashikis for cocktail parties we will never attend

— toy stores with paper dolls and Frubbles and tinkie toys and tricycles for kids, rather than pottery and computers and crystal toys for adults

— movie theaters showing decent films with discounts for senior citizens and night bugs for families

— bicycle and moped shops to help bridge the gap between our car-less cars and San Diego's having lousy public transportation

— day-care centers which also operate at night because those of our mothers who do work, often work nights

— survival information centers which offer no handouts for street people but budget-stretchers for people with steady but small incomes

Of course I don't know that community-serving businesses such as these would set a profit — but you already know that your upscale, trendy boutiques don't. And there's always good old San Diego Hardware as an example: how trendy are roach traps and pipe cutters?

And what about Public Sector Development? Isn't it written somewhere that public monies are vaguely supposed to be used to provide a better quality of life for the residents of the area concerned? Where, pray tell, is the playground and park for the residents of the downtown area? A lot of humanism sociology: kids growing up playing in the games room to develop an affection for dice, and become adults playing in the games.

Where is our playground? Why is city money being used to "redneck" the trendy, upscale residents of La Jolla and Pacific Beach — who obviously prefer to continue spending their time and money in their own trendy and upscale communities than to provide us with the recreational facilities we so badly need?

And rather than subsidizing elegant shops, how about subsidizing a VOAIDS clinic downtown? Whether developers like it or not, we are a sexually active community.

How about a little street cleaning someplace other than your fancy, shopfront Fifth Avenue Galsapp District? Along Twelfth, maybe? Along the curbs and vacant lots and parking areas of Twelfth and Twelfth and Portsmouth and all the rest?

Maybe more and better street lighting so that our downtown doesn't look cheap and everywhere shadows and fear?

And how about some police activity which puts more energy into protection than into harassment on the general principle of surveillance?

From my sunshaded window at Twelfth and Market, it doesn't look as if the public sector is doing much more to meet the needs of the downtown area's neither sleazy nor upscale residents than in the private sector.

And maybe that is part of the problem — a big part of the problem — with downtown development projects. Perhaps they are not really attempting to do developmentally what needs to be done developmentally. Perhaps if developers would stop denying the admittedly unpleasant realities of the resident downtown human community, and work in terms of those realities, they could get off this roller coaster of upscale follows into sleazy success.

Jill Mar Cline
San Diego

Letters

What about it, Private Sector Developers? Are your business ventures designed to meet any of the needs of the downtown area's indigenous population? True, we can't afford to patronize your high-profit-margin luxury boutiques, but you might manage to stay afloat if you offered us:

— grocery stores selling us meat, milk, bulk staples, groceries at competitive prices, rather than gourmet deli items we can neither afford nor pronounce

— department stores selling us affordable, durable clothes for children and working men and women, rather than dashikis for cocktail parties we will never attend

— toy stores with paper dolls and Frubbles and tinkie toys and tricycles for kids, rather than pottery and computers and crystal toys for adults

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And what about Public Sector Development? Isn't it written somewhere that public monies are vaguely supposed to be used to provide a better quality of life for the residents of the area concerned? Where, pray tell, is the playground and park for the residents of the downtown area? A lot of humanism sociology: kids growing up playing in the games room to develop an affection for dice, and become adults playing in the games.

Where is our playground? Why is city money being used to "redneck" the trendy, upscale residents of La Jolla and Pacific Beach — who obviously prefer to continue spending their time and money in their own trendy and upscale communities than to provide us with the recreational facilities we so badly need?

And rather than subsidizing elegant shops, how about subsidizing a VOAIDS clinic downtown? Whether developers like it or not, we are a sexually active community.

How about a little street cleaning someplace other than your fancy, shopfront Fifth Avenue Galsapp District? Along Twelfth, maybe? Along the curbs and vacant lots and parking areas of Twelfth and Twelfth and Portsmouth and all the rest?

Maybe more and better street lighting so that our downtown doesn't look cheap and everywhere shadows and fear?

And how about some police activity which puts more energy into protection than into harassment on the general principle of surveillance?

From my sunshaded window at Twelfth and Market, it doesn't look as if the public sector is doing much more to meet the needs of the downtown area's neither sleazy nor upscale residents than in the private sector.

And maybe that is part of the problem — a big part of the problem — with downtown development projects. Perhaps they are not really attempting to do developmentally what needs to be done developmentally. Perhaps if developers would stop denying the admittedly unpleasant realities of the resident downtown human community, and work in terms of those realities, they could get off this roller coaster of upscale follows into sleazy success.

Jill Mar Cline
San Diego

— department stores selling us affordable, durable clothes for children and working men and women, rather than dashikis for cocktail parties we will never attend

— toy stores with paper dolls and Frubbles and tinkie toys and tricycles for kids, rather than pottery and computers and crystal toys for adults

— movie theaters showing decent films with discounts for senior citizens and night bugs for families

— bicycle and moped shops to help bridge the gap between our car-less cars and San Diego's having lousy public transportation

— day-care centers which also operate at night because those of our mothers who do work, often work nights

— survival information centers which offer no handouts for street people but budget-stretchers for people with steady but small incomes

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Jill Mar Cline
San Diego

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Straight from the Hip

Matthew Alice

Dear Matthew-Alice:
My father was recently in Portugal and visited a small town called Evora. While there he went to a Catholic church that has skulls for the arches, and in the walls are embedded thousands of bones (legs, arms, etc.). The skulls in the arches are literally stacked upon one another, and of course my father was curious. He inquired about the history of the church, but none of the natives knew anything, or at least they were unwilling to tell him. Perhaps you could discover the reason for and origin of this church made almost entirely out of human skulls and bones.

Denise Sharpe

Hillcrest

All I know of Portugal from personal experience is what I've learned from many glasses of vintage port — a sublime experience, but not of much help in this matter — so I was forced to go to the guidebooks for this answer. From all accounts, Evora is a fascinating place. Any town whose streets and byways have names such as Cardinal's Wet Nurse Street, the square of Our Lord of Earthquakes, or the alley of the Unholy Man, has to be worth visiting. Add your father's macabre church, and the fact that, according to one author, there are 25,000 bodies encased in the city's walls, and Evora is guaranteed a place on the itinerary of Matthew Alice's European Tours.

There are many churches in Evora, a town eighty miles east of Lisbon, but the most interesting is São Francisco's. Though the monastery of São Francisco was founded in the Thirteenth Century, the church was not completed until the 1500s — an interesting time in this part of the world, chiefly because of a little event known as the Spanish Inquisition. One had to watch one's step during this period ("bathing the whole body" was a crime), and the preoccupation with death so rampant in this epoch is understandable.



Illustration by Rick Gory

Regardless of the reason, the unusual chapel, known as the Capela dos Ossos (Chapel of Bones), was built by the Capuchins. One travel writer has referred to this chapel as a "grun from the depths of the human mind." Each of us has his or her own particular example of human grunts, and perhaps Mr. Sharpe's description of the chapel suffices for some to include the Capela on their lists. I won't comment, offering instead the inscription on the chapel wall: "Nos ossos que aqui estamos/Pelos vossos esperamos" (We, the bones who are already here, are waiting for yours). Perhaps there are subtler ways of making the point, but the Capuchins were fervent enough to construct similar churches throughout southern Europe.

Dear Matthew Alice:

Downtown San Diego makes me uneasy enough at night (I'm from a small town in

Nebraska), but I noticed something a while back that has me downright worried. I was driving along Broadway when I noticed right in front of me what looked like a cloud of steam coming out of the street. A block or two farther and I noticed another steam cloud. What's going on under the streets of San Diego? And is this just steam, or something more dangerous to innocent bystanders and whoever else is walking around at night?

Becky Vicente

La Mesa

Downtown is not strange just during the night, as any observer familiar with the area can tell you, Becky. No, there are things that surface even during the day that would raise your eyebrows. And one of the things that would get them hopping is the sight of steam arising from the depths at midday, given the right temperature and humidity. But you should rest assured that the clouds consist of water va-

por, and are probably less harmful than the air we breathe on our city streets.

I can tell Becky is a newcomer to our burg, because those steam clouds have been billowing forth since 1911. What we see escaping from the manhole covers along Broadway is evidence of the San Diego Gas and Electric Company's steam line, a 3.6-mile-long network of subterranean tunnels and pipes that supplies steam to fifty-three downtown customers. The steam is generated at Station B, south of the Santa Fe depot at the foot of Broadway, and is sent through four-by-six-foot tunnels up the main lines beneath Broadway and G streets. It's saturated steam, which means that it contains a lot of water, which means it is a bodder to pump. So the utilities company has built a series of sumps along the pipeline; the excess water condenses out of the steam at these sumps, and what we see above ground is mostly this water evaporating from the sumps, weather permitting. Meanwhile, the steam (at 275 degrees Fahrenheit) continues on to the radiators, water heaters, and air conditioners of the customers down the line.

Steam radiators could very well be on their way to that overpopulated little world of antiquedoms, especially here in San Diego. Not that they were ever very widespread — though the number of customers on SDG&E's steam line peaked at around 200 in the Forties, other sources of energy have always been far more common here. Though it has no immediate plans to discontinue steam service, SDG&E is looking to sell the steam line and Station B.

Got a question you need answered? Get it straight from the hip. Write to: Matthew Alice, c/o the Reader, P.O. Box 80063, San Diego, California 92138.

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THE INSIDE STORY

BY PAUL KRUEGER

THE UNION-TRIBUNE PUBLISHING COMPANY IS trying to buck a decade of corporate lassitude by kicking off an ambitious expansion program designed to strengthen its position as the county's pre-eminent advertising medium. Though profitability of the two local Copley newspapers is evident — last week's Thanksgiving editions were overstocked with ten separate department store and supermarket ad inserts — there's a soft underbelly to all this apparent media muscle.

San Diego County's twenty-year population boom has greatly outpaced readership increases of the *Union* and the *Tribune* (they have a combined circulation of 350,000), and television continues to strip away readers. The publishing company's own statistics show that whereas in 1963, seventy-two percent of the county's 305,000 housing units received the morning or evening paper, that measure of market penetration this year declined to forty-four percent of the current 773,000 homes. Statistics are more discouraging in the attractive North County market, where only thirty-two percent of the households receive a Copley newspaper. (It's sixty-five percent in East County.)

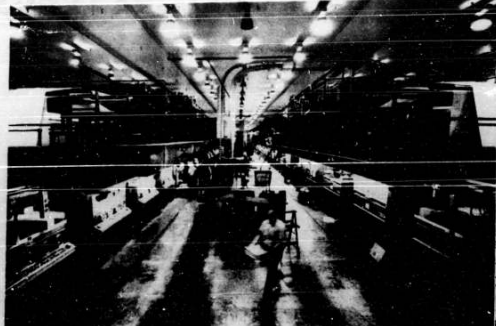
"There's been tremendous growth in San Diego, and we haven't kept up with it in the way we'd like to," admits Richard Tuller, general manager of the Union-Tribune Publishing Company.

Company executives hope to counter these declines by producing what are essentially five different newspapers. Beginning in April, readers in the central city, South Bay, East County, northern coastal (Del Mar to Oceanside) and northern inland (Escondido/San Marcos/Vista) will receive local news pages tailored to their communities. Government, crime, and community reporting for each zone will be accompanied by entertainment reviews and feature stories. The U-T has

been inching into such specialized coverage: for decades stories generated by reporters in bureaus throughout the county appeared on news pages distributed only to northern and southern communities, and since April of 1977, both papers have published special North County advertising/editorial supplements in Thursday's editions.

The U-T's current commitment, however, is much more financially extensive. Tuller won't say how much the expansion will cost, but management sources say at least forty part- and full-time reporters, editors, artists, and photographers will be hired to produce news and features. There will be a large promotional budget, and Tuller confirms that the company is shopping for land in San Marcos (the geographical center of North County) on which to build a satellite plant with printing presses and editorial/advertising offices. "This shows that management isn't content to sit on the paper's profit margin, and has made a step toward becoming a major metropolitan daily," one editor reflects.

The millions spent on expansion will supposedly be recouped by increased circulation and advertising purchased by small retailers who can buy space in specific zone editions for a fraction of the paper's current ad rates. Tuller believes these zone advertising sales will help the U-T gain back ad revenues lost to television and radio, and much radio's ability to sell advertising a specific geographical area. (The Arbitron ratings, which compile statistics on the size and demographics of local radio audiences, now issue separate ratings books for San Diego and for North County.) These very predictions aren't going unchallenged. John Armstrong, publisher of North County's fast-growing *Times-Advocate* newspaper, doubts that readers will be overwhelmed by the U-T's new



View from the Union-Tribune

product. "Every one of these [North County] communities has divergent interests," says Armstrong. "We've learned one newspaper can't provide for all of them." The *Times-Advocate*, which last year increased its circulation six percent to 35,200, publishes four different geographic editions within its North County territory: Escondido residents read a paper tailored for them; as do readers in Vista/Fallbrook, San Marcos, and Rancho Bernardo/Poway/Palm Springs. Armstrong also says the *Times-Advocate*, which is backed by the considerable resources of its parent Tribune Publishing Company of Chicago, has "very aggressive plans" to expand its share of what he calls "one of the most attractive growth areas in Southern California, if not the entire U.S."

Other publishers have tried to capture community loyalties by marketing a well-defined news and advertising product. Kirk MacDonald, publisher of the weekly *Citizen* newspapers, says that over the small North County stretch from Del Mar north to Leucadia has two distinct personalities. The Del Mar/North City West area is growing south, becoming more a part of San Diego proper, says MacDonald, while the San Diego area (Solana Beach, Carlsbad, Encinitas, and Leucadia) is emerging as a

separate retail/commercial profit center. For that reason MacDonald now mails out two different editions of the free, 26,000-circulation *Citizen* — one to Del Mar households, the other to San Diego residents.

Cost was a big factor in the San Diego City Council's choice this fall of a redesign for downtown's Horton Plaza Park. Preservationists argued that restoring the Fourth and Broadway mini-park to its original 1910 Gil design would cost \$1.5 million less than the modern configuration proposed by San Francisco architect Lawrence Halprin, and the history buffs won. But downtown's Centre City Development Corporation is currently deliberating a four-million-dollar budget for street improvements on the blocks surrounding the new Horton Plaza shopping center, and nobody is complaining about costs.

Highlights of this lavish, taxpayer-financed downtown beautification project include hand-laid brickwork for the intersections of ten streets surrounding the park and retail center. (Brick paving is fifteen dollars per square foot, compared to the two-dollar-per-square-foot cost of asphalt.) In the center of six specially marked intersections along Broadway and along G Street will be five-foot-diameter bronze medallions,

which CCDC engineers say will "draw special attention to the intersections and expand people's perception of the [shopping] center's size." Three of the six bronze medallions cost \$800 each; the others must be specially cast — at a cost of about \$800 — to accommodate sunshade covers.

Several sidewalks will be covered with hand-laid brick costing ten dollars per square foot, three times the price of concrete. Special curbs of "French gray accent" concrete will cost \$1.50 more per foot than the plain treatments found throughout the city. Thirty new street lamps in four different styles will brighten the shopping center's perimeter. Their average cost is \$3200. Landscaping includes fifty new trees at \$500 each, surrounded by \$100 metal grates. Three drinking fountains will be added at \$100 each.

CCDC's board of directors, who'll vote on the proposed expenditures next Friday, didn't question the cost of the improvements during a preliminary discussion earlier this month. Two board members did, however, argue their tentative opposition to the purchase of twenty stone medallions for pedestrian use on the grounds that winos would transform the wire-mesh benches into impromptu daytime beds.

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Engine room control room



Blueback at sea



Mess Hall

the Blueback

(continued from page 10)

October 15, 1959, is fast fading toward the horizon. The *Barbel* class of diesel-electric submarines was the last postwar class to be built before the navy turned exclusively to nuclear-powered boats. And although the only subs ever to have proven themselves in combat were diesel-electrics, the submarine fraternity considers diesel boat sailors to be die-hard romantics. American diesel boats have a history, but no future; nuclear boats have only a future, and a combat role that no one wants to see realized. Though many nations, including the Soviet Union, continue to build diesel boats, the United States hasn't built another one since 1959 (not counting the deep-diving research submarine *Dolphin*, completed in 1968 and now stationed at Ballast Point). "We all wish the United States would build diesel boats again, but I doubt they ever will," laments Master Chief Don Hatch, the chief of the boat (COB).



Commander John Hagin at periscope

highest-ranking enlisted man on the *Blueback*. "Admiral [Hymen] Rickover was such a powerful personality and a force for the nuclear boats, but there wasn't an equivalent voice for the diesels. That's been our disadvantage — we don't have a Rickover."

The United States has two types of submarines: attack boats, whose role is to destroy enemy submarines and shipping, and Fleet Ballistic Missile (FBM) boats, which carry up to twenty-four intercontinental ballistic missiles aimed at strategic targets in the Soviet Union. The U.S. has ninety-five attack boats, compared to Russia's 280, and thirty-four missile boats, compared to the Soviet Union's sixty-two. The FBMs, called "boomers" by submariners, are almost constantly at sea, hiding in the black depths and forced into port only when they need more provisions. All of the West Coast-based FBMs tie up in Bangor, Washington. Of the forty-five attack boats based in the Pacific, eighteen call San Diego home. They are attached to either Sub Group Five, or Sub Squadron Three. Only one of those eighteen boats relies on fossil fuel.

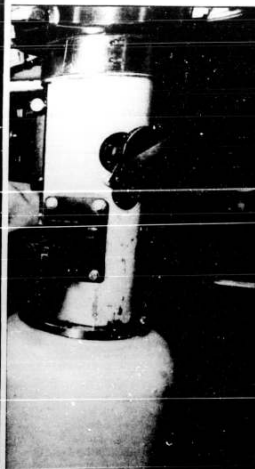
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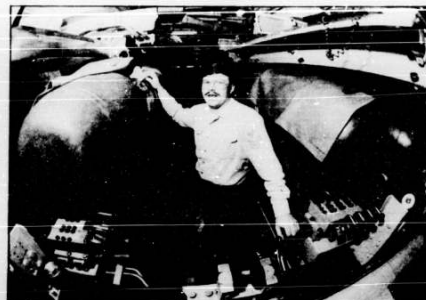
Torpedo tubes

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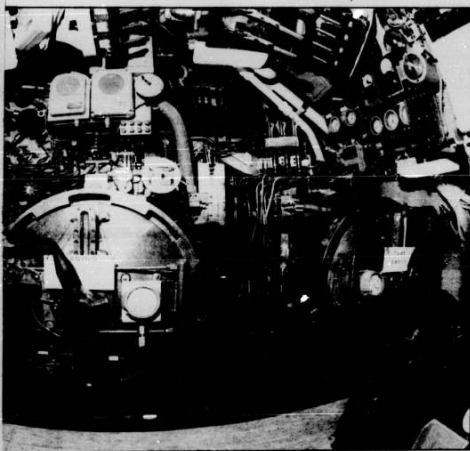
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Don Hatch in escape trunk



Glen Hill in torpedo room



Other days it spends time as an "electric rabbit," trying to escape and avoid detection by ASW planes, helicopters, and ships. "I think that we're useful," says Lieutenant Commander Fargo, sitting in his tiny stateroom aboard the *Blueback*. "The Soviet Union operates close to 200 diesel boats. Our people need to know what the bad guys are going to sound like — if they ever become bad guys. . . . Excuse me," Fargo says suddenly. "Chief, do you smell smoke?" he calls through his doorway. "I think I smell smoke." After four men sniff alertly in the area of the wardroom, Fargo is assured that he's smelling paint from work being done topside. "We use our noses a lot, and try to develop a sixth sense," he explains.

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day's long, tapered tube, was designed for surface speed rather than speed at depth, primarily because of submergence limitations of the diesel-electric propulsion system.

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The few remaining diesel subs — the *Darter* based in Japan, the *Barbel* in Pearl Harbor, the *Bonfish* in Charleston, South Carolina, and the *Blueback* — are referred to affectionately as fossil boats or ghost boats. And it's no wonder. Modern nuclear-powered attack submarines are so far advanced as to be almost incomparable. But the *Blueback* can compete with the newer boats in one area: silence while submerged.

One outgrowth of the tremendous complexity of a nuclear-powered submarine is that its machinery is inherently noisy. The nuclear reactor is used to make heat, which has to be translated into power, and this takes a lot of plumbing and reduction gearing. Though this equipment is mounted and insulated specifically to reduce noise, the modern sub also creates noise simply through its spinning propeller and the speed with which the hull moves through the water. A sizable chunk of the navy's budget is being funneled into research, in labs like the Naval Ocean Systems Center (NOSC), next to Ballast Point, trying to find ways to make the subs quieter, faster, and deeper-diving. Though all of this research is

(continued on page 14)



Engine room control room



Blueback at sea



Mess hall

the Blueback

(Continued from page 14)

October 15, 1959, is fast fading toward the horizon. The *Burford* class of diesel-electric submarines was the last postwar class to be built before the navy turned exclusively to nuclear-powered boats. And although the only subs ever to have proven themselves in combat were diesel-electrics, the submarine fraternity considers diesel boat sailors to be die-hard romantics. American diesel boats have a history, but no future; nuclear boats have only a future, and a combat role that no one wants to see realized. Though many nations, including the Soviet Union, continue to build diesel boats, the United States hasn't built another one since 1959 (not counting the deep-diving research submarine *Dolphin*, completed in 1968 and now stationed at Ballast Point). "We all wish the United States would build diesel boats again, but I doubt they ever will," laments Master Chief Don Hatch, the chief of the boat (COB),



Commander John Hough, principal

highest-ranking enlisted man on the *Blueback*. "Admiral [Hough] Rick over was such a powerful personality and a force for the subs boats, but there wasn't an equivalent voice for the diesels. That's been our disadvantage — we don't have a Rickover." The United States has two types of submarines: attack boats, whose role is to destroy enemy submarines and shipping, and Fleet Ballistic Missile (FBM) boats, which carry up to twenty-four intercontinental ballistic missiles aimed at strategic targets in the Soviet Union. The U.S. has ninety-five attack boats, compared to Russia's 280, and thirty-four missile boats, compared to the Soviet Union's sixty-two. The FBMs, called "boomers" by submariners, are almost constantly at sea, hiding in the black depths and forced into port only when they need more provisions. All of the West Coast-based FBMs tie up in Bangor, Washington. Of the forty-five attack boats based in the Pacific, eighteen call San Diego home. They are attached to either Sub Group Five or Sub Squadron Three. Only one of those eighteen boats relies on fossil fuel.

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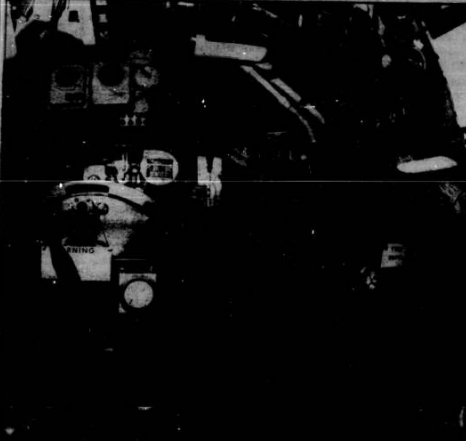
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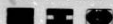
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the Blueback

(continued from page 13)

highly classified, it is known that the navy is working on a new kind of outer coating, similar to one being used by the Soviets, which not only causes less deflection of sonar pulses but also insulates the sub's internal noises. This coating may also eventually add speed. Scientists are using fish as their model, and are trying to duplicate the soft body and slimy skin of a fish in the steel cylinder of the submarine.

Another area of tightly guarded research at NOSC is concentrated on the arctic ice sheet. The U.S. has recently become concerned about increased Soviet submarine activities beneath the ice. A missile-carrying sub resting among stalactites beneath thin polar ice is almost impossible to detect, and earlier this year the navy increased funding for research at NOSC's Arctic Submarine Laboratory. Here scientists are growing sea ice in a sixteen-foot-deep pool, and are studying ways to improve techniques submarines use to break through the ice, and other arctic warfare tactics. Last year, for the first time in the lab's thirty-seven-year history, an active-duty navy officer became its director. The officer, Capt. Jack Sabal, declined to be interviewed for this story.

The main tactical advantage of a submarine is its covertness; once a sub is located, it's extremely vulnerable. That's why submariners and submarine researchers are so security conscious; they have the inbred attitude of the hunted, and they're just as soon stay invisible both at sea and in port. Submarine commanders are taught to think that when they're at sea, they have no friends. While at sea most try never to transmit, even to American ships, for fear of disclosing their position. This cloistered atmosphere makes the submarine navy a separate and distinct entity, which prefers to move silently and undetected through the world's consciousness. The Blueback fits snugly into this fraternity, even if it is something of a relic. "It's considered an honor to be assigned to a diesel," says Petty Officer second class Thomas Smith, a yeoman on the Blueback. "It's like being on an old Cadillac." But that's also part of the problem with diesel

boats: they're as easy to spot as old Cadillacs. Though they're about as quiet as a nuclear boat when submerged, and thanks to the Albacore hull can dive almost as deep (actual depth capabilities are classified, but the navy admits to operating depths of 1500 feet; in reality, however, this figure is laughably inaccurate), the criticism of diesel boats is that to kill them, you only need to wait them out. Regardless of how deep they hide, and despite their tricks, such as releasing clouds of bubbles that appear to be schools of fish to enemy sonar, sooner rather than later they must ascend to recharge their batteries. That makes them relatively easy targets, given today's detection and weapons technology.

But if a war were to break out tomorrow, diesel boats might outnumber nuclear-powered boats on patrol. Most NATO countries employ diesels, as do the Russians, in great numbers. The Israelis are trying to buy them from the United States, and Japan has some that are quite advanced. And while most of the sea-based nuclear weapons are installed on nuclear-powered subs, the diesels are capable of launching nuclear-tipped cruise missiles. In a war, boats like the Blueback could wreak terrible havoc; they would just be easier than nuclear submarines to locate and kill.

Off the coast of San Diego, and indeed along the entire Pacific and Atlantic continental shelves of the U.S., sophisticated arrays of hydrophones have been planted by us on the ocean floor to help detect the presence of enemy submarines. Though this system is only part of the worldwide American antisubmarine warfare effort, it is not a subject that submariners wish to discuss. The ASW system includes spy satellites that monitor Soviet submarine movements, hydrophones placed at strategic geographical "choke points" that the Soviets must traverse to enter the open ocean, and constant patrols by American aircraft in search of Russian subs. It's an impressive collection of equipment and personnel, but it's never been tested in combat. A potentially foreboding harbinger came about during the recent war in the Falklands, when the British, who have an ASW system considered almost as effective as America's, could not destroy an Argentine submarine that shadowed a Royal Navy task force for weeks. Though the Ar-

(continued on page 16)

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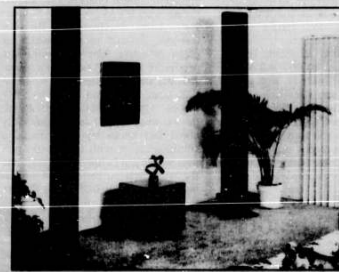
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the Blueback

(continued from page 14)

genuine military's shortcomings became almost a global joke, their submarine was able to fire several torpedoes at British ships, which survived only because of guidance problems with the torpedoes.

San Diego is a crucial link in this country's ASW system because of its sub base, research center, the fleet's Anti-Submarine Warfare School, and the Naval Air Station at North Island, which is a base for S-3 ASW jets (whose aircraft carrier operations provide the country's sea-based ASW patrols), as well as ASW helicopters. With this concentration of submarine activity, not to mention that within San Diego is the largest military complex in the Western world, our city is of extreme strategic importance to the Russians.

"We give the Soviets credit for an equal ASW capability," explains Lt. Comdr. Jim Trotter, the Blueback's navigator and operations officer. Though military experts generally believe the Russians have nowhere near the sophistication or accuracy that the U.S. has in finding and tracking enemy submarines, American submariners like Jim Trotter give them the benefit of the doubt. Like most of the Blueback's crew, Trotter has been assigned to nuclear boats before, and he knows what it's like to be the hunted. He's been tracked by Russian trawlers, listened to the maddening pings of active sonars scanning the depths for him, and ridden out North Atlantic storms while trying to maintain communication with friendly forces. "One time in the North Atlantic we were at 250 feet, doing only about four knots, trying to maintain communication with these little gizmos we put out [a towed antenna], and the storm was so bad we got sucked right up to the surface," says Trotter,

speaking carefully to guard against saying anything that would be considered classified. "It was like going up an elevator shaft, real fast. One minute we're rocking and rolling at 450 feet, the next we're on the surface with seventy-foot waves." For all the Russian world to see.

As operations officer, Trotter's job involves coordinating missions with other ships and aircraft. He says working on the Blueback "is a little more fun" than working on nuclear-powered boats, because the Blueback goes on lots of different missions. One day they're part of mock commando raids, and the next they're out playing hide-and-seek with some of the most sophisticated ASW aircraft the country has. On those operations, Trotter says, the boat is often told only to proceed to a certain sector off the coast and commence evasive action, without first communicating with the hunters. Some ASW crews are good at finding the boat, others aren't. Enlisted men on board say the P-3 Orion

turboprop airplane, which is land-based at Alameda, is generally more effective at finding the boat than the newer S-3 Viking, which is carrier-based.

How effective the Russians are at finding American subs is an open question, and remains to be seen. Says one ASW expert, who asked that his name not be used, "The Russians have a lot of primitive ships, but given their best ship, maybe they're as good as we are in ASW. Their aircraft are getting better, but they don't patrol as much as we do. I'm sure they know more about our subs than we think they know; if not, they're being stupid."

As the boat's navigator, Trotter relies primarily on visual fixes, such as lights on the beach, but when the Blueback is out in open ocean the preferred navigational aid is Navsat, the navy's navigational satellite system. Here the Blueback differs markedly from her nuclear sisters. The modern

(continued on page 18)

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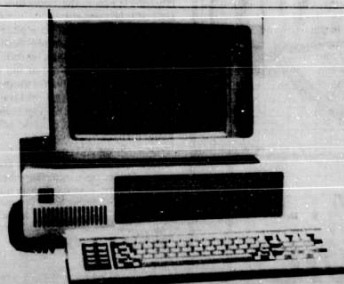
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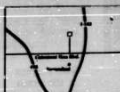
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the Blueback

(continued from page 18)

boats rely for navigation on a piece of technological wizardry known as SINS. Ship's Inertial Navigation System. Developed at the Massachusetts Institute of Technology during the 1950s as an over-the-horizon weapons targeting system, the apparatus consists of four gyroscopes and some accelerometers mounted on a platform. The equipment measures both the boat's direction and its speed, and gives a constant read-out of the sub's position. In the words of a tongue-in-cheek, but accurate (and unclassified) training aid, which is also an indicator of the complexity of nuclear submarines, SINS works like this:

The SINS knows where it is at all times. It knows this because it knows where it isn't. By subtracting where it is from where it isn't, or where it isn't from where it is (whichever is greater), it obtains a difference or deviation. The SINS uses deviations to generate corrective commands to direct the ship from a position where it is, to a position where it isn't; having arrived at the position where it isn't, it now is. Consequently, the position where it is now is the position where it wasn't, and it follows that the position where it was is the position where it isn't.

The differences in the complexity of diesel-electric boats as compared to nuclear-powered boats can be measured in the respective crews. "The character of the crew of a diesel boat is different from the crew of a nuclear-powered boat," explains Comdr. John Haigis, skipper of the Blueback. "You have to have more schooling to be nuclear-qualified, so the nuclear crews are a little older, and more of the men are married, so they socialize in a different way. Diesel boat sailors are younger, more are single, so their get-togethers are different." For this reason, Haigis says diesel crews can be more tightly knit than nuclear crews.

He should know. At a trim forty-three, Haigis has witnessed the onrush of both an enlisted man and an officer. He enlisted in 1961, when the navy was launching the *Thresher* class of nuclear submarines, a series of attack subs that will start to be decommissioned in the late 1980s. He was an electrician. Haigis entered Officer

Candidate School in 1969, and became skipper of San Diego's last diesel boat in April of 1983. The *Blueback* is his first, and probably only, command.

"You usually get only one command opportunity," Haigis explains, sitting at a small desk in his stateroom just off the wood-paneled wardroom. From this boat he can go to an administrative job on the squadron level, or a staff job with the sub group command, or perhaps to a surface ship (a "skimmer" in the submariner's lexicon). One previous *Blueback* skipper is now the executive officer of the *Dixon*, a submarine tender at Ballast Point. Another is chief of training and readiness for the surface fleet in the Pacific. And the commanding officer of the Anti-Submarine Warfare School is also a past *Blueback* skipper. Certainly all are good jobs, but it is an accepted fact that submarine officers who aren't in the nuclear field have a limited career trajectory. Admiral James Watkins, the chief of naval operations, is a former nuclear submarine commander. All the top jobs leading to that assignment from the submarine navy go to nuclear-trained officers.

By all accounts, Haigis is a respected stickler. "The previous skipper wasn't very friendly," says Petty Officer second class Gerry Hardy, a sonar technician. "But this guy [Haigis] will personally come down and tell you if you're fucked up—or if you're doing a good job. I was on a mule boat and I almost never saw the skipper."

"I think he's a little egotistical," says Michael Riley, a second-class fire control technician. "It's like his whole life all he's wanted to be is a commanding officer on a submarine, and now he's having the time of his life. But I'd take a rowboat into Vladivostok harbor for him, if he asked me to."

Haigis's main link to his enlisted crewmen is through his old friend, Master Chief Don Hatch. The chief of the boat on a submarine is usually the most experienced and knowledgeable sailor in the crew, and the job is two parts personnel management and one part tactical. "On a sub, in a shooting situation, most officers are tied up in fire control [aiming and firing the weapons], so you need a guy who has the big picture over the enlisted men," says Hatch. "It sounds

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There are far fewer officers as a percentage of the ship's population on a sub than on a surface ship, so the chiefs (there are nine on the *Blueback*) have a more responsible role than in other parts of the navy. The COB, who is the senior chief, is a role that began with the first American submarine, the *Holland* (SS-1) in 1900, and other branches of the navy recently have adopted variations of the same position. The relative autonomy of the enlisted men on board submarines is one reason why sailors say that while discipline is strong, "you

don't have to hassle with all the military bullshit."

Comments Petty Officer Riley, standing on the windswept quarter-deck of the sub tender *McKee*, where the *Blueback* is tied up, "On this ship [the *McKee*], if guys go to captain's mast [nonjudicial punishment], they really get shafted. But on a sub, the captain knows you know if you've been fucking up. He doesn't have to shaft you."

When Haigis took over the *Blueback*, he called Hatch and asked him if he'd like to be the boat's COB. Even as a kid Hatch had wanted to be a submariner, and he watched every episode of the television series *Silent Services* (he's also seen the movie *Das Boot* five times and reads all the submarine literature, including the gripping book *Lost From Cofins*, an account of World War II U-boat operations by one of the few surviving German U-boat captains). He became a missile technician and spent most of his career on missile boats, but he jumped

at the opportunity to work with his old friend Haigis, and in the process make a significant leap forward in his career. Unlike the skippers of diesel boats, COBs like Don Hatch have the opportunity to climb to the top of their respective heap, which is the position of Master Chief of the Navy, highest possible rank for an enlisted man. As he stands at the end of the pier where nuclear subs such as the *La Jolla*, the *Houston*, the *Bates*, and the *Guitarro* bob peacefully against their ropes, Hatch is razzed by some of his men as they head toward the *Blueback*. "Hey, you're gonna be a star, chief!" "You don't tell'n' no lies now, COB." Hatch laughs, and calls back, "Yeah, I'm prefacing everything I say with, 'No shit'."

"Really, they're looking for a leader when they interview you for this job," he continues. "And you have to have traits that make people want to come to you with their problems, even after you've just chewed them out. They want the stable rock, the guy to

be looked up to, the guy that came all the way up."

One of the things that COBs have to watch for in their crews is the divisiveness that can come from too much cliquishness. This can be a more serious problem on nuclear-powerboats than on a diesel, because of the reactor. The Navy is extremely concerned about the possibility of a nuclear accident about its submissibility so only those who have been intensively trained and who continually requalify are allowed anywhere near the power plant. The rest of the crew is excluded. "What divides a crew up is not being able to work together," explains Senior Chief James Garvin, sitting at a small table aboard the *Blueback* in the ship's third-quarter, which is the "berthing quarters" for the crew. "There are no berthing quarters in the quarters." "Torpedomen should be able to help engineers, or whatever. But on a nuclear boat, you can't do anything having to do with the nukes unless

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the Blueback

(continued from page 20)

you're trained. Some crews accept that and work well together, others don't."

Enlisted men say there are about four identifiable cliques on the Blueback: the guys who embrace new-wave music, those who favor country and western, a group that's involved in car racing and four-wheeling, and the quiet, laid-back types. But the groups are loose, and the sailors shift back and forth among them, and Chief Hatch is quick to point out that his crew is as cohesive as any he's worked with. That cohesiveness is something considered imperative to the safe operation of a submarine, and it's a by-product of every boat's systems quali-

fications program.

The symbol of a submariner, the twin dolphins he wears above his left breast, is not automatically given to every seaman who finishes sub school. The dolphins must be earned by the sailor, after an arduous process that can take anywhere from six months to two years, before he's considered a "qualified." Each man (as yet there are no woman submariners) must learn how the boat works, how the various systems are integrated, and what every valve and switch is for. "The first thing they learn is how to drive the boat," says Torpedoman first class Glen Hill, pointing to the Blueback's crowded command center. Two aircraft-type steering wheels protrude from a jumble of instruments and gauges, just in front of the peri-

scope. Walking forward to the torpedo room, and turning sideways to allow shipmates to pass by in the narrow passageways, Hill explains that in order to get his dolphins, each man must learn how to "fight a casualty" in any area of the boat. "Casualty" in submarine parlance refers to both humans and equipment. So, for instance, every crewman must know the basics of working in the torpedo room with its 3450-pound, nineteen-foot-long Mk 48 torpedoes, and its six torpedo tubes. Though the newer subs have only four torpedo tubes, located amidships, and also carry SUBROC nuclear antisubmarine missiles (which travel up through the sea surface, fly twenty-five to thirty miles, re-enter the water, and detonate), and some now carry sea-launched nuclear cruise missiles, all American subma-

rines deploy with the Mk 48 torpedo. It's wire-guided, utilizing a thin wire attached to the submarine, with a range of twenty miles and a conventional warhead. "This boat, being so old, takes a lot more work," explains Hill, changing the subject from weapons to men. "Keeping this thing around this long is really a reflection of the crew." Like many Blueback sailors, Hill asked to be assigned to a diesel boat, and wants to be aboard on her rumored decommissioning date in 1987.

About seventy-seven percent of the crew is submarine qualified, which is considered a good percentage. One man, twenty-six-year-old Tracy Koch, was due to get his dolphins one day last October, and he was excited. For a submariner, getting one's

(continued on page 24)

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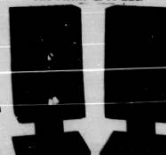
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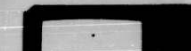
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the Blueback

(continued from page 22)

dolphins, and then getting them "tacked on" by every member of the crew striking the dolphins against the man's chest, is a memorable event and a high honor. "The more people who tack on your dolphins, the better you're liked," says Koch, who's from Casper, Wyoming.

"You learn each system, piece by piece," he explains, standing by his bunk in a narrow compartment that beds down twenty-four enlisted men, "starting with the auxiliary systems. Potable water. The air conditioning system. Then the trim and drain system, used for fire fighting and level-

ing the boat. You have to learn the piping, all the valves, like this one right here behind this bunk. Somebody asks you what that's for, you gotta know it. It comes down to having to take a molecule of air from outside, and get it to the rack right here."

Koch was assigned to a nuclear-powered missile boat, the *Ohio*, before coming to the *Blueback*. He prefers the harder life of a diesel boat to the "floating hotel" he was on before. The *Ohio* had nine-man staterooms. Coke machines, the works. On the *Blueback* it's noisy when the diesel is running, and it vibrates, and when the seawater protection valve closes over the boat's snorkel, the air is momentarily vacuumed from the boat, and your ears pop. Plus the boat rocks and rolls with the surface swells, and at sea the crew is limited to one shower a

week "and just bird baths the rest of the time. You really get to stinking." But he loves it.

"I wanted to be on submarines because they're smaller, they have better crews and better chow than the skimmers, you get to know everybody, their wives, their sisters' birthdays, their brothers. Plus, it's exciting. More exciting than I even thought."

Koch still remembers his first dive on the *Ohio* — many submariners keep meticulous track of the number and duration of their dives — and what fun it was. He was down seventy-two hours that first time, and later spent many more days in the depths, part of a crew waiting for an order to fire the machines of Armageddon. Didn't he miss the sun? "I guess so," he cracks. What about real air? "You get periscope lib-

erty," he laughs. "They let you look through the periscope for a few minutes every once in a while."

A couple of days later Koch got his dolphins, and the crew validated them with their fists. One veteran submariner, who still prizes the bloody T-shirt he wore when the pins behind his dolphins were pounded through the shirt and into his chest, says the ritual signifies your acceptance by the crew, and the placing of their collective trust in the new submariner's ability to save any one of their lives. But he's not sure that even if one hundred percent of the crew had their dolphins, the *Blueback* would be a better boat. "There's an old saying: the boat you're going to is always better than the one you're on, and the one you're on is nothing compared to the one you came from." □

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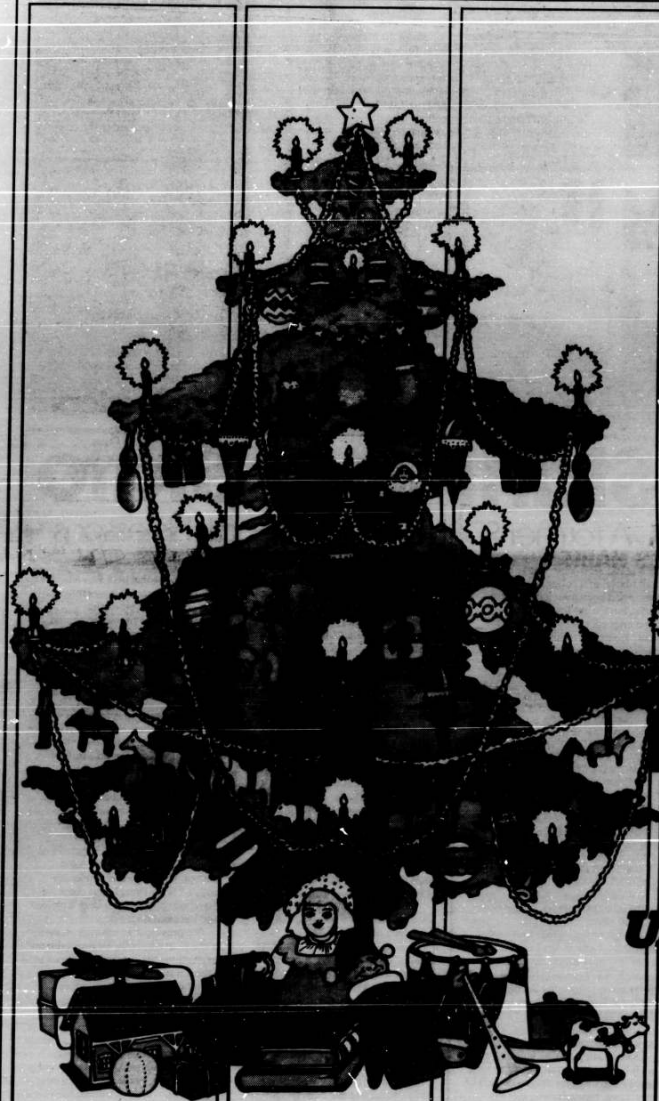


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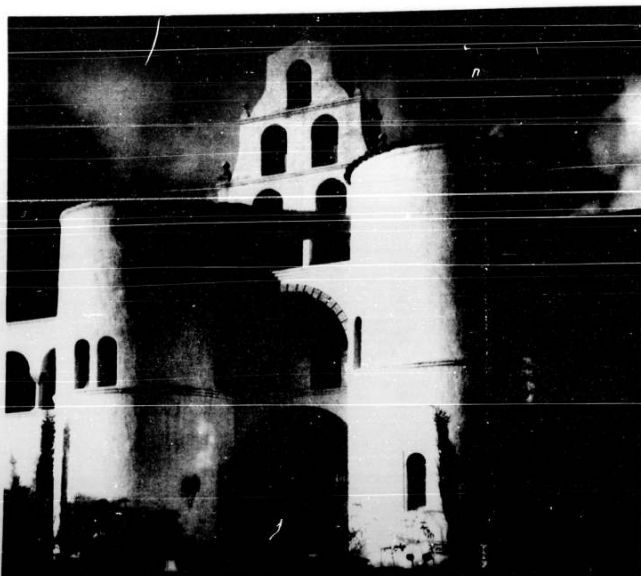


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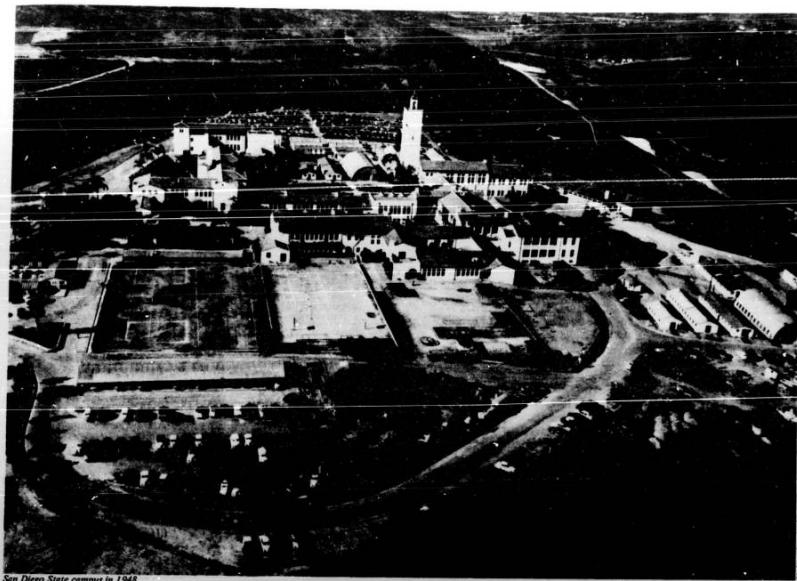
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San Diego State, 1935

San Diego Historical Society



San Diego State campus in 1948

University Archives, San Diego State University Library

Starting at State

A former SDSU professor recalls his lessons



Quonset hut and bell tower, c. 1935

By John Theobald

It was the New Year, 1944, in a small liberal arts college, isolated in Iowa. I had been married for three weeks, but except for the upbeat mood engendered by this beautiful event, feeling miserably stranded within those ivied walls, where most of the male students had been drafted for combat in the Pacific theater, and I was narrowly rejected as "4-F." Suddenly I was delivered the following telegram:

YOUR NAME MENTIONED AS PROMISING CANDIDATE FOR RESEARCH ASSOCIATE UNIVERSITY OF CALIFORNIA DIVISION OF WAR RESEARCH, SAN DIEGO ORIGINAL FUNCTION TO ASSIST NAVY FILING CLASSIFIED MATERIAL. WOULD APPRECIATE OPPORTUNITY INTRODUCE YOU TO DIRECTORS AND CONSIDER PROSPECTS. AIRFARE MET.

Norman Johnson (Personnel Director)

I had never heard of this organization and didn't know what this was all about, but I took the plane at once and, to my elation and dismay, was forthwith hired at a rank two notches above my academic rating at the college where I was feeling so useless.

Unfortunately, to recount why and how this happened, as with so many "How-I-Came-to-California" yarns, will be almost certain to forfeit trust in my veracity and thus in the rest of my story. Nevertheless, it is the unobtrusive truth and might make a rather interesting symbol of my adopted land (I was a recently naturalized Britisher) at that point in

its surging history. The personnel director in question was at a cocktail party at Camp Callan, where he got into conversation with a man to whom, years earlier in graduate school, I had chanced to introduce the blind date who became his wife. Apparently the conversation went something like this:

"Too bad you're in the army. We sure could use you on Point Loma to file the A/S [antisubmarine] documentation."

"Now you tell me," says my friend, and then (God bless him), "but failing me I know just your man."

"That right?"

"Fellow teaching English in Iowa."

"English! That's not so good. We're looking for a scientist who will understand how pings find U-boats through the thermal structure of the ocean."

"Well, he's a versatile type. [This not markedly veracious.] I really think he'd fit."

There were some more grumbles about my occupation, but in the spirit of the party my name and address was written, with "Eng" as shorthand for my profession, before proceeding to further martini. The next morning, feeling the effects, no doubt, our personnel director pulled out that scrap of paper from his pocket and said (you guessed it), "My God, I found me an engineer!" There was a war on. Superfluous foot-dragging was frowned on from above. The telegram went out. By the time that the war effort had no further use for us, I had taken

more than a passing fancy to San Diego. I knew that there was where I would like to teach but was informed by an academic type on the enormous staff that masterminded the sinking of German submarines, "We only have about one college in San Diego — little better than a teacher's college really. I can't imagine an Oxford man wanting to teach there." Nevertheless, I promptly borrowed a car and drove out to the campus. First I poked about in the college library, which I suppose now is going up a million books but which at the time contained — well, a lot fewer. But in my field, that little library wasn't at all bad, and I have found that a college is about as good as its library. Taking umbrage from the stories of how Ronald Coleman and David Niven marched up, sight unseen, to Hollywood producers with a "Here I am, I have come," I marched up to the president's office and knocked on the door.

The president was Walter Hepner, a small, brisk, efficient man with no pretensions to scholarship, who was facing a sudden tripling of his enrollment with the impending demobilization. Without further ado, I introduced myself, stating my credentials and my ambition to teach in his English department as an associate professor. "Well, that would be your rank, of course," said he, and then, giving me the steady stare with which executives size up a likely prospect, "What is your principal interest, Dr. Theobald?"

I said, "Poetry and religion, in that order."

I have since thought that, had I been sitting in the president's seat, I would at this point have terminated the interview with a polite remark and the firm decision not to hire me — on the ground that I was probably a hot-eyed Evangelical of some sort, "with a right to his views," but not a very promising vehicle of great poetry. Instead, he picked up his desk phone and asked his secretary to dial the current chairman of the English department, who not having yet secured his doctorate, was administering the department at a lower rank than the one to which I had announced myself as aspiring. "I have a man here," he said, "who is interested in poetry. Don't we already have a man interested in poetry?" I didn't, of course, hear the answer to this staggering question. The next thing I knew, I was being advised to visit the professor to whom the president had addressed it. I must have been as good as hired, for when I reached the professor's house, it was to be slapped on the back and told, "I want you to understand that this is no bush league!" I thought quickly, "Harvard, Yale, Princeton, Berkeley, San Diego State — major league."

Thinking back on my superior smile, I say, "What a snob!" Yet that would be the dead opposite of how I really felt about my appointment. Doubtless for most of the wrong reasons, from the very first I loved the place.

Let it be an emblem of the growth of our cities that in those days I would make the twelve and a half miles to class (portal to portal), that from our Linda Vista front door to the prof's restraints punctually in fifteen minutes, although the Mission Valley road, which followed the old riverbed through sleepy farmland, had only one lane each way; and now that it has four or five, I would have to allow twice that

time, especially if I wished to avoid another citation.

And how was the latest cloister in which I was to instruct the rising generation in completing their sentence fragments and seek, in the upper division, to instill the heady stuff of English poetry? Well, it must have been the sunniest, sprightliest cloister in the world of learning. The immense sense of freedom, compared with everything I had known, was luscious, pervasive, and centrifugal. To begin with, few students were in residence. They converged and distributed themselves from too far afield every day to build the sort of "traditions" which for me tended to become so oppressive at the liberal arts colleges with which I had been associated. Decisive for any ethos here prevailing were newness, size of enrollment, rapidity of growth, liberated mixture of the sexes, and in general, absence of reverential idols of the tribe. There was little or no airless breath of authority down our necks or pressure to promote college spirit, or even expectation to hold us to a curriculum, though always among the students there was somewhere to be found an appetite for whatever splendor of books our own enthusiasm could impart.

Whatever college spirit may have been kindled by sport one might term "before and after Coryell." Fraternities and sororities existed, but unobtrusively and deprived of the sort of humiliating initiation ceremonies with which I had been familiarized at Amherst College. For the college as a whole, a sense of status was growing, all right, but it rarely made itself heard and, if when it did, would be more likely to find expression in a casual mention that our labs were better than at USC, and "When do you suppose we are going to be called the university we are?" Strange paradox that seven years of Oxford should

have left me with so little relish for the shadow of antiquity and so much for the exhilaration of a future whose richest orients were the windowless arches of the sky.

One felt it as a hairy venture that in the first place they put the college down among those canyons at all, to interrupt the dialogue of meadowlarks; and a bonus that they plastered its walls gleaming white and crowned its roofs with glowing Spanish tile and installed the tinny mission bells in the library tower. When I joined the college, the steepest canyon resounded with the frogs' break-ekokoox that Aristophanes' public thought the most musical of sounds, as Chaucer thought cockcrow was. The campus was swollen with unborn life. When I entered my classrooms, this pregnancy knocked and waved like the perfume of orange blossom around their groves in May.

The college was being built about my ears. Consider that the year before my appointment the enrollment numbered 2000, and that with the return of the war veterans in 1946, it was 5000. The faculty more than doubled that year, the English department itself going from a complement of nine to twenty-one, so that in the frenzy of hiring they became overextended and had to let some go at the end of the year, including one distinguished lady who, when they subsequently hired back to shore, there was no ill feeling.

For quite a while the existing facilities were inadequate to accommodate the enrollments that elected our classes, and the overflow was performed crowded into Quonset huts. For some reason I derived the greatest joy from these makeshift classrooms. There was a fixed understanding with my students that while we were doing could survive the competing racket of either the builders or the riveters, but that

when they both came together, the class would be held outside on the grass. I would secretly hanker for this double condition, even though I did not deceive myself that I would then hold their attention against the passing girls or boys or even the sky. But I remember it wasn't at all a bad class, half of them lingering after the end of the period, and one of them asleep in the clover, with her skirts seriously deranged but deftly adjusted by a friend.

Another time I fell into disgrace with a colleague whose class met on the other side of the exiguous partition that separated the two classrooms in the same Quonset hut. My colleague was a very young instructor, newly appointed, who apparently liked to conduct his class in such a hubbub that we couldn't get on with ours. One of my students had been in the Navy, knew the Morse code, and hammered on the wall at my suggestion: Q-U-I-E-T, and then the same message twice again. It worked, but as I say, made me less popular with the colleague, till I apologized and he confessed that he was having difficulty with his students, who themselves, I am sure, preferred a more orderly procedure. (I'm afraid I make them seem more like high school than college students, and perhaps a greater number than in the East bore this resemblance, though it has been my observation that the quotient of real stars remains pretty steady, whether it is Oxford or Amherst or San Diego State.)

My "office" too, after the first year and for some years thereafter, was nothing but one of ten desks, staggered in two rows of five in a larger Quonset hut, where I believe that some of us were "conferred with" by students in distinctly greater numbers than when we came to have an office to ourselves. If a wasp wandered in from outside,

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State

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someone bothered by it would chase it out or wait it, but the semipermanent summer would still wander in.

Privacy, of course, there never was. Once when I was chairman of the department and already raised to full professor's rank (which unaccountably happened after only three years), I provoked the displeasure of the professor who was the department head (about long since lurched from among us) and at the same time the most popular lecturer by far. In assigning periods when our courses should be held, it had seemed to me that I should attempt to provide for better-balanced enrollments by assigning this Shakespeare section to a less popular period, and the rival section of a graver professor to a period with an *a priori* assurance of brisk trade. It was lucky that one day when I walked in with the wags, our but was empty except for one other colleague and one student, for I was attacked by the tidily Shakespeare professor, both fists swinging. I got my briefcase up between us and did some fast footwork, whilst I am sorry to say I was laughing like a fool. By the time that the divisional chairman had been alerted to the violence resulting from my well-intentioned programming and had reached our "office" to take whatever policy action seemed to be called for, my frazzled colleague had recovered from his tantrum and was enrolling his class in another part of the campus.

But why would a scene so ludicrously un-Oxonian intrigue me enough to bring it up at this distance? Partly, perhaps, because as chairman, my small share of status being by now more than all I wanted, if any personal dignity was imperiled, it certainly wasn't the sort that mattered to me. I really cared only about the teaching, and to that I'm sure I sacrificed too much, including the "productive scholarship" which at most colleges gives rise to "publish or perish," but which here was subordinated to "busy work," especially lecturing or performing for the town and sitting on committees — this last an area in which I should be congratulated on my artful dodging. Not counting "Lectures and Assemblies" (my self-chosen challenge and cross), only once do I recall having failed to take successful evading action when tapped for committee work. This was when I yielded with what must have been transparent reluctance to hollow pleas that "the college needed me" on the curriculum committee. What a farce! A standard procedure was for departments to propose new courses, not because these courses were justified by the advance of any theory of education that I recollect, but in order to provide a pretext for promoting additional hiring and hence enhanced strength of "personnel" in departments predictably even more competitive than rival business magnates scrambling for contracts. Well, just in case it might be supposed that there existed a thoughtful, operative conception of educational ends and means residing in any controlling authority at San Diego State, such as either of the



Walter Heper

two college presidents under whom I served there. I should hasten to dispel this illusion. To a lesser degree only than their successors, those two presidents were themselves the servants or instruments of the budget-disbursing characters in Sacramento. This budget was never subject to ideas, in anything resembling the Platonic sense, but only to the best compromised accommodation to the ever-swelling student enrollment, with a view to mollifying the minimum demands of the community. It was strictly the lower pragmatism that activated our "Ed."

The first of my two presidents, the one who had grabbed the telephone to inquire of the English department chairman if we didn't "already have a man interested in poetry," came to us from having been the secondary school inspector. He was selected for his administrative ability and

confessed only to uneasiness with the world of academes, a discomfort with which, as a poet, I found it easy to sympathize. At faculty meetings he would administer avuncular homilies on absence from our offices during the period we were expected to assign for conferring with our students ("Now, ladies and gentlemen, you know that is not the sort of thing your children would expect of you"). He was very much a "straight shooter" who took sides against his own politically conservative instincts by persistently refusing to fire a member of the faculty for whose blood the town patriots were thirsting, because that member was unwilling to sign the absurd "loyalty oath" required of us during that McCarthy era and in fact had raised suspicions of being (whether it not in Gath) a card-carrying Communist, whose periodic trips to the USSR were quite possibly funded by the party.

My second president, Malcolm Love, must be given the credit for the only occasion during the twenty-four years I taught at this college when a president attempted to address the student body, and the odds are at least even that this was by my provocation. This president and I were entitled to a better basis of exchange than our previous encounter, which had been occasioned by my frustrated attempt to restore the position of a brilliant colleague who had run afoul of the head of his own department, music. This colleague was a pianist, composer, and musicologist, with a bit of glimmer for the students. He was certainly one of the most articulate and engaging members of the faculty. The head of the department

in question had probably been given cause to take umbrage at my friend's sharp wit and inclination to lead. My own opinion of the disgruntled chairman's abilities may well have been more obscured than illumined by his contribution to an interdepartmental course which I had helped to set up, called Aesthetics 138. This was to be conducted as a triangular symposium by the chairmen of the English, art, and music departments. The intention of this colloquium was to draw a large group of students together into a consideration of the principles which underlie all three arts; but the course soon became more two-way than three, for whilst the fine painter and teacher who chaired the art department was stimulating enough with his "chalk talks," and the dialogue for the class to overhear, the third member who was to have joined the symposium and whose instrument was the trumpet, on the rare occasions when he showed up, confined himself to expositions of the embouchure, which failed to open up, and I mean the discussions then failed.

I feel urged to go into the affair of the music department a little, not just because I have pretended to be a music critic, or even because it is a fair exhibit of the prevalent departmental frictions in our colleges (over which we draw curtains), but also, and chiefly, because it happens to involve two issues about which I still feel keenly: first, the enhancing of intellectual and spiritual leadership by our college presidents; and second, the seizing of every opportunity for cultural cross-fertilization, as



Malcolm Love

contrasted with the pre-emptive compartmentalization of our disciplines. The latter ideal I may have been first to worry at so, not only by occasionally exchanging classes with cooperative colleagues in my own department, but also within the Romance languages department, and even once by getting into the raised eyebrow department with a talk on "Physics and Poetry" in the Chem Lab! It is an ideal which leads directly to my third cup of tea: the desirability, to put it mildly, of voices being heard on the campus of eminent men and women from the great world outside. But let this last go for a moment.

When my gifted friend was to be let go, I first took up the matter with the faculty grievance committee, the chairman of which was also something of a friend, to be informed by him, however, that this bright boy who was to be released had "queezed his own pitch," as they

say in cricket, by allowing himself to include in a letter of apology this unfortunate sentence: "I have been at fault, but face it, the wrong man is in charge of the music department!" This took me, through the aggrieved professor himself (useless, of course, but I gave it the old college try), to an appointment with the president, who being new to the place, felt understandably something less than secure, but who disappointed me with a model exhibition of the steel hand in the velvet glove. Aside from mentioning in a small, flat voice that, unlike the department chairman, my friend lacked tenure, he remained very silent, allowing me to step out of line with the remark that if we jerked this young man it would be a pity, since he was plainly one of our all-too-few stars, whilst his boss would be unlikely to last another two years anyway. This wouldn't have been so bad if it hadn't been so correct.

So Malcolm Love had been given no reason to feel responsive when, a while later, I wrote him a letter suggesting, in a style as low-key as possible, that the student body would appreciate hearing in convocation from their president, and that an occasional gesture of manifest inspiration from one as highly respected as himself might make a difference to the spirit of the campus. A week after I mailed the letter, I was witness to a rather poignant interlude. I was strolling down the cloister which bordered the campus quadrangle when I heard a familiar voice. It was the president, speaking with the slight lisp which he mistook for an impediment, into a mike which had been hooked up in the center of the quad. He was

addressing the students earnestly, modestly as always, somewhat evasively; but the event not having been announced, and he lacking the sort of public force which I have come to associate with hollow executive types, only a miserable smattering of students were passing briefly to listen before proceeding about their own affairs — probably to their next class. If this had indeed been the sad outcome of my letter, I had forgotten all about it when I received a handwritten answer from the president, thanking me for "the spirit of my letter" and saying that he had never been able to feel that it belonged to his powers to provide inspiration to the student body.

This was a distinctly different president from Heper, who got himself saddled with the sobriquet "Heper's Folly" by buying up a lot of land around the college canyons at a time when he had the vision to be quixotic about what we might become. The enrollment having grown by a thousand, give or take, every year since I was hired, until now, when the plan has put a stop to expansion, the present result is that students jostle each other on the sidewalks and in the more populous classes, whilst to visit "the commons" at almost any time of the day is to risk a serious manic condition from the mingled din of "rapping" and whatever rock-and-roll ensemble is having its fun. It's hard for the old affections to endure; and although these for me have never extended to sectarianism in any of its forms, I have been made wistful by the campus's small chapel, in addition to its cathedral, where at any time, on the analogy of the

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(continued from page 29)
United Nations meditation room, a few individuals are offered an opportunity for silence. I am convinced that this makes quite a difference for the quietness on their campus.

Ah, opportunity! Love was a lovely guy, who evidently followed the Confucian maxim of ruling without ruling, but... oh, well, I should talk. Had I been more manipulative with opportunity myself, I might have turned my membership of that curriculum committee to some use, instead of which their meetings were to me occasions of acute frustration. These meetings were held at 2:00 p.m., or soon after lunch, when because I seldom retire before 2:00 a.m., I am very apt to be immediately sleepy if bored. To show what a keen committee member I was, I shall recall the occasion when, having dozed off, I suddenly woke to find it difficult to believe what I thought I was hearing. What seemed to be under discussion was the addition, not of a new course, but of a separate department as an extension of the department of business management, to wit, a department of real estate salesmanship! If I had been less indecently anxious to vindicate my absent alertness, I would have kept still; but whatever philosophy of education I was blessed with was also being trodden on, and I heard myself, with heavy-footed irony and all the solemnity I could muster, proposing the further

addition of a department of car salesmanship. I think I may have hoped to antagonize somebody but only succeeded in being antagonized, as I walked out of the meeting in a smoldering mood because my faintly fatuous ally was greeted with friendly, tolerant laughter. "Just another licensed jester, lightening the occasion with a bit of harmless fun."

Of my own courses, including those which might have got off the ground, better say nothing, unless of the creative writing, especially at the graduate level, now a considerable empire. That, if I say so, I did see off from ground zero and in fact chaired the first of our master's candidates in it. I am still bemused that one day, less from vanity than avoidance of tedium, I asked a student who had taken four of my courses (poor fellow), had safely graduated, and become a friend, "Which did you think went best?" He stared at me as if wondering what could be the matter with me, before replying, "Well, but the 260, of course." This was the creative writing seminar, where it never seemed to me that I did any teaching at all, seldom could claim an assist in getting anyone published, and mostly let them teach each other by the "Devil's Advocate" method, according to which the first student to criticize a story or poem (the course never confined itself to a genre) would get around the wincing sensitivity we all feel about what we write by the anticipated obligation to be negative or else decline, till the next or the next, of whom some reservation was also first expected. This way we got around the feebly automatic, "I

think that was good"; and however sour that first minus, others could and did almost invariably step in to heal the wounds. Or I suppose I would tend to reassess the balance. This way we learned to estimate as well as make.

As regards subject matter and treatment, I had no difficulty in describing myself as "shock-proof," with no holds barred on what was submitted, only stipulating that nothing would be read aloud which might legitimately give offense. In this connection I remember once when the laugh was on me. It was after the first meeting of the class, when students were milling around my desk with questions about what they might write, and me no doubt milking the process, that I noticed a small, middle-aged, distinctly homely lady hanging back and twice shaking her head when I turned to her, presumably because she was waiting for the crowd to take off. Finally she was the only one left. She looked me in the eye and said, "I wish to write about sex." I said, "Fine. Any particular aspect of this large subject?" "Oh, every aspect. There is no aspect with which I am unfamiliar." I hastened to suppress any surprise at this comprehensive claim and just said, "Well, go ahead." At the same time mentioning the house rules about audio sharing. It turned out to be one time when the material scarcely lent itself to the overt, consisting as it did invariably of very specific and detailed run-downs of dates with sailors picked up at singles bars. The writing was on a steady B-minus level, neither bad nor very interesting. It was rather late in the

semester, however, before it transpired that her disclosures had circulated the class, with their written comments added to mine, and that the criticisms which gave evidence of the most exact experience, as well as color, had been written by a young woman who in appearance might have doubled for one of Fra Angelico's seraphs.

But outside the ups and downs of the teaching itself, vicissitudes which could be pretty harrowing to anyone who feels keenly enough the gap between what he believes he has to say and the manifested longing to hear it, for me the roughest road was accession to the chairmanship. As far as the basic administrative implications were concerned (chairing department meetings, interviewing candidates for positions in the department, assigning courses and class hours, if possible without fraying feelings, etc.), it wasn't too difficult to camouflage one's shortcomings and even to pretend not to be bored. Besides, one could schedule one's own classes, and if there was an unexpectedly heavy freshman influx (as there always was), one could feel oneself at the center of a giant web of power by going home, calling up four or five really bright boys and girls of exceptional personal charm who needed the money, and offering them work as teaching assistants. Imagine such a thing today, when there are likely to be at least twenty bureaucratically approved applicants for every such vacancy!

But it was only when something like a disciplinary function was involved that the chairmanship shoe really pinched. To be instructed, for

instance, by the senior members of the department to advise a member about far-too-soft grading, without on the one hand compromising standards, but on the other without having ad hoc knowledge of the particular springs of compassion that may have moved him/her to adjust the grade — this was excruciating. Besides, there had to come the time when rumors circulated widely enough of how that alcoholic darling of the students had not met his classes for a couple of weeks, so that the chairman was expected to do something about it.

The last time I had seen our bewitching maverick was when I gave him a hand over a puddle in one of our rare Californian rainstorms. As he leaned on me he said, "Holding on to the ropes, John." And now here I was, with vague intentions of keeping his course from becoming unstuck, making my way toward "Fine Arts 7," with an admitted enrollment considerably above the seating capacity of 200. I found the students waiting, waiting, as ever heretofore, for the appearance of their idol, who did not appear; for it would seem that once they've decided in our favor, our worst faults break helpless against their remorseless forgiveness. They sat regarding me, not without signs of resentment, as representing a branch of officialdom intent upon making difficulties for the class, as was quite remote from my intention.



Ted Block

Having introduced myself and somehow contrived to fill in the period and fetch a couple of laughs with gossip about Shakespeare's London, I inquired as disarmingly as possible about what seemed to be the assignment. This produced a baffled stare, until finally it was allowed that the next play to be treated might be *Richard III*. "Fine!" I said. "Richard III let it be. Either your professor will be here, or somebody else to pinch hit" (knowing well who this afflicted surrogate would have to be). This is not a particularly easy play to "treat" on short notice; just to get all that York-Lancaster pedigree straightened out is no small chore, and aside from the course which Craig Noel asked me to give

downtown as part of what he felt would be needed to get the city interested enough to start summer Shakespeare programs, I had had no official traffic with the Bard. But through the night previous, I went to work on the play and, more than usually loaded with notes, made my way to Fine Arts 7, on purpose a bit late, against the possibility that the right professor might show. As I came within earshot I heard the well-known tones, punctuated by the unmistakable mannerisms and interrupted by gales of affectionate laughter. I had worked so hard on my lecture that I felt entitled to be the understudy who sneaked up to eavesdrop a little in the wings, where I distinguished the following sentence: "And I climbed out of my bed of pain to rescue you from that seducer — Theobald!" (Prolonged laughter, as I sneaked off to congratulate myself rather sourly on having threatened that stardom enough to get it back on the wagon — for about three weeks.)

Learning, then, had I come? To none. Throughout most of the years I taught at San Diego State College (and after 1965, University), years during which the department increased so rapidly to over fifty when I retired in 1969, there were not enough upper-level scholars of note belonging to my department. There was Ted Block (Chaucer and Milton, an impressive

spread). There was George Sanderlin (Medieval and Spenser). Both were my friers' summer Shakespeare programs, I had had no official traffic with the Bard. But through the night previous, I went to work on the play and, more than usually loaded with notes, made my way to Fine Arts 7, on purpose a bit late, against the possibility that the right professor might show. As I came within earshot I heard the well-known tones, punctuated by the unmistakable mannerisms and interrupted by gales of affectionate laughter. I had worked so hard on my lecture that I felt entitled to be the understudy who sneaked up to eavesdrop a little in the wings, where I distinguished the following sentence: "And I climbed out of my bed of pain to rescue you from that seducer — Theobald!" (Prolonged laughter, as I sneaked off to congratulate myself rather sourly on having threatened that stardom enough to get it back on the wagon — for about three weeks.)

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State

(continued from page 31)

sparkling Hobbit, with a small, pudgy frame of perennially juvenile mien, who took me out to lunch the first day after I was hired and gave me all the avuncular advice I needed (I would have called it paternal, except that he outspokenly disdained the idea of progeny). He had a curious way of repeating, sotto voce, the last phrase of a sentence and of humming, in a subdued but soaring tremolo, the arias of his favorite operas between sentences. Thus, on the occasion of the lunch, it was, "You taught before in Iowa and Massachusetts zetta? The students won't work as hard for you here (for you here), but if you don't bother them too much, some of them will get around to doing a bit of work" (snatch of an aria from Gounod's *Ruon*).

In my first, before the Quonset huts, I shared a small office with Jack and two other members of the English department, and a desk with him. I knew that my invertebrate untidiness must have been a sore trial to him, he being something of a

"neat freak," but he was an extremely good sport about it and would be apt to negotiate an exceptionally intricate coloratura passage from *The Barber of Seville* while deftly subduing and setting to one side my wild mountain of themes in process of being graded.

Later on I shared a fair-size office just with John Monteverde, who taught Shakespeare and the

Eighteenth Century with a Socratic flair, and had a simple method with his own desk. He would allow the clutter to reach desperate proportions and only then give it a

careful shove sideways from a bare island in the middle, so that the older, more hopefully over-the-hill accumulation would fall on the floor to be swept up by the janitor in the morning. His method with student plagiarism — a rather general nuisance — was also in marked contrast to Jack's. My office mate's desk and mine were placed against opposite walls, chairs back to back, thus enabling us with modified success to ignore each other's procedures. A mutual blackout was not always practicable, however, and on one occasion there was forced upon my attention the following exchange between himself

and a blonde with self-confident charms:

"Now, Miss _____, I note an indifference to customary acknowledgements in your theme."

"I don't know what you mean."

"Well, it is customary to footnote your sources, you know."

"(The tiny little voice getting tinier) "I still don't know what you're talking about."

"Miss _____, here is a paragraph that you wrote about the play within the play, and here the identical paragraph in Dover Wilson's *Essential Shakespeare*."

"Well!" (frowning offended from the room) "You can't blame a girl for trying!"

This time we simultaneously swivelled our chairs around and gaped at each other with a wild surmise.

Jack's response to this old abuse, on the other hand, was completely characteristic. On one of the rare occasions when for some reason his avoiding action of me at the desk had broken down, a young man knocked at the door to ask Jack about his theme. I was alerted to the incipient drama by a certain intensified tremolo in the *"Depuis longtemps"* from Charpentier's

Louise, finally drifting into a sort of tremolo rendering, very high, of: "It wasn't your theme (hmm-hmm-hmm). It is no longer mine. I sent it back to the *Farmer's Almanac* with a C-minus, about right for their style."

I encountered the same problem, of course, and always proceeded on the assumption that life was too short for me to be sleuthing in the library, let alone perusing *The Farmer's Almanac*, for evidence of theft and grand larceny. I recall how once there was an unusually beautiful girl who, although virtually illiterate, and perhaps in part because of her beauty (which, unlike some of our coeds, however, she never swung as a weapon), had survived to appear in my upper-division course, where a term paper was required. She sat next to an older woman who took a maternal interest in her and offered to look over her paper. The girl, whose name was Eve, was properly grateful but quite put out, I was told, when her helpful friend said, "But Eve, you can't present this paper to Dr. Theobald."

"Why not?"

"Well, because you didn't write it."

And she, in high dudgeon, "I

typed it!"

But returning to Jack Adams, as the college grew and he became chairman of the humanities division, with numerous departments under his supervision, his wise forbearance and magical humor remodeled my previous conception of academic authority — perhaps I should say "of authority."

This luminary, for whom the building is named, was in his round rosy the subtlest, kindest, fairest, best behaved of all the masters I have known (always excepting President Nielson of Smith College). I would have taken a sizable salary cut to see Jack's offbeat administrative

princedom expand to the presidency, except that he was far too bright to be tempted by any such idea. And anyway, I take it back, for it had happened he would not have been my immediate treasured boss, tapping his head as we sat smiling across his desk at each other

tolerantly and he saying, "These mystics, you know, John, there is always something making them unhappy!" But along with this mutually benevolent indulgence of the difference between the way we looked at things, I would like to claim that between the two of us (he

as chairman of humanities, me likewise of the sadly underfunded lectures and assemblies committee) there was one direction in which we moved together — namely, helping to cable fresh winds from the greater world outside to infuse our campus. Thus, while his own literary enthusiasms may not have extended much beyond Henry James and Thomas Mann (not a bad reach at that), still it was he who brought the Nobel Prize winner to San Diego State and himself gave a fine public lecture to introduce Mann's works to the students. They called a special convocation for the great man, canceled lectures, and held it in the gymnasium, the only indoor auditorium capable of seating everyone, but since his German accent was totally unintelligible, it would have been better if they had distributed a printed version of his lecture, had him appear at the rostrum and say, "Heish ich ahm. Thomas Mann himself. Tak gut look!" and dismissed the throng.

This signal event was followed in succeeding years by visits from such as Martin Luther King (who arrived forty minutes late but nobody was sorry to have waited) and the Jagat Guru Shankaracharya, Saivite Pope

of southern India, a tiny man with a vanishing voice, for whom my last-minute emergency was to find a chair without leather (animal skin) and a mike that would make audible his dying message of world peace beyond the first row. Then there was Clement Attlee, successor as prime minister to Churchill, a quietly distinguished statesman, unfairly remembered for Churchill's description of him as a "sheep in sheep's clothing," but remembered on our campus for his reply in the men's changing room of the same gym to the young member of the English department who had to introduce him and who, nervously groping backstage for interim small talk, apologized for "what must seem to you, sir, rather a strange green room."

"Yes, smell of old socks!" And then, of course, JFK as our commencement speaker, with his cool, unread mastery of facts and figures, in what was, I believe, his last public address before the assassination. And however incongruous it may seem to some in such company, I would want to include the late Alan Watts, for whom my machinations to get him hired on our religious studies department unfortunately tripped on

his crushing reply to the question posed by an influential dean, who had the forlorn intention of causing embarrassment in reverse.

Yes, admittedly, as time went on, we were not immune to lapses of the sort which I associate with the dead hand of the past, seeking as always to fasten on this insistently burgeoning institution of ours. But whenever I come back to the question of why I have been happier

here than at Oxford or Amherst or Queens (in Ontario) or Trinity (Hartford) or Grinnell, Iowa — all of them more "ancient seats of learning" — always the answer is, not that life in Southern California is so placid and floral, nor my promotion so rapid, nor the students so exuberant, though relatively unaffected by the political fever of the time, nor even that the twin vastnesses of sea and desert are always there to exalt us. Nor, as I huddle up this finish into "a loose ending," am I about to undertake an anatomy of happiness. Only say this: The legend on my alma mater's shield reads *Dominus Illuminatio Mea*: The Lord is my light. That was the light of Oxford, a light of the past. What I always felt at San Diego State is the light of the future.

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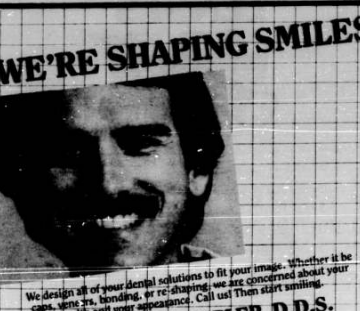
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Byron LaDue, Kit Goldman

JEFF SMITH

Always his favorite public relations agent, George Bernard Shaw gave his "pleasant" play *Candida* a hard sell. The title character, Shaw claimed repeatedly, isn't merely the devoted wife of a middle-class preacher with socialist leanings. She's none other than the Virgin Mother, serene of brow, whose on-stage "largeness of mind and dignity of character" beg for comparison with the framed replica of Titian's *Virgin of the Assumption* hanging over the hearth in the preacher's study. Shaw also denied that Eugene Marchbanks, the young romantic poet who falls in love with *Candida*, is drawn

from his own teenage years. But he over-denied it with a Shavian twinkle, thus prompting much speculation on this connection. And Shaw argued that *Candida* — a stylish production of which is currently on display at the Gaslamp Quarter Theatre — is the first "Pre-Raphaelite" drama in English, that it reaches back to the Middle Ages and captures the medieval fusion of Christian symbolism and realistic detail that characterizes pre-Renaissance art. When it came to plugging *Candida*, the G.B.S. Promotion Agency outdid itself.

It also missed the play's many endearing qualities by a mile. Shaw's ethereal scaffolding aside, *Candida* is one of his best constructed and most accessible

plays. One doesn't have to read voluminous prefaces, appreciate the higher nuances of pre-Raphaelite painting, or put up with the playwright's claptrap about the "life force" to enjoy the intriguing triangle he has created among *Candida*, her husband James Mavor Morell, and her suitor Eugene Marchbanks. The interactions of these three characters — so open, so candid — are much more delightful and compelling than all of Shaw's symbolic postures put together.

Candida concludes where it began, by life at Morell's personage will never be the same. The play opens with two minor characters — Morell's secretary Prosperine and a curate named Lexy — expressing conventional attitudes toward the

sexes: women (like *Candida*) are emotional and weak; and men (like Morell) are intellectual and strong. These simplistic statements come almost matter-of-factly, and not as a subject for debate. What Shaw does, however, is announce his theme in a minor key. And during the course of *Candida* these views undergo a major metamorphosis, as does the paragon's marriage and his exalted (initially, at least) self-image. At issue is the "Woman Question." When the good parson learns the answer, the pillar of rectitude and moral fiber wishes it never would have been asked.

The catalyst for these changes is Eugene Marchbanks, a budding poet who worships at *Candida*'s shrine but who, if appearances mean anything, is an unlikely candidate for an old-fashioned Victorian affair. He is fifteen years younger than *Candida* and ill-equipped for handling the minor nuisances of daily living. The thought of his sacred mistress peeling red onions (or of her being married to a "windbag" — his term — like Morell) can ground Eugene's soaring soul in record time. He is either angelic or a "great baby" given to lyrical waxings, and his dominant mode is rapture. But Eugene is insistent and, in his own way, honest. If the young poet were less overt in his protestations, and if Morell were less secure in his matrimonial bliss, *Candida* would be little more than another domestic comedy, with the apex of its triangle linking discreetly behind closed doors. What gives Shaw's play its uniqueness, and much of its drama, is that Eugene refuses to court the object of his love covertly. Instead he favors a wide-open, frontal assault on Morell's beliefs, posturings, and inadequacies, as well as on the dismal ways of a safely pedestrian universe.

Like a mosquito buzzing around one's ear in the middle of the night, Eugene's continual attacks wake Morell from a marital slumber he has taken for granted. Now he must fight for his wife — and, although he doesn't know it yet, for his life as well. But rather than square off in a primitive, toe-to-toe contest for her affections, the two men behave in a relatively

civilized manner. They force *Candida*, who has had no say at all, to choose between them. Morell begins the auction by offering his wife what he (thinks) she already has, "my strength for your defense, my honesty for your surety, my ability and industry for your livelihood, and my authority and position for your dignity." Marchbanks counters Morell's left-hook of an oration with bare, unadorned fragility, promising to give *Candida* "my weakness, my desolation, my heart's need." Will it be the preacher or the poet? (There is no door number three.) In a reply both comical and devastating, *Candida* chooses the "weaker of the two." Ah! So it's Marchbanks? Don't be so sure.

Throughout the play Shaw has deftly unmasked the surface illusions of strength and weakness. *Candida*'s choice and her reasons for making it complete the playwright's topsy-turvy exposé of what he believes are the true sources of human strength.

Regardless of whether or not *Candida* chooses him, Marchbanks is the key to productions of the play, many of which over the years have turned the character into a swooning machine whose melodramatic swoonings disrupt the play's delicate balance between comedy and drama. At the Gaslamp Quarter Theatre, however, actor Byron LaDue has taken a different tact, one that is much more effective. LaDue, a fine comic actor, takes his charac-

ter seriously. His Eugene still offers us expectations one might have had about the arrival of the Virgin Mother. At the same time, and in keeping with the play's central theme of quiet strength, it creates a serio-comical image of *Candida*'s unseen rule of the household. Simpson and Goldman have not only solved a problem with this piece of stage business, they have also set the tone for the production as a whole. *Candida* has been in charge from the start. We were just laughing too hard (and Morell was just too self-absorbed) to see it.

Shaw's play inspired a movement that called itself "Candidamania," an ardent following of his heroine's idolizers. Ironically, the part itself is thinly drawn for most of the play. Shaw didn't write the character in detail, he tried to will her into being. To her credit, Goldman refuses to wear the playwright's halo throughout the evening. She builds the character not with heaven-sent righteousness filling in the gaps but with craft, both on and between the lines. Her glances are expressive, her comic timing precise, and her relationship with Marchbanks is appropriately enigmatic (does she know what he's up to?). In the end, Goldman's keen performance also convincingly demonstrates *Candida*'s understanding of the world and her attachment to it.

Along with another impressive set by Robert Earl — Morell's sitting room com-

plete with crocheted antinarcissus and paraffin lamps — the Gaslamp's production also offers two nifty performances in minor roles. Navarre Perry, whose consistently sound efforts give him one of the best hating averages in the Theater League, has a lark as *Candida*'s ungodly father, Burgess, a man as overfused as the parson's chair. (But wait a second. If *Candida* is supposed to be the Virgin Mother, then that makes Perry's blustering lot of a character... ah, ah, ah, best to move on...) Rebecca Nachison, as the morbidly named secretary Prosperine, has made her Gaslamp debut a memorable one. Her character, whose lot as an officious spinster brings her little joy, suffers from "Prossy's Complaint," a secret, unrequited love for the mighty Morell. It's too bad that Prossy, whom Nachison turns into a comedic gem, couldn't witness the play's final scene.

In general, director Will Simpson has rightfully treated Shaw's urgent pleadings for pre-Raphaelite symbolism and the like as pure house. Shaw may have had these things in mind when he wrote the drama, and audiences are free to take them home afterward, but Simpson's emphases are on the play's most endearing qualities. The Gaslamp Quarter Theatre's production of *Candida* is "pleasant," as Shaw's own description. And, under Simpson's direction and aided by several quality performances, it plays.

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SPORTS

Here's a basketball team that will most likely come up short again this year

BY JOHN D'AGOSTINO

A year ago this week, Zach Lieberman was predicting great things for his basketball team, the United States International University Gulls. Usually an athlete's optimism is as common an ingredient of the preseason ritual as a politician's assurance of victory at the outset of an election campaign. But the Gulls were coming off a 1982 season in which they'd won just three games while losing twenty-five, an anyone listening to Lieberman's prognostications could have been forgiven for questioning his abilities as a seer. Of course, one tends to temper one's intolerance of unrealistic predictions when the person doing the soothsaying has himself beaten seemingly insurmountable odds, and in a game dominated by muscular Sequoia the fact that Lieberman was the captain and starting guard for the Gulls gave his words a certain credence that might otherwise have been lacking. At just over five feet, two inches, Lieberman was and is the smallest player in major-college basketball.

Lieberman's confidence on the eve of last year's season was understandable for other reasons as well. First, an improvement over the preceding campaign's embarrassing mark would seem well within reach if for no other reason than that the players had that year of experience under their collective belt. Second, the 1983 Gulls would boast a six-foot, seven-inch guard, Bill Morales, who had averaged better than sixteen points per game the previous



Illustration by David Davis

year, a seven-foot center, Steve Frederick; and six-foot, seven-inch forward Brett Crawford, a magnificent player who had averaged nearly thirty points per game. With the advantages of height and shooting ability, all USIU had to do was have Lieberman — the club's best ball handler — move the ball to the open men and the Gulls might have a fine year. Alas, when the final buzzer mercifully sounded to bring the 1983 season to a conclusion, the Gulls had accomplished only one significant distinction: in *The Sporting News's* year-end list of the ten teams with the worst records in college basketball, USIU was only one slot from the cellar, with a tally of two wins and twenty-five losses for a microscopic winning percentage of .074. Only Prairie View A&M (two wins, twenty-six losses) had a worse record.

After back-to-back seasons in which the Gulls have won a total of five games while losing fifty, and with the losses to graduation of Morales, Frederick, and Crawford (Crawford was subsequently

chosen on the eighth round of the 1983 NBA draft by the Chicago Bulls), USIU's basketball team could be excused for setting its sights on more modest, attainable goals. But no. The Gulls are embarking on their most ambitious season ever, one that before Christmas will see them pitted against two of college basketball's perennial powers — UCLA and Marquette. In addition — playing top-caliber teams, the Gulls will play thirteen of their games in the San Diego area. That move is designed to improve their viability hereabouts and, consequently, to develop a hometown following, something the Gulls previously have been unable to do while playing the majority of their games on the road (during one twenty-one-day stretch in 1982, USIU played twelve straight games on foreign courts). Coach Freddie Goss's hopes for a decent 1984 season, then, hinge both on that presumed home-court advantage and on the return of three starters from the 1983 team — Lieberman, six-foot-two

guard forward Curtis Guy, and six-foot-seven forward Dwayne Cross. I ventured out on a rainy night last weekend to watch the newest edition of the Gulls take on their cross-town rivals, the Point Loma Nazarene College Crusaders. Under normal circumstances, an NCAA Division I team (which is what the Gulls are) would be expected to have the upper hand in a game against an opponent from the National Association of Intercollegiate Athletics (NAIA), whose ranks are filled with small colleges and independent, private schools that are known to place more emphasis on academics — and in some cases theology — than on sports. And the Crusaders, an NAIA team, had posted fifteen wins and sixteen losses in 1983. Under normal circumstances, a game like this would serve as a "tune-up" for a Division I team in preparation for much tougher opponents in the weeks ahead. However, these were not normal circumstances.

What looked at the beginning like a fairly even match soon degenerated into a lopsided contest in which the Gulls were overmatched and overpowered at every turn. Most distressing of all for the several hundred USIU fans who had braved the elements to attend the game had to be the very obvious fact that the Gulls seemed completely lacking in basketball fundamentals. They appeared out of shape, huffing and puffing upcourt and back while the Crusaders played crisply and seemingly without raising a bead of sweat. In contrast to the Crusaders, who smoothly and almost effortlessly moved the ball inside with well-executed plays and sharp passing, the Gulls looked sluggish and confused when they had possession. Erratic and ill-advised passing, terrible shot selection, and graceless footwork produced an entire season's worth of turnovers, missed shots, and calls for traveling. And when the Gulls did make a good play, they invariably negated it with a bad one, several of which resulted in three-on-one fast breaks by Point Loma that even the hustling Lieberman could not challenge. The generally dispirited and pathetic play by the Gulls prompted one outside observer to opine that if USIU soon develops a local following, it'll be made up of fans like those who in the Sixties filled Shea Stadium in New York to watch the Amateur Mens, the sort of fans who would take a helpless team to their

bosoms more out of pity than anything else. Another USIU fan, after watching one Gull botch a slam dunk that was quickly answered by the Crusaders with a successful dunk at the other end of the court, said quietly, "This is scary." The final score in this debacle was Point Loma Nazarene 81, USIU 44.

Ironically, the Gulls' continued poor showing on the court is a side effect of the school's efforts to upgrade its athletic programs. Once, like Point Loma Nazarene, a member of the NAIA, USIU decided in 1981 to play all of its varsity sports (with the exception of football, which they dropped altogether) on the more prestigious Division I level. While that commitment to a higher grade of competition has

worked out well for the other fourteen varsity sports (seven for men, seven for women), the jump to Division I has far from proven disastrous for the men's basketball team, which finds itself competing — both in terms of recruiting and on the court — with schools that can offer country-club campuses, modern sports facilities, and well-established basketball programs. By comparison, the Gulls don't even have their own gymnasium, and must practice at a recreation center in University City. Their "home" games this season will be played at USC's and at the Sports Arena (the season opener against the Crusaders, played in Point Loma Nazarene's Golden Gym, was also a USIU "home" game). According to

USIU's sports information director Don Tennesen, the Gull's disappointing record over the past three years has forced the athletic department to take a long look at stepping down from Division I play, at least as regards men's basketball. But such considerations have for now been set aside, and the school has recommitted itself to playing, in Tennesen's words, "they very best teams we can get on our schedule."

Toward that end, coach Goss, who was himself a terrific collegiate hoopsster while at UCLA many years ago and who maintains strong ties to that school, has succeeded in getting the Bruins on USIU's 1984 agenda. It's an ambitious, even foolhardy move at this point in USIU's development, and one that could

do more to break than to lift the Gulls' spirits and morale. After all, if the Crusaders could beat them by nearly forty points, the Gulls can expect only the cruelest sort of humiliation in their games against stronger teams such as UCLA and Marquette. No amateur athlete should be subjected to that in the name of progress, an opinion undoubtedly shared by members of the team that trounced the Gulls Saturday night. As Point Loma Nazarene's victorious and elated players filed out of Golden Gym, one of them turned to several others. "Can you imagine these guys playing UCLA?" he asked rhetorically. The group responded with winces, shaking heads, and sympathetic laughter.

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The Habit of Hate



Sister Mary Ignatius

JONATHAN SAVILLE

Sister Mary Ignatius Explains It All for You, currently in an excellent production at the Marquis Public Theater, offers a useful lesson in the theatrical problem of form and content. Christopher Durang's one-act play is a savage satire on Roman Catholicism, focusing on the teachings of a narrow-minded nun from a parochial school. It is in three scenes or movements. First, Sister Mary Ignatius delivers an elementary lecture on church doctrine, into which the playwright has inserted some of the more blatant intellectual contradictions that only subtle theologians know how to explain away (for example, the recent changes in the traditional doctrines about meat on Friday

and about the afterlife of unbaptized infants). In the second scene, the Sister is visited by some past pupils, who re-enact a naive Christmas pageant mocking through its silliness the narratives of the birth of Christ as taught to small children. Finally, the pupils, now young adults, reveal to their former instructor how radically their behavior has deviated from the moral rules she laid down to them, above all in the sexual sphere (contraception, abortion, homosexuality, sex outside of marriage, etc.). Throughout the three scenes, the nun is accompanied by a small boy, who with infantile dogmatism echoes her teachings. It is implied that he will one day grow up to reject these dogmas the way Sister Mary Ignatius's earlier pupils have done.

Durang's play is filled with hatred and contempt, the motives of satire, and when

he expresses those feelings in a suitable dramatic form his play is devastatingly and cruelly funny. Sister Mary Ignatius is unrelentingly stupid, pompous, and self-righteous; thus presenting a perfect target for the playwright's barbs. In the usual manner of satire, her ideas are simplified to the point of absurdity, and Durang permits no explanations or qualifications of the apparently foolish doctrines by observant Catholics of a higher level of intelligence. This is not fair to Catholicism, but no one ever expects satire to be fair. The audience will be satisfied if authority figures are made to sound like cretins, ideas and beliefs are shown up as absurd, and traditional institutions are destroyed by ridicule. The first part of *Sister Mary Ignatius* offers these pleasingly satiric delights in abundance, and one does not have to be a disillusioned Catholic, or to care about Catholicism at all, in order to enjoy the malicious fun.

Things become a bit more difficult to deal with in the second scene, when—in a manner evidently intended to amuse—a baby doll representing Jesus is nailed to a cross. The grotesque sight of the nails being hammered through the little pink plastic hands has little humor left in it; here, satire is passing beyond the boundaries of the funny into the realm of the purely shocking, for even the most rabid anticlerical must find it hard to enjoy the spectacle of an infant being tortured. Moments of horror are not, of course, alien to satire; they constitute, in fact, a legitimate part of the form. But such extremes of savagery must make a clear satirical point if they are not to break the form apart. This is not the case with the mock crucifixion in Durang's play. It might be possible to get some brutal satisfaction out of watching Sister Mary Ignatius herself being battered about (signifying the revenge of the downtrodden and deceived). Or if it were Sister Mary Ignatius who crucified the infant Jesus on stage, the playwright would have made a powerful statement about what he takes to be the viciousness of the church, the superfluous

human suffering caused by Catholic doctrines on sexual behavior, or even the way the church has—according to this point of view—become God's worst enemy. It is, however, it is hard to get any meaning at all out of this shocking moment in the play, for it is Sister Mary Ignatius's rebellious pupils, seeking ideas of liberation and fulfillment, who drive the nails in. In a satire of any intellectual rigor, that would mean that Catholics who turn against the less agreeable doctrines of their church are crucifying Jesus anew—which can scarcely be the message Christopher Durang wants us to take from his play.

The second scene remains satire, even if it is poorly constructed satire. In the third scene, the satirical form breaks down under the pressure of Durang's uncontrollable anger. Now what we hear are direct denunciations of the church, unmediated by humor or even by drama. Sister Mary Ignatius's disaffected pupils make a series of anticlerical orations, no longer mocking the church but simply denouncing it. This series of speeches culminates in an immensely long tirade by a disgruntled woman named Diane, in which Durang trots out all the old philosophical objections to basic Hebrew-Christian theology: the evil of the world, the suffering of the innocent, the likelihood that God (if He exists) is either cruel or impotent. There is nothing magisterial about these arguments, but if *Sister Mary Ignatius* has been suddenly transformed from a funny satire into a philosophical tract (a transformation virtually impossible to make viable in the theater), at least its thought and its language ought to conform in complexity and richness to the profundity of its subject. Alas, the issues which caused the fires of intellect and imagination to blaze so intensely in the Book of Job, in Voltaire's *Philosophical Dictionary*, or in *The Brothers Karamazov* rouse nothing more in Christopher Durang than flat, dull, derivative, undisciplined complaining. This playwright has a great talent for satire, but none at all

for philosophy. *Sister Mary Ignatius* would have been a much better play if the shovemaker had stuck to his last.

The trouble is that once *Sister Mary Ignatius* is opened up to more complex theatrical forms than crude satire, the playwright's indisputable but limited talents are tested beyond their capacities. A well-composed satire boldly (and successfully) excludes any other possible ways of thinking about its subject. But if this is instead to be a serious and thoughtful play about modern Catholicism (as its latter sections imply), then one cannot help but be aware of all the lost opportunities in Durang's treatment of the issues. Sister Mary Ignatius is merely a mouthpiece for stupid, unthinking, dogmatic Catholicism. But what if she were shown as a human being, rather than as a dehumanized object of satire? What sort of human being, from what background, with what needs and fears, becomes an authoritarian nun who tolerates no dissent and will not let her little pupils go to the bathroom when nature calls? That would have been a drama of character (which Durang seems incapable of writing) and would have demanded human understanding and compassion

(qualities alien to this furious satirist). Or if Durang wanted to create a drama of ideas, then its protagonist ought not to have been someone so mindless as Sister Mary Ignatius but one of those numerous sensitive, intelligent, kindly Catholics who nevertheless adhere to doctrines that seem to cause so much suffering. What we really need is a serious, critical play about *Pope John Paul II Explains It All for You*. But shallow Christopher Durang is not the man to write it.

Sister Mary Ignatius, funny as it often is, founders because its content (hatred of the church) is not shaped into a consistent theatrical form—as it is, for example, in the far more able antireligious satires of Monty Python. The companion play at the Marquis, Burton Cohen's *The Great American Cheese Sandwich*, encounters no comparable problem since it does not have any content. This zany curtain-raiser is pure theater of the absurd, untouched by ideas or meanings of any kind, unless its amiable parody of down-home country dialogue is to be considered a meaning. The play shows us a happy American family of four, utterly normal and utterly traditional except that the young daughter

is the former ruler of an empire of brothels and her brother, a burly high-school football player, goes about in a skirt and with a tasteful string of pearls around his neck. The plot revolves around Mother's fear that she will not be able to make her prize-winning corned marmalade for the county fair. Help comes from the family's faithful companion, the Great American Cheese Sandwich, for this is theater of the absurd blended with the old American institution of the tall tale (at a former moment of crisis, Father has cut to pieces an attacking pack of wolves with a razor-sharp slice of frozen American cheese). The fun of Cohen's romp is precisely that it liberates us from the need for understanding, analysis, ideas, and meanings; its only aim is the laughter of incongruity. An unpretentious little play—in its own manner virtually flawless.

Minerva Marquis's staging of the play is not quite that. The daughter's monologue about her raunchy past is done as a travesty of the sultry-vamp style, with extreme exaggerations, whereas it would be a lot funnier if the actress spoke her lines as though she believed in them. The son's monologue is paced too fast, with a con-

sequent loss of some of its most amusing effects. But these are venial defects in a production notable for the vigor and dexterity of its acting, the cleverness of its blocking, and the simple but invariably witty visual elements (set by Tim Beteridge, lighting by Garrett Gillespie).

The remarkably good cast (Sam Gosh, Rosemary Tyrrell, Renee Simon, and John Ara Martin in the main roles) strikes just the right note of earnest sincerity throughout Cohen's play, and in their speeches the actors manage to create an authentic prose music out of the playwright's shameless congeries of clichés. In the Durang play, these actors are joined by the highly amusing Ethan Mill as the nun's smug little pupil and by Ann Richardson, a wonderfully authoritative actress, as Sister Mary Ignatius herself. Director Minerva Marquis is in even finer form here, drawing so much fun from the humorous portions of Durang's script that she almost persuades us to ignore those speeches where the play's energy bogs down in grim diarrhea. It has been a long time since we have seen anything so entertaining—or so professionally staged—at the Marquis. Well worth a visit. □

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RICK GEARY

If the movie year of 1984 goes down in history for nothing else, it will be for the return, with a vengeance, of the Serious Love Story. For whatever reasons the powers in Hollywood think we need such a revival (is there a resurgence of romance afoot in the land? has the Reagan era coaxed back certain "basic values"?), this year marks an avalanche of sorts, at least in terms of movie cycles. Last spring saw the release of *Reckless*, *The Buddy*

System, *Racing with the Moon*, *Hard to Hold*, *Purple Hearts*, and *Love Letters*, all rather tame and traditional (and notably unsuccessful at the boxoffice). This fall, we've received unusual and kinky items like *Choose Me* and *Thief of Hearts*, as well as the more old-fashioned *Until September*, *No Small Affair*, and *Just the Way You Are*. Despite their contemporary veneer, all of these films stick hard and fast to genre rules in effect for love stories since the silent era, differing only in the number and formidability of obstacles set in the path of True Love.

Capping off this year's romantic renaissance is the glossy *Falling in Love*, a modest but well-mounted production, given the stamp of High Class by the presence of the two most honored actor-stars of the day, Robert De Niro and Meryl Streep. Not a simple love story, this is an extraordinary love story, a subgenre governed by even stricter precepts than its less complicated relatives, and whose model is surely the David Lean/Noel Coward *Brief Encounter* (1946). Like that classic British weeper, *Falling in Love*, directed by Ulu Grosbard from an original screenplay by Michael Christof, concerns two educated, civilized people and makes use of trains and railroad stations as media for secret meetings and partings. Otherwise, the latter eschews the lush emotionalism of the former for a slick New York-style sophistication and a glib sub-Queerish view of the commuter lifestyle and the joys and woes it can spawn. De Niro plays Jack; Streep plays Molly. He's a successful architect, with wife and two young sons; she's a wealthy doctor's wife who dabbles in a commercial art career. Both are seemingly content in their marriages, but perhaps the tiniest bit restless. They "meet cute" while Christmas shopping at Rizzoli's bookstore on Fifth Avenue, getting their packages tangled and ending up giving each other's gift books to their respective spouses. Months later, they meet again (on the train), and begin a cautious friendship; they know they're playing with fire, but the attraction is too strong. Conveniently, each has a "best friend" in whom they can confide: his is business associate Harvey Keitel; and hers is sometime employer Dianne Wiest, both of whom have romantic problems and eccentricities of their own. In short, order things get completely out of hand, and Jack and Molly are hopelessly in love (though, in a refreshing twist for this kind of story, they restrain themselves from sleeping together). Now all that remains is the not very suspenseful question of whether the lovers will break the rules and stay together or return, sadder but

wiser, to Hearth and Home. Forty years ago, popular morality demanded that the resolution of *Brief Encounter* support the second option. Today, times are likely to work out differently. But not too differently. Christof's screenplay might begin on a reasonably clever note (with a sharp, beautifully acted bit in which the future lovers, unknown to each other, seem to converse to gether while talking at adjacent pay phones in Grand Central), but it soon settles comfortably into cliché, from the obligatory montage of the pair having fun in Fun City (shopping in Chinatown, making funny faces in a photo booth) to the obligatory anguished separation (for the good of their families) to the even-more-obligatory last-second reunion (again on the train). To his credit, Christof creates no heroes or villains: the spouses are not treated as monsters or dummies (De Niro's wife, played by Jane Kaczmarek, may, in fact, be too sympathetic), which conveys a nice sense of the messy, contradictory nature of affairs such as this. Otherwise, he spends no time defining his central couple: no personal quirks to individualize them, no mutual interests to bring them together, no congruity of feeling or outlook that might bond them. Only a symphony of quavering and indecision. It's a disappointingly thin piece of work from the much-honored author of *The Shadow Box*.

And director Grosbard offers little help, keeping things moving along quickly and superficially. As "actor's director" from the New York stage, he has accumulated a short list of screen credits, beginning with *The Subject Was Roses*, moving on to two Dustin Hoffman vehicles, *Who Is Harry Kellerman...* and *Straight Time*, and, most recently, 1982's *True Confessions*, in which he oversaw a rare dull performance by De Niro. Here, the best that can be said is that he provides a brisk, even-handed tone and doesn't get in the way of the stars. Indeed, what he lacks in cinematic instinct he makes up in his careful attention to casting. Standouts

among the supporting players include Wiest (a remarkable actress on the verge of major recognition), Kaczmarek, and George Martin as Streep's weary, ailing father.

At the very least, *Falling in Love* is a ringing testament to *Star Power*, for there is really very little to recommend the movie other than as a chance to watch two consummate artists doing all they can with less than challenging material. Perhaps the very one-dimensional ordinariness of the characters vort the challenge. Otherwise, what could have been their reasons for taking these roles? Streep, anyway, is radiant as usual. Very few actresses are as much fun to watch; her technique is conscious and studied but

elusive, almost invisible. We never see the wheels turning, yet in her precise and admirable choices, and in line readings that are always absolutely fresh, we know that they are. The only problem so far in her career is that damnable refinement: an unouchable, ethereal quality that makes one long for her to take on a role with some grit and earthiness. Last year's *Silkwood* was a step in the right direction, but even there a slight unconscious could be sensed, whether on her part or ours, that a working-class heroine might just be outside her range. In the meantime, she takes no chances with Molly, making her an endearingly vulnerable and passionate but critically unremarkable woman. The film's emotional high point, as she rushes to

catch her lover before he leaves town, belongs solely to her, and she makes it as much of a thrill as we ever get from this pale, reserved romance.

De Niro is another story altogether, and also a bit of a problem. Like Streep, he's a performer who melts into his characters, never the same personality from film to film. But, unlike her, he carries with him the unhealthy weight of his previous roles. After his gallery of outcasts, outlaws, and weirdoes from *Mean Streets* through *Raging Bull* to this year's *Once Upon a Time in America*, it seems a strain for him to play an ordinary guy. True, Frank is an inarticulate character, but the actor looks unnaturally upright and held-in. And when he and Keitel, as a similarly

ordinary fellow, get together, these two loonies indulge in a veritable orgy of repression. But his performance is not without humor, and when he flashes that street-kid grin we can see he's having a good time, and wants us in on it. Indeed when the two stars are together, they bring off some exhilarating riffs, and we can sense the joy in performing that makes them the unique people they are. It's like watching two sleek, spirited racehorses prancing effortlessly across a pasture. Even if, in this rather bloodless movie, not much chemistry is generated between the two lovers, the chemistry between Streep and De Niro as actors is enough to make *Falling in Love* seem a lot better than it is.

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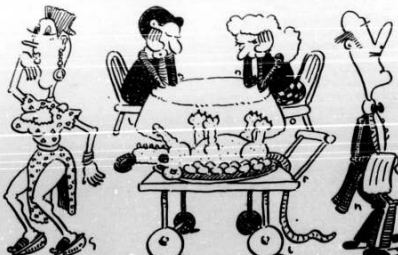
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ELEANOR WIDMER

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Price Range: Bar Restaurant (piano-bar room), appetizers, pasta, pizza, three dollars to nine dollars; Grill Room, pastas, six to nine dollars, entrées, fourteen to nineteen dollars
Hours: Open daily, Bar Restaurant (same menu all day) 11:00 a.m. to 11:00 p.m.; Sunday, 4:00 p.m. to 11:00 p.m.; Grill Room, lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.; dinner, Sunday through Thursday, 6:00 p.m. to 10:00 p.m. and to 10:30 Friday and Saturday.

There is an old Russian tale about a man who was invited to a wedding and rushed there directly from his work in the fields. Everyone in the wedding party stared in dismay at his grimy clothes. Instead of being seated at the table of honor with the bride and groom, the ill-clad guest was relegated to a seat close to the kitchen and almost hidden from view. Perceiving his social blunder, the man went home, bathed, and put on his finery. When he returned he was greeted with warmth and shown every manner of respect. But when the sumptuous dinner

was placed before him, he didn't put any of it to his mouth. Instead, he poured it over his jacket, exclaiming, "Eat, jacket, eat. I wasn't invited here — only my fine clothes."

I fear this is the case in the new glitter-palaces that have come into existence in San Diego over the last several months. These new restaurants cater not merely to the well-to-do, but to those who are aware of the current dress codes, namely, jackets and ties, or suits, for men, and the latest expensive fashions for women. Dress-code signs are not posted, but the unspoken rules dictate that the service and the amount of attention you receive may well be related to the impression you make on the headwaiter. This never used to be so in San Diego, but it is now. It's your jacket as much as you that the glitter restaurants want.

Pax, one of the more recent expensive dining establishments to grace our dining scene, was not intended for schlegles. Located in Prospect Plaza (a new multi-level building where the old Schnitzelbank restaurant used to be), Pax could be utilized as a movie set — you gain access by way of a dramatic, sweeping curved ramp. Because of its three separate dining rooms — two on the upper level and the oyster bar at a lower level — the restaurant seems to be half a block long. The elegant main dining area, called

the Grill Room, is divided in two: the front room faces a curtained walkway, while the one in the rear provides greater privacy. (Those who want to be "seen" request the front section.) The pink-clothed tables are arranged in rows; banquettes against the walls facing chairs on the other side of the tables. The waiters traverse the wide aisles, some guiding carts with elaborate silver hoods for table-side service. The room also holds an elegant open bar, with a display table with the evening's tempting desserts.

From certain tables in the front room, you can catch a glimpse of the separate oyster bar. The piano-bar room, called the Bar Restaurant, with a completely separate entrance on the second level, has a limited menu; you may order gourmet pizzas and pastas, or merely sit at the piano-bar and watch the spectacle on Prospect Street. The one thing to keep in mind is that in the Grill Room ties and jackets are requested for men, while you may eat at the Bar Restaurant or on the patio casually attired.

Why have I gone to such great lengths to talk about décor and clothes? Because Pax is for show. While the preparation is competent, the food is far from being the last word in epicurean delight. Pax is a restaurant where you go to see and be seen; it's comfortable, elegant, and costly, but you won't necessarily leave with the urgent desire to return there for its food.

My first experience at Pax was such a disaster that I blushed for my visitors, one of whom was from Chicago, another from New York, and the third from London. The night began inauspiciously when the headwaiter could not be found and the woman who checks reservations was not permitted to show us to our tables. We stood around waiting and waiting while the maitre d' was paged. My friend from Chicago said, "Why don't we leave?" at which point a waiter was summoned and we were seated.

Since there were six of us, we began our dinners by ordering three pasta dishes to be divided among us: penne with smoked trout and cream (nine dollars); linguine with basil and pine nuts (seven dollars); rolled pasta with spinach and ricotta (seven dollars). I told the waiter that we were sharing the pasta and requested that the pasta be divided in the kitchen. When it was placed before us, instead of finding small portions of each of the three pastas, two of us got penne, two got linguine, and two had ricotta. This meant that we were exchanging plates and divid-

ing the food by ourselves. It was an unholy mess, none of which seemed to be noticed by the staff who milled about the virtually empty dining room. Nevertheless, the pasta dishes proved to be the highlight of our meal, each well done and different, though the penne with smoked trout was the most distinguished.

Nor could we fault the spinach salad, which is six dollars a portion but which we again had divided for us (two orders of salad for the price of one, not a bad deal, though the food problems arose with enough). The true problems arose with our entrées. We waited almost forty-five minutes between our salads and our main courses. Looking over the appetizers in the interim, one of our party had ordered saddle of lamb and we were not informed that it requires thirty-five minutes to prepare this dish. If we had known this, our friend would not have ordered the lamb, instead, the waiter said nothing. When the six entrées were finally brought to us, all the fish dishes were cold — apparently they had been prepared early and then sat waiting for the lamb.

In consequence not only was the fish cold, but the sauces on the fish had solidified during the wait. The only good dishes were the lamb (eighteen dollars), the filet mignon with mustard sauce (nineteen dollars) and the osso bucco (veal shanks, fifteen dollars). The poached salmon (sixteen dollars), the grilled bluefish tuna with salsa (fourteen dollars), and the grilled swordfish (fifteen dollars) could barely pass muster. The swordfish was of poor quality and watery. My friend couldn't eat it but was reluctant to say anything. When the headwaiter came by, my friend remarked with reticence that the swordfish was poor. The headwaiter asked if he would like anything else but by this time an hour had elapsed between courses and we were not about to fault further. My friend requested nothing else, but was charged the full price for his swordfish. The vegetables were "minuscule in size (tiny potatoes and bits of squash) and we filled up on bread and butter. The cost of this poorly orchestrated meal for six people was \$175 with two bottles of inexpensive wine, without tip. We had no desserts. The best entrée was the filet mignon in mustard sauce, though nineteen dollars is a lot for a small filet with less than a handful of vegetables did strike me as high in price.

I waited a full two weeks before venturing back to Pax again. New restaurants have lots of kinks in them and during our first visit every part of the management of

this restaurant had been deplorable, from waiting to be seated to waiting for our entrées, to being charged full price for a fish entrée that my friend couldn't eat. The second time I requested the inside room. Whether I was recognized as the embarrassed diner from a couple of weeks before or whether the restaurant had simply pulled itself together, I will never know. This time the service was swift and attentive and the waiter went without a hitch. My friend and I had one order of pasta primavera (with fresh vegetables, nine dollars). The fresh peas in the pasta were exceptional, but the sauce was splendid, as were the sun-dried tomatoes. Because of my bad experience with the fish, my friend and I opted for the roast-beef special (fifteen dollars). The beef, brought to us on a silver cart, was carved at the table. It proved of high quality and tender, the gravy was splendid. Had I been hungry, the vegetables would not have sufficed, but as it was I didn't feel too de-

prived. We concluded our meal with one slice of apricot cake (\$3.50), prepared for the restaurant by the French Gourmet bakery in La Jolla.

When our bill arrived we were in for a small shock. My friend had had two glasses of house wine. She was given a choice between chardonnay and pinot grigio, and she chose the latter without inquiring about cost. It was five dollars a glass, or ten dollars for her two glasses of wine — the cost of a whole bottle of California wine by the glass at Pax. (The chardonnay is \$3.75 a glass.)

I did not visit the oyster bar, but one night before a concert some friends and I did try some pasta and pizza at the Bar Restaurant of Pax. We had gourmet pizza with four cheeses (\$8.75) and one order of rigatoni (\$6.75), as well as a house salad (\$4.00). The pizza was very fine and I would go there again to have it. The atmosphere is quite relaxed compared with

the Grill Room, and our waitress Ruth gave us splendid service. I would visit the Bar Restaurant often because I love to sing and enjoy a piano-bar. However, when I'm paying almost nine dollars for a small pizza, I would like to have a tablecloth on the table instead of a place mat — I've been to storefront restaurants that use tablecloths. Pax is using false economy by not having the tables covered in its Bar Restaurant.

That brings us to the heart of the difficulty with Pax. Unless you settle for pasta, there are no ten- or twelve-dollar entrées, and not everyone wants to spend eighteen dollars for a small portion of lamb or nineteen dollars for a small filet mignon. But price is not the real issue — there are always people who get a thrill out of spending large sums of money without regard to intrinsic value received. The problem with Pax is that the cuisine is neither distinctive nor exciting enough to induce diners to return.

In a sense I do feel sorry for the owners who are doubtless paying a fortune in rent and whose personnel costs must be high. But if the cuisine doesn't become more noteworthy, Pax will not be able to compete with the new restaurants mushrooming everywhere in La Jolla, or with, say, Frederick's in Solana Beach, 926 in Pacific Beach, or even with the modest but fine Rinehart and Company in Encinitas.

No one can fault the luxurious atmosphere of Pax or the splendidly dressed owners who impart such a cosmopolitan air to its rooms. But unless this restaurant can upgrade its service and product, and unless it can attract diners who spend moderately (ten to twelve dollars an entrée), the sophistication of its setting may prove insufficient attraction. Pax, of course, means peace. I truly hope the management can effect some of these changes while the restaurant is still in its infancy, or else it may find itself with more peace than it counted on.

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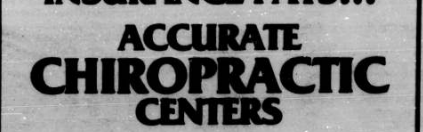
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QUARTER NOTES

BY JONATHAN SAVILLE



L'ELISIR D'AMORE

It is probably discourteous to the artists who made this production of Donizetti's opera so delightful, but I must begin by talking about the superlatives, a mere mechanical contrivance. This was my first experience with a device that has already been seen in New York and San Diego (the recent *La Traviata* here) and during the summer season in San Francisco, but I have become an immediate and total enthusiast. Superlatives seem to solve fully the knotty problem of "opera in English" that has been pestering American opera companies and audiences for decades. In so far as opera is theater, it is essential that the audience understand the words. In so far as it is vocal music, the sounds of the original language are essential for the complete musical experience. "Una furtiva lagrima" sounds a lot better than "One furtive tear I'll shed for thee," for in composing that poignant lyric melody Donizetti was thinking not only of poor lovers but also of the quality of those pure open vowels. Yet vowels and tunes are not enough to convey the dramatic meaning of the aria: we must know what Nemorino is saying—which would mean learning Italian or

memorizing the text in advance, neither of which procedure is feasible for most members of the audience. Subtitles in the movies and on television have resolved the issue for a long time now, and finally these unobtrusive but crucial translations have found their way into the opera house as well. In San Francisco they are projected on an oblong screen above the proscenium, where one may look at them or not, as one chooses; they do not call attention to themselves, it is essential that the concentration on the stage. The San Francisco titles—as one would expect, given the quality of that company—are done with a high degree of technical skill. The translations (by Francesca Zambello and Jerry Sher) are deft, accurate, and in good taste—none of the "Give her black eyes" scandals that have plagued the device at the New York City Opera. The print is gently faded in and out, so that there will be no sudden flashes to distract the onlooker. And now, for the first time in an American production of *L'Elisir d'Amore*, the audience can keep up with the humor

and sentiment of this charming comedy from moment to moment, enjoying it as it should be enjoyed—as musical theater—but at the same time hearing the sounds, both words and music, as the composer composed them.

The value of the superlatives is of course greatly enhanced when the performers themselves do justice to the musical and dramatic aspects of their roles. Such is the case in this San Francisco production, with its exceptionally strong cast. Tenor Luis Lima has already demonstrated to San Diego the sweet, free, ringing quality of his voice, like a lighter version of José Carreras, but his comic acting abilities, as the awkward, faithful, scorned lover, come as a pleasant surprise. His funny and touching characterization (which is accompanied with some nimble acrobatics of the sort we will never get from Luciano Pavarotti) is nicely balanced by the Adina of soprano Alida Ferrarini, making her American debut and demonstrating the coloratura agility and shapeliness of phrasing that have given impetus to her European career. The charlatan Dolcemente, with his phony elixirs, is the comic center of the opera, and bass-baritone



John Del Carlo acts and sings this role with an authority that has wonderfully developed over the last six years. With a voice that is rich and dark yet amazingly flexible, a powerful stage presence, and a flair for comic acting that goes beyond mere buffo antics, Mr. Del Carlo proves himself once again in this production to be one of our most accomplished young singers. The amusing stage direction is by soprano Graziella Sciutti, making her San Francisco debut in this new profession and bringing to bear on the staging all the wit and charm that made her such an engaging *soubrette* in the Fifties and

Sixties. Robert Darling's sets are clever and lovely, and David Agler conducts with the warmth, energy, and sensitivity his regular assignments in San Francisco have led us to expect from this fine musician.

PACIFIC CHAMBER OPERA

The Pacific Chamber Opera is the operatic equivalent of community theater. On a small budget, it presents operatic performances using singers from local universities, churches, and choruses. The company's four offerings during the 1984-1985 season include three familiar works—

The Marriage of Figaro (in February), *Don Giovanni* (in April), and *Martha* (in June)—along with one oddity, *Ermanno Wolf-Ferrari's School for Fathers* (*Il Quattro Rusticchi*), which closed its run last week at Sherwood Hall. It is not easy to give a balanced assessment of the company's work, one which would do justice both to the artists and to the art they serve. In the production of *School for Fathers*, there was some competent singing (I was particularly impressed with the vocal agility of soprano Virginia Sublett), and a great deal of enthusiasm. Singers at this professional level need and deserve the opportunity to perform in opera. The Wolf-Ferrari work is a neatly crafted comic opera by an early twentieth-century composer, and opera lovers would naturally welcome a local performance of it. Yet the result of all this energy and talent was a performance so dreary that it was painful to sit through, and one which gave almost no idea of the opera's charm. The problems were many.

Unable to afford an orchestra, the company made do with a piano reduction, played by Judy Westerfield. Piano reductions inevitably do damage to opera, music: the color and variety of the orchestration is eliminated, and the imbricated support needed by the various operatic voices is homogenized to a single, relatively inexpressive sound. This is particularly damaging to Wolf-Ferrari's music, for this conservative composer offers little harmonic interest and rather routine *opera buffa* tunes, so that the elements of the music the piano score can convey are not especially absorbing. What the piano cannot convey is the unobtrusive elegance of sound, balance, and proportion that convert these routine elements into a delightful whole. Nor can the piano reproduce the suave legato line so prominent in Wolf-Ferrari's string writing, and so crucial to his overall style. What sounds delicate, lyric, and even enchanting in the orchestral version often turns out to be merely dull and plodding on the piano.

Piano accompaniment also has the disadvantage of throwing the singers' weaknesses into greater relief. There were several decent women in the cast of *School for Fathers*, but the male singers exhibited a great variety of vocal defects, and there was no warm, enveloping orchestral background to soften and obscure these flaws. Beyond their vocal problems, however, the singers—both male and female—lacked a sense of style, and this was even more damaging to the performance. In comic Italian opera, singers with severe vocal defects can get away with murder if they know how to dramatize their roles properly. There is a particular kind of humor, a particular mode of comic exaggeration, a special combination of acting and singing, that gives an opera such as this its requisite spirit. The Pacific Chamber Opera singers had very little of this; their attempts at comedy, both in singing and in acting, were generally corny or feeble, and essentially alien to the authentic *buffo* style. The crowded conditions of the

Sherwood Hall stage, which is not at all adapted to operatic production, made the difficulties confronting stage director Gar Hildenbrand and set designer Linda Gilbreath virtually insuperable. And the translation of the Italian libretto, by Mr. Hildenbrand and Luisa Vergani, added another layer of interference between the audience and the opera's charm and wit. The original libretto, based on Goldoni's play, is in the familiar, artificial, clever, delightfully musical style characteristic of Italian comic opera language. In its context, it seems precisely the right language for the characters, the setting, the situations, and the music. The translation, while accurately conveying the meaning of the text, is in a plain American prose style, notably deficient in sparkle, yet not really natural either. Like the piano accompaniment, the singing style, the acting, and the staging, it helped to drain the comic life from Wolf-Ferrari's opera, leaving it the pallid—if earnest—object that was presented at Sherwood Hall.



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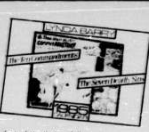
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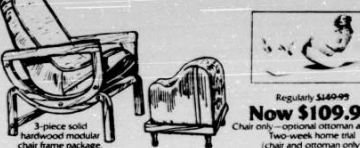
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Schubert "Unfinished" Symphony and Wagner's *Siegfried Idyll*, a relatively unfamiliar work by the twentieth-century Danish composer Carl Nielsen (the *Flute Concerto* of 1926), and the American premiere of an avant-garde piece by contemporary French composer Henri Pousseur, *The Passion According to Pynch*. The conductor was Richard Hickox, associate conductor of the orchestra, and the variety of the program gave us a good opportunity to get a sense of his style. In the Schubert and Wagner pieces, we heard an extreme degree of refinement, with close attention to detail, transparent textures, and shapeliness of phrase. The Schubert was melancholy, wistful, meditative; the Wagner was tender, sensitive, small-scale. Both works, it must be said, seemed deficient in drama; the illumination was clear and steady everywhere, but the fires were banked. An analogous impression was made by the Nielsen Concerto, a work of whimsical wit, ebullient imagination, and surprising structural

inventiveness. Damian Bursill-Hall, principal flautist for the orchestra, played the solo part with great virtuosity, and with countless nuances of tone and phrasing that gave the music constant vitality. But the orchestral part, under Mr. Hickox's direction, seemed to go no further than an assumed clarification of the score, sensible, lucid, and well-balanced, but with wit and passion given short shrift. Mr. Bursill-Hall let us guess at what a riveting work this is, but Mr. Hickox conducted it more or less in the same manner as the Schubert and the Wagner, without much sense of its unique flavor. Monteverdi's *Orfeo*, Mozart's *Don Giovanni*, Gluck's *Orpheus*, Bach's *Christmas* in *Todesbanden*, jazz, rock, and reggae were jumbled together, along with texts in several European tongues sung (by four microphoned soloists) in such a way that few of the words could be made out at all, even if one knew the languages. There was consequently an atmosphere of overabundance of meaning, of too much too quickly, that resulted in a sense of confusion

and chaos. Confusion and chaos may indeed be the meaning intended. "Our" Faust, the Faust of our age, exists in an inferno of meanings, the detritus of the past (classicism, Christianity, humanism, the worlds of Monteverdi, Bach, and Mozart), broken apart, arbitrarily reassembled, a desperate bulwark against the emptiness of a life devoted only to power and sensual gratification. "These fragments," as T. S. Eliot says, "I have shared against my ruin." The putative failure of traditional modes of belief is particularly pointed, in Pynch, in the treatment of the Christian faith: the profound grief of the Bach chorale is repeatedly interrupted, mocked, treated by snatches of vulgar, raucous pop music, along with lyrics poking bitter fun at the Gospel message. If this is indeed what Pynch is about, it seems to me insufficient to sustain a work of musical-dramatic art. Chaos and disintegration are evident facts of modern life; but the despair which sees them as irredeemable, which cannot

even imagine a way out of the mess, is precisely what art is meant to combat. This criticism presupposes that *The Passion According to Pynch* does in fact mean something, that its daunting musical procedures are intended to tell us something about life. One might, of course, take it as a *jeu*, a formal exercise, a playful yoking together of disparate styles. From this point of view, the work is undeniably entertaining, above all in the pop sections that comment sardonically on the serious musical styles they interrupt. The singers — an English group named Electric Phoenix — offered a virtuosic travesty of the numerous singing styles (including sounds electronically distorted); they were fun to listen to and to watch, and it was also fun trying to identify the various pastiches as they flew past. What the San Diego Symphony audience made of all this — an audience that has in the past expressed resentment at the programming of Stravinsky or Copland — is another question.

City Lights

Sunk
(continued from page 2)
says that in return for their \$1500 investment, Wagner has said they could receive \$35,000 or \$40,000. "But they haven't guaranteed us this," cautions Ledford. "Wagner's being pretty open with us. I don't think it's a rip-off."

Others aren't so sure. One potential investor who didn't sign on says some of the money figures "are preposterous." Based on the ship's manifest, which was recently discovered in archives in Seville, there may be gems, gold coins, silver bars, and other treasure, which Wagner estimates to be worth billions. But one skeptic who heard Wagner's pitch asks, "If the shares are that valuable, why would somebody want to sell his? Why would somebody give up that opportunity?" Good questions, which Wagner won't answer. He only will say that he's interested in the wreck from a historical perspective, and that some of the proceeds from the investment are pledged to local charities. Which ones? "None of your goddamn businesses."

The charities include the restoration of the San Luis Rey Mission and the erection of the Don Diego statue at the Del Mar Fairgrounds, both of which are interests of George Mrozowski, the owner of the treasure hunting shop. Investors pledge to give ten percent of their return to each of the two funds.

After initially being told the salvage operation was to begin around the first of the year, investors now hear that the project has been delayed until March or April. Wagner says it will start as soon as the weather allows, which could be any time.

Investors have been told that the salvagers have a written agreement to split the treasure fifty-fifty with the government of Colombia, even though the ship is located just outside Colombian waters. Investors have also been told that the wreck, which lies heavily encrusted in 800 feet of water, is in fact the *San Jose*, even though indisputable identification has not yet been made. "The way Wagner explained it to us," says one man who didn't invest, "was that if you're looking for the *Thanic* and you find a bulk on the bottom of the North Atlantic that is the same size and has the same number of decks, you don't need a nameplate to tell you it's the *Thanic*."

Another aspect of the scheme that has caused questions is the way investors are to be paid. The shares of the treasure are to be divided up "in real," a prospector's term meaning the goods are to remain goods. Investors will receive the actual eighteenth-century coins, or cut gems, or whatever. "Maybe what I get back will be a pile of nuts and bolts," says Lee Ledford, "but it'll be from an eighteenth-century ship. I'm in it more for the fun than the profit. I don't know what's going to come out of it, I really don't. I'll tell you when it's over." — T.K.A.

Spices

(continued from page 2)
proof, but they [the Diego's partners and Ferrell's] must

have talked together because the result was that the county report never mentioned that they actually needed 217 spaces." Steel says he promptly took his findings to PERB shortly before the scheduled November 1 hearing and, as a result, the board voted to grant approval of the major-use permit application only if the club owners agreed to lower the club's capacity to 300.

Western Restaurant's Tim Pieri, however, tells a different story. He says that since he and his partners were remodeling an existing structure rather than building a club from the ground up, the county allowed them to "grandfather" the existing thirty-three spaces into a total of ninety-seven. "We're not building from scratch," he says. "I mean, we could have kept the existing building intact and gotten away with only thirty-three spaces; as it is, we're increasing the capacity by only one-half, and we're ending up with about three times as many parking spaces."

As for Steel's allegations of some sort of "talks" between the Diego's group and county planner Fergola and hints of the two being in "cabots," Pieri says angrily, "That's simply untrue." Fergola says it has long been a department policy to allow this "grandfathering" in parking requirements. "It wouldn't serve anyone's purpose to be deceitful," he says. "He [Steel] has a certain way of perceiving the process and I think it shows a lack of information on his part."

Steel's disclosure to PERB may have indirectly caused rider problems for the Diego's group, however. According to the PERB ruling on November 1, the major-use permit would be formally granted on November 14, after which the group could appeal their decision. But Steel's allegations of misconduct apparently fueled neighborhood opposition, for on November 13 — a day before the appeal deadline — three appeals were turned in, one each by the owners of the Turf and La Casablanca motels and another by William Gaugh on behalf of various nearby condominium residents. As a result, the permit was granted November 14 as expected; instead, the PERB appeal must face a difficult review before the county planning commission in mid-December before going up before the board of supervisors a few weeks later. — T.K.A.

Four
(continued from page 3)
Vietnam, which is most of them had their last encounter with helicopters," Stephens says. "Back then, they flew over an area which was strange to them and which stood for war. But here, they have a chance to once again fly in a helicopter over an area they like, an area that's familiar to them and represents their home, their family, their loved ones. . . . They remember what a helicopter can do, and just want to get up again when it's not a matter of life or death." — T.K.A.

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Section 2 Events, Theater, Music, Film



Richard Jones and John Ackman

In Performance

Clearly, two classes of performers have evolved in the performance art world. There are those who feel they possess a

Mission from God, a mission most frequently revealed to them while completing a degree in visual communications, comparative snow-hoe studies, or some such field; and there are those who possess one or several unique talents that they earnestly seek to display and develop, and who have hit upon

the performance art format as a means for such exploration, if only for a short time. The former is readily distinguished from the latter by a marked predilection for federal money, slides (lots and lots of slides), videotape, and wide-screen televisions. In contrast, the latter distinguishes

(continued on page 8, col. 4)

The B Minor Mass

The double paradox of Bach's B Minor Mass is that it may not have been anything like what Bach gives us in this work — a complete setting of the mass — in Latin, in the order used in Catholic churches. Such a work could not have formed part of the Lutheran liturgy; there is no evidence that Bach was commissioned to compose the mass for a Catholic patron; and, in fact, it seems that the first performance of the mass was performed in its entirety was in 1859, 129 years after Bach's death.

A recent theory has attempted to explain the existence of this work — which is found in a single volume in Bach's own handwriting — by supposing that it is really four separate works, composed for Lutheran services, which Bach arbitrarily included in the same manuscript. This theory is generally discredited

(continued on page 9, col. 2)



Illustration by Michael Levine

Witness

In the early Sixties when a handful of liberal-minded Britons joined forces in the

name of ordinary human rights, they had no notion that two decades thence their mission would include protesting the genocide of several million Cambodians. At the time their cause was a pair of Portuguese

students who, having gotten drunk in a Lisbon saloon, had begun toasting everything in sight — the wine, the women, each other, and the simple virtue of liberty. The students were quickly jailed for their trouble,

though their crime had nothing to do with the age-old problem of getting on good terms with the earthly pleasures; rather, their mistake was the too-loud suggestion that individual freedom and the government of right-wing dictator Antonio de Oliveira were not especially compatible. Hearing of the matter, certain meddling subjects of the queen of England decided to go to bat for the brash Portuguese boys, and Amnesty International was born.

Teddy, with chapters all over the world, Amnesty International's mission is considerably broader than it was at the start, and the organization describes itself as a "worldwide



Mass protest, London, 1971. Photo by Anthony Brown



Mass protest, London, 1971. Photo by Anthony Brown

READER'S GUIDE TO LOCAL EVENTS

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92138.

Dance

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla 92037.

"Dance Jam" creates your own style in an evening of freedom, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 92103.

Ballet, Act II of Tchaikovsky's *The Nutcracker* and other works will be presented by the *Stratford Dance Ensemble*, under the direction of Valentina Tverlin, Stratford, December 1, 2 p.m., Calhoun Community Cultural Arts Center, 1557 Monterey Street, Carlsbad, 92008, or 755-5200.

Circle Dancing, meditative "Sufi dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jackman Street, Mission Hills, 92067.

International Folk Dancing is held every Wednesday, 7 p.m., Balboa Park Club, Balboa Park, 92101.

Film

"Political Film Series," Merry Christmas, Mr. Lawrence, with David Bowie and Tom Conti, examines the psychological and physical brutality of Japanese con-

centration camps in the first half of this century. Friday, November 30, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4450 or 452-2016.

"Innocent Erendira," the recent film adaptation of the story by Marquez will screen Saturdays, December 1, 8 p.m., MiraCosta College Theatre, MiraCosta College, One Barnard Drive, Oceanside, 92051, 755-5155, or 942-1352.

Museum Films, four short nature films, *Color's Hell*, *Hot Spot*, *Don't*, and *End of the Game*, will screen Sunday, December 1 and Sunday, December 2, Natural History Museum, Balboa Park, 232-3821.

"Travel Film Series," the snow playgrounds of Canada, Chile, Argentina, and the United States are explored Sunday, December 2, 1 and 3:30 p.m., San Diego City College Theatre, at C Street off Twelfth Avenue, downtown, 232-3231.

Library Film Series, the December series, which features films that pertain to social issues of the Thirties, opens with *I Am a Fugitive From a Chain Gang*, a 1932 film starring Paul Mann, Monday, December 3, 7 p.m., San Diego Public Library, 820 E. Street, downtown. Free. 236-5849.

"The Kid Brother," Harold Lloyd stars as the wispy son of a macho sheriff in this black-and-white film, Tuesday, December 4, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"Young Torless," the month-long series of German films opens with this adaptation of Robert Musil's 1906 novel about sadism and brutality at a boarding school, Wednesday, December 5, 7:30 p.m., Sherwood Auditorium, La Jolla Village Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

Music

Symphony, the San Diego Symphony, with guest conductor Michael Hickox and guest pianist Michael Bent, will perform Beethoven's *Chorale to Semanade*, Mendelssohn's *Symphony No. 3* (Scottish), and Khachaturian's *Piano Concerto*, tonight, Thursday, November 29, 7 p.m.; Friday, November 30, 8 p.m., and Sunday, December 2, 2:30 p.m., Civic Theatre, 202 C Street, downtown; there will be a performance on Saturday, December 1, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 219-9721.

Violinist Janos Nefyes performs with unprecedented performance techniques in his program, which includes "Four Likes for Solo Violin," "Spiral," "Lament" and "Contra-variation," tonight, Thursday, November 29, 8 p.m., Recital Hall, Mandeville Center, UCSD, 452-3229.

(continued on page 4)

Beaded Earring Workshop

Learn to make the latest fashion earrings yourself for only \$15.00

Wednesday, Dec. 5
7:00-10:00 p.m.
Fashion Craft Company
232-8279
Advance registration is necessary

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SATURDAY, DEC. 2, 1984
SUNDAY, DEC. 3, 1984
10:00 AM-7:00 PM-TWO BIG DAYS

Presented by The ALEXANDRIA INSTITUTE
AT SCOTTISH RITE CENTER
1895 CAMINO DEL RIO SOUTH
MISSION VALLEY RIVERVIEW 1
FREE ADMISSION! FREE LECTURES!
Penny of parking! A food available!
FREE READINGS \$15
FOR MORE INFORMATION CALL 287-8029

Leonard Orr (Father of Rebirthing) Breathing Weekend November 30-December 2

Full training, 12:00-4:00 p.m., \$20.
Public lecture, 7:30-10:30 p.m., \$15.
Sat. training, 10:00 am-10:00 pm, \$100.
Sun., 1:30-4:00 pm, free to training participants

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OLD TOWN CHRISTMAS ART FESTIVAL

DECEMBER 8 - 9, 1984
saturday & sunday
Fine Arts and Crafts Sale

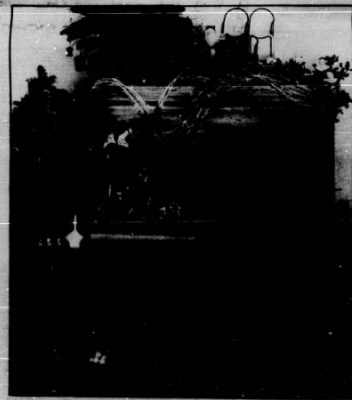
oil paintings • blown glass • ceramics • jewelry • toys • weavings
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Stroll with the Mariachi through historic Old Town State Park while you discover the works of over 75 Fine Artists and Craft People. Explore the historic museums and Seely Stables. Dine at one of Old Town's many famous restaurants and browse through its many shops.

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OLD TOWN STATE PARK
SAN DIEGO 10 am - 5 pm



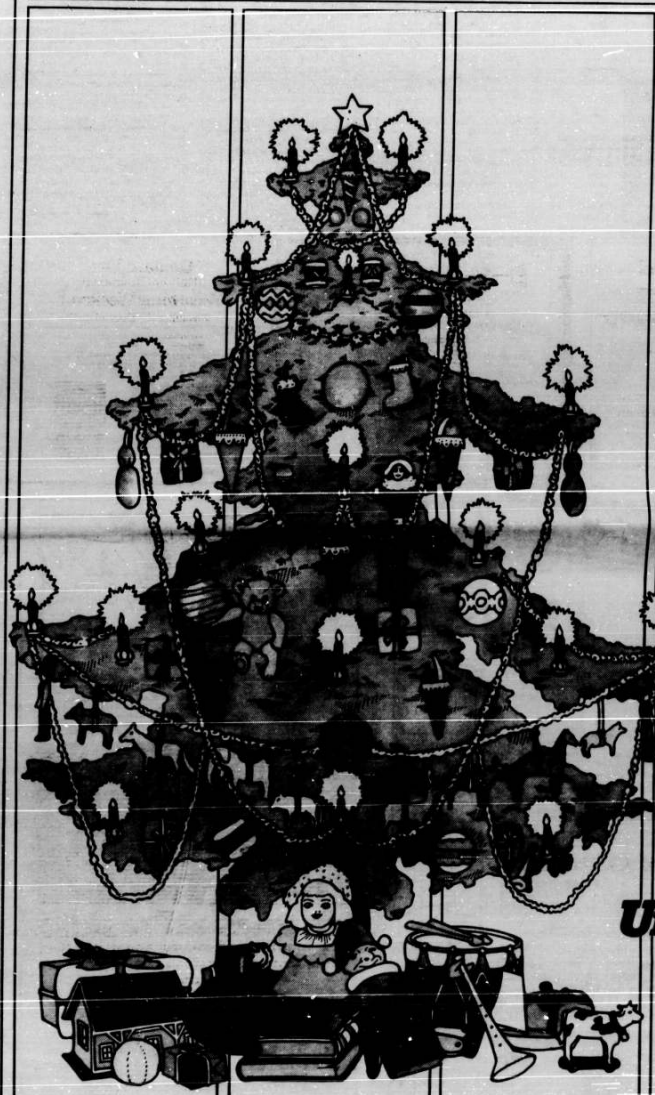
Christmas at Presidio

We have hundreds of colorful and distinctive ornaments, decorations and gifts of every description.

Nutcrackers 9" reg. \$9.98 now \$6.98 • Bears (porcelain & stuffed) from \$1-\$400 • Imported crystal ornaments \$1.49-\$15 • Exquisite treetop ornaments up to \$25 • Last year's ornaments 50% off • Garlands, wreaths and much more.

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LIGHT UP THE HOLIDAYS AT UNIVERSITY TOWNE CENTRE



Light Up the Holidays by joining UTC and San Diego Hospice for the Second Annual Celebrity Tree Lighting on Saturday, December 1st at 7pm. For information, call San Diego Hospice at 560-0302.

Capture the spirit of the Season at Broadway, Nordstrom, Robinson's and Sears plus over 175 very special stores, restaurants, entertainment and services. Now open Saturday evenings.

**University
Towne
Centre**

Located on La Jolla Village Drive between I-5 and I-805.

READER'S GUIDE

(continued from page 2)
Cellist Leonard Rose performs with the Los Angeles Chamber Orchestra Friday, November 30, 8 p.m., Sherwood Auditorium, La

Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-3724.
Percussion Recital, the UCSD

LA JOLLA MUSEUM OF CONTEMPORARY ART

JOHN O'KEEFE

...wild, vivid-yet-ephemeral did-just-see-what-I-thought-I-saw-energy...
—Village Voice



SATURDAY, DECEMBER 1 • 8 PM
Admission: \$5.00 LJMCA members, students, seniors

LA JOLLA MUSEUM OF CONTEMPORARY ART
700 Prospect St., La Jolla. Information (619) 454-3541
Tickets also available at the S.D.S.U. Aztec Center and U.C.S.D. Student Center box offices.

This program is part of
PERFORMANCE PARAMETERS

Percussion Ensemble, directed by Jean-Charles François, will perform Lou Harrison's "Fugue for Four Percussion." Morton Feldman's "King of Denmark," Giuseppe Ingrosso's "Alia la Tura," and "Interpretation No. 2" by Joni Yusa, soprano Cant Plan-tamini is the featured soloist in "Crosses of Crossed Colors" by Henri Pousseur, a tribute to the late Martin Luther King, Friday, November 30, 8 p.m., Recital Hall, Mandeville Center, UCSD, 452-1222.

Medieval and Renaissance Music will be performed by the West-ern Conservatory Sunday, December 2, 4 p.m., St. Brigid's Catholic Church, 4733 Cass Street, Pacific Beach, 481-0300.

Selections from Oliver will be sung by a chorus of more than one hundred children and adults, Sunday, December 2, 6 p.m., preceded by an authentic English tea at 4:30 p.m., Christ Church Unit, 1770 Alhambra Avenue, East San Diego, 282-2501.

Classical Guitarist George Saez will perform Friday, November 30 and Saturday, December 1, 7 p.m., Wond and Music, 3806 Fourth Avenue, Hillcrest, Free, 298-4201.

Jazz Guitar, Flute, and Vocals will be performed by Dean Libertino and Non Evans, Friday, November 30, 8 p.m., The Book Works, 2670 Via de la Valle, Del Mar, 755-3735.

Organ Works of J.S. Bach, Dupré, Franck, and Hindemith will be presented by Charles Guleron, Saturday, December 1, 7 p.m., Point Loma Seventh-day Adventist Church, 4423 Valera Street, Point Loma, Free, 224-2040.

Symphony, the San Diego Youth Symphony, under the direction of Louis Campiglia, will present Tchaikovsky's Symphony No. 7 in C Minor, Mozart's Concerto for the Magic Flute, and the First Movement of Mendelssohn's Violin Concerto in E Minor, Saturday, December 1, 8 p.m., College Avenue Baptist Church, 4747 College Avenue, College Area, 582-7222 or 298-6177.

Organ Concert, Robert Plumb's program includes a variety of Christmas music, Sunday, December 2, 2 p.m., Spectacle Organ Festival, Balboa Park, Free.

J.S. Bach's monumental Mass in B Minor will be performed by the La Jolla Civic University Sym-phony Orchestra and Chorus, under the direction of David Chase, Sunday, December 1, 8 p.m., and Sunday, December 2, 3 p.m., Man-deville Auditorium, UCSD, 452-4637.

Respighi's Land to the Nativty will be presented, with soprano Martha Hamilton, mezzo-soprano Susan

Land, tenor Paul Raabe, the church choir, and dancers from the Ballet Society, Sunday, December 2, 3 p.m., Mary Star of the Sea Catho-lic Church, 7727 Girard Avenue, La Jolla, Free, 454-2631.

Oratorio, Handel's Messiah (ver-sion thereof) makes its seasonal debut, performed by members of the Glee Club and the Glee Club and Chorus and the Glee Club, Sun-day, December 2, 7:30 p.m., First Presbyterian Church, 500 Farragut Circle, El Cajon, 465-1700 x650.

"Canals of Christmas," the Chan-cel Choir and Masterwork Chorus of the First United Methodist Church will perform a festive pro-gram that features Lloyd Plant, "A Day for Dancing," Sunday, De-cember 2, 8 p.m., First United Methodist Church, 2111 Camino Del Rio South, Mission Valley, Free, 297-4366.

Medieval and Renaissance Vocal Works will be performed by the Early Music Ensemble of San Diego, Wednesday, December 5, 11 a.m., Performance Hall, Palomar College, 1480 West Mission Road, San Marcos, Free, 744-1150 or 727-7529 x2316.

Renaissance Christmas Music will be performed by the Pacific Broken Consort, in costume and

THE JAZZ NUZZACKER FANTASY Jazz Unlimited Dance Company

Premiering full-length music with choreography by Patricia Rincin and music by Duke Ellington
UCSD Mandeville Auditorium

December 13—Thursday, 8:00 p.m.
December 14—Friday, 8:00 p.m.

Tickets now available at the UCSD box office and ticketing agencies.
General admission—\$10
Students and seniors—\$9
Fund-raiser and reception following concert.
For further information call box office 452-4559.
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Jazz Unlimited in residency at The Hammond Studio of Dance.
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November 18 thru December 2
You'll get exciting, new decorating ideas for the holidays. 41 beautifully coordinated seasonal exhibits for celebration such as Steve Garvey, Marlon Brando, Gracie Norton, Helen Gaylor, Jack Nicklaus and others. Gift shop, too.

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Monday thru Saturday
Sundays
Nov. 23, 28, 29, Dec. 1
11:00 - 4:00 p.m.
12:00 - 4:00 p.m.
11:00 - 9:00 p.m.

MUSEUM OF SAN DIEGO HISTORY
CASA DE BALBOA, BALBOA PARK

TO LOCAL EVENTS

on authentic fifteenth- and sixteenth-century instruments; guest soloists are soprano Ellen Lawson and harpsichordist John Danke, Wednesday, December 5, 7:30 p.m., Cathedral Community Cultural Arts Center, 3557 Mon-roe Street, Carlsbad, Free.

Classical Guitar, the San Diego Guitar Quartet will perform next Tuesday, December 5, 8 p.m., in the French Parlor of Founders Hall, UCSD, Free, 260-4822.

Amnesty International's photo-graphic exhibition, "Cambodia Wins," opens with a program featuring four speakers: David Hawk, the photographer, David Hinkley, director of the western re-gion of Amnesty International, and Keing Sok Lin and Sophon Chhiong, Cambodians who es-caped the genocide, Monday, De-cember 3, 8 p.m., San Diego Pub-lic Library, 820 E Street, down-town, 236-5649.

"Your Life in Space in the Twen-ty-first Century," a panel dis-cussion, cosponsored by San Diego 1.5 and the World Future Society, will examine social and technical issues that need consideration as we prepare for the permanent hu-man habitation of space, tonight, Thursday, November 29, 7:45 p.m., Canyon 1, Bothen Lecture Hall, Reuben H. Fleet Space Theater and Science Center, Balboa Park, Free, 566-0945.

"New Views of Women" SDSU professor Judith Connell will dis-cuss "A Woman's Place: African and Afro-American Women Writ-

ers," Wednesday, December 5, 3 p.m., room 221, Hepner Hall, SDSU, Free, 265-6524.

"Detachment Fading within the San Andreas Systems and Penin-sular Ranges" Albert Engle, re-searcher at Scripps Institution of Oceanography, will speak Wednes-day, December 5, 4 p.m., room 221, Geology Building, SDSU, Free, 265-5586.

"Living Writers Series" David An-nin is the featured poet in the continuing film about one family's efforts to survive in the wake of nu-clear holocaust, Saturday, Decem-ber 1, 11:30 a.m., KFSB-TV, Channel 35.

"Ben Hur" Hollywood's famous version of Rome in the early days of Christianity, Sunday, Decem-ber 1, 1 p.m., KCST, Channel 39.

Fifty Years of the Heisman Tro-phy, this special highlights former Heisman winners and the times in which they played, Saturday, De-cember 1, 4 p.m., KGTV, Channel 10.

Auction, COMBO's annual re-lieved auction, for the benefit of twenty-five performing and visual

art organizations, also Saturday, December 1, opening at 7 p.m., on KFSB, Channel 35, at 7:30 p.m., broadcast switches to KGTV, Channel 10, at 9 p.m., coverage re-turns to KFSB, Channel 35, at 10 p.m., turn the dial to KCST, Channel 39, and at 11 p.m., the event is broadcast from cable chan-nel 61.

"Coming Home" Jane Fonda and John Voight star in this post-Vietnam War film, Saturday, December 1, 11:30 p.m., KGTV, Channel 10.

"Alice in Wonderland," the late Richard Burton, his daughter Kate Burton, James Cagney, and Andre Gregory star in this adaptation of the Broadway musical by Ev La-Gallerie, Sunday, December 2, noon, KFSB-TV, Channel 35.

"Is Paris Burning?" Orson Welles and Leslie Caron star in this World War II drama, Sunday, December 2, 2 p.m., KGTV, Channel 10.

"The Snow Queen: An Ice Bal-let" Olympe Medeiros Dorothy Hamill, John Cury, Teller Can-ton, and Janet Lurie lead the cast in this enactment of the tale of Hans Christian Andersen, Sunday, December 2, 4:30 p.m., KFSB-TV, Channel 35.

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READER'S GUIDE

NFL Football, the Los Angeles Raiders play in Miami Sunday, December 7, 1 p.m. KCST, Channel 7, coverage of the game between the Chicago Bears and our own Chargers airs Monday, December 8, 6 p.m., KPBS-TV, Channel 15.

"Jaws: The True Story" underwater cameraman Al Giddings explores fact and fiction surrounding the great white shark in this new segment, Tuesday, December 4, 8 p.m., KPBS-TV, Channel 15.

"Becker," Peter On'ade and Rachael Burton star in this film adaptation of Anouilh's play, Wednesday, December 5, 9 p.m., KPBS-TV, Channel 15.

Sports

Soccer, the Soccer play against Kansas City in the fifth game of the Indoor Soccer League schedule, Friday, November 30, 7:35 p.m., San Diego Sports Arena, 224-4635.

Friskies, the International Flying Disc Association hosts Friskies Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla, 723-7441.

1984 Mexico Open, the thirty-third annual Mexico Open Golf Tournament, with its \$125,000 purse, will attract more than 150 golfers from Mexico, Canada, the U.S., England, Brazil, India, and Hong Kong. The tournament, which features two days of Pro-Am play, opens Monday, December 3, with a practice round, and continues through December 9, Tijuana Country Club, Agua Caliente Boulevard, Tijuana, 298-4105 or 298-8518.

Special

Art Auction, more than 170 pieces of art will be sold in the third annual Art Auction Gala to benefit the American Red Cross, Friday, November 30, the preview begins at 6 p.m., and bidding at 7 p.m., Fata's Finehome, the Vineyard, 1523 East Valley Parkway, Escondido, 745-3221 or 291-2620 x52.

"Star Pairs" stellar objects and astronomical phenomena will be viewed or, in case of rain, a planetarium show or film will be presented, sponsored by SDSU's Department of Astronomy, Friday, November 30, 2 p.m., room 208, Physics/Astronomy Building, SDSU, 265-6282.

Performance Art, Cultural Observance, with Idina Anzures and Rhonda Jones, presents "Sophtones on Haters," Friday, November 30, 8 p.m., and "The Legend of Lyle Overstreet," Saturday, December 1, 8 p.m., Suhl, 852 Eighth Avenue, downtown, 235-8466.

Performance Art, Pavesia Genetics, with Guillermo Gomez-Pena and Sunny Jo Roman, presents "Onixon," a political piece about Latin America, Friday, November 30, 8 p.m., Centro Cultural de la Raza, Balboa Park, 235-6135.

Nature Walks in the northern Ti-

juna River estuary are conducted every Sunday, 9 a.m., sponsored by the SanDiego Wetlands Interpretive Association, meet at the south end of Fifth Avenue, Imperial Beach, 237-6768.

Holiday Bazaar, artists, craftsmen, and community groups will set up more than ninety booths, the Coronado High School Band will entertain, and there will be food and a raffle at this show and sale, Saturday, December 1, 9 a.m., Coronado High School, at Seventh Street and E Avenue, Coronado.

Old Town Christmas Parade, the twenty-third year old tradition continues with more than 120 participants, including floats, bagpipers, drummers, and color guards, Saturday, December 1, 11 a.m., the parade begins at the intersection of San Diego Avenue and Ampala Street, and proceeds along San Diego Avenue to Old Town Historic Park, 295-8547.

Christmas Festival of the Arts, the second annual Christmas arts and crafts show will be held Sunday, December 1 and Sunday, December 2, 9:30 a.m., Solana Beach Plaza, at the intersection of Highway 101 and Lomas Santa Fe Drive, Solana Beach, 755-4775.

Holiday Fair, more handmade items will be on display at the fair, which opens Saturday, December 1, 9 a.m., Southwest High School, 1685 Hollister Street, Chula Vista, 691-5558.

World Festival Bazaar, for thirty-nine years the downtown YWCA has sponsored this annual event, which features ethnic foods and crafts, entertainment for children and adults, raffles, and prizes, Saturday, December 1, 10 a.m., at the YWCA building, 1012 C

Street, downtown. Free admission 239-0355.

The Public is invited to join in an hour-long hike through Los Peñasquitos Canyon Preserve, to observe the seasonal changes in flora and fauna, sponsored by the Natural History Museum, December 1, 10 a.m., meet at Black Mountain Road across from Hoseney Park. Free. For information phone 232-3821.

Psychic Fair, practitioners of palmistry, astrology, tarot, past-life conjuring, psychometry, lectures on dreams, divination, holistic health, I Ching — these and more are available at the fair, Saturday, December 1 and Sunday, December 2, 10 a.m., Scottish Rite Center, 1895 Camino Del Rio South, Mission Valley, 297-8229.

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

Cultural Performance, the Hispanic Women's Association of San Diego presents a program, which includes classical dances, live entertainment, and guest speakers, Saturday, December 1, 8 p.m., new Auditorium 9920 Linda Vista Road, Linda Vista, 279-9675.

Performance Artist John O'Keefe, recipient of the Bay Area Critics' Circle Award, the Los Angeles Dramatique Award, and San Francisco's Bernice Award, will present two works, Acta (one man) fantasy about murder, rape, and conquest) and Forever, Saturday, December 1, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Christmas Plant Sale and Bazaar, Quail Botanical Gardens hosts the annual sale, featuring thousands of plants, Christmas floral ornaments, houseplants, gifts, and baked goods, Sunday, December 2, 10 a.m., Quail Botanical Gardens, 230 Quail Drive, Encinitas, 436-0336.

Old English Christmas Faire, Minutemen College's sixth annual Christmas Faire will take place Sunday, December 2, 11 a.m., at the college's Del Mar Shores Center, Ninth Street and Stratford Court, Del Mar, Free, 942-1352.

Slovak Heritage Festival, the Slovak Heritage Association of San Diego presents this event, the highlights of which include Slovak food, ethnic gifts and crafts, and a performance by members of the Holy Trinity Choir, Sunday, December 2, noon, in the social hall of Holy Trinity Church, 2235 Calabard Road, Linda Vista, 758-5325.

Christmas Tree Fair and Party, the community of Ocean Beach sponsors this event, which features more than one hundred crafts booths, food, and entertainment, Sunday, December 2, 1 p.m., in the 4800 block of Voltaire Street, Ocean Beach, 222-2979.

Parade, the annual La Jolla Christmas Parade, whose theme this year is "Symbols of the Season," will feature ten bands, floats, antique cars, equestrian teams, clowns, and more, Sunday, December 2, 1:30 p.m., the route will follow Grand Avenue from Pearl Street to Prospect Street, then turn on Prospect to Duper. For information phone 454-1444.

Lawn Program, the House of Sweden presents a traditional Lulea Christmas pageant, followed by a

TO LOCAL EVENTS

performance by the Viking Rik Dancers, Sunday, December 2, 2 p.m., in the patio of the House of Pacific Religions, Balboa Park. Free, 466-7654.

Art Museum Holiday Fair, unique decorations, toys, gifts, wearable art, food, and a raffle will highlight the bazaar, Sunday, December 2, 3 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Used Library Books go on sale Monday, December 3, 9:30 a.m., San Carlos Branch Library, 7305 Jackson Drive, San Carlos, 461-4480.

"The Art and Science of Animation," children in the seventh through ninth grades will learn how a movie camera works, how to employ various lighting techniques, and will experiment with several types of animation media, Saturday, December 1, 1 p.m., Discovery Center, Reuben H. Fleet Space Theater and Science Center, Balboa Park. For registration information phone 238-1233 x213.

Puppet Shows, the Kent family presents *Peter and the Wolf*, Friday, November 30, 10:30 a.m., Puppet Theater, Presidents Way, Balboa Park, 420-0794.

Films, Wilbur's Story and Suez, the Blue Coupe will be shown Friday, November 30, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free (691-5044). Or a Song, Elephant Call and Rabbit Meets, will screen next Thursday, December 6, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 453-4187.

"Wonderful Whales," kids in the fourth through sixth grades may sign up for this class, which includes a whale-watching trip, Saturday, December 1, 8:30 a.m., Sea World, 1120 South Shores Road, Mission Bay. For registration information phone 232-6363 x452.

Holiday Gifts, children will make fudge brownies, gingerbread men, ornaments, and more in a class Saturday, December 1, 10:30 a.m., The Children's Museum of San Diego, 124 La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. For information and registration phone 450-0767.

"Touch and Feel," children learn about reptiles, mammals, and other creatures in "hands-on" demonstrations every Saturday, 11 a.m., Natural History Museum, Balboa Park, 232-3821.

"The Art and Science of Animation," children in the seventh through ninth grades will learn how a movie camera works, how to employ various lighting techniques, and will experiment with several types of animation media, Saturday, December 1, 1 p.m., Discovery Center, Reuben H. Fleet Space Theater and Science Center, Balboa Park. For registration information phone 238-1233 x213.

"Zoo Worlds," this televised tour of ten zoos across the country opens with highlights from the Milwaukee County Zoo's tropical rainforest, the African exhibit at the Bronx Zoo, the gorilla collection at Chicago's Lincoln Park Zoo, and that city's Brookfield Zoo, Saturday, December 1, 1 p.m., KPBS-TV, Channel 15.

Holiday Marionette Revue, Marie Hitchcock, presents her thirty-sixth annual performance of *The Merry Christmas Show*, beginning Sunday, December 2, 11 a.m., 1 and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park, 466-7128.

Television, two half-hour specials, *A Charlie Brown Christmas* and *How the Grinch Stole Christmas*, will air Wednesday, December 5,

beginning at 8 p.m., KFMB, Channel 8.

Recent Sculpture by Kenneth Capra is on view through December 18, Quail Gallery, 664 Ninth Avenue, and 419 West G Street, downtown, 239-8592.

"El Oro de Colombia" more than 100 artifacts, dating from the First Century, B.C., will be on exhibit for the first time in Mexico; the exhibit continues through November 30, Tijuana Cultural Center, Paseo de los Heroes, Tijuana, 706-684-1111.

"Artiles," women's struggles in Chile today are portrayed in woven Chilean tapestries, hanging through November 30, Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill, 232-5009.

"Reflections from Alaska," photographer Will Gibson will exhibit his photographs through November 30, Olmsted Gallery, 501 North Highway 101, Encinitas, 942-3636.

"Masks from the Past," contemporary designs of celebration and Thelma Waddell will be on view till December 9, Mandeville Art Gallery, UCSD, 452-2664.

California Artist Old Pal's paintings will be on display through December 14, Chandler Gallery, 7145 Henschel Avenue, La Jolla, 544-7139.

"Sculptural Contrasts," two solo exhibitions — new works by Ron Tann and works in bronze by Mexican sculptor Guillermo Casado — will be on view through December 15, Maple Gallery, 2400 Ketterer Boulevard, downtown, 234-2151.

Mixed-Media Paintings by Joel Shop and art-to-wear fashion de-

signs, 820 E Street, downtown, 236-5849.

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Mixed-Media Paintings by Joel Shop and art-to-wear fashion de-

The Artists Guild of the San Diego Museum of Art invites San Diego artists and community residents to participate in its

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Tuesday, December 11

Beginning Jitterbug — 7:30-8:30 pm

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Masterclasses of San Diego City College — Christmas music, Friday, Dec. 14, 7:00 pm

Peter Sprague Trio — Guitar, flute and bass, Sunday, Dec. 16, 5:00 pm. Lyrical, but swinging jazz.

Linkabit Chorus led by Rob Gross — Holiday music performed by first prize winners of the Words and Music Festival, Friday, Dec. 21, 7:00 pm.

George Svoboda — Incredible classical guitar recital, Sunday, Dec. 23, 5:00 pm.

Coming sometime in February: A salute to Dr. Hilbert Schwartz

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READER'S GUIDE

signs by Billie Burke may be seen through December, Dana Gallery, 1646-C Bernardo Center Drive, Rancho Bernardo, 453-8888.

Thirty Photographs by Elizabeth Suco document the experiences of Mexicans in their native towns and those who live and work illegally in San Diego County; the exhibit runs through January 1, Center for U.S. - Mexican Studies, Institute of the Americas, UCSD.

Annual Juried Exhibit, more than thirty artists are represented in this show, which runs through January 5, A.R.T. Beasley Gallery, 2832 Juan Street, Old Town, 295-0075.

New Paintings and Woodcuts by Roger Herman will be on view through January 6, Tarn Aude Gallery, 660 Ninth Avenue, downtown, 233-9242.

"Art of the European Goldsmith, Silver from the Schroeder Collection," gilded-silver chalices, tankards, cups, and ewers, representing the goldsmith's art, the Twelfth through the Eighteenth centuries are on view through January 6, San Diego Museum of Art, 232-7931.

Photography Exhibition, two exhibits, "John Gurnam: The Restless Decade of the Thirties" and "Bernice Abbott: Retrospective Portfolio," with black-and-white photographs of San Francisco and New York, will be on view through January 13, Museum of Photographic Arts, Balboa Park, 239-5162.

"Contemporary American Realism," Mark Adams, Marianne Born, Kipp Stewart, John Wilde, and Jack Baker are some of the artists featured in this exhibit of oils, acrylics, watercolor, drawings, pastels, and prints, on view through January 19, Orr's Gallery, 2222

Fourth Avenue, Hillcrest, 234-4765.

"Jewish Settlement in San Diego 1860-1930" (photographs, documents, and miscellaneous household items of the period chronicling the life of the first Jewish settlers in San Diego) are on exhibit through January 21, 1985, San Diego Museum of Man, Balboa Park, 232-2227.

Pueblo Indian Pottery from the 1820s to 1900 is on display, Museum of Man, Balboa Park, 239-2201.

"The Horse Show," in celebration of the 1984 Olympic equestrian events, a comprehensive exhibit, including a Tang Dynasty horse, bronze votive horses from India, wooden carousel horses, and paper-mache horses from Mexico, is on view through 1985, Mingi International Museum of World Folk Art, 4425 La Jolla Village Drive, La Jolla, 453-5300.

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Performance

(continued from page 1)
himself by employing such standard devices as an identifiable if not entirely intelligible plot or theme, musical virtuosity, and quality acting. Only time, of course, can tell which of these two classes will go on to relative success later in life, but it would seem reasonable to wager that those Mission-bent will remain

harnessed to performance art—that hybrid, that mule of the theater—while those of true talent will go on to other, if not better, things.

Iris Ackmore, artistic director of Cultural Odyssey, and his partner Rhodessa Jones are, apparently, members of the latter class of performers. What they have both received some funding from the government, the raw material for the pieces they perform together was extracted from their own active participation in life outside of graduate school.

The first work they will perform at Sush Gallery tomorrow, Friday, November 30, is called *Suppositions on History*, and deals with the lives of well-known jazz couples such as Max Roach and Abbey Lincoln, and Billie Holiday and Lester Young. While Ackmore and Jones tour these couples' lives, they sing, dance, and editorialize on the quality of life for jazz artists in the U.S. Ackmore is, reportedly, an excellent saxophonist (both tenor and alto) and uses his expertise in African music, as well as traditional and contemporary American jazz, to carry along the plot of the show. On Saturday night Rhodessa Jones will bring her talents to the stage in *The Legend of Lily Overstreet*, an offhandedly feminist parable of the life of a black woman who uses her body in peepshows and on the erotic dance circuit in America and Japan as a means of paying the rent.

Jones did, by the way, actually work as an erotic dancer in Japan and, after losing her CETA job in San Francisco, did

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Child care and parking available

find her way to the Tenderloin District where she earned her keep as an exotic dancer. One cannot help but feel that someone with such a breadth of experience as Jones is immeasurably more capable of bringing genuine sentiment to her work than, let's say, some young actress who goes to New York to find Art, and somehow persuades the NEA to subsidize his on-stage musings of what a complex country this is.

Cultural Odyssey will appear at the Sush Gallery, 852 Eighth Avenue, downtown, on Friday, November 30 with *Suppositions on History*. The following evening, Saturday, December 1, Ackmore and Jones will perform again in *The Legend of Lily Overstreet*. Both performances begin at 8:00 p.m. If the reviews in their press packet give any true indication of the quality of their shows, then it might be a bad idea not to go and see them. Even the small-town press throughout the state has praised them both for their talent and for the accessibility of the shows they perform. After a year of watching various performers with shaved heads wade through garbage, fellate dictators, and chatter about tour, Cultural Odyssey may be, at the very least, blessed relief. For information phone 235-8466.

— Abe Opincar

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Valley Waterbeds 541 First St.	942-8417
North County Sleep Center 830 "A" W. Los Vicos	436-7592, 744-8710
Valley Waterbeds 2245 W. El Camino Real	721-5577

READER'S GUIDE

(continued from page 9)
perfect musical expression for the symbols and emotions of the traditional text. To set the words ("I believe) in one Lord, Jesus Christ, only begotten Son of God," Bach composed a duet in which the soprano and alto soloists imitate each other closely, almost syllable by syllable, to symbolize the unity of the Father and the Son. To describe the crucifixion, he set a falling, lamenting, sobbing

melody over a relentlessly repeating bass line, descending chromatically over and over. Like all of Bach's greatest works, the Mass combines the most intricate formal structures with the most immediate and intense emotional expressiveness. As a work of religious art, its grandeur and comprehensiveness make it comparable to the great Gothic cathedrals, Saint Augustine's City of God, and Michelangelo's Sistine ceiling.

San Diegos will have the opportunity of hearing Bach's B Minor Mass this weekend, in performances by the La Jolla Civic-University Orchestra and Chorus, David Chase conducting. There will be two performances, both in UCSD's Mandeville Auditorium: Saturday, December 1 at 8:00 p.m., and Sunday, December 2, at 3:00 p.m. For further information, phone 452-4637. — Thomas Arne

Witness

(continued from page 1)
neck out in an unprecedented way by including respect for human rights as an element of American foreign policy. Unfortunately, it is the nature of its business that Amnesty International is, more often than not, a bearer of bad news, and for two weeks, beginning this

Monday, the San Diego Public Library will host an important but uncompromisingly ugly and tragic installment of an AI traveling show entitled "Cambodia Witness" — forty-nine black-and-white and color photographs documenting the genocide of the Cambodian people at the hands of the Khmer Rouge from 1975 through 1979. The photographs, taken by David Hawk in 1981 and 1982, offer scenes of torture and death

TO LOCAL EVENTS

that will remind viewers of the images we know so well from the record of Nazi Germany. What separates one holocaust from the other is that the Cambodian slaughter, thought by some to number nearly four million dead, has just recently occurred, at a time when everyone is supposed to know what everyone else is up to, right down to the last suspicious packing crate on a Soviet dock on the Black Sea; yet a ruthless primitive named

Pol Pot managed to lead a four-year spree of mindless carnage that may have killed as many as eighty times the number of Americans who died in Vietnam, and he did so unencumbered by even a whimper of condemnation from the civilized world. And the silence persists even today, as the United States, for complex political reasons, continues to recognize the Pol Pot regime (driven into hiding, finally, by the

Vietnamese in 1979) as the legitimate government of Cambodia. Amnesty International's intent, through "Cambodia Witness," is to bring the Cambodian holocaust into the open and to encourage individuals and governments to respond to it as they have to the Jewish holocaust of Nazi Germany — that is, with outrage, condemnation, and a resolve to prevent it from ever

happening again. The photographs will be on display at the San Diego Public Library at 820 E Street, downtown, from Sunday, December 3, through Saturday, December 15. An opening reception will be held Monday at 7:00 p.m., followed by a special program beginning at 8:00 p.m., with four speakers: David Hawk, the photographer; Keing Sok Lin, a Cambodian woman who escaped from Phnom Penh in 1979; Sophon

Chheng, a Cambodian man who had been a teacher at a school that was later converted into a notorious prison and death house; and David Hinkley, director of the western region of Amnesty International. For more information on Amnesty International call 213-388-1237. For information about the "Cambodia Witness" photographic exhibit, phone 236-5849.

— Stephen Heffner



YULETHON!

Waddle on over to a Holiday Block Party Saturday, Dec. 1st.

From 1-5 hear Harvey and the 52nd Street Jive, enjoy free refreshments, see wonderful gift ideas at our shops. And we'll present you with a Free Holiday Discount Card when you bring along this ad.

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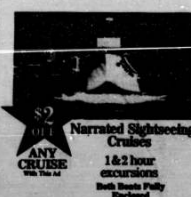
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DAVID CHASE, Conductor
Saturday, Dec. 1, 8 p.m. & Sunday, Dec. 2, 3 p.m.
Mandeville Auditorium, UCSD
Tickets \$5 and \$3 • 452-4637

Photo: Chuck Kimmel

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It happened to Mrs. Kay Machery, 77, of Escondido one day in February. Living alone, and with a chronic heart condition, she found becoming a dependent in a nursing home until her son and daughter put Lifeline in her apartment. And on that February day, Lifeline saved her life.

Lifeline is an emergency communications system linked to hospitals which brings help in the comfort of a button. It's for elderly, disabled and high-medical-risk patients who might not be able to summon emergency help on their own. Lifeline even sends an alarm if it detects inactivity over a preset time period.

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Note: The diagram in the above Lifeline card has been changed to protect privacy.

THE TOPS ARE BACK WITH ALL THE TRIMMINGS!



Holiday concerts are setting the mood. With magical music, champagne and great food!

From Monday, December 17, to Sunday, the 23rd, your San Diego Pops will perform nine holiday concerts at the El Cortez Center Century Ballroom, 730 Beech St. The ballroom will be a fantastic winter wonderland full of holiday surprises! Two delightful, alternating programs will offer a variety of holiday favorites, classical greats, and sing-alongs to really get you into the holiday spirit! Oh what fun, and what a fantastic gift idea!

Evening performances begin at 7:30 p.m. Matinee performances — Wednesday and Friday — will begin at 1:30 p.m. Doors open at 6:00 for evening concerts and 12:00 noon for matinees, so come early and wine and dine at the Pops! For program information call 239-9721.

Matinee performances —
Wednesday — \$7.50 per seat
Friday — \$10 for adults,
\$5 for children under 12.

For group discounts —
groups of 20 or more —
Call Chuck Love at 239-9721.

Evening performances —
\$15 per seat
Children 12 & under — \$7.50
\$100 for VIP Champagne Tables of four
(incl. champagne & valet parking).

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283-SEAT
to charge tickets by phone.

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Advance discount tickets for San Diego BABY FAIR can be purchased at the following locations:
Ritzky Rags; Lewis of London; Family Enrichment Center; National Pediatric Support Services; Di Donna's for Children; Tots N' Tees; Thinker Things



READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to the *San Francisco Chronicle* and *Los Angeles Times*. Information is accurate according to material given to him, 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.

A CHRISTMAS CAROL
The South Coast Repertory Theatre presents its 10th annual staging of the popular play by Charles Dickens, written by Jerry Pich, John David Keller, and Wendy Cullum. Members of the cast include: John Land, John Eltinger, Richard Doyle, Don Cook, Ron Richardson, Ron Bousman, Art Kousik, Howard Shanks, and Noreen.

South Coast Repertory Theatre
Mainstage, December 4 through December 23, Tuesday through Saturday at 7:30 p.m. Sunday at 1:00 p.m. and 4:00 p.m. Matinee Saturday at 2:30 p.m.

Worldwide Performing Arts presents
YOUR CHRISTMAS PRESENT
by Antside-Christen Chapertier
"Children's play appeals to adults, youngsters... it is a truly beautiful play."
—Sunday Pantagraph, Bloomington, Ill.
Opening night Thursday, Dec. 13, 7:30 p.m.
Fridays & Saturdays 7:30 p.m. • Sundays 2:30 p.m. through January 13
OLD TOWN OPERA HOUSE
4040 Twigg St.
General—\$7, seniors & children under 15—\$6, groups 20 & up—\$5 each
Reservations 298-0082

CONFUSIONS
The North Coast Repertory Theatre is staging Alan Ayckbourn's farcical comedy in a modern setting by Charles Dickens, written by Jerry Pich, John David Keller, and Wendy Cullum. Members of the cast are: Thom Chambers, Wendy Cullum, Prudence Dawson, Powell Harrison, Michael Lindsey, Ginger Perry, and Ralph Senior. Charles McCall is the scenic designer. (Sm.)

North Coast Repertory Theatre
Mainstage, December 4 through December 23, Tuesday through Saturday at 7:30 p.m. Sunday at 1:00 p.m. and 4:00 p.m. Matinee Saturday at 2:30 p.m.

CRIMES OF THE HEART
The Lamplighters present Beth Henley's farcical drama about three sisters, the South, and a world gone mad. The play takes place in Hattiesburg, Mississippi, five years after Hurricane Camille. The three Magrath sisters have come together due to the fact that the youngest of them, Babe Beale, has just shot her bigamous politician husband because, she says, "I just didn't like his stinking looks." Moving above them all is the spirit of their dead mother, who hangs herself in their apartment and who, for a dash of drama, stings up her feet as well. Her reason? "She had a bad day—a real bad day." (Sm.)

Lamplighters
December 16, Friday and Saturday

2-hour Jazz Workshop
Tanis Michaels
December 2
Encinitas Dance Center
942-3043 or 433-9070

THE DOCTOR IN SPITE OF HIMSELF
The GSU School of Performing and Visual Arts presents Moliere's classic farce about Spaniards, a woodcutter and one of the world's worst husbands. To get revenge, his wife spreads a rumor that he is a doctor—an excellent doctor—who will only reveal his true vocation under extreme punishment. Two messengers arrive in need of a good physician. James De Paul directs the production, which includes an unimpeachable satire of the medical profession. (Sm.)

United States International University
Through November 30, Thursday and Friday at 8:00 p.m.

AN EVENING OF ONE-ACTS
The In Performance Theatre Ensemble is staging two one-act plays. *New Moon for Hattie*, by John Kufeldt, is a comedy set in a New England town, where Hattie, an eccentric single woman, interacts with some equally eccentric neighbors. *Charles A. Peck*, by Charles A. Peck, is a comedy set in a New England town, where Hattie, an eccentric single woman, interacts with some equally eccentric neighbors. (Sm.)

In Performance Theatre Ensemble
December 16, Friday and Saturday

Baha'i Faith Lecture Series
World in Transition
World Illiteracy: Its Effect on Human Potential
Speaker: Tony Alessandra is a noted speaker who has spent several years researching & developing a course of study. Global Signposts of the Emerging World Order. Saturday, Dec. 1, 8 p.m.
San Diego Baha'i Center
6545 Alcalá Knolls Dr.
(near I-5)
(619) 268-3999
Free to the public

are coming to an end with the advent of trainees' last day of training. Gary Roberts directs, and the cast features Mark Olson and Charles A. Peck. (Sm.)

FESTIVAL OF CHRISTMAS AT LAMB'S
The Lamb's Players Theatre continues its holiday tradition with a new Christmas play, written and directed by Kerry Goddard. The Walters family prepares for an old-fashioned Victorian Yuletide in New York City. But just when they're about to enjoy the festivities, unexpected relatives and guests arrive, along with an unrelenting Christmas card. Cast members include Ruth Campbell, Phil Cant, Ted Cant, David Heath, Don Landreth, Margaret Neufeld, Todd Parker, Nate Peterson, Tim Peterson, Carolyn Schade, Vanda Thompson, and Pamela Turner. Vanda Thompson is the musical director, and Pamela Turner is the choreographer. Costume design is by Margaret Neufeld. Lighting design is by David Thayer, and scenic design is by Mike Buckley. (Sm.)

Lamb's Players Theatre
Friday, November 30 through December 30, Tuesday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. Special matinee Tuesday, December 18 through Friday, December 21 at 2:00 p.m.

FIDDLER ON THE ROOF
Sebastian's West Dinner Playhouse presents the popular musical—music by Jerry Bock, lyrics by Sheldon Harnick, book by Joseph Stein—based on stories by Sholem Aleichem. Peter Gassman plays Tevye; other members of the cast are Cory Eide, Teddy Tapscott, Dianne Torrance, Alexander Mendicino, Tracy O'Connell, Cloris Gabelman, James Malone, Mark Rydzynski, and David Hubbard. Richard Hef is the scenic designer. Millicent Bane the costume designer. Denise Dales the musical director, and Jay Bradley the musical director. (Sm.)

Sebastian's West Dinner Playhouse
140 Avenida Pico, San Clemente, through January 6, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, brunch at 11:30 a.m., curtain at 1:00 p.m. For information call (714) 492-9950.

FOREVER AND AZTEC
As part of its Performance Parameters series, the La Jolla Museum of Contemporary Art presents two works by John O'Neill, twice recipient of the Bay Area Critics' Circle Award, as well as the Los Angeles Dramatists' Award. *Forever* is a play designed to give audiences "that strange sense of being part of the audience and the audience and, that is the best experience of being alive." *Aztec* is

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(619) 268-3999
Free to the public

AMAHIL AND THE NIGHT VISITORS
In contemporary dance
Shorewood Audubon
La Jolla Museum of Contemporary Art
Friday & Saturday, Dec. 7 & 8, 8:00 pm
Saturday matinee, Dec. 8, 2:00 pm
Evenings \$40.50 General-\$7.50 Students/Seniors/Military
Matinee: \$9.00-\$6.50
Reserved seating—charge by phone 294-9523
In association with La Jolla Christmas Committee and La Jolla Museum of Contemporary Art
Presented by

3's COMPANY & DANCERS

soil work "not for the faint-hearted," delivers into "man's fantasy of murder, rape, and conquest." (Sm.)

THE GREAT AMERICAN BACKSTAGE MUSICAL
The Flamingo Dinner Theatre presents the musical, by Bill Soly and Donald Ward, that evokes the era of Hollywood in the 1940s, complete with tap-dancing, Frank Wayne directs the production. Members of the cast are Zoe Du Four, Roy Roy, Kent Black, Le Wamsch, James Saba, and Brenda O'Brien. Du Four and Wamsch have

also designed the costumes. William Doyle is the musical director, and Robert Hase is the choreographer. (Sm.)

Flamingo Dinner Theatre
Friday, November 30 through December 31, Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:30 p.m.

HEDDA GABLER
by Henrik Ibsen
Photo and Design: John Meyer III



OPENS TONIGHT!
November 29-December 23
Wednesday-Saturday 8 pm
Sunday matinee 2 pm

more recently, Maggie Smith. Steve Pearson directs the production. Robyn Hunt is Hedda Gabler. Other members of the cast are Bill Brunsell, Susan Hender, Mark Hoffman, Carol McCue, Andrew Nichols, and Lisa Rignol. (Sm.)

HEDDA GABLER
The San Diego Public Theatre opens its 1994-1995 season with Henrik Ibsen's powerful psychological portrait of a ruthless woman who married an unimpeachable husband, lived an empty life, and successfully emptied the lives of others. The title role has attracted such famous actresses as Sara Bernhard, Eleanor Duse, Eva La Gallienne, Dame Peggy Ashcroft, and

San Diego Public Theatre
Thursday, November 29 through December 23, Wednesday-Saturday 8 pm, Matinee Sunday at 2:00 p.m.

HOTEL UNIVERS
The Coronado Playhouse is staging Philip Barry's Freudian-metaphysical drama. First produced in 1930, about a group of people who have just witnessed a suicide. They assemble on a terrace, in the south of France, and with the aid of a noted psychiatrist they overcome their own hangings toward self-destruction. William Fawcett directs the production.

Coronado Playhouse
December 12, Monday through Wednesday at 8:00 p.m.

THE NUTCRACKER
Act I
Join Clara on her journey to the Kingdom of Sweets with the Sugar Plum Fairy and all the other magical characters in this, the most famous of all Christmas fantasies.

AMERICAN BALLET
presents
A HOLIDAY DOUBLE FEATURE

THE NUTCRACKER
Act I
Join Clara on her journey to the Kingdom of Sweets with the Sugar Plum Fairy and all the other magical characters in this, the most famous of all Christmas fantasies.

MOLTO NON TROPPO
Let Verdi's beautiful music take your family backwoods in time to a land of palaces and enchanted forests with witches, goblins and faeries. Savoring Falstaff the Wonder Dragon.

THREE PERFORMANCES ONLY!
Friday, December 7, 7:00, 8:00 pm
Saturday, December 8, 2:30 pm & 8:00 pm
\$6.00 general public; \$4.00 students, seniors
San Diego City College Theatre
14th & C Street, San Diego
Many of free highest parking
Don't miss out on this family fun!
Call today for reservations & information
270-9110

Members of the cast are Fawcett, Laurel Johnson, Bill Brunsell, Tim Rolly, Richard Hardy, T.C. Davis, Wendy Cheek, Ashley Hayden, and Jennifer Cooper. The scenic design is by Glenn Feltz, and the lighting is by Sean Lovette. (Sm.)

San Diego Public Theatre
Thursday, November 29 through December 23, Wednesday-Saturday 8 pm, Matinee Sunday at 2:00 p.m.

THE NUTCRACKER
Act I
Join Clara on her journey to the Kingdom of Sweets with the Sugar Plum Fairy and all the other magical characters in this, the most famous of all Christmas fantasies.

Color Television / VCR
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• Complimentary Champagne

AMERICAN BALLET
presents
A HOLIDAY DOUBLE FEATURE

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270-9110

Theater Directory

ADAMS AVENUE THEATRE
3325 Adams Avenue, Normal Heights
THE ROBERTY THEATRE
480 Elm Street, San Diego
233-4028

CHIC THEATRE
200 C Street, downtown
236-6030

CORONADO PLAYHOUSE
1795 Avenida Wil, Coronado
433-4895

EAST COUNTY PERFORMING ARTS CENTER
210 E. Main Street, Escondido
440-3277

EDUCATIONAL CUPRINO COMPLEX THEATRE
4343 Ocean View Boulevard, Southeast San Diego
230-3860

FLEET DRIVERS THEATRE
8600 Camino Road, Spring Valley
997-8977

FOX THEATRE
7218 Street, downtown
233-6331

GARLAND QUARTER THEATRE
477 Fourth Avenue, downtown
234-5953

GRACIOUS COMPANY COLLEGE
Sagehouse Theatre
4000 Graciously College Drive, El Cajon
460-1700 x410

JEWISH COMMUNITY CENTER
Frost and Center Theatres
4079 Playfair Street, San Diego
583-3300 x35

LA JOLLA PLAYHOUSE
Marshall House Center, UCSD
453-3660

LA JOLLA STAGE COMPANY
Shelter Audubon, La Jolla High School
7500 La Jolla Village, La Jolla
459-7773

LAUREL PLAYERS THEATRE
233-4028
3900 Laurelwood Drive, Point Loma
452-6474 x248

LAMPLIGHTERS COMMUNITY THEATRE
San Pablo Play Area Center
8020 University Avenue, La Mesa
464-4588

LAVINCE WELLS VILLAGE THEATRE
3600 Lavince Wells Drive, Escondido
740-3448

LEMON GROVE PLAYERS
Lemon Grove Junior High School
3140 School Lane, Lemon Grove
489-9579 x45-1403

LYRIC THEATRE
7570 El Cajon Boulevard, La Mesa
464-1186

PARADISE PUBLIC THEATRE
Paradise Gallery Theatre
3717 India Street, San Diego
265-5024

PENINSULA COLLEGE
Little Theatre
One Barnard Drive, Oceanside
737-2121 x235

NORTH COAST REPERTORY THEATRE
Lomas Santa Fe Plaza
Lomas Santa Fe Road, Solana Beach
481-1055

NORTH COUNTY COMMUNITY THEATRE
1300 Vista Vista Way
724-5427

OLD GLOBE THEATRE
Old Globe Theatre
Crestline Center Stage
Festival Square, Balboa Park
238-2200

OLD TOWN OPERA HOUSE
4040 Twigg Street, Old Town
298-0082

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
744-8860

PALO PLAYS
Palomar College Theatre, San Marcos
744-8860

PINE HILLS LODGE
2960 La Puente Way, Julian
765-1100

POINT LOMA COLLEGE
Solomon Theatre
3900 Laurelwood Drive, Point Loma
452-6474 x248

SAN DIEGO CITY COLLEGE THEATRE
Theatre and C Street, downtown
238-7854

SAN DIEGO JUNIOR THEATRE
Casa del Prado Theatre, Balboa Park
233-6272

SAN DIEGO PIERA COLLEGE
7250 Piers College Drive, San Diego
230-6744

SAN DIEGO PUBLIC THEATRE
311 Eighth Avenue (at R), downtown
232-7378

SAN DIEGO REPERTORY THEATRE
1620 Bell Street, downtown
235-4023

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre
265-6887
Operatic Amphitheatre
265-6847

SAN DIEGO STATE UNIVERSITY
Little Theatre
261 N. Fairgrounds, Del Mar
795-7338

SCHWAB BAY COMMUNITY THEATRE
Wilmington Junior High School Auditorium
6200 Gold Coast Drive, Vista Mesa
366-7300 x216

SOUTH COUNTY REPERTORY THEATRE
600 Town Center Drive, Costa Mesa
714-977-4033

SOUTHERN CALIFORNIA COLLEGE
Anna Theatre, Napa Hill
900 La Jolla Village, Vista
421-1180

STANFORD
Stanford Bowl, Balboa Park
238-2200

UNITED STATES INTERNATIONAL UNIVERSITY
Zabala Theatre
Palomar College Theatre, San Marcos
744-8860

UNIVERSITY OF CALIFORNIA
San Diego
UCSD Theatre, John Muir Theatre
744-6660

UNIVERSITY OF CALIFORNIA
San Diego
UCSD Theatre, John Muir Theatre
744-6660

UNIVERSITY OF CALIFORNIA
San Diego
UCSD Theatre, John Muir Theatre
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UNIVERSITY OF CALIFORNIA
San Diego
UCSD Theatre, John Muir Theatre
744-6660

UNIVERSITY OF CALIFORNIA
San Diego
UCSD Theatre, John Muir Theatre
744-6660

READER'S GUIDE TO THE THEATER

Harbin, Elizabeth Devo Kubota, Danny Michaels, Susan Purdy, Jennifer Rea, Raymond Saw, and Jessica Sheridan. (Sm.) Lawrence Wells Village Theatre, through December 30, Tuesday and Thursday through Saturday at 8:00 p.m., Native Tuesday through Thursday and Sunday at 14:55 p.m.

THE LADY'S NOT FOR RIBBING
The Palomar College Theatre is staging Christopher Fry's comic comedy about Jemima Bonderme, an outspoken woman who, because she has chosen to remain single, has been blackballed by the medieval town she lives in—and has been accused of being a witch. David Boyd directs the production, which will stress Fry's comedy as a "starring play" written for the ear as well as the eye. Members of the cast include: Colleen Clappold, Richard Christie, Robert Laquiere, Robert Nussbaum, David Hedrick, Lynn M. Connor, Roy Anthony, Katherine Charles, Russ Friedrick, and Ray Rose. Nancy Sault is the costume designer. (Sm.) Palomar College Theatre, through December 8, Thursday through Saturday at 7:30 p.m., Native Sunday at 2:00 p.m.

LAUNDRY AND BOORBON AND LONE STAR
At the core of James McCune's hilarious and touching one-act, currently playing at the Bowers Theatre, is a sense of separation and loss. All of the characters, when they aren't belling out some of the funniest lines in contemporary theater, find themselves stuck with the choices they made ten years ago. They also rue the apparent fact that they can no longer choose at all, and that Maynard, their small Texas town, threatens to swallow them whole. In this environment, Roy Caulder is an anachronism, a remnant of the wild days long gone. His presence prompts others to reflect back, and thus to assess their current state. As a consequence, each shows the

tyrannical dreams of youth to judge the realities of adulthood. And each fills the ensuing play with bitters, bouborn, and regret. The two plays formally mirror these variations. *Laundry and Bourbon*, which McCune wrote to his already completed *Lone Star*, isolates on three women. *Lone Star* on three men. This formal separation by gender enhances the vast, Texas-wide distance they feel from the past, from each other, and from themselves.



Confusions

Director Kim McCune has assembled a cast of relatively new faces, many of whom are performing for the first time in San Diego, and the result is a tightly orchestrated, line-sleazebag, and ultimately moving show. McCune lets the playwright's myriad one-liners fall where they may, a wise move since both plays have a vein of comic anarchy ever eager to reduce the real dilemma of the characters to a game of Trivial Pursuit. Added by Thomas Perkins's set—a barren

oasis of rustic trappings parched by Sean La Motte's lighting designs—and some fine acting (especially Douglas Roberts's exceptional performance as Roy Caulder in *Lone Star*). McCune gives both plays a stark, realistic edge. The jokes, though abundant, cannot hide the pain of the characters. And under McCune's expert direction, the universality of their situation—the sense that "No One's Always Got Whatcha Had"—shines through McCune's lens.

Thursday, November 29 through December 8, Thursday, November 29 through Saturday, December 1 and Monday, December 3 through Saturday, December 8 at 8:00 p.m.

NO SEX PLEASE, WE'RE BRITISH
The Coronado Playhouse is staging the comedy by Anthony Mann and Alistair Foot, about a newswoman who becomes inundated with unwanted photographs, instead. The

OVERLAP

The Pine Hills Players present the musical—book, music, and lyrics by Lionel Bart—based on Noel Coward's novel *Oliver Twist*. Young Oliver, an orphan, joins up with Fagin the pickpocket and his unholy crew. Memorable songs from the show include "Consider Yourself," "I'd Do Anything," "As Long As He Needs Me," and "Where Is Love?" The dinner theater opens at 6:30 p.m., with no-honorable-mentions followed by a barbecue dinner of ribs or steak at 7:00 p.m. Vegetarian entrees are available on request. (Sm.) Pine Hills Lodge, through January 19, Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

POLITICIANS, EXERCISES IN REASONING AND THE GOAT
The UCSD Theatre's New Plays in Process series, headed by noted playwright Adam Sacks, presents two short works by John Herschel. A master of fine arts candidate in drama at UCSD, The Goat is set in a desert community that has suffered through eighteen years of calamities. The townspeople seek to end their pain by finding and grooming a goat to be their scapegoat and cure their ills. *Politicians*, a murder mystery, is thematically linked to *The Goat*, in that blame must be laid on one individual in order to solve the case. Michael Grief directs both plays. Cast members include Michael Benham, Hector Correa, Eric Grischel, Jonathan Fried, Donna La Breque, Chris Maloney, and Bruce Sefton. Scenic and lighting designs are by Peter Bell. (Sm.) Herschel Weiss Center for the Performing Arts, UCSD, Thursday through Saturday at 8:00 p.m.

SHADES
Each of playwright David Epstein's characters in this comedy-drama (or

READER'S GUIDE TO THE THEATER

dramatic comedy, it's hard to tell which is a stereotype eager to become not a person, per se, but an emblem of the age. They have gathered in Moonlight's basement apartment on the eve of a no-nukes rally in New York's Central Park. And they are emblematic, not of what they want to be, but rather of this or that brand of modern angst. All except Bobby Fugate, a media junkie who kidnaps a famous artist and holds her at gunpoint in act two. From that point on, the play, which began as a

light comedy, shifts dramatic gears and becomes *When We Corbin Back*, John Herschel's in effect, *Shades* wants to be a comedy and a potential tragedy. And like its characters, who trem for microphones to be thrust at them just once, both generic formulae for center stage in the South Coast Rep's production. The net effect—a sort of cozy *taxi Driver*—is a portrait of conflicting tonalities, with the comedy diluting the drama, and vice versa. The South Coast Repertory Theatre's production of *Shades* is a world premiere. It boasts a fine performance by Randy Rocca as Bobby, the *taxi Driver*, who stalks the famous, and a wonderful set by Mark Donnelly. But it is also a work in progress, a cross between sitcom and tragedy, and when the playwright begins the unenviable task of revising *Shades*, he may discover that he has two, and possibly even three, different plays embedded in this one script.

Skip *Shades* for the time being. Once it—or they—are revised, it might merit investigation. (Sm.) South Coast Repertory Theatre, Second Stage, through December 2, Tuesday through Saturday at 8:30 p.m., Sunday at 8:00 p.m., Native Saturday and Sunday at 3:00 p.m.

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU AND THE GREAT AMERICAN CHEESE SANDWICH
Reviewed this issue. Marquis Public Theatre, through December 15, Friday and Saturday at 8:00 p.m.

SUPPOSITIONS ON HISTORY AND THE LEGEND OF LILY OVERSTREET
The Sushi Gallery presents the San Diego premiere of two works by

Cultural Odyssey, the multimedia performance ensemble composed of Rhodessa Jones and Kris Ackerman. *Suppositions on History*—to be presented on Friday, November 30—is a satirical study reflecting the lives of famous gay performing couples, including Billie Holiday/Lester Young and Max Roach/Allyou Lincoln. The performer "suppose" what it might have been for two artists to meet, survive as artists in American society. *The Legend of Lily Overstreet*—to be presented on Saturday, December 1—is an erotic exploration of the life and times of a woman artist forced to work in the peep show business. The show is a collage of musical stylizations, scenes of audience and satirical sketches. (Sm.) The Sushi Gallery, 852 Eighth Avenue, downtown, Friday, November 30 and Saturday, December 1 at 8:00 p.m.

For information call 235-8466.

TO GRANDMOTHER'S HOUSE WE GO

The San Diego Playhouse presents the local premiere of Joanna M. Glass's "sometimes serious comedy" about three generations of a family who have assembled at Grandmother's home for a reunion. Miss Barnes directs the production, which marks the second time the San Diego Playhouse has premiered a Glass play, the other being *The Archchance*. Members of the cast are Ruth Sweeney, Robert Morgan, Mary Qualls, Doug MacDonald, Lee Donnelly, Helen Bridge, Kathleen McNulty, and Elyse Tomkinson. (Sm.) San Diego Playhouse, Friday, November 30 through December 22, Friday and Saturday at 8:00 p.m., Native Sunday, December 3 and Sunday, December 16 at 2:00 p.m.

THE NUTCRACKER

presented by San Diego's California Ballet Co. East County Performing Arts Center, December 14, 8:00 pm, December 15 & 16, 2:30 & 8:00 pm, \$16.00, \$12.50, \$9.00, call 410-2277

S.D. City Theatre orchestra, December 21, 8:00 pm, December 22 & 23, 2:30 & 8:00 pm, \$21.00, \$12.50, \$13.50, call 236-8510

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San Diego Repertory Theatre

LEADER'S GUIDE TO THE MUSIC SCENE

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

It was obvious a few years ago that someday guitarist Steve Morse would form his own band. As the leader of the Dregs (originally known as the Dixie Dregs), Morse acquired a strong personal following, especially among guitarists, with a playing style that fused rock and roll, jazz, country, bluegrass, and classical forms. Since the Dregs were an instrumental band, and because Morse was its dominant personality by virtue of his technical prowess, most articles about the group centered on its anachronistically long-tressed guitarist, and not unduly. In many ways, Morse was a perfect role model for the serious student of the electric guitar. He was well-schooled (Morse was an honors student in the University of Miami's vaunted music program), he handled an eye-popping variety of musical styles with equal dispatch, and he managed that rare feat of balancing an academic's musical sophistication with a rock and roller's looseness and sensibilities. While the Dregs struggled in vain to overcome both a damaging association with the dying "progressive rock" movement of the early Seventies and its own unsensational profile as a band



STEVE MORSE

that simply played well. Morse's stock continued to rise until it seemed only a matter of time before he would leave the band and go solo. Recently Morse accomplished the long-expected, releasing on the Elektra/Musician label the debut album by his new group, the Steve Morse Band.

Listening to the album, appropriately titled *The Introduction*, one gets the impression that Morse is pursuing a solo career more out of an acquiescence to destiny than because of musical differences with his former band. Although the record is one of the most self-referential

between Eddie Van Halen and Jeff Lorber might sound like: the Kentucky-fried rock of "General Lee" (with guitarist Albert "General" Lee sitting in); the quick-paced, melodic hard-rock of the title track (which would make excellent theme music for one of those Saturday afternoon sports specials); the heavy-metalish crunch-riffing of "On the Pipe"; the acoustic, madrigal-like courtliness of "The Whistle" — well, you get the picture. The only thing missing from *The Introduction* is an introduction by Ed McMahon ("Everything you could ever want to hear from an electric guitarist is on this record...").

Fortunately, both for Morse and for the listener, the guitarist keeps a firm grasp on the creative reins throughout *The Introduction*, and as a result the album's tendency toward runaway multiplicity is checked at every turn. What could have been a crazy-quilt mess, then, is instead exactly what Morse probably intended the album to be: a showcase for his diverse skills that speaks reverently of many different musical styles while loudly addressing rock and roll. *The Introduction* is less a musical breakthrough than a personal breakthrough for Morse, and an eminently listenable one at that. On record, the Steve Morse Band includes bassist Jerry Peck and drummer Rod Morgenstern, and I assume that it will be this trio that takes the stage Wednesday

night when the group plays at SDSU's Backdoor. In other concerts this week, blues veteran John Mayall and the Bluesbreakers will be joined by *Slow Lines* up at the Belly Up Tavern tonight. Thursday: Friday night will bring the Ventures to SDSU's Backdoor for an evening of middle-age surf music; while that same night the Spirit will host Astrid Plane and her new band, Animation, in a rescheduled gig, along with Laws of Motion and Women on Top. On Sunday, an impressive line-up of jazz talent will be presented when Ray Ayers, Tom Browne, Jean Carn, Noel Pointer, and Lennie Lister Smith take turns on the Fox Theatre stage; while up the road at the Bacchanal Southside Johnny and the Asbury Jukes will hold court. Southside Johnny (Lyon) and his band emerged from the same New Jersey bar-band milieu that produced Bruce Springsteen, but contrary to what many casual fans may think, Lyon got his nickname not from a geographical reference to an area in Jersey but because of his love of the form of blues that has long been indigenous to Chicago's South Side. Despite having released a couple of albums that fairly bristle with energetic rhythm-and-blues-flavored rock, the Jukes are much better known for their live performances, so this show will probably not lack for spirit.

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

Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5040: True Spirit, contemporary, Tuesday through Saturday; Jim Moore, contemporary, Sunday and Monday.

Hungry Hunter, 2221 Vista Way, Oceanside, 433-2633: John Barker,

Top 40 favorites, Sunday through Thursday; Steve Reynolds, contemporary, Friday and Saturday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Jeff Williams, rock 'n' soul and 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.

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

Lobster Pond, 2591 Pacific Coast Highway, Cardiff-by-the-Sea, 944-0011: Danny Louis, contemporary, Friday and Saturday.

La's, 1963 East Valley Parkway, Escondido, 746-7038: Talenta, country rock, Wednesday through Saturday; Ron Bell, contemporary,

and country, Sunday through Tuesday.

Millie Fleurs, 6009 Paseo Delicias, Rancho Santa Fe, 756-3083: 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.

Mulhenny's, 340 East Grand Avenue, Escondido, 741-0935: Kracker, rock, Thursday through

Saturday; the Heaters, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Freewill, rock, Tuesday through Saturday; live rock, Sunday and Monday, call club for information.

Oakvale Lodge, 14000 Oakvale Road, Escondido, 749-3183: High Steppin', country, Friday through Sunday.

Old Red Star Cafe, 2720 Vista de la Valle, Del Mar, 755-6614: Live music, seven nights, call club for information.

Old Time Cafe, 1464 North Highway 101, La Jolla, 436-4030: The Robin Flower Band, jazz, bluesgrass, and Cathy Curtis, folk, Thursday early evening and evening; Bodie Wagner, singer-songwriter, Friday early evening and evening; Claudia Schmidt, folk, Saturday; Magical Strings, hammer dulcimer and harp music, Sunday; Old Time Host Night, Sunday; Children's Holiday Concert featuring Sam Hinson, Wednesday; Sunday Brunch Concert: Catherine Espinosa, Irish harp.

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

Pomeroade Club, 12231 Pomeroade Road, Poway, 748-1135: Hot Spurs, country, Wednesday through Saturday.

Pacific Express, 235 North El Camino Real, Encinitas, 436-1248:

Live jazz, Friday and Saturday, call club for information; Steve Strauss, jazz piano, Sunday brunch.

Pin Soup Anderson's, 809 Palomar Airport Road, Carlsbad, 438-0880: Good Stuff, contemporary, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146: One Plus One Plus Raren Covenough, contemporary, Tuesday through Saturday; Jim Gates and Sound Investment, contemporary, Sunday and Monday; David Rodgers, piano, Tuesday, Wednesday, and Sunday in the Tea Room, and Sunday brunch in the Dining Room.

Ralph and Eddie's, 290 Grand Avenue, Carlsbad, 729-2889: The Incognito Rockers, rock, Friday through Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146: One Plus One Plus Raren Covenough, contemporary, Tuesday through Saturday; Jim Gates and Sound Investment, contemporary, Sunday and Monday; David Rodgers, piano, Tuesday, Wednesday, and Sunday in the Tea Room, and Sunday brunch in the Dining Room.

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

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

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766: Steve and Lee, Top 40 dance music, Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt. Road, Pitasquitos, 578-2144:

Carmen and Carmen, Top 40 variety, Monday through Saturday.

Roxy, 517 East First Street, Encinitas, 436-5001: The Peter Sprague Trio, jazz, Friday and Saturday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-9656: Dan Connor, country originals, Friday and Saturday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-5990: The Cactus Jack Band, country, Wednesday through Sunday, with Ray Sanders, Sunday;

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

Tequila Plaza, 1296 Mission Avenue, Oceanside, 737-7757: 12:00, rock, Thursday through Saturday; Fantale, rock, Wednesday.

That Plaza Place, 2022 El Camino Real, Carlsbad, 434-3171: Brass Tex. Jazz, Friday; Bluegrass Etc., bluegrass, Saturday.

Valley Center Inn Saloon, 27555 Valley Center road, Valley Center, 749-4606: Goe Fishin', country, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1988: The Blair Boys, vintage rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: Planet, rock, Thursday through Sunday; Robin Burns, rock, Tuesday and Wednesday; Tort Room: Steven and Tanya, contemporary, Thursday through Saturday; Two Together, contemporary, Wednesday, Derby Room: recorded dance music, Friday, Saturday, and Wednesday.

Whiskey Plaza, 1280 West Valley Parkway, Escondido, 745-8648: Main Room: Prophet, rock, Thursday through Saturday; ZZYZX, rock, Sunday and Monday; Planet, rock, Tuesday and Wednesday. Dining Room: ZZYZX, rock, Friday and Saturday.

Wooden Nick, 1330 Poway Road, Poway, 748-6101: Ron Morris, country, Thursday and Wednesday; live country music, Friday and Saturday, call club for information.

Beaches

Almer's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Jimmy Fontaine, contemporary, Tuesday through Saturday.

Atlanta, 2595 Ingraham Street, Mission Bay, 226-3888: Joanne Keith, jazz, swing, rock, and blues, Thursday through Saturday; Ricky and the Jets, vintage rock, Tuesday and Wednesday.

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

Babie Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mark Meadows, jazz, Thursday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; RPM, rock, Tuesday and Wednesday.

Beach Club, 1021 Bacon Street, Ocean Beach, 223-6822: Red Alert, rock, Thursday; Modern Art, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4176: Forecast, jazz-rock fusion, Wednesday through Saturday; live music, Sunday and Monday, call club for information.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Southwind, contemporary, Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 534-3325: Zsa!j, jazz, Wednesday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9876: Comedy shows, Wednesday through Sunday, call club for information; comedy amateur night, Monday.

Elmer's, 7655 La Jolla Shores Drive, La Jolla, 454-0541: Jose Davis, contemporary, Tuesday through Saturday.

Halcyon, 425K West Point Loma Boulevard, Loma Portal, 225-9559: Taxi, rock, Thursday through

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Friday, November 30 9 pm

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INTERNATIONAL REGGAE ALL-STAR

Wednesday, December 5 9 pm

The reunion of the original **ROSIE & THE SCREAMERS**

Thursday, December 6 8 pm

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Saturday: live rock, Sunday and Monday, call club for information; the Heroes, rock, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: People Movers, contemporary, Wednesday through Saturday; Triple Pay, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday through Saturday.

Islands Hotel, Club Lounge, 1441 Quivira Road, Mission Bay, 224-5541: Sundae and the Ram Band, variety stage show.

Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-2220: The Reflectors, rock, Thursday through Saturday; the Features, rock, Sunday and Monday; Ipo Facts, rock, Tuesday and Wednesday; and Wednesday happy hour.

Le Châlet, 5046 Newport Avenue, Ocean Beach, 222-5300: Aerodrive, rock, Sunday through Saturday; live rock, Sunday through Wednesday, call club for information.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Double Take, contemporary, Thursday; Pundi and

Good Company, contemporary, Friday and Saturday; live music, Wednesday, call club for information.

Nexian Village, 120 Orange Avenue, Coronado, 435-1022: The Bas Strings, contemporary, Friday and Saturday; Piano Bar: Wayne Steele, Sunday through Thursday.

Many Many's, 3595 Sports Arena Boulevard, Loma Portal, 223-3596: The Effect, rock, Thursday through Saturday; In Colour, rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.

Muhavay's, 1031 Orange Avenue, Coronado, 435-4609: Black Market, contemporary, Thursday through Saturday; talent night with Kitty Kiffer, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Piggie, jazz and blues, Thursday through Saturday; live music, Sunday through Wednesday, call club for information.

Queen of Sheba, 1298 Prospect, Coast Walk, La Jolla, 456-0707: The Joe Martillo Quartet, jazz, Thursday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma, 392-3871: Upstairs: Patrick and Lisa, contemporary, Thursday through Saturday; Norman Clifford, contemporary, Sunday through Tuesday; Piano

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Doublers, 4277 El Camino Real, San Diego, 251-6086. Piano, bar, entertainment, live music. Tuesday through Saturday, 8:30-11:30 pm. Comedy and blues. The Blues Brothers, comedy and rock. Thursday through Saturday, 8:30-11:30 pm. Comedy and blues. The Blues Brothers, comedy and rock.

Drowsy Haggie's, 3101 and University, South Park, 298-8381. The San Diego Storytellers, tall tales and folk stories, early evening. Thursday through Saturday, 8:30-11:30 pm. Comedy and blues. The Blues Brothers, comedy and rock. Thursday through Saturday, 8:30-11:30 pm. Comedy and blues. The Blues Brothers, comedy and rock.

The Escape Lounge, 421 University Avenue, Hillcrest, 267-8282. The Walker After Midnight Trio, jazz and music of the 40s and 50s. Thursday and Friday, and Sunday. Thursday, 8:30-11:30 pm. Comedy and blues. The Blues Brothers, comedy and rock. Thursday through Saturday, 8:30-11:30 pm. Comedy and blues. The Blues Brothers, comedy and rock.

Fat City China Camp, 2137 Pacific Highway, downtown, 277-0686. Harvey and the 2nd Street live, jazz. Thursday, The Most Valuable Players, jazz. Friday and Saturday.

Holiday Inn Embarkadero, Port Hotel Lounge, 1335 North Harbor Drive, downtown, 232-2841. Civil Trust and the Art Room's Trio Art Room's, Billy Mintz, and Gammie Riggs, jazz. Tuesday through Saturday.

Holly's Inn, 4246 University Avenue, 280-3834. Jim Evans, country and contemporary. Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-4221. Harry's Bar, Richard James, piano and vocals. Thursday and Friday. Live music. Saturday, call club for information. Joe Vande and the Vande Brothers, live music. Saturday, call club for information. Joe Vande and the Vande Brothers, live music. Saturday, call club for information.

Humphrey's, 1140 Main Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Bruce McKeethen, piano variety. Thursday and Friday happy hours and Saturday through Wednesday evenings.

Imperial House, 565 Kalma Street, Hillcrest, 234-3525. Wayne June, jazz. Tuesday through Saturday. Wayne June and Hank Young, jazz. Friday and Saturday.

"The Invader", at the dock at 1066 North Harbor Drive, downtown, 298-8086. The Invaders, contemporary music for dancing. Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Newport Village, 233-4300. Chuck Swinslow, contemporary. Wednesday through Saturday.

Le Plaisir, 1907 Fifth Avenue, Hillcrest, 298-0119. Lora Hall, Latin American pop, Friday. Saturday, jazz piano. Saturday evening and Sunday. *At Home*.

Mandolin Wind, 109 University Avenue, Hillcrest, 297-3017. The Boat Farmers, rock, rockabilly, and country rock. Thursday, William Clarke, blues and rhythm and blues. Friday and Saturday. Dago from Dago Band, Top 40 dance tunes and rhythm and blues. Tuesday and Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 Indio Street, downtown, 231-4893. Guy and Jackie with Gil Warner and guests. Italian songs, pop standards, and opera. Saturday.

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Patrick's II, 537 Street, downtown, 233-3077. Eric Brigham's Preservation Band, Ireland jazz, early evening. Thursday, Black Red, blues and dance music. Friday and Saturday, the House Brothers, rock, comedy and rhythm and blues. Tuesday, the St. Rainey Trio, jazz. Wednesday.

Prophet Restaurant, 1101 University Avenue, East San Diego, 283-7448. Lori Bell and Friends, jazz, early evening. Thursday, Fred Benedetti, classical guitar, early evening. Friday and Wednesday, Daniel Jackson, jazz piano, early evening. Saturday, Lori Bell and Shep Meyers, jazz, early evening. Sunday.

Ruben E. Lee's, 580 Harbor Island Drive, Harbor Island, 291-8028. Strictly Business, contemporary. Tuesday through Saturday.

Sharon Harbor Island, Hillcrest, 1280 Harbor Island Drive, Harbor Island, 291-2840. Rocky and the Jets, vintage rock. Thursday through Saturday, the Los Angeles, vintage rock. Thursday and Friday, happy hours, live music. Monday through Wednesday, call club for information.

Sharon Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-9010. Peter Robbers, Jr., piano. Sunday through Wednesday.

Tom Han's Lighthouse, 2501 Harbor Island Drive, Harbor Island, 291-9010. Dudy and Melissa, contemporary. Wednesday through Sunday. Denny Cole, contemporary. Monday and Tuesday.

Triton, 6011 El Capitan Boulevard, East San Diego, 593-1240. The Hollis Gentry Quartet, jazz. Thursday through Saturday.

Trojan Horse, 6774 University Avenue, East San Diego, 582-3070. The Hitt Brothers, rock. Thursday through Saturday, live rock. Sunday through Wednesday, call club for information.

Tuba Man's, 2504 University Avenue, North Park, 295-9426. Live music. Friday through Sunday, call club for information.

Tuba Man's No. 2, 7109 El Capitan Boulevard, East San Diego, 598-6042. French and Good Company, contemporary. Thursday, Ica Cobbs, jazz, Disneyland jazz. Saturday, live music. Wednesday, call club for information.

Viscount Hotel, 1560 Harbor Island Drive, Harbor Island, 291-6700. Delene, contemporary. Tuesday through Saturday.

Words and Music Bookstore, 111 and Robinson, Hillcrest, 298-1011. Scott Halheim, classical guitar. Thursday evening.

Yukon, 4278 University Avenue, East San Diego, 294-5410. Eskerich, blues and rock. Wednesday, the Lone Riders, rock. Friday and Saturday.

East County

Alex II Restaurant, 6360 El Capitan Boulevard, 265-2096. Arabic music and belly dancing. Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Capitan, 442-9827. Choice Revue, contemporary. Friday and Saturday.

Baxter's, 1605 Fletcher Parkway, El Capitan, 442-9271. Live music. Tuesday through Saturday, call club for information.

Blarney Stone Too, 7059 El Capitan Boulevard, 265-2096. Irish music. Thursday through Saturday. Brian Connolly, Irish music. Tuesday through Saturday. The Paradise Street Band, Irish music. Sunday.

The Roundabouts Restaurant, 5320

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Kruskus Dec. 13, 14 Fox
Jeffrey Osborne Dec. 14
Cabrillo Hall
Hall & Oates Dec. 16
S.D. Sports Arena
O-Z Dec. 16 Long Beach
Dec. 17
Huey Lewis & the News
Dec. 18
Holiday Bowl Dec. 21

Ratt New Year's Eve
Long Beach
Kenny & Dolly New Year's
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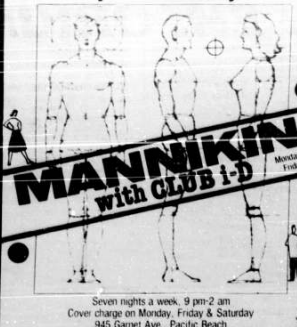
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Doodles, 4225 El Cajon Boulevard, East San Diego, 293-6581: Piano bar entertainment: Paul Greig, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Dreary Maggie's, 334 and University, North Park, 298-8584: The San Diego Storytellers, tall tales and folk stories, early evening Thursday; the Train, new and traditional blues, Friday; the Paradise Street Band, Irish music, Saturday; Poco Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time Hoot Night, Monday; the Peter Sprague Trio, jazz, Tuesday; Kevin Kelly, jazz piano, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8262: The Walkin' After Midnight Trio, jazz and music of the 40s and 50s, Thursday and Friday, and Sunday brunch; Windermere, pop, jazz, and blues, Friday and Saturday; Barbara Coker, piano, organ, and vocals, Monday through Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Jive, jazz, Thursday; the Most Valuable Players, jazz, Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 234-0221: Coral Thel and the Art Resnick Trio (Art Resnick, Billy Mintz, and Gunnar Blugg), jazz, Tuesday through Saturday.

Holly's Inn, 4246 University Avenue, 280-5834: Jim Evans, country and contemporary, Friday and Saturday.

Hotel San Diego, 329 West Broadway, downtown, 234-0221: Harry's Bar: Richard James, piano and vocals, Thursday and Friday; live music, Saturday; call club for information. Joe Juarez and Poems, jazz, Sunday; Jose Caruba, contemporary, Monday through Wednesday; Joe Juarez, jazz, Monday through Friday; happy hours, Continental Room; live music, Sunday; call club for information. Afternoon Tea Dance with Al Gibbs, big band dance music, Friday.

Humphrey's, 1411 Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577: Bruce McKeithen, piano variety, Thursday and Friday; happy hours and Saturday through Wednesday evenings.

Imperial House, 505 Kalmia Street, Hillcrest, 234-3325: Wayne Jari, jazz, Tuesday through Saturday; Wayne Jari and Hank Young, jazz, Friday and Saturday.

"The Innkeeper", at the dock at 1066 North Harbor Drive, downtown, 298-8086: The Innkeepers, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Shelter Island, 234-4300: Chuck Shumaker, contemporary, Wednesday through Saturday.

Le Maison, 3693 Fifth Avenue, Hillcrest, 298-0119: Lynn Hall, Latin American harp, Friday; Stu Slueman, jazz piano, Saturday evening and Sunday afternoon.

Mandala Wind, 338 University Avenue, Hillcrest, 297-3077: The Heat Farmers, rock, rockabilly, and country rock, Thursday; William Clarke, blues and rhythm and blues, Friday and Saturday; Duo from Diego Band, Top 40 dance tunes and rhythm and blues, Tuesday and Wednesday.

Mesa Lisa Restaurant and Cadezella, 2461 India Street, downtown, 234-4892: Gay and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Our Place at Hillcrest's, 2424 Fifth Avenue, Hillcrest, 232-1773: The



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Bobby Gordon Trio, Dixieland jazz, Friday and Saturday.

Patrick's II, 428 F Street, downtown, 233-3077: Pro Brigham's Preservation Band, Dixieland jazz, early evening Thursday; Back Beat, blues and dance music, Friday and Saturday; the Boose Brothers, rock, comedy, and rhythm and blues, Tuesday; the Sy Rainey Trio, jazz, Wednesday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448: Lori Bell and Friends, jazz, early evening Thursday; Fred Benedetti, classical guitar, early evening Friday and Wednesday; Daniel Jackson, jazz piano, early evening Saturday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

Ruben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-8870: Strictly Business, contemporary, Tuesday through Saturday.

Sharon Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2980: Ricky and the Jets, vintage rock, Thursday through Saturday; the Ducktail Blues, vintage rock, Thursday and Friday happy hours; live music, Monday through Wednesday; call club for information.

Sharon Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-9110: Peter Robberecht, piano, Sunday through Wednesday.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

Trylan, 6011 El Cajon Boulevard, East San Diego, 593-3240: The Hollis Gentry Quartet, jazz, Thursday through Saturday.

Trigon House, 6115 University Avenue, East San Diego, 592-1070: The Blizz Brothers, rock, Thursday through Saturday; live rock, Sunday through Wednesday, call club for information.

Tuba Man's, 2551 University Avenue, North Park, 295-9498: Live music, Friday through Sunday; call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 499-6042: Fummi and Good Company, contemporary, Thursday; Ira Cobb's Jazzbo, Dixieland jazz, Saturday; live music, Wednesday, call club for information.

Vicmont Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700: Defense, contemporary, Tuesday through Saturday.

Woods and Rhine Brothers, 4th and Robinson, Hillcrest, 298-4011: Scott Baldwin, classical guitar, Thursday evening.

Yalens, 4278 University Avenue, East San Diego, 294-8316: Edwreth, blues and rock, Wednesday; the Lone Riders, rock, Friday and Saturday.

East County

Alan H Restaurant, 6360 El Cajon Boulevard, 265-2600: Arabic music and belly dancing, Wednesday through Saturday.

Antonia's Hacienda, 700 North Johnson, El Cajon, 442-9827: Choice Revue, contemporary, Friday and Saturday.

Baker's, 1025 Fletcher Parkway, El Cajon, 442-9271: Live music, Tuesday through Saturday, call club for information.

Barney Stone Tea, 7159 El Cajon Boulevard, College area, 442-2263: Brian Connolly, Irish music, Tuesday through Saturday; the Paradise Street Band, Irish music, Sunday.

The Roundtable Restaurant, 8209

TICKET EMPORIUM

Michael Jackson Nov. 30
Dec. 1 & 2 Dodger Stadium
Knebbs Dec. 13 Fox
Jeffrey Osborne Dec. 14
Golden Gate
Hall & Oates Dec. 16
S.D. Sports Arena
Q-2 Dec. 16 Long Beach
Dec. 17
Harry Lewis & the Hems
Dec. 18
Holiday Bowl Dec. 21

Ratt New Year's Eve
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 Dakota: Lix
 The Effect: Many Mergs
 Pastlane: Topolla Flats
 The Features: Jose Murphy's
 Pyswell: Alamo
 Freezell: Normandy Cocktail
 Lounge
 Handley Page: Turquoise Lounge,
 Park Place
 Headband: Nargio Inn
 The Heaters: Bobby G's
 Mulaney's/Escondido
 The Hereses: Halcyon
 Incoignio Rockers: Ralph and
 Fitch's
 In Colour: Many Mergs
 Ipo Facto: Lela's Greenhouse,
 Jose Murphy's
 Kicks: Bobby G's
 Knickers: Mulaney's/Escondido,
 Fritside Lounge
 L.A.: To Leo's/Mira Mesa
 Limbo Sham: Club Zu
 The Lane Riders: Yalen
 The Mar Dels: Betty Up Tavern
 John Mayall: Betty Up Tavern
 Modern Art: Beach Club
 The Monroes: Bacchanal
 Mr. S. Fark: Club Zu
 Neon Vanilla: Distillery Nightclub
 New Language: Lela's Greenhouse
 Notice to Appear: Distillery
 Nightclub
 The Penetrators: Spirit
 Planet: Whiskey Flats, Vista
 Entertainment Center
 Private Domain: Distillery
 Nightclub
 Prophet: Whiskey Flats, Park Place
 Quest: Nargio Inn
 Red Alert: Beach Club, Nargio Inn
 The Reflektors: Jose Murphy's



ANIMOTION, Friday, Spirit

Richochet: Win Goly's Saloon
 Ridy and the Jets featuring Kenny
 Morelli: Sheraton Harbor
 Island, Atlantis
 Edison Riggs and Larry "Guitar"
 McSeason: Rodeway Inn
 The Risk (formerly Run Bolton
 Band): Windrose
 Robyn Bazz: Vista Entertainment
 Center, Fritside Lounge
 Rocknola: Barbary's
 Raulie and the Serenades: Betty Up
 Tavern
 RPM: Dance Machine, Bahia
 Hotel, Magnolia Marketplace
 Seavamin' Shires: Spirit
 The Seventh: Spirit

The Siers Brothers: Windrose,
 Lela's Greenhouse
 Southside Johnny: Bacchanal
 The Spoons: Betty Up Tavern
 The Spool Brothers: Islands
 Lounge, Doc Masters
 Dick Tanner and the Skillet
 Lickers: Red Coach
 Inn/Escondido
 Taxi: Halcyon
 A Thin Line: Spirit
 3 Single Winks: Club Zu, Spirit
 Toys: Black Angus/Chula Vista
 Transactions: Bull N Stick
 12:00: Topolla Flats
 The Twosomes: Monterey Whaling
 Company

Women on Top: Spirit
 ZEEZY: Whiskey Flats

Contemporary/ Top 40

Judy Ames: Henry's
 Andy and Donna: Suntrap Lounge
 Back Beat: Patrick's II
 Baja Strings: Mexican Village
 John Barbers: Hungry
 Hunter/Oceanside
 Randy Beecher: Bonodicks
 Restaurant

Black Market: McP's,
 Mulaney's/Coronado
 Bogart: Islands Lounge
 Jerry Burchard: Dick's Landing
 Jose Canals: Hotel San Diego
 Carmen and Carmen: Rogue Stella
 Jason Chase: La Hacienda Cantina
 Chain Reaction: Bull and Beer
 Choice Reuse: Antonio's Hacienda
 Norman Clifford: Victor's
 Curt Cobb: Jilly Roger/Solana
 Beach
 Command Performance:
 Bacchanal
 Ray and Laine Corra with Bert
 Miller: The Wellhouse
 Costa V. To Leo's/Mira Mesa
 Donna Cobb: Tom Ham's
 Lighthouse
 Daryl Crawford: Dick's Landing
 Daga from Diego: Mandala Wind
 Daryl Daniels and Niteline:
 Anthony's Harbor, La
 Hacienda Cantina
 Jesse Davis: Elario's
 Delores: Viscount Hotel
 Double Take: McP's
 Frank Dexter: To Leo's/Mira Mesa
 and Mission Gorge
 East Coast: La Mole
 The Elements: Hotel del Coronado
 Jim Evans: Coo-Coo Club, Holly's
 Inn
 Fantasie: Monk's
 Valerie Foremost Quintet:
 Parilliers Lounge
 Fortunes: Holiday Inn/Mission
 Valley
 Forward Motion: Monk's
 Friendship: Gilbey's Cocktail
 Lounge
 Skip Garcia: Holiday Inn/Mission
 Valley
 Jim Hawley: Boat House
 In the Groove: Aztec Boat
 The Invaders: "The Invader"
 Tony Irvine: To Leo's/Mira Mesa
 Island Society: Henry's
 Richard James: Hotel San Diego

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 Man's No. 2, McP's
 Good Stuff: Pao Soap Anderson's
 Greg Gowers: El Comal
 Jim Hawley: Boat House
 In the Groove: Aztec Boat
 The Invaders: "The Invader"
 Tony Irvine: To Leo's/Mira Mesa
 Island Society: Henry's
 Richard James: Hotel San Diego

Peter Jago: Carriage House
 J.C. and Company: Jojo's
 Jeopardy: Peter D's
 Justice: Moonlight
 Kitty Klaffler
 Mulaney's/Coronado
 Russ Rikhschick and Dan Lehner:
 Monterey Bay Cannery
 Mike Lamy: Carriage House
 Gary Lehman: Smuggler's Inn
 Louis and Louie Chang: Jojo's

Danny Louie: Lobster Pond
 Main Street: Bahia Belle
 Midnight Delight: Borrelli's Back
 Room
 Jim Moore: Bonodicks Restaurant,
 Hotel Escondido
 Larry Moore: Humphrey's
 Musical: Marisol
 Night Manager: Jilly
 Roger/Oceanside
 Neutral Grounds: New Trophy
 Lounge
 Bobby O'Day: Islands Lounge
 Laniwaga: Rancho Bernardo
 Inn
 Gil Palacios and Linda Parra:
 Gilbey's Cocktail Lounge
 Pick N' Who with Carrie West:
 Lorenzo's
 Eddie Preston: Bernacle Bill's
 Race: Baxter's/Charmant
 Gary Rayner: Coo-Coo Club
 Rick Rhoad: El Comal
 Peter Rubenweh: Sheraton
 Harbor Island West
 Bruce Robbins: Bonodicks
 Restaurant, La Mole
 Juan Robles: China Five
 Restaurant
 Glen Robles and Rapture: Hungry
 Hunter/Imperial Beach
 The Rockaways: Rodeway Inn
 Stuart: Vista Owl East
 Shute In One: Vacation Village Hotel
 Chuck Shewalter: Jilly
 Roger/Seaport Village
 Tony Sorrel and Company: Henry's
 Bob Strifflin and Key Largo: Our
 Favorite Place
 Southwind: Calamarian Hotel
 Wayne Steiner: Mexican Village
 Steven and Thanya: Vista
 Entertainment Center
 Steven and Lee: Rachel's
 Strictly Business: Rachel E. Lee's
 Theatre: Suntrap Lounge
 Don Yonelson: The Bridge

Tito and Augustine: Du Vinci's,
 Zorilla's
 Tropic Topaz: Seven Sea Lodge
 Bart Torres: Du Vinci's
 Triple Play: Hilton Hotel
 Two Together: Vista
 Entertainment Center
 Vision: Legend
 Pat Walker: George Joe's
 Restaurant
 Jeff Williams: Hungry Hunter/
 Rancho Bernardo
 Jonah Williams: Vacation Village
 Hotel

JAZZ

Joe Asarello: Hotel San Diego
 Joe Asarello and Poems: Hotel San
 Diego
 Lori Bell: Prophet Restaurant
 Lori Bell and Shep Meyers:

Prophet Restaurant
 Brass Band: That Pizz Place
 Fro Brigham's Preservation Band:
 Fat Joey's, Lorenzo's, Patrick's II
 Chaudhri's Jazz Quartet: Bahia
 Hotel
 The Chicago Six: Betty Up Tavern
 Ira Cobb's Jazzband: Tubi Man's
 No. 2
 The Jimmy Corsaro Trio: The
 Speakeasy
 Bob Corwin: Top of the Case
 The Fine Line: Cafe in the Valley
 Restaurant
 Forecasts: Carlos Murphy's
 Hollis Gentry Quartet: Triton
 Mel Good: Top of the Case
 Bobby Gordon Trio: Our Place
 Harvey and the Street Jive:
 Fat City/China Camp
 Daniel Jackson: Prophet
 Restaurant
 The Jazzmatics: Cafe in the Valley
 Restaurant

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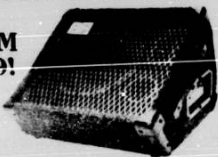


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The No. 1 Rhythmic Trio: *Patrick's II*
Joanne Reth: *Marino*

Stu Shames: *Le Maton*
The Bill Shreve Quartet: *Cafe in*
the Valley Restaurant

The Peter Sprague Trio:
Roy's Enchanted, Drussy
Magie's

Stone's Throw: *Belly Up Tavern*
Steve Strauss: *Pacific Express*
Coral Thum and the Art Rosnick

Trio (Art Rosnick, Billy Mintz,
and Gunnar Biggs): *Holiday*
from Embarcadero

The Walker After Midnight Trio:
Escape Lounge

Zajaj: *Chuck's Steak House*

Folk/Ethnic

Bluegrass Etc.: *That Pizza Place*
Brian Connolly: *Blarney Stone Too*

Cathy Curtis: *Old Time Cafe*
Robin Flower Band: *Old Time Cafe*

Sam Hinton: *Drussy Magie's*
Los Lunas: *Marino*

Louie and Loose Change: *Awaj's*
Sean McVicker: *Blarney Stone Pub*

Mimette: *the Chocolate, Mare*
Gourmet Restaurant

Old Train: *Drussy Magie's*
Paradise Street Band: *Blarney*
Stone Too, Drussy Magie's

Claudia Schmidt: *Old Time Cafe*
Bodie Wagner: *Old Time Cafe*

Country/Country Rock

Alaska: *Del Mar Cattle Company*
Alton and the Or Row Country

Lady in Blue Inn:
The Best Farmers: *Bodies*,
Mandolin Wind

Ron Ball: *Lark*
Branded: *Palomino Star*

Cactus Jack Band: *Stage Coach*
Inn

Center Stage: *On the Road from*
Camarillo: Wrangler's Round

Dan Connor: *Bahia Hotel, Arnes*
Cottonwoods: *Lake Oak Springs*

Country Casanova: *Circle D Corral*
County Line: *the Outpost*

Crossfire: *Van Winkle*
Crossfire: *from Riverside*,
Kentucky Stud

Dakota: *La's*
Jesse Daniels and Banders: *Willow*
Country Saloon

Frank Olson and Country Night:
Life, Horseshoe Tavern

Jim Evans: *Coo-Coo Club, Holly's*
Inn

Four Star Country: *Landmark*
Cocktail Lounge

Free Rite: *Flim Springs Inn*
Gene Flaherty: *Valley Center Inn*
Saloon

Grand Central Station: *Hutch's*
High Stepper's, *Catfish Lodge*

Hot Spurs: *Pomerado Club*
Tony Irvine: *Tio Leo's/Mira Mesa*
Junctions, *Quasi Bar*

Mark Lashlee and the Pony
Express: *Mama's Nink*

Call Lee and Pinedale: *Country*
Bumpkin

Lone Star Country: *The Country*
Side Restaurant and Lounge

Danny Michaels and Big Ship: *Dan's*
Ron Marlin's Calfino Lounge,
Winebar

Jumpin' Nines and Downbeats: *the*
Blue Bayou Lounge, Moonlight

Ray Sanders: *Stage Coach Inn*
Shadow Riders, Lakeside Hotel

The Smith Brothers: *Don's West*
Stagecoach, Silver Spur

Stampede: *Leo's Little Bit of*
Country

Steer Crazy: *Wrangler's Round*
Ron Taber: Palomino Star

Dick Tanner and the Skillet
Lickers: *Red Couch Inn*,
Escorrido

Don Tension: *The Birdie*
twice as Nice: Barr-N-Ranch
House

Wild Fire: *Red Couch*
Inn, Escorrido

Blues/R&B/Reggae

Bobby Chevrolet: *Harmonical*
The Boon Brothers: *Patrick's II*
William Clarke: *Mandolin Wind*,
Belly Up Tavern

Tom "Cat" Courtney: *Focus*
Eclectic, *Yukon*

The Five Careless Lovers: *Belly Up*
Tavern

Rick Galley and His Blue Zoo
Reverie: *Harmonical*

Mark Henkel: *Red Snapper Saloon*
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All Stars: *Belly Up Tavern*
John Mayall: *Belly Up Tavern*

Ella Ruth Piggie: *Old Pacific*

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Reach Cafe
Slim Peru and the Wandering
Boys: *FL's Cocktail Lounge*
Southside Johnny: *Harmonical*
Syndicate of Soul: *Bodice*
Troversers: *Spirit*

Everything Else

Philip Beeber: *classical guitar*,
Wille Flours

Scott Baldwin: *classical guitar*,
Wille Flours

Fred Benedetti: *classical guitar*,
Prophet Restaurant

Big Daddy: *contemporary*
nostalgia, Belly Up Tavern

Chuck Bolt: *blues, ballads, and*
rock, Texas Institute

The Boon Brothers: *comedy, rock*
and rhythm and blues, Patrick's II

Bill Brackett: *comedy and music*,
the Masters

Jeff Bryan: *guitar and vocals*,
Saloon House

Jeff Calais: *classical guitar*,
Chelusa Garden Restaurant

Walter Clark: *classical guitar, Cafe*
in the Valley Restaurant

Ray and Laurie Corva with Bert
Miller: *singing, pop, nostalgia*,
and contemporary dance music,
the Wellhouse

Gene Dewett: *polka music*,
Bavarian Inn

Gary Duncan: *baroque and guitar*

Plaza Restaurant: *Old Town*
Catherine Explosion: *Irish harp*
music, Old Time Cafe

Forecast: *jazz-rock fusion, Carlos*
Murphy's

Eric Foster: *classical guitar, Cafe*
in the Valley Restaurant

The Al Gables Band: *big band*
swing music, Hotel San Diego

Patti Glenn: *piano bar, Dookie's*
Paul Gregg: piano bar, Dookie's

Guy and Jackie with Gil Warner:
variety, pop to opera, Mona Lisa
Restaurant

Lynn Hall: *Latin American harp*,
the Chocolate, Alaire Gourmet
Restaurant, Le Maton

The Bill Herne Dance Orchestra:
big band ballroom dance music,
Little Las Vegas

Bob MacLennan: *piano and vocal*
variety, Bahia Hotel, La
Valencia Hotel

Magic Strings: *hammer dulcimer*
and harp music, Old Time Cafe

Bruce McKeithen: *piano variety*,
Humboldt's

Kevin Nelson: *variety piano, Gold*
Coast Lounge

Steve Morris: *comedy and music*,
Hungry Hunter (Oxside)

Oh! Ridge: *comedy and music*,
the Masters, Anthony's
Harborside

The Pacific Ensemble: *light*
classical music, Lyndart Crane
and Company

Dale Pearson: *piano variety*,
Coo-Coo's Nest

Tommy Rocks: *comedy and*

music: *Carlos Murphy's*
Sundance and the Ram Band: variety
stage show, Islandia Hotel

Paco Serilla and Rodrigo:
Santitas guitar, Drussy
Magie's

Sharon Skidgel: *piano variety*,
Gold Coast Lounge

John Tafolla: *piano, guitar, and*
vocals, Players

Dale Vernon: *piano and guitar*
variety, Cafe del Rey, Mono

Jeff Williams: *rock 'n' soul and*
contemporary, Hungry Hunter
Rancho Bernardo

Windermere: *pop, jazz, and blues*,
the Escape Lounge

Mike Zoumanis: *classical guitar*,
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Restaurant

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CURRENT MOVIES

Fireborn — Christopher Collet presents an image of Teenager of the Year, in the role of a normally ram-bunctious tenth grader, who can nonetheless pull himself together at appropriate moments for only 25 plays of maturity. There are many such moments. The delicate situation, for all concerned, of a divorced mother trying to strike up a new relationship and the development of this eventually, but warning signs eventually begin to appear. The new live-in lover is found asleep in front of the TV in mid-afternoon, a paralytic machine is installed in the living room. Mom shows a sudden predilection for the corny joke. Did you hear they're opening a restaurant on the moon? Great food, but no atmosphere. Even before the joke, the discovery of the boyfriend's cache of drugs has set the

movie on a melodramatic course. And after the slam-bang chase sequence and the ensuing battle myth, you can scarcely remember what sort of movie it started out as. With Ten Gall and "Crisis" (written, directed by Michael Apted, 1984).

Garbo Talks — New York comedy about a middle-aged political activist and his son. Garbo (Lawrence Bacall), directed by Sidney Lumet. (La Jolla Village, La Palma, 11:30 through 12:30, UA Chula Vista 6).

Ghostbusters — Three para-psychologists, having had their academic grant rescinded and their research equipment confiscated, go into private practice as exterminators of any and all supernatural pests. Just in time, too. It seems that an A1 Deco skyscraper on Central Park West has

been designed as an antenna to pull in assorted demons of ancient Sumerian mythology and judgment. They could suddenly be just round the corner. The movie directed by Harold Ramis, is in and out around 11:30.

The God Must Be Crazy — A modernist chum from South Africa, written, produced, directed, "filmed" (photographed), and edited by Jamie Uys. A Coca-Cola bottle, chucked out of a passing airplane, lands in the midst of some Kalahari Bushmen, causing unprecedented possessiveness and desecration. The tribal leader resolves to walk to the ends of the earth to get rid of the evil thing, and on his trek encounters white people, political terrorists, automobiles, among other things. The humor is sometimes pushed too hard, through pollution techniques or elbow-in-the-ribs music or know-it-all narration, but amateurishness puts the brakes on pathos. With Marius Weyers, Sandra Prinsloo, and an authentic Bushman named Hrusa, 1980.

Indiana Jones and the Temple of Doom — The role of campy, carried over from the previous Spielberg-Lucas collaboration, is sounded loud in the first thing, and with full Betty Midleresque force: the Paramount logo fades into a bas-relief design on a Chinese gong (gong), and the camera moves over from that to the smoking mouth of a paper-mâché dragon out of which emerges a clone night-club singer (pika), doing "Anything Goes" (pika) on Chinese (pika) and, at the same time, blocking out a couple of letters of the movie title (pika), as though it were situated behind her on stage instead of superimposed on the screen. This little song-and-dance expands into one of those Buzzy Berkeleyan production numbers (have we wandered into a Mel Brooks movie by mistake?) that shows no respect for the realistic boundaries of the stage nor for the point of view of the live audience. But that's all part of the joke, too. The nightclub and our chase that soon follow are in the outright slapstick vein of Spielberg's 1941, and indeed much of the action to come is built on the chain-reaction principles in force there. The Kate

Capshaw character, spoiled, pampered, a constant complainer and (most of the time) a constant in contrast to the Kaven Allen character in *HULKERS OF THE LOST ARK*, seems to be a tone of laconicness never flags. In that sense, she seems much more the on-screen stand-in for the filmmaker's than does the likable (thanks only to Harrison Ford) hero, Indiana. There's a strong temptation to see her as his official proxy, again, in her crudely and in her xenophobia, or at least parochialism, as regards any ideology (read "filmmaking style") that sinks below the comfort-level of the Shanghai Hilton, 1984.

Merry Christmas, Mr. Lawrence — A film of tremendous formal grandeur and emotional discretion, qualities which seem terribly rare on screen, even when (or especially when) seen in the familiar and worn-out context of the POW camp. The daily rigors of the place are swept to one side, for the place, in favor of philosophical ecology and one-upmanship among the officer class. Shades of LA GRANDE ILLUSION, perhaps, but because the captives are British and their captors Japanese, the culture also is somewhat different. You more if you killed yourself! The full-mooned Japanese sergeant confides to the humane British liaison and master of two languages. On a rather higher plane, however, is the spiritual contest between two angelic types (Yuzuki Sakamoto and David Bowie) who aspire to very different heavens: the samurai-like Japanese commander, seen by the British as a ghost from another century, and the aristocratic British major, seen by the Japanese as an "evil spirit." The ultimate view of cultural discord is profoundly pessimistic, though a bit of heart might be taken in the movie's own hopeless effort to bridge the gap. There is an overtone and ill-conceived, but not untrue, flashback to the Britisher's schooldays, and the pace of the very thing is severely slow. The visuals, though — clean, solid, often symmetrical compositions, and a kind of anointing light — are always arresting, and a great deal of interest hangs on the experience of each successive scene. With Tom Conti and Jack Thompson, written by Nagisa Oshima and by Maynard Burgess, directed by Oshima, 1983.

Just the Way You Are — Romantic comedy with Kristy McNichol, Michael Ondaatje, and Robert Carlock, directed by Edouard Molinaro. (Center 3 Cinemas; Cinema Plaza 5; Grossmont Mall; Rancho Bernardo 6; Santee Village 8; UA Chula Vista 6).

The Karate Kid — Or I WAS A TEEN-AGE ROCKY. John G. Avildsen, the director of the original ROCKY, tries to whip up some of the same emotions, and again enlists Bill Conti to supply the music, in the story of a nice, gentle, olive-skinned kid from New Jersey who has been kicked in the face by rich, black, black-belted California bullies (or more accurately, has been kicked in the face by their motorcycle wheels). The bullying continues, until the Japanese handyman at the victim's apartment starts to instruct him in the ancient martial arts. As in ROCKY, the training period is both enjoyable and educational, and the relationship between old man and boy, between wise old East and wisecracking West, is sweet, though scanty. It all comes down to a citywide karate tournament at which the movie-maker, to include the audience, plays as dirty as the students of the bloodythirsty ex-Green Beret. With Ralph Macchio, Noriyuki "Pat" Morita, and Elizabeth Shue, 1984.

The Little Drummer Girl — George Roy Hail's minimalist treatment of the John le Carré espionage novel, about an actress of Leftist and particularly

pro-Palestinian leanings who is recruited (and virtually brainwashed) by Israeli intelligence to help flush out a terrorist kingdom. In truth, the heroine's initial motivation is not well established, or anyway the source of her continuing fortitude isn't. (Vineyard, from 11:30; Fairview Valley; Frontier Drive In; Grossmont Mall; Plaza Vista; Rancho Bernardo 6; Santee Drive In; Santee Village 8; South Bay Drive In; Oceanside 6; University Towne Center; Vineyard Plaza 6).

The Natural — One must of course be willing to go a certain distance, however grudgingly, with the movie's chosen premise, the mixture of baseball lore and Arthurian Romance presented by the Bernard Malamud novel. But the road downward from Arthurian Romance to the latest issue of Baseball Digest is not short and not uncharted. The problem isn't only, or even mainly, that "Coney at the Bat" might be thought to have put a permanent end to the epic approach. The problem is also, and mainly, that there have been plenty of other treatments of divine (or Satanic, or otherwise supernatural) intervention into the game of baseball. The problem isn't only, or even mainly, that "Coney at the Bat" might be thought to have put a permanent end to the epic approach. The problem is also, and mainly, that there have been plenty of other treatments of divine (or Satanic, or otherwise supernatural) intervention into the game of baseball. The problem isn't only, or even mainly, that "Coney at the Bat" might be thought to have put a permanent end to the epic approach. The problem is also, and mainly, that there have been plenty of other treatments of divine (or Satanic, or otherwise supernatural) intervention into the game of baseball.

Shogun — Indefinite and loud play amid the postcard attractions of Horeywood Heaven, U.S.A. The tabloid sensationalism centers around a Korean conflict veteran (Joseph Cotton, a real corpse), who suffers from postwar depression, and his restless wife (Marilyn Monroe in her early adult period). On the sidelines, a jolly Shredded Wheat salesman serves as cheerleader for all the Middle American values. The murder in the Bell Tower is the stand-out scene, wherein Harry Hawthorne, the director, seems momentarily to be landed in the same Mideast as Fritz Lang. He is more in his natural element in the climactic rescue-by-helicopter at the brink of Niagara Falls; this he handles

Shogun — It is not unreasonable to imagine that a better movie than UNCOMMON VALOR could be made about Vietnam veterans returning to the scene to rescue unrescued POWs. It is perhaps unreasonable to imagine that Chuck Norris would be in it. Here the martial-arts master, once again motivated by vengeance (and perhaps the added inspiration of a SPIDER-MAN cartoon on television), sets out to rid the world of a demonic regime. First he shows up as a diplomatic conference in Saigon without a suit and tie. Then he returns to shake the hand of the preceding dignitary. Then he

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CURRENT MOVIES

like a dutiful, diligent child of D.W. Griffith, 1953.
**** (Ken, 11/29)

High of the Comet — Scientists predicted a light show of stellar proportions... the full-chested narrator announces at the outset. What the scientists got instead was the world population reduced to rusty dust (except for a lucky few who were insulated at the crucial moment by steel) and the sky turned to peach and strawberry. This low-budget science fiction directs most of its energies toward getting the laughs that its 1950s prototypes got without trying. And apart from some sure-fire shots of a deserted L.A. street, it gets little else. With Robert Beltran and Catherine Mary Stewart written and directed by Thom Eberhardt, 1984.

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No Small Affair — A sixteen-year-old aspiring photographer, with an Ansel Adamsish bias toward the pristine and the peopled, shoots an early-evening group of people singing out of one of his immaculate black-and-white frames. (In stark contrast to the sizing colors of cinematographer Vimos Zagmond.) Only later, in his denouement, with a blow-up of one of his prints, does he realize his mistake. And he chases it on. The boy, John Cuyler, seems to aspire to be, besides a photographer, the next Walter Matthau with a dry, dry delivery and ninety percent of the good lines. (The hoarse-voiced Dem Moore sets her

sights a little lower, as if she wanted to be, or felt confident she already was, the next Linda Carter.) But despite his precociousness as a kid, Cuyler retains a teenage goofiness that makes all the more impressive his frequent subtleties of performance, e.g., his nicely varied very much from PHANTOM OF THE PARADISE. As there, a struggling singer "sells out" to become a rock star. Actually, he takes the place of an existing rock star, while still looking and thinking like his old self. This confuses and exasperates him... and not him alone. Ted Wass, Ron Silver, 1984.

Oh, God! You Devil — Bergman and Bogart together again? Not hardly. This Bergman is Andrew and he's the scriptwriter, and this Bogart is Paul and he's the director and although (perhaps for luck, perhaps by coincidence), it is not really the same thing

as all George Burns plays both truer roles (one of the clumsiest titles, incidentally, in movie history). And not too much is what we get. In the roles handled by Trevor Thomas and John Forgeham we get a couple of respectable villains, a "cool" but power-hungry African prince (and former National Football League placekicker) and a blond, stone-faced soldier of fortune. And in Richard Hartley's music, we get a stoneworthy blend of Vangelis and Morricone. But, too often, the movie (or Newman and Semple, whose collective credits include SUPERMAN, BATMAN, and the KING KONG remake) is willing to play the fool for the giddy giggles in the audience. And the action scenes, with the Jungle Jumeau pressing fingers to forehead as if to relieve sinus pres-

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Places in the Heart — The activist

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lovelorn, motorcycle rides through the countryside the foot on the kick-starter, the sunlight streaming through the pines, the autumn leaves whirled up on the pavement). The rest of the movie comes enough all this, to do with building a bridge across the generation gap, is surprisingly and commendably decent. ****. Written and directed by Robert Altman, 1984.

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CURRENT MOVIES

But the real and unexpected emotional core of the movie, as never before, is the Starling Enterprises, hastily unveiled up and still in need of repair after its last expedition and told for the junkyard. This old crate is enough of a source of anxiety and of exhilaration that its ultimate demise, as a brief sad corner in the heavens, earns the full emotional response that Spock's demise, in the previous adventure, didn't quite. William Shatner, Captain's cousin, Christopher Lloyd, 1984.

Supergirl — Superman's cousin gets off her first movie adventure gets off a faster than the speed of light. The Omega Hedron, power source of Argo City, falls to Earth in the manner of a meteor, and into the hands of an evil

sorcerer ("I'm considering nothing less than world domination"). And Supergirl must travel from "inner space" to "outer space" to retrieve it. The plot propulsion is not slowed by such questions as where the body-stocking-and-red-cape costume comes from. Or why, when her native city can survive only four days without the Hedron, the heroine bothers to enroll and attend classes at a private girls' school under the identity of "Linda Lee." Or how the sorcerer recognized the Hedron and knew how to put it to use. Helen Slater,

a far from valueless discovery, projects a believable innocence in the role. Whereas Faye Dunaway as her formidable foe, counters this with a jadedness that is a practitioner of the black arts, in line with the general strategy of soliciting the smart-aleck laugh. Brenda Vaccaro, Peter Cook, Peter Onorati, directed by Jeannot Szwarc (1984).

Teachers — Time is divided between earnest, or outright farce, and earnest preaching of the type in made-for-TV "issue" movies. (At issue, a beach-of-promises lawsuit brought by an illiterate high-school grad against his alma mater.) Arthur Hill, who once upon a time directed *HOSPITAL*, seems to want to do something of the kind for high school, but with a script by R. McKinnley. Directed by James Cameron (1984).

The Texas Chain Saw Massacre — An arty, ominous start, a black screen interrupted by yellow flashes, barely distinguishable, of fingers, of teeth, in advanced stages of decay: prop. But after the deceptive prologue, *Texas* is made-in-Texas horror, a cult item on the midnight movie circuit, falls quickly into the bag — and to the bottom of the bag — of minor league, or semi-pro, horror movies whose main ingredients are a puny budget and a lonely country house (labeled by the dead worshippers, as murderers, flesh eaters, whenever inside the house, here, lives a puny, grunting executioner with a Halloween mask, a set of Natty Professor dentures, and a shrieking electric saw that leads him to flesh and blood like a driving rod. In short, the movie, with a slazy image of pond-scum green, is just another portrait of Southern imbecility and backwoods backwardness, tooth decay, hygienic laughter, droop, etc. 1975.

Thelma & Louise — A romantic thriller several paces from pornography. Given the conceptual starting point — a married woman has her secret diaries stolen, along with much else, by a professional burglar, who presents himself to her as the fantasy lover depicted there — it could have gone either way in the way chosen by writer-director Douglas Day Stewart, much time is frittered in the effort to establish both plausibility and the moral scrupulousness of the heroine. But plausibility and moral scruple would seem in the present context to be at cross-purposes. The most obvious way to heighten the one would be to lower the other. Stewart, however, is intent on putting over his heroine as Everywoman, or at least as a sweet and elegant magazine-ad version of Everywoman, and thus he must fight for her reputation. If the woman is to

remain Someone to Identify With (rather than ever to become a sensationalized independent entity), it is apparently essential that she not realize that this swarthy stranger is the thief, as it is as nearly laid out in that unexpected epilogue in a desert gas station, as touchingly so — as one could ask. And in the turn of events whereby the toddler from the future becomes retroactively much more than just a loyal disciple of humanity's future, it is also as romantic a use of this sci-fi staple as anywhere outside of *SOMEWHERE IN TIME*. With Linda Hamilton and Michael Biehn, directed by James Cameron (1984).

Top Gun — One of Clint Eastwood's more "serious" efforts, with the action submerged in an arid darkness — perhaps more dark than artful — and backed by a Lemmy Niehaus jazz score. The conception of the hero — a police detective, in a sense, then Dirty Harry — is of a man who makes daily stops at a police station. Chandler christened *Mean Streets*, but who, in violation of Chandler's definition of a hero, is in imminent danger of himself becoming mean. Except that by his account his elbow-rubbing with the detective of *Mean Streets* had only inspired him to treat his wife with "tenderness." Except his wife wasn't "interested" in that, and it wasn't until she walked out on him that he began rubbing more than just sweat with what we might term *Mean Streets* behavior. The character's fatherliness to his two pre-teen daughters is established early, and wisely, before his predilection for lady sex. But neither quality ever comes fully into play. And if the character isn't going to bear more heavily on the case, or the case isn't going to bear more heavily on him, then it is up to the case itself — Jack the Ripper in New Orleans — to hold out interest. It holds it fairly well, fairly far, but the case begins to break down irreparably with a very unconvincing dream scene that writer-director Richard Tuggle seems to have trouble distinguishing from reality. And from that point onward, it would appear to be the filmmaker, much more than the central character, on whom some of the meanness of these *Mean Streets* has started to rub off. With Genevieve Bujald and Alison Eastwood, 1984.

What's the Matter with Henry? — A comedy that doesn't just change it, it changes it. This is true even down to the casting level. The chivalrous cover girl visage of Kelly Le Brock (or Le Brock), with her newly stone-pair of plastic lips, is a poor substitute for the elegant and famous Amy

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NOVEMBER 2004

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**Hypnotist
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CAR SERVICE

Complete machine shop
service available.

NOVEMBER 29, 1984 27

NOVEMBER 29, 1984 31

ROOMMATE NEEDED to share 2-bedroom house with utilities. 278-2165.

ROOMMATE share home near 52nd in quiet area. Master bedroom, private bath, small kitchen, laundry, fireplace. Non-smoker. 1530/1500. Home phone 448-7020.

ROOMMATE WANTED Master bedroom, private bath available in Carmichael house with pool, water, dryer, refrigerator. 1271/1000. Home phone 448-7020. 1271/1000. Home phone 448-7020.

FINANCIAL ROOMMATE wanted for Dec. 4th. 1530 per month. Roommate preferred. Excellent area, near beach. 448-7020.

MUSICALLY ORIENTED housemate seeks music. 1530 per month. 3 bedrooms house near Spring Valley. 1170 per month. Also deposit, share utilities, open space, pet. OK. 448-7020. Home phone 448-7020.

DIAMOND ROOMMATE wanted. 1530/1500. 2 bedrooms, 1 1/2 bath, new kitchen, fireplace, 1271/1000. Home phone 448-7020.

SOUTH BAY AREA 3 bedroom house near Newman, kitchen & laundry, private, 1271/1000. Home phone 448-7020.

ROOMMATE wanted. 1530/1500. 2 bedrooms, 1 1/2 bath, new kitchen, fireplace, 1271/1000. Home phone 448-7020.

Rental Agencies

Home Due to personal relocation the Reader is selling his beautiful estate for the first time in over 10 years. It is the last of the 1960s. 1500 sq. ft. 3 bedrooms, 2 1/2 baths, private pool, tennis court, and large private party classified as well as over 1100 sq. ft. 20 years in this plus 100 per additional year.

ABANDONED SEARCH 1001 of prospective tenants seeking landlords. We are free to landlords to call in with your listing. Stop those unnecessary phone calls. Home phone 448-7020.

1500 RUA VIEW OF SAN CLEMENTE 2 bedrooms, private home, pool, tennis, 1530/1500. Home phone 448-7020.

SEA PATIO VIEW near the house. Large 3 bedroom, 2 bath, den, garage. Negotiable deposit. 509-2972.

1500 RUA VIEW OF SAN CLEMENTE 2 bedrooms, private home, pool, tennis, 1530/1500. Home phone 448-7020.

HUGE 2 BEDROOM fully equipped, tennis yard, fireplace for Santa. Near college. 509-2972.

BEACH HOUSE 1530/1500. 2 bedrooms, 1 1/2 baths, 1530/1500. Home phone 448-7020.

1530 RUA VIEW OF SAN CLEMENTE 2 bedrooms, private home, pool, tennis, 1530/1500. Home phone 448-7020.

1530 RUA VIEW OF SAN CLEMENTE 2 bedrooms, private home, pool, tennis, 1530/1500. Home phone 448-7020.

1530 RUA VIEW OF SAN CLEMENTE 2 bedrooms, private home, pool, tennis, 1530/1500. Home phone 448-7020.

For Rent

NOTE: Due to personal relocation the Reader is selling his beautiful estate for the first time in over 10 years. It is the last of the 1960s. 1500 sq. ft. 3 bedrooms, 2 1/2 baths, private pool, tennis court, and large private party classified as well as over 1100 sq. ft. 20 years in this plus 100 per additional year.

LA JOLLA ESTATE 1530/1500. 2 bedrooms, private home, pool, tennis, 1530/1500. Home phone 448-7020.

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WIN A COLOR TV

Bring entry blank to KOBLEY'S SWAP MEET ticket booth no purchase necessary

NAME _____

ADDRESS _____

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(Drawing held Nov. 30)

ENTER OUR DRAWING NOV. 30

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(Drawing held Nov. 30)

GOLDEN HILLS 1530/1500. 2 bedrooms, private home, pool, tennis, 1530/1500. Home phone 448-7020.

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1 BEDROOM APARTMENT furnished from, beautiful pool, convenient, quiet, North Park, 1530/1500. Home phone 448-7020.

2 BEDROOM APARTMENT furnished from, beautiful pool, convenient, quiet, North Park, 1530/1500. Home phone 448-7020.

3 BEDROOM APARTMENT furnished from, beautiful pool, convenient, quiet, North Park, 1530/1500. Home phone 448-7020.

4 BEDROOM APARTMENT furnished from, beautiful pool, convenient, quiet, North Park, 1530/1500. Home phone 448-7020.

5 BEDROOM APARTMENT furnished from, beautiful pool, convenient, quiet, North Park, 1530/1500. Home phone 448-7020.

6 BEDROOM APARTMENT furnished from, beautiful pool, convenient, quiet, North Park, 1530/1500. Home phone 448-7020.

7 BEDROOM APARTMENT furnished from, beautiful pool, convenient, quiet, North Park, 1530/1500. Home phone 448-7020.

8 BEDROOM APARTMENT furnished from, beautiful pool, convenient, quiet, North Park, 1530/1500. Home phone 448-7020.

9 BEDROOM APARTMENT furnished from, beautiful pool, convenient, quiet, North Park, 1530/1500. Home phone 448-7020.

10 BEDROOM APARTMENT furnished from, beautiful pool, convenient, quiet, North Park, 1530/1500. Home phone 448-7020.

THE READER PUZZLE #335 Solid Models

By Don Rubin
Why design brake drums?
See if you can identify the
computer models at the right.



NEW PUZZLE DEADLINE SEE RULE #2

- Prizes for solving the Reader Puzzle will be Reader T-shirts.
- All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 8080, San Diego, CA 92181) by 9:00 a.m. Wednesday, six days following the issue date.
- All entries must be accompanied by your name, address, and short size (S, M, L, XL).
- Employees of the Reader and their immediate families are not eligible.
- In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts to give away, so if there are more than five winners, we'll have a lottery.
- All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
- One entry per person.

Winners of and Answers to Reader Puzzle #333, Down in front!

The picture: *From Here to Eternity*.
The actors: *Burt Lancaster and Deborah Kerr*.
In the scene, one of the most famous of all time, Lancaster is kissing Kerr on a beach in Hawaii.
The movie, directed by Fred Zinnemann, costarring Montgomery Clift, Donna Reed, Ernest Borgnine, George Reeves, and Frank Sinatra. Screenwriter Dalton Trumbo, cameraman Burnett Guffey, and the film itself received Oscars.



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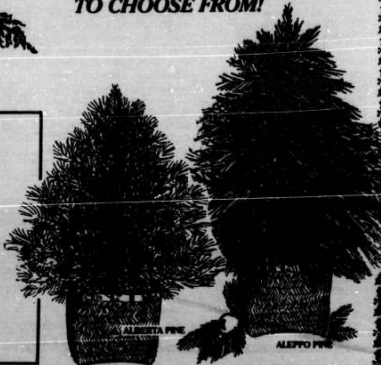
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Couch and 2 chairs with cushions
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