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# READER

VOLUME 13, NO. 49, DEC. 13, 1984 SAN DIEGO'S WEEKLY

## A First Kiss



Illustration by David Ditz

I had experienced many of them in my eleven year history of life, but I knew there was something beyond these gestures of love which I so carefully witnessed each day. I began to study how the famous ones did it on television. Romeo and Juliet, Rhet Butler and Scarlet O'Hara, and of course, Mike and Carol Brady. They did it with such elegance, passion, and most importantly, length. All of mine had lacked any sense of dignity. They were short, meaningless pecks that seemed to only come my way when the beetle did.

So began the search for my first real kiss. I'm in the sixth grade now and practically a grown man. I attend Montgomery Middle School, which is my only source to this intriguing being, known as the female, and is located in the cow fields of El Cajon. School opens, and I find myself attracted to this girl named Beth. Within a few weeks I ask her "to go with me." Whatever

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## 1984 READER YOUNG PEOPLE'S WRITING CONTEST

**FIRST AWARD WINNER**  
Kevin Alexander  
Age 16  
Mission Bay High  
School, San Diego



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LIGHTS and FILTERS



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# City Lights

## Social Import

Since last June the locally based SHARE (Self-Help and Resource Exchange) program has been transporting American surplus food across the border to Mexico. There, in shantytowns and established colonies throughout Tijuana, Ensenada, Tecate, and Mexicali, the powdered milk, butter, processed cheese, and other staples are distributed to the most needy by local Catholic parishes. (In return for the food, recipients commit themselves to two hours of community service every month.) In six months the distribution has grown from about 600 families to the current 16,000, and the small loads of food brought down in pickups has swollen to shipments of 40,000 pounds in large tractor-trailer rigs. The pickup trucks were no problem; the semis are another matter. Of the six shipments scheduled for Tijuana in November, only one was allowed across the border by Mexican customs officials. And now, as the Christmas season approaches, the food shipments sit undelivered in trucks at the border, in holding facilities throughout California, or in the SHARE warehouse off Moraga Boulevard. First World beneficence has been sideswiped by Third World bureaucracy.

According to Elisa Sabatini, director of Mexican affairs for SHARE (a nonprofit relief agency established by the Catholic Diocese of San Diego), her agency had in hand what she thought was the

proper permit from Mexican authorities when she sent a truckload down to Tijuana on November 28. Still, it took three days and more than a dozen different signatures from border officials to get the truck through. It seemed not to matter that Father Angel Lopez, director of the Tijuana diocese's own relief agency, was the recipient of the food. "Border officials followed the trucker when they finally let him pass," says Sabatini, "just to make sure the truck got to where Father Lopez said it was going."

Of course, as any borderophile could tell you, the crossing could be made a lot easier if some cash found its way into the hands of the Mexican customs agents. SHARE executives know this, and although they haven't been directly approached for money, the Mexican truckers who donate their time and equipment to transport the food have been. "But we couldn't afford to pay, for two reasons," says Butch Turcotte, director of development for SHARE.

"There's really nothing in this for us, except the joy in giving away food. And secondly, our program is growing every month." And presumably, so would the bribes—er, import fees.

Sabatini accompanied a load of food donated to the Mexican City gas explosion victims a few weeks ago, and she observed that the relief effort seemed to work smoothly there in part because the food was funneled through a "civil action group," such as the Lions or Rotary club, rather

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## Elbow Room For Japanese

When it comes to tourists, the Japanese are San Diego's most sought-after variety. "They're known as good spenders," says ConVis official Sandra Butler, who observes that Japanese visitors will often pay top-dollar admission to both Sea World and the zoo during even a brief, one-day stay. Only ten percent of the state's 400,000 Japanese visitors currently tour San Diego, but that market share may double within five years.

thanks to changes at Japan Airlines. JAL's statisticians recently discovered that the airline is carrying fewer passengers to its two California destinations, San Francisco and Los Angeles. Surveys revealed that some of the Japanese tourists fear crime in those cities, and fret about contracting AIDS in San Francisco. To keep the California market buoyant, JAL will next year promote visits to Monterey/Carmel and San Diego. These communities will be the emphasis of the airline's new in-flight promotional films, and ConVis official Butler says the free

footage is worth \$100,000 in paid ads. (Butler says ConVis can't afford to advertise on Japanese television, because those ad rates are even more expensive than U.S. network television.) More Japanese would visit San Diego if planes landed here directly from Tokyo or Honolulu, but Butler says neither JAL, United, nor Northeast Airlines will add a destination flight to San Diego. So potential Japanese tourists must continue to fly here on connecting flights from Los Angeles or San Francisco. —P.K.

## Watts Seemed To Be The Trouble

Police officers with San Diego State University's Department of Public Safety are still chuckling over what has become known as the Case of the Smiling Electricity Thief. Detective Tom Boyer says the bizarre epic began early Friday, November 30, when campus police got a call from Steve Hastings of the Systems Ecology Research Group, an offshoot of the school's biology department. Shortly after Hastings had arrived at the group's office in a converted house on Hardy Avenue around 9:00 a.m., he had noticed an electrical extension cord coming out of his garage. He followed the cord to a house on the corner of Lindo Paseo and Fifty-fifth streets (the back lots of each campus) and began hanging on the front door, so no avail. So he called police.

When police arrived, Detective Boyer says, they too

began pounding on the residence's front door—until they were met by a smiling and extremely cordial Martin Kline, a twenty-year-old accounting major at SDSU. Yes, Kline told police, he was the culprit; he had returned from a camping trip to Mammoth a few days before to

find his electricity shut off and no way to heat his water bed. The owners had evicted him and his fellow tenants effective December 15, he said, but had shut off the electricity sometime earlier. So he simply went out and bought a long extension cord, which he plugged into a neighbor's garage. The officers were less than sympathetic, however, and promptly arrested Kline on one charge of petty theft. He was subsequently released on his own recognizance, and he'll have to appear in court sometime before the end of the month. "What I need me off was the cord running into my garage, which meant he must have gone inside it at some time," says Hastings. "I'm not irritated by the fact that he took my electricity, but people shouldn't be running cords into other people's houses without asking."

—T.K.A.



... and no place to go

Photograph by Mike Coleman

# City Lights

## We'll Have The Poached Lobster

Their tender tails have driven men to crime and to dark, rough waters in the early hours of the morning. But the four men nabbed for bagging these succulent portions at 3:00 a.m. on October 3 were not armed with ridiculous bibs and gallons of clarified butter. They were seasoned professionals, criminals. And if Ron Hess of the California Department of Fish and Game has his way, those four men will pay dearly for their crime sometime late this week.

Hess and his men were patrolling the area near the Catamaran Hotel on Mission Bay early that October morning when they noticed a boat

coming in. Hess had a hunch about a boat arriving so late. His suspicions were well founded. On board Hess found 354 lobsters, 293 of which were undersize. And each of the animals had been poached from traps lying just off the San Diego coast, to be sold to a certain North County restaurant for roughly six dollars each. In a little more than three hours the four men had hauled in more than \$2,000 worth of crustaceans. One of the poachers had intimate knowledge of where the richest traps were to be found: he

turned out to be a local commercial lobster fisherman whose license had been revoked last year. Hess estimates that the local lobster-poaching racket is close to a \$750,000-a-year industry, and that he and his men are able to catch only two to three percent of the people who make their living out of other people's traps. And since the big take on October 3, Hess has cited men involved in two similar operations—one group



at the same location at the Catamaran Hotel, and another group two weeks ago in North County. "We're definitely going to get a conviction out of

the October 3 case," he says. "Each one of those lobsters is a misdemeanor and carries a maximum \$500 fine and a jail term. A lot of people think a lobster is a lobster, and if they steal some they won't get caught. But we mean business."

—A.O.

## Clear The Decks

San Diego City Councilmen jostled to Israel and Egypt. National City's school board caused in Jamaica; Sheriff John Duffy has toured police rifle ranges throughout Europe. Now the Imperial Beach City Council travels north on official business. Not by plane, but by jumbo bus. Not to San Francisco, Spokane, or Seattle, but to Gardena and Cudahy in the industrial part of Los Angeles County.

This political field trip coincides with Imperial Beach's current review of applications for a beachfront convention center and a cardroom. The politicians hope this controversial project will add several million dollars in tax and license fees to the sagging civic treasury, and Imperial Beach Mayor Brian Bulbray says Gardena and Cudahy are models of the Southland's cardroom cities. "Gardena is sort of how we

don't want to do it here," Bulbray says of that city's gambling experiment, which has been racked by falling revenues and bad publicity. Cudahy, in contrast, has what the mayor calls a "state-of-the-art" gaming palace.

Cudahy's hundred-table cardroom is in fact so "state of the art" that it hasn't been built yet. Still, the Imperial Beach politicians want to ask their Cudahy colleagues how to avoid zoning, parking, crime, and other problems which cardroom opponents say accompany the gambling operations.

The controversy over Imperial Beach's proposed "card casino"—which was approved by voters in November, 1983—has also given the city a monthly magazine stuffed with local tidbits. The 1450-circulation *Hole* is decidedly pro-cardroom, and its current headlines proudly announce "City to get hotel/convention

center/card casino." That front-page article also mentions that San Kaplan and Henry Bagdesarian have underwritten the \$725 cost of producing and mailing each issue of the *Hole*. Kaplan and Bagdesarian have applied as partners to build and run the city's cardroom project.

—P.K.



## The American Way

The neighborhood where Samit Chan lives is a rough-and-tumble kind of place. On Bates Street, just south of the 5800 block of University Avenue in East San Diego, amid the blaring grind of techno-funk, Chan, his wife, and their two small children made their way as recent immigrants. There used to be many more Cambodian families living in the cluster of apartment buildings that make up the complex. Now his is the only Cambodian family left, and one of the few Southeast Asian families in the area. Chan's downstairs Vietnamese neighbors are preparing to move out, recently their apartment had been broken into twice. Crime has driven nearly all of the neighborhood's Asian families away.

Chan's own experience with American thievery began on October 26, when someone broke into his car, took his stereo, and, in the process, did \$300 in damage. The next week, while Chan's brother



Welcome to the neighborhood

was visiting at one o'clock in the afternoon, his car was broken into and his stereo was taken, and the following week Chan's new replacement stereo was stolen, along with his daughter's baby seat. Again, one week later, when his sister came to visit, her car was broken into, but she had no

stereo; the robber removed the car's radio instead. And last week, Chan's car was broken into yet again. The thief easily punched through the plastic that Chan had previously taped over his right rear window. As there was little in

the car left to steal, the robber took the car's insurance papers and registration from the glove compartment.

Chan claims that police response to the crimes has been erratic. The first time his stereo was stolen, he called the police and was told that a Cambodian-speaking officer would contact him. No one ever did. After many subsequent fruitless

calls, Chan gave up, after witnessing his inability to get help. Chan's brother and sister never bothered to report what had happened to them. When his car was broken into for the third time last week, Chan did call the police and an officer arrived thirty minutes later to make a report. Though the insurance company has told him that the prospects are good for having his stereo replaced and his car repaired, Chan is eagerly waiting to begin his vocational training courses in San Marcos, in the hope of finally getting a job that will finance his move to other housing. "After the third time my car was broken into, I went and told the manager," he says. "I told him that I couldn't live here anymore. He asked me to stay. He said that he would even rent me a garage for three months if I would stay. He said I was the only person in the complex who paid his rent on time."

—A.O.





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## The Immune System

Regarding the Rancho Santa Fe blood list ("City Lights," November 29), the employee of the blood list who chuckled when stating that no one in Rancho Santa Fe has AIDS ought to be ashamed for his ignorance and homophobia.

I know of three men, myself included, who are in the high-risk category of gays or bisexuals; two of us married with children.

For the comfort of those on the list, it is important to note that the three of us have decided against being on the list because of the risk factor. But when will we, as a people, wake up to the fact that there are now quite a number of people who have contracted AIDS, who are not gay? It's not solely the high-risk groups who will spread AIDS. It's the majority.

including the government, who feel safe from it, and do too little, too late.  
Name Withheld by Request  
Rancho Santa Fe

## Eisteddfod For Thoughts?

I don't feel that my understanding of the English language and its use is scholarly, but I felt a hint of hubristic condescension permeating the article "Starting at State" by John Theobald (November 29).

Although there were some real golden nuggets in the story, it is unfortunate that we were forced to sift through so much garbage to mine the worthy ore from this article. It would have been better

submitted to an established than the Reader.

Perhaps the professor hoped to be the philologist in igniting our passion for cumbersome and obscure words.

My intention above was to send the reader scurrying for his dictionary, or at the very least to move on to something more readable, and hence, more enjoyable. That was the feeling I came away with after struggling through his article — that I should have been reading something more enjoyable.

## Letters

It seems that the learned professor violated the first law of writing: "The first law of writing," said Macaulay, "that law to which all others are subordinate, is this: that the words employed shall be such as to convey to the reader the meaning of the writer."

I quote the following passage as example: "... according to which the first student to criticize a story or poem ... would get around the winning 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."

Mind you, this is all one sentence, the total length of which was ninety-seven words. And this a description of his creative writing seminar! Creative indeed. If the meaning was to impress upon us only that he was a learned man, a wordsmith of the highest degree, then he succeeded. If the meaning was to be understood, then he failed abysmally.

Steven D. Riley  
Normal Heights

## Character Sketch?

Regarding Rick Goary's November 29 review ("Star Bright") of *Falling in Love*, Rick, De Niro's name is Frank. Who's Jack? Frank was not an architect, he was a construction superintendent. Who is the architect? Keitel? Jack? Molly and Frank melted me into my shoes. If you saw the movie they might have thawed you too, Rick, to me you are a more caricature of Duncan, reflecting his worst traits. If nothing more, Duncan gets the names right. Just more of nothing. Back to the drawing board, please.  
Gregory Cook  
Hillcrest

## Hits The Cutoff Man

Jonathan Saville's devastating critique ("Quarter Notes," November 29) of the *School for Fathers* by Ermanno Wolf-Ferrari

urgently requires an answer. After Wolf-Ferrari's early operas, including the successful *Curious Women*, he continued with the *School for Fathers*, in which he developed his Italian buff style to greater perfection. The melodic creativity in this work is nothing short of inspired. The ensemble technique is well developed, which is shown in the quarrel ensemble and the ensemble in which the ladies bring the lovers face to face. In these duets, trios, quartets, and yes, octets, the music bubbles like champagne in "out of our eyes and becomes so captivating that it brought tears of joy to my eyes. The *School for Fathers* is unquestionably a masterpiece. It is derived from a successful Goldoni comedy and pointed Wolf-Ferrari to the path which was most fruitful

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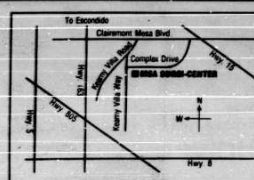
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## Straight from the Hip

Dear Matthew Alice:

Just because some astronauts from the U.S. put an American flag up on the moon for us, does this mean it's ours now? U.S. property? U.S.S.R. go home? Scooter

Hillcrest

It's beautiful, but it's still the most visible junkyard anywhere. And though we've left plenty of Made in USA products up there — including a lunar rover, a signal station, and a couple of golf balls, as well as the American flag — our country has made no claim to ownership of the moon. One doesn't have to strain to come up with reasons why in 1969 Messrs. Armstrong, Aldrin, and Collins did not claim title to that piece of property with a pretty nice view. Had they said, "We claim this land in the name of Richard Nixon," the international repercussions would have been explosive; other nations would have sued us in international court, our reputation as neocolonialists would have been bolstered; and the U.S.S.R. would have countered with its own claims on the celestial property. Nobody in Washington was prepared for that kind of battle, so our astronauts just slipped away quietly.

The United States in fact was the instrumental force behind the drafting of the so-called Moon Treaty in 1979 by a United Nations committee. This treaty declared the moon and the rest of the solar system to be the "common heritage of mankind" and therefore beyond the ownership of a single nation or enterprise. It also called for the formation of a regulatory regime to create an equitable system for sharing the moon's resources. The Soviet Union was strongly opposed to the treaty; most Third World nations supported it vigorously. But when the issue was laid on the table, only two nations signed the treaty: France and Chile. Though twelve more nations have since signed, the United States remains on the sidelines, withholding

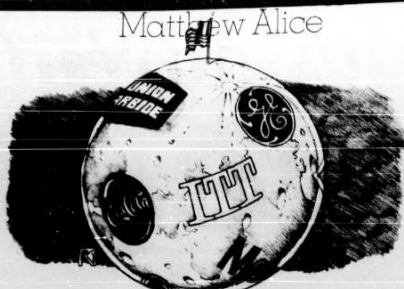


Illustration by Rick Gray

its influential signature.

Washington did such a nimble dance around the treaty table largely because of the lobbying efforts by a group known as the L-5 Society. This organization is made up of writers (e.g., Robert Heinlein), scientists, politicians (Barry Goldwater), and engineers who advocate space exploration and exploitation. One of their pet projects calls for the U.S. to harness approaching asteroids and pull them into Earth's orbit, where they can be plundered for their mineral resources. These people are real visionaries; they know that the moon isn't made of green cheese. It's made of good old American greenbacks.

The irony is not terribly subtle that last year scientists found a rock in Antarctica that exactly matches samples brought back from the moon. Perhaps Antarctica is an earthly example of how humans will explore the solar system. After all, there are about twenty-seven signatory nations

for the Antarctic Treaty, which limits activities on that continent to peaceful scientific endeavors, expressly prohibiting military forces. But keep your fingers crossed. The treaty expires in 1999.

Dear Matthew Alice:

From my Pt. Loma home I frequently observe what looks like a controlled fire that creates huge volumes of black smoke located near the west end of the runway on North Island Naval Air Station. What is the Navy up to and how does it justify polluting the air this way?

D. Himmer

Pt. Loma  
Many people no doubt see taxpayers' dollars going up in those billowing black clouds. But the smoke is not a signal fire to lost pilots, nor is it the result of careless or accident-prone personnel on the ground. No, there is a legitimate explanation for the towering clouds. The Navy

stages periodic "hot drills" at the west end of North Island, in which an old airplane frame is doused with contaminated jet fuel and set afire. The fire crews get a chance to practice their craft — the flames can usually be extinguished in one and a half to three minutes — and the experience gives the firemen a firsthand feeling for the heat and smoke of an actual fire. And because the jet fuel has been contaminated (usually by water) and cannot be used in planes, the Navy saves itself the expense of shipping it to disposal areas.

Convenient, right?

The only drawback, of course, is that we citizens have to breathe the air that is polluted by the fires. Because the fires are usually set on weekends, when traffic on the airfield is at a minimum, the smoke is quite visible to many San Diegans. There's no way to disguise the fires. Well, the Navy is quite aware of good P.R. Though government agencies are exempt from certain regulations and can stage open burnings to train personnel, the Navy still consults forecasts of the statewide emergency fire department network and the county Air Pollution Control District (APCD) for favorable days on which such fires are sanctioned. These "burn days" are days in which air quality standards are at their highest; damage to the environment from burning will therefore be less severe on those days. The APCD forecast and pollution readings are available (565-6626) to all who want to check up on the Navy or who want to do a bit of burning on their own; but remember that there is a lot of paperwork to go through to obtain permits even if you live east of Alpine, where burning by single families is allowed.

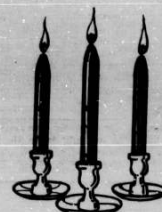
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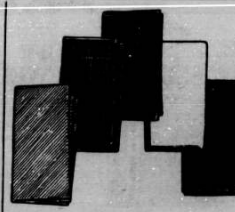
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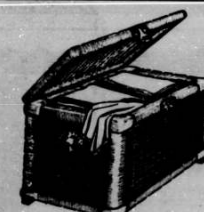
Hide other gifts in Chinese rattan picnic baskets. 2 sizes. Reg. 24.99 & 29.99... **18<sup>99</sup> & 22<sup>99</sup>**



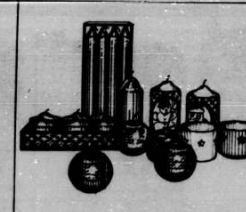
All brass on sale! Choose any of our Indian & Oriental brass. Reg. 79¢ to 79.99... **20% off**



All napkins! Choose any style, pattern and color, mix or match. Reg. 1.49 to 2.99... **25% off**



White rattan storage chests. 32"x16"x16" & 36"x20"x20" China. Reg. 79.99 & 99.99... **59<sup>99</sup> & 79<sup>99</sup>**



Christmas candles on sale! You can choose from a selection of colors & designs... **25% off reg.**

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## THE INSIDE STORY

BY PAUL KRUEGER

THE LOS ANGELES TIMES HAS PAID DEARLY to crack the San Diego newspaper market. Millions have been lavished on radio and billboard promotions of the paper's six-year-old "San Diego County Edition," and millions more spent to support a forty-five-person editorial staff. Precious little of this expenditure has been recouped from the sale of advertising: fewer than one-third of the sixty ads in Sunday's local sections were placed by area retailers.

But this disheartening result hasn't discouraged the Times from financing extensive improvements in the paper. The San Diego edition's reporting staff has grown from fifteen to twenty-two, including a two-person business staff and four sportswriters. Weekly local restaurant reviews began in 1980, but when Times readers continued to complain about the lack of theater, art, and music reviews, Times editors installed former *Union* music critic Matt Demarest as "arts editor" and expanded arts coverage to include reviews.

A Friday calendar of weekend cultural activities and "Items" columns on business and arts have been added. Times editors have pushed more local news to the paper's front page and business page, and when they realized these stories were often lost among the jumble of Los Angeles news, the editors this fall began highlighting local stories with special bold-face captions reading "San Diego County." Last month all advertisements

were cleared off Sunday's editorial page, which was expanded to include a weekly letters column and a "pro" and "con" opinion debate on a local subject.

The Times promotion department also knows that some San Diegans still resist buying an "out-of-town" newspaper, no matter how many local stories it has. To neutralize this "outsider" image, the words "Los Angeles" are no longer mentioned in radio and newspaper advertisements for the paper. Promotions for the newly expanded editorial page, for example, simply refer to "The Times, San Diego County Edition."

These changes in the substance and appearance of the Times have not resulted in startling readership gains. In March of 1983 daily readership of the San Diego edition was 49,283; this year's daily readership is 50,663.

Supervisor-elect Susan Golding gets rather testy when asked about remodeling plans for her new office in the county administration building. Golding insists she never walked through the office after her November 6 election victory and criticized its current occupant, Supervisor Pat Boardman, for his tacky choice of carpet, lighting, and furnishings. And Golding hasn't requested that county carpenters install a costly new picture window in her office wall.

Still, county bureaucrats always want to please the new supervisors, especially since

the passage last month of Proposition A, which dictates that Chief Administrative Officer Clifford Groves can lose his job if three supervisors cast votes of no confidence. So while Golding says she never asked for the \$5600 window, she's learned from "private conversations" that the general services office has recommended the remodeling. The incumbent supervisors will vote on that issue December 18, and will also decide whether to spend \$25,000 to refurbish their office waiting rooms. That may not be enough for Golding: she admits she's still hoping to get the attractive offices now occupied by Supervisor Paul Fordem, whose term ends next month.

Golding's new colleague, Supervisor-elect Brian Bilbray, isn't so coy. He says his new office should have a new picture window, and he plans to have one installed at county expense. "Jack Walsh [the district's supervisor a decade ago] didn't spend the money he had budgeted for the office improvement, so a lot of this is just catch-up," explains Bilbray. But the remodeling appropriations to be voted on contain no funds for upgrading Bilbray's office.

Supervisor Leon Williams already has a nicely appointed office, so he's now occupied with enhancing his political image. A three-page memo recently circulated among Williams's staff by aide Neil Good gives the supervisor tips on stature-building.

"Within the first half of 1985, you should host a Fourth District Media Party, perhaps a barbecue at your home. You should . . . continue to meet with the executives of the major media on a personal basis, such as lunch. Before



June you should have met individually and alone with [Union and Tribune editors] Gerald Warren [and] Neil Morgan, [television executives] Bill Fox, Clayton Bruce, Robert Myers and [Daily Transcript editor] Keith Lister.

"Our participation in the three community fairs this year gave us good visibility and should be continued. A generic county information brochure should be available for distribution. We may want to look for other opportunities to use the booth display. . . . We should take advantage of your becoming chairman [of the board of supervisors] . . . by letting radio and television interview and talk shows be aware of your availability."

"While your office is represented at most community events . . . it is almost tant for granted that staff people will be involved. Therefore, your presence in the district on a regular basis will do much toward developing a perception that you care and are available."

"By the end of the year, you should have met individually

with a host of people who are important to you politically. These people range from key supporters of the downtown folks to community activists. At least once a week, you should have breakfast or lunch with one of these people, followed up by a letter. You should meet with these people by yourself, without staff, although staff will brief you. . . .

"We now have a Certificate of Appreciation and a Special Commendation Award for presentation to Fourth District organizations and individuals. However, our use of them has been infrequent. During 1985, each administrative assistant should [select] at least two awardees. Recipients should be selected for the maximum amount of publicity."

"Additionally, as chairman, you can exploit the use of Board proclamations. For many within your district, having a Board proclamation during your term as chair will have extra significance. We should make a deliberate effort to determine who we can reward with one of these proclamations."

# ALONE ISN'T FUN!

## You deserve a successful relationship

Please read this carefully:  
It can change your life

Are you tired of superficial contacts with the opposite sex that lead nowhere? Do you find yourself sitting home alone rather than putting up with the phoniness that surrounds the "singles scene"? Do your dates or relationships consistently fall short of your expectations? Have you found that the people you meet at private parties, work, church, or other social functions don't have the qualities important to you for a long-lasting relationship?

Do you know that the right person for you is out there somewhere—someone who is compatible with you in lifestyle, philosophy, interests, goals, and values . . . but you don't know where? How long would it take you to find such a person? Could you at all? Imagine if there were a way to eliminate the wasted effort, frustration, heartache and game playing that surrounds the singles scene. Compatibility Unlimited is that way. Are you ready to meet someone who is more interested in a relationship than a casual affair? Someone who is interested in you as a person? If you would like to know more about us, take a few minutes

to fill out and return this personality profile. It's fun and all we ask is that you are open and honest about how you feel. It may be the most important thing you will ever do. Remember: Successful relationships are not accidents—or miracles. Relationships are as strong as their foundations, or as weak. Make sure your next relationship has the strongest foundation possible—Compatibility, Unlimited. Sincerely, *Cyndi Soucette*  
Cyndi Soucette  
265-8112

Please answer each question with your first genuine reaction.  
All information will be strictly confidential.

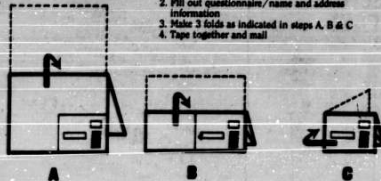
1—Strongly Agree 2—Agree 3—Uncertain 4—Disagree 5—Strongly Disagree

- |   |  |
|---|--|
| 1. <input type="checkbox"/> I spend most of my leisure time on a quiet hobby.                 | 26. <input type="checkbox"/> I am pretty comfortable in any social situation.                      |
| 2. <input type="checkbox"/> My parents would be shocked if they knew some of the things I do. | 27. <input type="checkbox"/> I wear what pleases me, regardless of whether it's in style.          |
| 3. <input type="checkbox"/> I am a very patient person.                                       | 28. <input type="checkbox"/> I hardly ever suffer from indigestion.                                |
| 4. <input type="checkbox"/> Romantic love is a must in order for me to be happy.              | 29. <input type="checkbox"/> I would enjoy viewing a classy "R" rated film.                        |
| 5. <input type="checkbox"/> I believe in the biblical account of creation.                    | 30. <input type="checkbox"/> I believe in the existence of a supreme being.                        |
| 6. <input type="checkbox"/> When I'm upset, I'd rather vent things out alone.                 | 31. <input type="checkbox"/> On an airplane, I am likely to start a conversation with a passenger. |
| 7. <input type="checkbox"/> By today's standards I'm considered to be old fashioned.          | 32. <input type="checkbox"/> The morality of my parents' generation makes a lot of sense.          |
| 8. <input type="checkbox"/> I get bored pretty quickly.                                       | 33. <input type="checkbox"/> It's difficult for me to avoid my turn in a conversation.             |
| 9. <input type="checkbox"/> I dislike public displays of affection.                           | 34. <input type="checkbox"/> It is easy for me to show affection.                                  |
| 10. <input type="checkbox"/> After people die their souls go to heaven or hell.               | 35. <input type="checkbox"/> I go along with most of the teachings of my religion.                 |
| 11. <input type="checkbox"/> It is easy for me to make the acquaintance of strangers.         | 36. <input type="checkbox"/> From time to time, I'm likely to join clubs or organizations.         |
| 12. <input type="checkbox"/> I'm not particularly concerned with what other people think.     | 37. <input type="checkbox"/> Working for a conservative company would make me feel restricted.     |
| 13. <input type="checkbox"/> I sleep very soundly.  | 38. <input type="checkbox"/> It's hard for me to get excited.                                      |
| 14. <input type="checkbox"/> Sex is most rewarding when connected with deep feelings.         | 39. <input type="checkbox"/> I tend to get very deeply involved in a relationship.                 |
| 15. <input type="checkbox"/> Religion is a source of great good in my life.                   | 40. <input type="checkbox"/> I seldom attend religious services.                                   |
| 16. <input type="checkbox"/> I'm often asked to take the lead at social functions.            | 41. <input type="checkbox"/> Most people consider me to be very friendly and outgoing.             |
| 17. <input type="checkbox"/> I enjoy doing unconventional things.                             | 42. <input type="checkbox"/> I would vote for a candidate not affiliated with either party.        |
| 18. <input type="checkbox"/> I get angry at someone, I tell that person off.                  | 43. <input type="checkbox"/> I am usually calm, cool and collected.                                |
| 19. <input type="checkbox"/> During courtship it's a good idea for someone to bring flowers.  | 44. <input type="checkbox"/> When I fall in love, there is no holding back.                        |
| 20. <input type="checkbox"/> God answers my prayers.  | 45. <input type="checkbox"/> All children should be given religious instruction.                   |
| 21. <input type="checkbox"/> I'd like a job that requires dealing with the public.            | 46. <input type="checkbox"/> It would be no problem to spend a week by myself.                     |
| 22. <input type="checkbox"/> I believe that society's traditions usually make a lot of sense. | 47. <input type="checkbox"/> I would make many sweeping changes in our society.                    |
| 23. <input type="checkbox"/> I seldom suffer from nervous tension.                            | 48. <input type="checkbox"/> My moods tend to change pretty quickly.                               |
| 24. <input type="checkbox"/> I am in favor of any sexual activity that brings pleasure.       | 49. <input type="checkbox"/> I would be embarrassed to teach my children about sex.                |
| 25. <input type="checkbox"/> If it weren't for God, life would not be very worthwhile.        | 50. <input type="checkbox"/> Belief in God is necessary for one's spiritual fulfillment.           |

NAME \_\_\_\_\_ BIRTH DATE \_\_\_\_\_  
ADDRESS \_\_\_\_\_ HOME PHONE \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
OCCUPATION \_\_\_\_\_ WORK HRS \_\_\_\_\_ WORK PHONE \_\_\_\_\_  
I AM . . . ☐ SINGLE ☐ DIVORCED ☐ WIDOWED ☐ SEPARATED OR CALL 265-8112

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### How to fold this ad for free mailing



1. Cut out along dash line border of ad
2. Fill out questionnaire, name and address information
3. Make 3 folds as indicated in steps A, B & C
4. Tape together and mail

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UNITED STATES

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FIRST CLASS PERMIT NO. 84 SAN DIEGO, CA

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Dance  
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Offer good until  
this coupon through 1984



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To A Friend  
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18 kt imported bangle  
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A free solder and polish with  
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## First Kiss

(continued from page 1)

that means, I'll never know, but I didn't get a kiss when I asked her. My next opportunity with Beth was to come a few weeks later at a High School football game. It was a night game and very cold. At half time, we left the game for a walk through the nearby school. Myself in search of my first real kiss, and she, because I promised I'd buy her a hot chocolate when we returned. Along the way, I carefully untied my shoelace with my other shoe, and brang our stroll to a halt. It just so happens we're standing between two bungalows, all alone. The time is perfect. A car's headlights from a nearby street shine upon us, and I see the deadliness in the glare from her braces, but that wasn't about to ruin my dreams. It was one of those "stop and go" kisses, like in the

She's coming at me! I've got bottomless stomach syndrome and mile wide eyes. The next thing I know, she's kissing me. I don't believe this!

movies when he comes forward, stops, and looks deep into her eyes, and they finally come together for their real kiss. Well, it didn't work out so well in my situation. I reached my halfway point and stopped. I looked as deep as I could into her eyes, and we came at each other. I guess we had too much momentum, because when we met, it was more

like a crash. After it was over, I was sure I had a chipped tooth or at least a bloody lip. I backed away and my exact word was, "yuk!" I think she heard me because she wouldn't speak to me for a month, which ended our so called relationship.

It was an average day. Just like the one before it, and the one before that one, except that it was to change all the future ones. Her name was Lynn, and we ate lunch together. After we ate, I know she was the girl I'd get my first real kiss from. It was just one of those things you have an inner feeling about, and I knew I was going to get my first real kiss from her. I had a baseball game after school and she was there. We lost 7-0 and I didn't play at all. She said I did really good, so I felt a lot better and bought myself a snow cone. She asked me if I wanted to go over to the elementary school playground. I agreed, and we started towards the school. While walking, I realized that she was about two inches taller than me and quite well developed. This was kind of shocking, but I said to myself, "You can handle her — you're a man, and besides, you just turned twelve." When we reached the play ground, she sits in the far back corner. So what's going on? I thought we're here to swing or something. About this time I started to get a lot nervous. So I decide to play it cool. I walk around, get a couple drinks of water, play with my snow cone, throw it away, and finally I get the nerve to sit down by her. About six feet away though. My heart is really throbbing now. I look up and she's smiling at me. I



First row: Michael Blake; second row: Jesse Bie, Sideria Rao, Erin Sullivan; third row: Charles Hays, Benjamin Herrera, Kevin Alexander

## ABOUT THE CONTEST

In this issue appear the winners in the teenage category of the 1984 Reader writing contest, our first competition for young people. Included here are the first- and second-award winners, five honorable mentions, and several stories that did not win awards but which we considered especially noteworthy. Next week's issue will include the seven winners in the preteen category and more entries we felt were deserving of publication.

Young people were asked to write stories of unspecified length about their "most unforgettable experience" in San Diego County. The response was overwhelming: we received 1691 submissions, 881 of which were written by teens (ages thirteen through sixteen), 539 by preteens (twelve and under), and 271 of which provided no information about the author's age. Boys trailed girls by approximately 200 entries.

Most frequently cited experiences involved family outings to the San Diego Zoo, the Wild Animal Park, area beaches, and Sea World (where a number of young writers have fallen into the petting pool). Many of the entrants chose to write about the Padres' summer successes, the Olympic torch run, or a favorite rock con-



Photograph by Jim Gail

front my mind again and ask, "Why is she smiling? And why at me?" I'm afraid to look up again, but I do. She's coming at me! I've got bottomless stomach syndrome and mile wide eyes. The next thing I know, she's kissing me. I don't believe this! I didn't know this kind of stuff went on behind real kissing, but I sure like it. It's been over 10 seconds now. I think this is a real one. It's been about 15 seconds now and I know this is a real one, but I'm in need of air. I hang in for 20 seconds, just to make sure, and back away gasping for oxygen. She laughs and tells me I'm supposed to breathe through my nose. I had learned enough for the day, and didn't think I could handle much more. So I said goodbye, and couldn't quit smiling as I rode my bike home as fast as I could. Later that evening, I tried to fight the whole neighborhood because they wouldn't believe me, but I knew then, and I know now, that it really did happen, and I'll never forget my first real kiss.

### SECOND AWARD WINNER

Benjamin Herrera

Age 14

Montgomery Junior High School, San Diego

I knew something was wrong the moment I boarded the plane. It was a feeling I couldn't shake. Fear. My grandmother was trying her best to soothe me. It was all in vain. You see, I was on vacation in Phoenix

and my father had called, telling me to come home. He had just come from over seas bearing a dreadful message along with the summons home. My mother was going to leave, for good.

I wanted to cry.

My name is Benjamin Herrera. I was twelve, and this is my most unforgettable day.

I sat in the plane, looking out the window. I was wondering why this had happened. Had God condemned me? I was dreading the moment it would come, when I would say goodbye. Yet it was torture waiting for it.

I was trying to fashion the person in fault. Was it I? No, I didn't blame myself. Then I remembered a man, Roy. He had come over many a time acting as though we were friends. How naive I had been! If only I had seen through the guise of deceit and destruction. It was he I blamed for taking away my mother, for terminating a family. It was he I hated.

Thinking of it was killing me, so I stopped. What was the use?

By this time we had reached San Diego. When the plane landed we got off, found our luggage, and exited the airport waiting for my father in the parking lot. As we waited, I glanced toward my grandmother, she was almost at the point of tears. It hurt me to see her so. Mom, why?

My father soon arrived. He didn't say anything. He just helped put the luggage in the truck, helped my grandmother in, and then we left.

(continued on page 12)

cert. The acquisition or demise of family pets was also a popular theme. Not all of the entries were lighthearted. We had expected a sampling of divorce stories but were surprised by the large number we received; we were equally surprised by the frankness with which these youngsters grappled with the pain of family dissolution.

Many contributors submitted more than one entry, including the proven who, in accordance with our rule allowing for multiple entries, sent us five photocopies of her original story. One teen, obviously pressed by his third-period teacher to submit something, gave us his corrected grammar assignment, an exercise in run-on sentences. Several writers appended subtle reminders to the

judges, such as, "This is really a great story!" And a number of interested parents sent along photographs of the contestants or notes vouching for the unaided literary talent of their progeny. We have edited none of these entries; they appear as they were received.

Special thanks are extended to the many teachers at public and private schools throughout San Diego County for their efforts in encouraging their students to participate in this competition. All the stories captivated us, and we sincerely thank every contributor.

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Photographs by Jim Galt

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Next week: A strange elevator ride, unsuccessful pollywog surgery, the joys of trashpicking, and more from the Reader's 1984 Young People's Writing Contest.

## ABOUT THE CONTEST

In this issue appear the winners in the teenage category of the 1984 Reader's writing contest, our first competition for young people. Included here are the first- and second-award winners, five honorable mentions, and several stories that did not win awards but which we considered especially noteworthy. Next week's issue will include the seven winners in the preteen category and more entries we felt were deserving of publication.

Young people were asked to write stories of unspecified length about their "most unforgettable experience" in San Diego County. The response was overwhelming; we received 1691 submissions, 881 of which were written by teens (ages thirteen through sixteen), 539 by preteens (twelve and under), and 271 of which provided no information about the author's age. Boys trailed girls by approximately 200 entries.

Most frequently cited experiences involved family outings to the San Diego Zoo, the Wild Animal Park, area beaches, and Sea World (where a number of young writers have fallen into the petting pool). Many of the entrants chose to write about the Padres' summer successes, the Olympic torch run, or a favorite rock con-



(continued from page 11)

It seemed like a long drive home. It was as if he were in a trance. It was like his soul had been torn asunder, for in reality, hadn't it?

When we arrived at my house my father went to his room. As I was getting our luggage, I saw my brother and sister. They too were quiet.

Entering the house I saw my mother. I hugged her then went straight to my father's room. He was sitting on the bed as I entered.

"What's wrong Dad?" I said.

"I pleaded with her to stay, I said I would leave. I said stay here with the kids, they need you. But she wouldn't listen, she wouldn't stay. She chose him over you. If only . . ."

He broke off and started to cry. I hated her for this. She made my father cry. I had never seen him cry before. I held him, for it was all I could do, but it was enough.

Confusion was the state I was in. I loved her, yet hate was also lingering in my filthy presence above my heart.

**I hated her for this. She made my father cry. I had never seen him cry before. I held him, for it was all I could do, but it was enough.**

I ran outside, tears streaming from my eyes. I didn't care what happened anymore, I just wanted her gone.

Now was the time that had haunted me from the beginning. It was time for her to leave. My brother and sister were the first to say goodbye. Next was my grandmother. When my father came out, she wouldn't let him touch her. That hurt.

My turn was next. I couldn't bring myself to do it. I didn't want to touch her either. She understood I guess.

Waving goodbye, she got into the car and drove away taking my heart with her.

That day as I watched her drive away, I could not feel, for all feeling had gone. She had picked him over us. Him over us.

I would remember this day forever. I wish I would forget.

#### HONORABLE MENTION

**Srideris Rao**  
Age 15  
Crawford High School,  
San Diego

Ascending up the slopy hill, I reached our picnic ground on Presidio Park. People had already clustered into little groups. The children cheerfully raced across the grassy landscape. Here and there, women were joyfully accustoming each other and setting up an array of a variety of foods on the wooden table. All around, the park was decked with the warm beauty of sprightly autumn colors. A feeling of merriment stirred in me as I looked around, as soon as I was joined in a company of children playing tag.

My mind became flushed with the colors that painted the landscape. Bushes of yellow, orange, and brown tinted leaves fluttered helplessly with the rhythm of the swaying wind, as they gradually landed on the warm grasses, tugged by sunny shadows. Others hung loose on the branches moving to and fro — as if awaiting their ultimate destiny. The sunshine poured through the leaves which hung like soft chimes under the branches of the eternal sky. I was lost in this

endless play of delight. "Ah, how everything is clustered in a harmony," I thought. The trees and bushes comprised most of the surrounding landscape. A stone statue stood almost hidden by bushes at a far end across the gray footpath. At such a moment, all nature seemed to be in a wide enamored pause! My five senses opened like the full bloomed petals of a lotus as I wandered in airy sport with the restless wind.

The sun now shed its brightest rays across the grassy slopes. The food and the refreshments had added extra fervor to the restful bodies, and once more, people of all ages retired to their former diversions or recreations. I myself, being weary of the play, found repose under a shady tree with a massive foliage.

Suddenly, amidst all gaiety, I heard a slow tramping, a slow stirring through the withered leaves. I glanced around and a sense of mute pain swept through my senses — my mind and eyes became blurred by strange bitterness.

All life shuddered with a strange felicity as a ragged man (probably in his early 30's), slowly advanced through a trackless path as the

**The sight of his eyes left my mind possessed with an unbearable rupture, as his dark engraved eyes stared fixed as if into empty space.**

withered leaves made a crispy sound under his foot-steps. Nobody seemed to notice him. He walked past by me, but didn't seem to be aware of anything around him, as his eyes stayed fixed upon some thought, a mute pain . . . Placing

on the grass a brown paper bag, his only possession, he sat a few yards away from me under a bare tree. His unkempt brown hair and ashen face resembled the naked earth. The sight of his eyes left my mind possessed with an unbearable rupture, as his dark engraved eyes stared fixed as if into empty space. The gravity of his expression was submerged into the brink of unspoken loneliness. My whole attention was captured by his presence; his eyes had the weakness of a beggar, yet pierced through my heart and sinew like a serpent's venom. My heart was lost in empty despair — uncomprehensible. I gazed and gazed at him as if hypnotized; he too sat motionless — his heart riven with the world's agony.

Looking at this lonely man sitting calmly on the bedded grass, thoughts gathered in my mind, each quivering with the tumultuous motion of the heart that resounded in my ears. "Who was he? Where was his home? What sorrow, what tempest blow lay hidden amidst his despondency? What passion or hope was it that inflicted such a wound upon his bleeding heart? Why does he not change his expression? What did he possess in that brown paper bag?" . . . Yet, in vain I sat there listening to my own thoughts — thoughts that pierced through my heart deeper and deeper.

I looked around as these thoughts forever patched the sight of this man in my mind's eye, though he still sat there with an unbroken silence. All grace and charm was lost from beauty, as the vagrant shades of the sun's radiance fell weakly on the grasses. How could I perceive

(continued on page 14)



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(continued from page 12)  
 beauty when my mind was striven  
 with this one man's agony? There  
 was a strange inarticulate beauty in  
 his eyes, in his being, that trapped  
 itself within my heart — all else  
 seemed to be hostile powers ruling  
 the broken and degraded hearts.

The monstrous branches from the  
 tree trunks reached out like inverted  
 roots into an upper region of flame

**The whole existence of this world  
 was a cursed and damnable  
 chamber of fabricated beauty  
 blazing with inexhaustible  
 passions set up by the Sirens.**

— the leaves wriggled helplessly like  
 defunct butterflies for greed of a sip  
 of blood! — all life was stained with  
 sanguine droplets dripping their way  
 through the pores of the hearts! All

the brightness of autumn gazed  
 ghastly into my eyes like the  
 ravenous drunken eyeballs of a  
 gigantic monster — all life crowded  
 into the pits of arcane masochism, as  
 they ignorantly awaited death —  
 their ultimate doom. The fiery  
 branches, boughs, and foliage  
 transformed into a forest of  
 apocalyptic portent. Yet, all life went  
 on, waging on its silent war on the  
 earth's battlefield of spirits, ignorant  
 of the silent and lonely cries amidst  
 the forest of unchaste darkness. They  
 have not the will to care for a pierced  
 and bleeding bosom for fear of  
 sparing a sanction of the bloody  
 glory that doesn't and never could  
 rightfully belong to them. They  
 know not that there is love in the  
 heart when the eyes shed blood. The  
 whole existence of this world was a

cursed and damnable chamber of  
 fabricated beauty blazing with  
 inexhaustible passions set up by the  
 Sirens.

There was no life, only birth,  
 growth, and death. What beauty  
 there was, if there was any, was lost  
 from the eyes of the beholder. Yet,  
 this was life, this was reality, and  
 there was none to be blamed. I could  
 not indulge in grief with such  
 matters. All was left within the  
 hands of the Unknown. Yet, if I  
 could offer away my heart, I would  
 — but no such offerings could be  
 made under the present  
 circumstances. But perhaps I shall  
 someday . . . when my conscience  
 does not bind me. This was only one  
 man . . . who knows how many  
 there are, bearing such agonies upon  
 themselves? How many more suffer

such misery, consoling themselves  
 — for nobody cares to help them.  
 These thoughts drifted by . . .

The time had come for the picnic  
 ground to be left bare and desolate,  
 once again, as the setting sun peeped  
 through the sunless forest of trees. I  
 followed along by my parents,  
 unaware of the whole affair about  
 the picnic. Silently, I walked down  
 the grassy path with a feeling of the  
 mere consciousness of existence.  
 The last rays of the sun quivered  
 through the dusky skies. "Yet, the  
 man still must be sitting there," I  
 thought. As I reached our car, a  
 spray of cold gusty wind swept over  
 my heart, once more . . . The lotus  
 flower drooped, as its petals, heavy  
 in bloom, hung there — without  
 breaking.

(continued on page 16)

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(Continued from page 14)

# HONORABLE MENTION

Charles Hasse

Age 16

Mission Bay High School, San Diego

Whoever said counting sheep would make someone fall asleep? It was my last resort in trying to get some rest. I had already tried sleeping in every position possible. "Even keeping my eyes open until I was too heavy, failed. Every now and then a neighbor's dog, or the screech from a distant car, prevented me from sleeping, causing me to remember that hot summer day which would have been routine except for a strange twist of fate. I was to determine whether a person would live or not.

As I reached the beach, a familiar contentment filled my mind, knowing that I was at a place where I felt safe from any problems going on outside the secluded Marine St. beach. My only concern at the time was whether the waves would pick up for good bodysurfing, or if my friends had raised the volleyball net. I found a prime spot on the beach and did a shoulder dive to my sandy destination. The first priority of the day would be to take a nap. Kicking back in the sand, something was preventing me from my slumber. An unfamiliar wind from the east was whistling over the beach. Since I couldn't sleep, I lifted my head to watch the waves. They were extremely stormy, due to this bizarre east wind. "Wanna go wimpin, Chuck?" interrupted my blank stare

at the water. Without turning my head, I returned the question with an "Okay," and ran down to the shore with my friend, Greg, ready to challenge the well known Marine St. waves.

The waves were stormy and unpredictable, as crashing sets kept barreling in from the horizon. Strength and vigor were especially required so that I wouldn't get caught by the ten foot monsters that were ready to swallow me up, then spit me out again in a matter of seconds. After body surfing for some time, Greg surrendered to the waves (temporarily) and went back to shore. I decided to stay in the water just a little bit longer. While floating in the water, I noticed how

**At first, I thought it was funny, watching this guy mess up so badly. But, when he didn't appear again, I began to worry. No one else was in the water except for me and him.**

far the rip-current had carried me from the place I started at. All my friends were little dots, barely visible from the wiggling screen of heat rising from the sand. I then decided to swim to shore and tromp back to my spot. Swimming back to shore, I watched another bodysurfer catch a huge wave about 100 feet away from me. He was swimming far too slowly to catch and ride it correctly. He caught the wave at the top of its lip and went on to tumble over the pouring falls. At first, I thought it was funny, watching this guy mess up so badly. But, when he didn't appear again, I began to worry. No one else was in the water

except for me and him. It was up to me to look for him myself, which was extremely difficult because the waves kept on crashing around me. I went to the exact spot where he was and scanned the water. Then, just to the right, about 10 feet from me, was this brown sphere floating in the water. Swimming closer to it, I noticed that the brown sphere was connected to a neck and arms! I found him. His head and arms were just floating on top, with his face under the water, just bobbing up and down in the ruff ocean. I swam over to him and nudged his shoulder, to make sure the person would not just look up in curiosity (although that was what I hoped for). Turning the body over, I saw that the boy's face was tanned except for the purple bruise on his forehead. He must have hit rock bottom when he went over the falls. Awkwardly, I took his head under my arm and dog paddled the two of us back to shore. That was to be the longest paddle of my life.

After dragging the guy to shore and laying him down, I wondered what I was going to do with him. Since I was the only person at this end of the beach, I was going to have to do C.P.R. I had taken Health and Safety last year and learned the procedures, but my memory just failed on me. I screamed for help which, for some reason defogged my mind. Talking to myself or to the victim was the only way I was going to get through this. While babbling a bunch of meaningless words to the body, I proceeded to clear his mouth of water or any other substances. I then checked his pulse by pressing two fingers next to his adam's apple. His blood was circulating! I was so relieved. Fifty per-cent of the job

seemed to be completed. I said to myself "O.K. now, check for breathing." There were no breaths. I had to remember what to do when a person stops breathing. I yelled for help again while trying to keep a clear mind. I had to think fast, "O.K. tilt the head back and blow into his mouth!" I went on to do that, but it wasn't working! The air just blew back at me through his nose. I knew I forgot something. I had to plug his nose. I said to myself "Tilt head, plug nose, then breathe". Success, his lungs expanded! I kept up the breathing with a count "one-one thousand, two-one thousand, three — breathe" again, one-one thousand, two-one thousand, three — breathe. "Charlie, what are you doing?" It was Greg, he finally heard me. I yelled "Get a paramedic, hurry — two-one thousand, three — breathe". Greg darted away as I continued administering breaths. Doubts began to fill my mind. I was wondering if this was ever going to work. Within the next minute, a crowd of people were surrounding me, just staring at me and this poor guy, laying there in his turquoise and yellow bathing suit. "Here, do you want me to take over?" I thought I was hallucinating when I heard that. It was too good to be true. "Yes, After this last breath — two-one thousand, three — breathe." After I administered the last breath, this man about in his mid-thirties took over and continued C.P.R. I had only administered about 5 breaths, but it seemed like 15,000. I learned later that the man who took over was name was Kenny. He kept up about 5 more breaths then stopped. After all that work, the guy

(continued on page 18)

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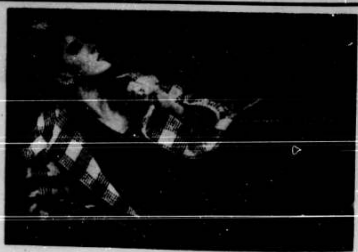
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(continued from page 16)

couldn't be dead. Then Kenny said "He's breathing on his own." A gasp of relief came from everyone's mouth at once. Two seconds later, the paramedics came with their stretcher and took control. They went over the same steps I did, but alot smoother, then lifted him into the stretcher and carried him away. People were asking questions, left to right, "What happened?" "Where was he?" etc. I was too busy telling the crowd what had just happened to comprehend what I had just done. It was fate that I found the young guy in the turquoise and yellow bathing suit. Nevertheless, I felt really proud of myself for doing something that I thought I would never have to do. It was a good thing that I knew C.P.R. That's something everyone should learn. I never saw the guy in the turquoise and yellow trunks again, but that didn't matter. I was just glad that I was able to do something. With that in mind, I shut my eyes and slept like a rock.

#### HONORABLE MENTION

Michael Blake  
Age 13  
Muirlands Junior High School, La Jolla

Unforgettable days are not everyday occurrences. Why, I can barely remember one single day from 1975. My only real unforgettable day from that era was

an embarrassing incident in a nursery school involving nudity (mine). I haven't had all that many unforgettable days in San Diego, as I have only been here for three months. I moved here from my native Canada on August 17th, 1984. Moving here was one unforgettable day in San Diego, but not my last. Ah, my most unforgettable, you say? Easy. September the fifth. It was on this day that I started Muirlands Junior High School in La Jolla.

**Sure enough, I saw a long line. Could this be the fabled lunch line? I got in and was pushed and prodded towards a door. I now know why cows moo. What the heck else are they going to do during a stampede?**

The first thing you have to realize before I tell you about day 1 in La Jolla is that Canadian Schools are the antithesis of American. From grade 1 through grade 8, students are children — from grade 9 and on, they are adults. That unpleasant "teen-age" period is winked out of existence by the school board. In grade 7, my last year in Canada, all students had to take the same courses, with no special ed. or advanced classes. So perhaps you might understand why it was with trepidation that I approached this "Junior High School" (gads, what a phrase!).

But approach I did, with shadows like New Orleans under my

eyes. It was 7:30 in the morning, (these people are savages!) a far cry from the 9:00 school in the Great White North. I had butterflies the size of King Kong's pet rabbit in my stomach. Would I make friends? Would I make As? Would I pass? Would I find the bathroom?!! I went to my first period, met my teacher, learned some names, heard the bell, ran like the flying Kaparazov to my next class. I consulted my map and realized I was in the wrong place, turned around and ran like the flying Kaparazov's granddaddy. Multiply this whole algorithm by 4 and you have my morning.

But lunch! I had heard that people down here could actually buy their lunch from the school! Of course, I didn't really believe that, it was too incredible. But I decided to take some money — just in case, you understand. Sure enough, I saw a long line. Could this be the fabled lunch line? I got in and was pushed and prodded towards a door. I now know why cows moo. What the heck else are they going to do during a stampede? I was shuffled and desperately grabbed at some food I saw, threw money at a cashier, and was kicked back out into the lunch area. These California schools are like totally advanced!

My afternoon went the same way, with a small problem finding my seventh period class. I went home, had a bite to eat, and sat. Just sat,

trying to digest the day's activities. Even on day 1, there was homework to be done. Then, it was dinner. My parents, of course, wanted every detail. Nosy, eh? Just because we're their flesh and blood. I watched some T.V. and went to bed, listening to my heart beat in the darkness. Even unforgettable days have to end sometime.

You know what? I don't think I was able to shut my eyes once all day.

#### HONORABLE MENTION

Erin Sullivan  
Age 13  
Oak Crest Junior High School, Encinitas

When he pulled up to our house on Seabright Lane in Solana Beach, I thought he was the water man. When he came to the door, I looked more closely.

"Hi, Honey, I'm your dad." I ran to get the picture from the photo album. I compared the two. He was laughing, just like in the picture with Grandpa and the big fish they caught.

I had never known my father. When I was a baby, my mother and father divorced. It was here in San Diego County that we were reunited. Like thousands of other women, my mother, with me, had come to San Diego to start a new life. My father, not knowing that we were here, had

(continued on page 20)

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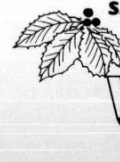
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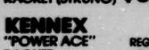
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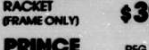
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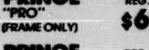
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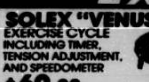


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(continued from page 18)

come to seek a fresh start with his fresh new family.

Now a short, blond second-grade Brownie from Central School, I was overjoyed to see him. In the years that followed, my attitudes changed many times. After we were introduced, I began to know my father, not always liking what I saw. He did drink a lot and had a short temper. I wondered why my father had come to see me in the first place. I had not seen him in seven years, and for him to just show up, came as a big surprise. My mother told me later that he had thought he was dying, felt guilty, and wanted to make it all up to me. As it turned out, he just laid a big guilt trip on himself, and was wrong about dying.

My father introduced me to his new family, one boy and a girl. Patrick, named after my father, was a happy, bubbly, blond, brown-eyed one-year-old miniature of me. I've always loved young children, and Patrick was a great new addition. Shawna, tall for her age, shy but never mean, was two years old. She was not really related to my father or Patrick. Father met his wife, Kathleen, when she was already several months pregnant. Always yearning to be a hero, he leaped at the chance to play the role of the white knight. Everyone called Patrick Argook because Shawna couldn't pronounce his name. We all did! I don't think Patrick knew his

real name until he was much older. I enjoyed the time I spent with my father and his family. He did all of the things that daddies are supposed to do — the Wild Animal Park, the San Diego Zoo, and Balboa Park. However, he never quite cut it. I often got the feeling that he wanted me to live with him, but I really didn't want to leave Mom. However, I did think that he cared.

Then he moved. For one full year, I had no contact with him at all. Suddenly he called and said that he wanted to see me. Florida! He called from Florida! As expected, he apologized profusely for not calling, and told me that they had a new boy.

I enjoyed the time I spent with my father and his family. He did all of the things that daddies are supposed to do. However, he never quite cut it.

Michael. My mother agreed to a trip, although she made sure that I had a round-trip ticket and had memorized my telephone number and address.

In Florida we had fun. However, I soon found out that he was not what I had hoped he would be. He had a tendency to make people, especially his children, feel insecure to build up his own self-esteem. I also did not agree with the way he dealt with the misbehavior of Shawna, Patrick, Michael, and me. Of course, he never did anything mean or unfair, but his reasons, at least to me, were

a little off-the-wall.

When I returned safely home to San Diego County, I assumed that my father and I would keep in close contact. Boy, was I wrong! I waited four years until he called again. During those years, I wondered where he was, and how all of the kids were. Four birthdays passed, four Christmases and four of everything else. I think what hurt me most was that I never received one card from my dad.

Then, last September, a few days before my thirteenth birthday, he called! I couldn't help myself; I cried. I was very angry and confused. I talked to him for a long time, but I think he was drunk because what he managed to say between breakdowns made very little sense. When my mother talked to him, she emphasized the point that he never sent any money. After bragging about raising horses and living in a real nice house, he complained that he didn't have any money to send us. Talking with him again hurt because he never mentioned my birthday. I know all his kids' birth dates. He must not be sure when mine is. That hurts!

I'm sure that knowing my father, and living with his constant desecrations, has helped my feelings mature. I am glad that I got to know him — his good sides and the bad. But for now, I'm perfectly content to stay along the Pacific shores, while he, and his current family, live on the Atlantic.

#### HONORABLE MENTION

Jesse Bie  
Age 16  
Sweetwater High School,  
National City

Simple physical contact, one of the most simple, yet complex of actions, an action which can bring two people closer together or drive them apart. It can be utterly sensuous or disgusting. Yes, what I describe to you is the magical power of the kiss or more specifically, the first kiss of a young teen's life. I'm sure many of you remember that, most unforgettable experience. It wasn't what you expected, was it? I'll just bet what you were waiting for was fire to run through your veins, the earth to move, the ringing of bells, the very heavens to burst out in peals of celestial thunder and the archangel Gabriel to come down and proclaim you a man or a woman. But what did you get? The pressing of two wet trembling lips upon yours and maybe the violent thrust of something into your mouth and worst of all, none of the aforementioned events took place, not even a small earth tremor. And I'm quite sure your partner wasn't pleased either.

Ah, such a paradox, and in such a time as this it cannot exist.

But maybe it can't exist in its original form, it, as all things must evolve, as I was to discover one time. And though I cannot disclose the

(continued on page 22)



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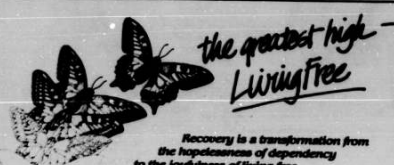
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## DECEMBER 13, 1964 21



# ARTIST SUPPLIES SALE



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Liquitex #BS351, Beginners Set  
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Fornica top  
Reg. \$135" **\$79.95**  
(Available at Mission Valley only)
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3-tiered tray for pencils, pens, brushes, etc.  
Reg. \$125" **\$79.95**
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Black or White Metal Base folds up easily for storage.  
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X12 model Spring arm clamps to drafting table or desk. 100 watts. Several colors  
Reg. \$22" **\$12.99**
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Head Telescoping Easel, Assorted styles  
Reg. up to \$99" **\$29.95**
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757-7610

(continued from page 75)

I stared at the water with tears streaming down my face. All I could say was, "God, God, God..." I was exhausted — like I had been frantically searching for a home that I now realized, no longer existed. With firm, but almost unconscious steps, I splashed into the water.

"It could all be over in minutes," I thought, as the water touched my ankles, "they'd never know what happened."

I walked out to my knees. I could hug Jack tonight, and never again have to wonder what he thought of me. This was the place I was being drawn to by that string around my soul. — I was sure of it!

I wasn't running away, I reasoned. I was running to something. — I was running home!

I slowed down as the water reached my waist. I wasn't crying.

Too many things were changing too fast. I felt alone and lost, but it was as if I was watching someone suffer the pain that was mine. Through a fog-like vision, I saw it.

anyone. I felt a calm come over me that I've never felt before, or felt since. All of my hurts and losses disappeared for those moments. I could finally breathe, because the weight of my pain was lifted. It was the kind of peace that comes only from God. He gave me something out there. I don't remember the gift. It's been buried by the hurt I was to encounter when I came back out of the water, or maybe it was the strength to live through those times. But He gave me this gift, and then gently turned me around. I just remember facing the ocean one moment, and the shore the next. I didn't feel rejected as much as disappointed. I guess God was telling me I had some things to finish before I came home. I had to bear the weight for awhile, and even grow under it — so I walked out of the water, and back to the group of people Jan was with.

I warmed my cold feet at the fire, and then Jan and I left La Jolla Shores. In the silence on the way home — I longed only to be hugged, or hear a gentle voice saying I would be okay, but I couldn't even hear my heart beat. The sound of the distance growing between my old friend and I froze the air.

I reluctantly stepped from the innocent child's world of ever smiling dolls, and "happily ever afters", into the cold, realistic world of the adult.

**NOTEWORTHY**  
Beatriz Chairez  
Age 16  
San Diego High School, Encinitas

My most memorable experience, and a pleasant one at that, started when Lucy had told me about a dude she knew and wanted to introduce to me. She was telling me that her boyfriend had a friend that wanted to meet me. I kept saying no, because I wasn't in the "meeting mood".

Then the night of Maria's Halloween party came, and Lucy's boyfriends were there. The dude was so nice looking that I figured he could never be a jerk. So while Lucy was in the house, I came up to her and asked her who the dude was.

"He's standing in front of you!" she screamed.

"Yeah, well introduce us," I said, while trying to play it off. So when Lucy, Richard, "the" dude, and Rafael, Lucy's boyfriend, came out she went up to me and introduced us. Everything could have been fine and dandy, but after he started talking to me I found out that he didn't get along with the dudes from this town.

"Yeah, well. The last time some dudes from this town went over to Carlsbad they threw some bottles at one of the homeboys' car. The dudes from Mesa did that same thing, chile! That's why we don't get along with Mesa Y with Encinitas," Richard explained.

"But what do you have to do with that? Was it your car?" I questioned.

He continued, "Well, it's this way. Last time que I went to the Mall de Carlsbad, some dudes de Mesa were there. They were looking for trouble, but the security guards stopped us from throwing down there and then."

Well, as soon as I heard that I just kept telling him not to mad-dog the other dudes because they were on familiar and friendly grounds and he wasn't. Later Richard also told me that his friends had come down to Encinitas and messed up a couple of

cars too. So I guess we had been declared between Carlsbad, Mesa, and Encinitas. War involves weapons, and Barrio Encinitas has a lot of, but boys will be boys. Fortunately the police authorities had been notified. The problem was that the police did was to ask the music to be turned down and all the dudes that were kicking-back in their cars to go back in the party. The hosts had a solution for keeping the music to a dull roar and that was to put the DJ in a storage-like room, in the backyard. So when people wanted to dance all they had to do was go into the room. I guess Richard was in the dancing mood or had a death wish, because he wanted to go to the room. From where we had been standing outside we could see that all the dudes were on either sides of the door. But we went ahead and went ahead and entered. As soon as we passed, the dudes at the door they stuck their feet out and kicked Richard. So, I guess, now he had a reason to throw down with Encinitas.

While we were dancing, the hosts came by and told me my dad had arrived and was waiting for me. So on our way out of the dance room, again all the dudes at the door kicked Richard. I said good-bye and nice to meet both Rafael and Richard. On my way out of the party a dude from Encinitas, also called Richard, stopped me and asked where the dude I was with was from.

"Well, I didn't really have time to ask!" I said trying to look innocent. But wearing a mini-skirt, ears, and a tail I looked more like a tiger than

I guess Richard was in the dancing mood or had a death wish, because he wanted to go to the room. As soon as we passed, the dudes at the door they stuck their feet out and kicked Richard. So, I guess, now he had a reason to throw down with Encinitas.

knife and another had a chain. I guess we had just been lucky that Richard didn't lose his temper, because that was the dudes' set up, to let Richard try to attack them. But this is not the whole story, because I still haven't mentioned that Lucy's house and mine are patrolled nightly to check for intruders from Barrio Carlsbad to Barrio Encinitas!

**NOTEWORTHY**  
Kim Riggs  
Age 14  
Standley Junior High School, San Diego

January 28th, started out to be as any other ordinary day. In the afternoon my Mother came home from a friend's, Barb's, house. She told me she had heard there was an accident down the street from Barb's house. Her boys went out to see who was in it and what has happened. They came back and told me Anita and Anna, good friends, were in a bike-car accident. I didn't know what to do, it was as if I wanted to help so badly but there was nothing I could do except, say my prayers.

Later that evening, I called Anna's parents, her sister was the only one home. I asked if Anita and Anna were all-right. She said "Thanks for calling, but we'll keep in touch." I prayed everything would be alright. I couldn't sleep that night, I just worried and asked where the dude I was with was from.

The next morning, Sunday the 29th, I woke up early and got ready to teach Sunday School as usual. I ate breakfast, showered, got dressed, and walked in the car. My Mother was coming out the door, when we received a phone call. I didn't think much of it at the time. Mother called out to me to come and get the phone, but I ignored her as if I never heard a word, 5 minutes later, she screamed to me, "Kim, get in here, your friend didn't make it!" I screamed in and grabbed the phone. It was Anna crying, "Hello," I said. "Anita didn't make it, she died last night at 8:00!" It hit me right then and there and I burst into tears. "I'm sorry, God, I'm so sorry!" I gave my sympathy and hung up. My Mother comforted me. I called some of Anita's friends and told them. Nobody could believe it. I went to church and said a special prayer, one

(continued on page 24)

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(continued from page 25)

that I had intended to say earlier, it was too late. I couldn't save her, knowone could. I realized she was gone and I had to accept that fact.

At church everyone gave their sympathy and for which I was grateful, for I didn't eat or say much that night. I mumbled "She was so young, why so young?" I asked

**This was the image, the outer part of a friend which I had lost, and my loss was so painful, I had to stay! I hugged with my friends as we all cried together.**

myself time and time again "Why her?" Why should anyone so young die? "So young?"

The next day at school was a sad one. My friends and I wept and thought of old times. We showed each other pictures of Anita and ourselves, together. We were having a great time! I came home from school and Anna called me to give me a date for the wake and funeral.

The wake was held the 31st. I left at 7:00 p.m. with my Mother and sister. We arrived and signed in. I glanced over in the little room next to me and saw some people who looked familiar to me. I walked over and there laying next to me was a white coffin, with white lace on it and within the coffin was Anita lying with her hands crossed, her head upon a big pink pillow with roses scattered throughout the coffin. It really didn't look like her! She just wasn't the same!

My Mother whispered "It's not her Kim. It's just the outer body, but the inner soul is where it belongs." I cried in reaction to those words. They seemed so sad, but so true. This was the image, the outer part of a friend which I had lost, and my loss was so painful, I had to stay! I hugged with my friends as we all cried together. I walked up, very close, to my friend, who now was so very dead. I said, a small prayer: I touched my hand to hers and said "Goodbye." She was so cold, yet so visible. We then left. How much I wished, hoped, and prayed that I could see her smile one more time, but I was dreaming. One more time was totally impossible!

The first of February was the funeral. I went again with my Mother. The church brought and family members brought the coffin

down the aisles. I cuddled next to my Mother. They had a ceremony and it was over. The people took the coffin out. At this point, my Mother was holding me, trying to keep me from screaming. I was crying so loudly, my Mother was about to take "me" out of the church, so I calmed down. The burial service was after that. My Mother didn't want me to go but I did anyway. I had to. I went there with some friends and their parents. I looked at the coffin, hugged Anita's parents and son and left feeling as if I had lost a part of my heart. I was not the same. My life isn't the same without Anita. She was such a down to earth person. I'll never forget her, for she has a part of my heart. I'm still holding on to the other part but I'll never be able to recapture the other one-half.

**NOTEWORTHY**  
Kevin Krohn  
Age 15  
Mission Bay High School, San Diego

It was through large, preternaturally bright eyes that the youngster gazed at his surroundings — the buildings, both ominous and inviting, the tables and benches unscathed by the generations of bustling plants, and the towering metal sprouting from the asphalt like giant plants sprouting chain-link flowers for the children amidst them to throw their basketballs at. These images, being vivid and profuse, were but faintly absorbed by the gawking child who stood dwarfed by it all. Despite the bright sun and the warmth of the day, he shivered.

"My first day of Junior High in San Diego" the boy whispered, as if afraid to hear what that sentence implied. Kevin could no longer contain his fascination and curiosity, and so he finally approached his first classroom, gathered all the courage he could muster, and walked shyly inside.

That day, the first of Kevin's experiences in the place he was to later call home, was the culmination of all his phobias (and mine, for I am Kevin) and proved the turning point in my life. In the four years that have passed since then, I've gotten into High School at Mission Bay with relatively few scrapes and bruises.

and this city — so alien and bizarre when I first got here — has become a warm haven that has enriched my life along the way. I will never forget that first day, because it symbolized my initiation into San Diego's society and provided me with a scale society to adopt to.

Of course, I didn't just "appear" in San Diego — rather, my life was dealt a few twists by Fate that put my former environment into disarray. My family was beset by divorce, strife, and the burden of a child (myself — not quite so innocent a lad back then), and my father thought it best to create a refuge in the strange-sounding land of "San Diego." I was, naturally enough, completely mortified at the thought of leaving my one acquaintance behind (I wasn't a popular guy), but he assured me he'd be fine, and so I left for whatever this place had to offer. At the time, the place my father had described ("... beaches, surf, and girls ...") might as well have been in Timbuktu, for all I knew about those things. I was leaving Los Angeles behind.

When I first arrived in "San Diego" (I couldn't quite pronounce the name back then), my eyes nearly burst from their sockets as I beheld a sight completely new to me — a body of water greater than that in a bathtub called "Mission Bay." I was amazed and horrified to think that I would be living near this dangerous place — a scant block away from the place where sharks, goblins, and killer whales as big as yachts lay in wait to trap hapless children (I had just seen the informative movie documentary "Jaws", so I knew I was in real trouble then) and chew them into mush. I wailed, I protested, and I threatened never to clean my room, but my all-knowing father was inflexible. Drowning out my lingering cries of "Sharks! Sharks! Sharks!" he flatly stated, "Kevin, this is your new home, and that (indicating the iridescent surface of the water) is where you will be swimming very soon if you don't SHUT UP!" Needless to say, that sounded like a convincing enough argument for staying, and I forced myself to adjust. I did manage to make a great show of pouting and cringing my way around the house, though, as a matter of justice...

The next day was an important one for me, as it was my first attempt to contact the new society around me.

My father had made an appointment for me to meet with the man who was to be my counselor for my life in junior high. The strangeness of the atmosphere was palpable as we drove in silence up the main boulevard ("how do you say 'Ingram', dad?") towards my new school — the pervading atmosphere of oddities threatened to snuff out my very existence. In all the eleven years I had lived in Los Angeles, I had never seen so many different colors, lights, and diverse people in such a small area. Bathing suits (I blush in remembrance) were more scant than spider webs, and the sight of people walking around with large boxes on their shoulders blasting noise into their ears made me wonder at the anatomy of the people in this strange land. As I was pondering this last thought, my father pulled to a stop and urged me out of the car ("Will you please let go of the seat, Kevin?") I was ushered through forbidding doors marked "Counseling", and my ordeal had begun.

The inside of P.B. junior high was nice enough — well-lit with modern chains and clocks and (ugh) bright orange and yellow walls. The one thing that made me sweat was the fact that people were walking into little cubicles and not reemerging. Instinctively, I knew it was my doom

I was amazed and horrified to think that I would be living near this dangerous place — a scant block away from the place where sharks, goblins, and killer whales as big as yachts lay in wait to trap hapless children.

to enter one of those colorful boxes, and I started to panic. Just as I was to mention this to my father, however, the light was suddenly eclipsed by a towering figure clad in shirt and slacks. The figure, looting horrendously, extended one enormous paw as if to grasp my frail body and fling me to my death. Closer it loomed, and closer... "Hello," it said, "and welcome to P.B. Junior High!" I blinked my eyes a few times and tried vainly to control my reaction as my hand disappeared in his. He gave it a few heavy pumps that I feared would rend my arm from my torso, and then continued. "I'm Mr. Burk, and

(continued on page 30)

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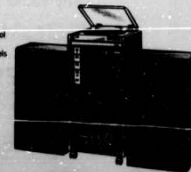
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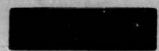
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(continued from page 27)

I'll be your counselor while you attend our school. And you must be Kevin?" I nodded dumbly, trying to raise my eyes up his gigantic frame and only barely attaining his smiling face. He seemed blithely unaware of my discomfort, and he guided me over to one of the "cubicles from which no one returned" (to my relief, it was just a little office, but I sat near the door just in case) and gestured for me to take a seat and relax. He told me all about the school ( . . . "and a lot of girls . . .") and went over my program, assuring me that I would have no problems adjusting. I managed a feeble smile at that ridiculous statement, and when it was over, thanked him gratefully. He was now my counselor and only friend, and I knew I had someone to run to and complain now.

My first encounter with the native life forms completed, I proceeded to go out to the car with my father and go home to prepare for the next day — one of the biggest events of my life. My first day of school was just around the corner, and I was determined not to make a fool of myself. I was going to make my father — and myself — proud that I could survive change, and move into the adult world.

The big day arrived. I was (despite the night before's resolutions) terrified to the depths of my L.A.-born soul. All the plagues of adolescence came rushing to my head in one tremendous flood, and it took every ounce of my strength to keep from falling straight through the floor. Suddenly, my hair, my face, my clothes, my body — everything I had failed to notice before was suddenly so flawed that I

wondered how God could let someone so deformed even live, much less go to school. I quailed at the thought of actually committing myself to such public shame — but, my father charged in to the rescue.

**Suddenly, my hair, my face, my clothes, my body—everything I had failed to notice before was suddenly so flawed that I wondered how God could let someone so deformed even live, much less go to school.**

He brushed me out the door, into the car, and out into the schoolyard before I could so much as scream or threaten at all. Before I knew it, I was face-to-face with the object of my horror — the hallway. I walked falteringly down that dimly lit corridor, hearing above the patter of my feet the thumping of my heart.

Swallowing bile and fears alike, I steeled myself for the worst, pushed open the door to my first class, and — with one fleeting glance of longing towards the air outside — walked into the room to enter school at last.

Well, needless to say, I survived my first day at school and did not (despite my fears) melt to the floor when my fellow students first looked at me. Throughout the rest of that year and the years to follow until the present, I grew into the tight-knit society of San Diego until I became a part of it — friends were now a major source of support and enjoyment, and school lost its mystery (though not its challenge).

The one thing that had made it possible, though, had been that first day at school — where I was finally forced to abandon my former life and absorb the new environment laid

out before me. It was my challenge, my goal, to become a part of this beautiful town; all those feelings of kinship surged up as I left the hallway that day to behold a creature of this town, such as I hoped to be — and as the seagull that was perched there on the lunch table spread its wings and launched himself into the cool San Diego sky with a cry like "I belong! I belong!". I knew I wanted to be just like him. And, I promised myself, some day . . . I will be.

#### NOTEWORTHY

Sara King  
Age 16  
Coronado High School,  
Coronado

On the afternoon of September 20, 1983, I approached Laura's

house with a piercing nervousness in my stomach and an exhilarating excitement growing. The three of us prepared ourselves in Laura's bathroom, chatting incessantly. Camille had released her Black hair from its confined state and it spewed everywhere, a wild afro. Laura wore a cloak of multicolored patterns, like stained glass jewels it displayed flaming reds, pinks, purples, blues and black. Her long, bleached hair was ratted till it stood in a mane around her head; her eyes were masked with eyeliner, her lips painted blood red. Camille wore an army jacket, sleek black gown, and pointy black shoes. Her beautiful Black complexion was enhanced with very flattering makeup. I gazed at her enviously. "You look so pretty, everyone going to admire you at the show," I raved. I donned a black ball gown with straight, tight,

long sleeves, fitted bodice, and sexy scoop neck with a ballooning skirt of

**On the way to the bus stop we caused quite a disturbance in Coronado among those who witnessed the three apparitions strolling along the street, all of us in silent euphoria.**

many layers of some kind of material that whispered as I walked. The rustling sound was intriguing. I teased my long blond hair and sprayed numerous black streaks throughout. I applied a layer of makeup and an assortment of jewels. Suddenly Laura marveled, "You look just like Exene, man. You look so great." "Thanks," I said, wondering if I really did.

The three of us embarked the five o'clock bus. On the way to the bus stop we caused quite a disturbance in

Coronado among those who witnessed the three apparitions strolling along the street, all of us in silent euphoria. We sat in the back of the bus, amongst a few men who were aghast at our appearance. "You girls going out tonight or something?" someone inquired. "Yeah, a concert. X." She replied, and we all grinned. Camille whispered, "I can't believe we're already on our way. We've been anticipating this for like a month." "I know. I'm so damn excited," I said, and clasped my hands together. We arrived in downtown and stopped by a nearby liquor store. Outside we spotted a young man with a bowling team shirt on, and black and white hair. He looked very interesting. "Excuse-me, is there something going on tonight?" He asked politely. "Yeah, X is playing at the

(continued on page 32)

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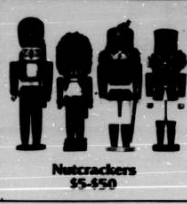
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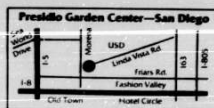
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(continued from page 31)  
 "Yes!" I volunteered, and we all grinned again. We made idle conversation with the young man, and we smoked a cigarette outside the Fox. His name was Keith, and he was in the army for a brief while and now he was on his own. "Let me make a phone call to a friend of mine, and I'll come back and go to the show with you guys." He said and disappeared. We became very excited as the crowd collected outside the theater. "A lot of freaks", I concluded to myself and grinned inwardly. Exene Corvenka was my idol, and I had fantasized about meeting her ever since I had received my ticket, over a month ago.

After a while, the grand lobby of the Fox was open for us to enter. I gaped at the majestic beauty of the theater. It put an indescribable touch

of mystery to the anticipation burning in my stomach, as I depicted me seeing, my favorite band. It was wonderful strolling the plush, antiquated theater amongst the freaks and feeling as if we belonged, and were the most devoted viewers. The first band was a hardcore band I'd never heard before. I didn't much focus on them, turning my mind to the fantasy I'd developed. We sauntered through the lobby at intermission, and I felt my passionate suspense race through my veins, and my blood cascaded. My heart was beating so rapidly in the stimulating environment, with the glorious release about to come. We secured our third row seats early, and speculated about the approaching moment. Before long, our agonized anticipation subsided as the lights dimmed and a silence overcame the room. I could feel the

potency of the atmosphere and the excitement racing through my brain and I could barely contain myself as I saw the drummer walk on the stage. I let out a yelp of emotional ecstasy as Exene arrived. I was caught up, totally mesmerized, intoxicated, entranced by the power of the music and the enchanting night. I escaped my seat and danced furiously at the front, near the stage. I threw my mind and soul and body into singing, my heart aching with pleasure. It was a glorious concert. After the encore, I began seeking entrance to the backstage area. A security guard stopped me abruptly. "Leave" he said bluntly. I stammered, "I just want to see her. Just let me see her. It won't hurt anything. Please." I kind of wailed. He smiled, and I felt bright. "Nope, kid. Just take off, you can't get back there." Laura and Camille joined

me. I felt a sob in my throat. "I want to see her, that's all. Just get her autograph. Don't be so strict. We're not going to do anything." Some of the guy's security guard buddies joined him. "Beat it, kids. Concert's over." I felt defeated. Laura and Camille looked at me like I was stupid as I felt myself begin to quietly cry. I swallowed all my pride as I burst: "Come on! I'll die if I don't see her!" The guard laughed. "I've got someone here who'll die if he don't see Exene." He laughed to his friend. "You can't get to them from here anyway. Go around back." I said, "Are you sure?" and decided to go investigate. At the back gate a bunch of people were going in and out after they flashed backstage passes to the guard. "How do I get one of them?" I asked the guy working the gate. He didn't answer. I asked someone going inside.

"Where do you get those?" "From the radio station. They don't give em to anyone, you know." I turned to the guy at the gate again. "Why can't I go in? I have to see Exene. I'm not going to do anything, you know. Please, I'll die if I don't get to see her." I was really sobbing by now, and it felt good. Laura volunteered, "I bleed for X", and she displayed the crudely carved X in her left hand. It was still kind of bloody. The guy looked at us scornfully and said, "Stupid kids. I used to do that kind of stuff too. You'll grow out of it." Another man wandering by with a pass suddenly said, "Come on, I'll take you in with me. Hold on to my pass." I stood there gaping, wanting to sob again with joy as he led me inside. I turned to Camille and Laura and smiled, and then we descended the stairs. I tried to wipe my eyes of the black streaks as I said in awe, "Do I

really get to see her?" He said "Yes", and led me through a maze of stairways and halls till we got to one hallway where people were loitering outside one doorway, and light emanated from it. The growing exhilaration was almost panic as we

**Exene handed me the ticket. "You touched me, so now the hurt's on you," she said as I left their small dressing room, in an intoxicated, glorified stupor.**

neared that doorway, that seemed somewhat forlorn and very distant from the outside that was lost in my memory. Suddenly I was faced with the singer and guitarist, John Doe. I stood there, unable to speak as he looked at me and I tentatively stared at Exene, absorbed in writing something, hunched over and scrawling. He tapped her.

"Someone's here to see you." He whispered. She turned her gaze on me, and I was numbed, in stupid gleaming awe, overwhelmed. "Exene", I murmured like in a trance. "Would you sign this for me?" I managed to say. I handed her my ticket stub. She made a quick scrawl and I caught a glimpse of myself in the mirror. My portrayal of Exene was muddled in black streaky tears. I was a complete forlorn mess, but at least my hair stayed in tact. Everything seemed to be going very fast, and I tried to get a grip and realize what was going on. Exene handed me the ticket. "You touched me, so now the hurt's on you," she said as I left their small dressing room, in an intoxicated, glorified stupor. I didn't look at what she wrote till I was again outside of the building. Now the hurt's on you, it said in elegant, scraggly writing. I

was mystified. When I reunited with Laura and Camille, I just glared at them in ecstasy, smiled, and started to cry again. I could barely relate to them the events that had just taken place in the enclosed, dim dressing room. They marveled at me, astonished. I could barely pull myself together. "I guess we better call your dad", I said to Laura, and laughed. I had said something that made sense. We all ran, rejoicing, to the phone booth, me still somewhat in a blind daze. Laura's dad arrived a little after 1:00. "What the hell have you been doing, smoking dope or something", he demanded, but in a friendly way. He was a little impressed by our tale of the evening. I gripped the cherished ticket stub, and made plans for framing it. I lay in my bed that night, contemplating, still not knowing

(continued on page 34)

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(continued from page 33)  
what the message meant for me was. But I knew someday I would have that knowledge, for there are many concerts to come.

**NOTEWORTHY**  
*Sonya Taylor*  
Age 14  
Lincoln High School,  
San Diego

The sun shone bright and I felt great; anxious to have an exciting day. My best friend, Hope, had just

called to let me know that Shannon and Margaret were going to the St. Rita's Bazaar with us. I wasn't too enthusiastic about them going, but since Hope was so fond of them, I put on a fake smile and went along with it.

My mom usually doesn't like playing chauffeur to my friends and I, but this time she didn't really mind because St. Rita's was right off Imperial. Hope was looking really special. She had on burgandy cords and a pink sweater with lace around the collar. I wore a baby blue short set which I also looked nice in. Just

as expected, Shannon and Margaret wore faded jeans and bulky sweat shirts.

Upon our arrival, all of us headed to the Country Store booth with high hopes of winning a bag of groceries. With no success, we decided to try our luck at the Fish Pond. Margaret was so lucky! She won on her first try. Shannon said she was starving, so we went and got some cheese burgers and fries. After stuffing myself, I was ready to try my luck at the cake booth, and it just so happened that I won this scrumptious looking German

Chocolate cake. Feeling that I had just accomplished something, I

**My head had really started pounding when I heard this loud noise, a gunshot. Everything was quiet for a brief second and then all the hollering and screaming began.**

joined my friends who were dancing to the sounds of the music D.J. Ron was playing. Everyone was doing the Rock, which was very unfamiliar to me. But I caught on fast. While I was really getting off into the new

dance, I remembered that I had to call my mom in an hour, which was 8:00 p.m. I knew this because the 7:00 church bell had just rang.

More and more people came each second. It had gotten very crowded. There was talk from several of my friends that gangs were supposedly coming to fight. I saw people getting excited about the fighting. Someone was talking of how they loved violence. My stomach was hurting and my head was pounding. Sweat had covered my entire face.

My head had really started pounding when I heard this loud

noise, a gunshot. Everything was quiet for a brief second and then all the hollering and screaming began. I heard police sirens coming from every direction. Many little kids had fallen because the older ones had pushed their way through to see what was going on. When I turned around all I saw was blood. The policeman hadn't let anyone out of the front gates to get a closer view. The Paramedics had arrived and were doing their job. Finally, my friends and I had broken through the crowd and made it to the annex of the school to call my mom. We had to

wait about twenty minutes to use the phone, though. Many people were already waiting in line. When I had finally gotten through to my mom, she said she'd be there right away and for us to meet her at the back street of St. Rita's, which was Manzanera Ave.

Shannon behaved as if something great and wonderful had just taken place. She was saying things like, I wonder if our pictures will be in the paper for seeing the murder. "Do you think that we'll get a reward?" Margaret and Hope hadn't said anything. Finally, my mom arrived

and kept pressuring us to tell what happened. Shannon was the only one talking, though. After taking all of my friends home, I was speechless for the rest of the night. My friends kept calling but I had told my mom that I didn't want to be disturbed. I was going to bed.

When returning to school I hadn't forgotten about the catastrophe that had taken place right before my eyes, especially when I had walked past the church and saw blood stains on the ground. A tear rolled down from my eyes. It was the main topic

(continued on page 36)

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(continued from page 35)  
of the whole school day. We had discussions about it in every class. All I wanted was to forget about it. It wouldn't have been so bad if I hadn't been there and witnessed it.

**NOTEWORTHY**  
Kathy Hobbs  
Age 16  
El Cajon Valley High School, El Cajon

It started on the early morning of June 20, 1976. It was the day after

my birthday. I had just turned eight years old. I woke up early and was playing with my birthday card, which had two pop out paper dolls in it. I had suddenly become very thirsty and decided to go to the kitchen to get a drink of water. When I got to the kitchen, I saw a lady standing there playing with the bottles we had stored under the sink. She was smiling, but she seemed very sad.

Later that night, I told my mom that I saw a lady in the kitchen. She just said, "Yea sure, go in your room and play." So I went.

The next morning I saw the lady again, and I told my mom again. This went on for the next few days. Finally one night my mom and my uncle, Allan, who was 14 years old, were sitting in the living room with all the lights off watching T.V. My uncle was stretched out, lying down on one couch on one side of the room, and my mom was sitting on the other couch on the other side of the room. When suddenly, they both saw a grey cloud, come down from the ceiling. It looked like it had a slight figure of a person. My mom and my uncle both sat there and

stared at the figure for a minute. When the figure started to go back up, my uncle was in my mom's lap in

All they found was a newspaper clipping. The policemen brought it to my mom. She read the article, then looked at the picture and almost fainted.

a flash! We all slept together that night! The next day we called the cops to come and investigate. They checked up in the attic, and all they found was a newspaper clipping. The policemen brought it to my

mom. She read the article, then looked at the picture and almost fainted.

The article was about a lady and her son. They were both in a car crash, and the lady was thrown out of the car and killed instantly. The boy was thrown through the front window and killed instantly. The picture was of the mom and her 14 year old son. The reason why my mom almost fainted was because the boy in the picture looked exactly like my uncle Allan!

It was apparent that the lady didn't know her son died too, and she came

back to see him.

We moved out the next day.

**NOTEWORTHY**  
Anna Canady  
Age 16  
Crawford High School, San Diego

I will never forget the day that he didn't wake up. His body just laid there between the crumpled sheets. He looked so peaceful and so relaxed. In a way I was glad that he passed away. He was no longer in

pain, the pain that he had fought against for six months. The pain had finally won.

I had known him for eleven years and how special those years were too me. The smile he put out each day was - warm caring smile. The laughter and happiness there was between us never ended. For eleven years there was both of my parents warmth inside me. And then it ended.

I felt so sad and empty inside. It was like half of me died with him. For weeks, the tears rolled down my face. I never thought about how

much I loved him until I could no longer tell him so. He was always there when I needed him. I never thought he would leave. I just figured that a father was supposed to be around until I was grown up. I see now that I was wrong.

I would try to remember all the happy times that we had together. The walks through the park, going bowling and ice skating. Even doing my homework was something special when he was there. It was all the small events that meant the most to me. When the entire family was

(continued on page 38)

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(continued from page 37)  
around I had to share him. I guess I was spoiled and jealous. Every time he paid attention to someone else I would become upset. I threw many temper-tantrums over who gets the

When he died I thought it was because of me, not because he was sick. I was hurt and afraid. I was afraid of what was going to happen to me without him.

attention. I always seemed to win. Being the smallest and the youngest may of had something to do with it

but I always felt that he stuck up for me. And all I did was stand back and cheer him on. For those eleven years he was my strength.

After my father died I was a different person. For the first time I really thought I hated someone. That someone was my father. When he died I thought it was because of me, not because he was sick. I was hurt and afraid. I was afraid of what was going to happen to me without him. His support and his love meant everything to me and I thought I would fall apart without them. After a while I found that my life was not

crumbling, it was actually growing. I knew I had to go on. Since then, I've come a long way.

Almost four years have now passed. I have finally accepted the fact that my father is dead and that he is never going to return. I understand now why my father died and what caused his death. He didn't die because he was sick. I was hurt and afraid. I was afraid of what was going to happen to me without him. His support and his love meant everything to me and I thought I would fall apart without them. After a while I found that my life was not

that February morning. This man will live forever in my heart. □

**NOTEWORTHY**  
Vickie Pototski  
Age 15  
San Marcos High  
School, San Marcos

It was actually a pretty normal day, or so I had thought. I went to school, (Junior high), and waited for

one o'clock to come so I could go to my appointment at the orthodontist. Sitting in the classroom, I recalled the nightmare I'd had that night. The same one I'd had several times over again through that particular month of February. Always the same thing. My friend Johanna and I riding our bikes down the long street she lived on. Only in the dream it was dark, even so, I knew it was daytime. As usual the strange man with dark hair and strange eyes would drive toward us. Johanna would ride away, and I trying to follow close behind, but my bike would not move. Soon,

she was completely out of sight. The man would drive closer and then stop the beat up, blue Nova which he had been driving. He then got out and approached me. I could remember vividly the eeriness about him, the strange look in his eyes. A wicked, evil look. The stranger then pulled a knife from the pocket of his faded jeans and stabbed me several times. Always the dream stopped there.

Soon it was one, and time to go. I walked to the near by dentist office. The doctor fixed my braces, and I called my mother to come and pick

me up. Only this time I waited outside for her. I saw my friend Lisa waiting for her mother too. We said hello, and then she went on. "Are you meeting someone here?" "No", I replied, "why?" "Oh, I was just wondering, cause some man just told me to tell you to wait at the end of those stairs for him", she said, pointing to the stairway leading to the back parking lot. I then started to walk down the stairs, and tried to ignore the strange feeling which had come over me. I could sense a danger. After reaching the bottom, I looked

around to find no one, only empty cars. Then, I quickly ran back up the stairs. By this time my mom had come. I told her of the man Lisa had spoke to me about. So, she drove to the parking lot. Once there, I saw him. The man from my dream, sitting in the same blue Nova. He had the same strange eyes, as he watched me as we drove away. I did not tell my mom because she would not have believed me. I knew it was him though, I could not remember seeing him before, except in those dreams of a stranger. □



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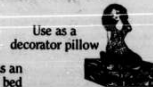
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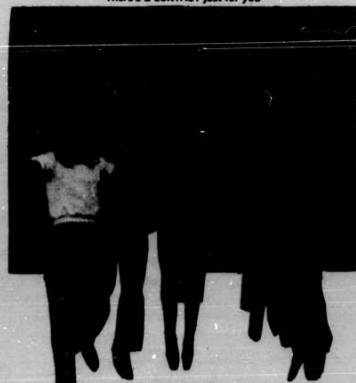
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# Hill and Valley



Irene Tedrow, Don Sparks

JONATHAN SAVILLE

*Foxtrot*, currently in a beautiful production at the Carter, is a play pieced together by Susan Cooper and Hume Cronyn from Elliot Wigginton's series of books on the Georgia Appalachians. These books are basically oral history, detailing the folkways and attitudes of the Appalachian hill folk in their own words. They are filled with pungent descriptions of everyday life, the sort of material that provides the detailed background for realistic plays and novels. Within this web of realistic documentation, the playwrights have traced a pattern, a plot: a young man, making his way as a professional singer of country music, persuades his congenial mother to leave her farm up in the hills and to join him and his children in the city. This plot enables Cooper and

Cronyn to locate the realities of Appalachian life in the context of the larger world that is rendering that way of life obsolete, to show not only a static picture of a static society but also the pressures and griefs of dynamic historical changes. And of course it enables them to concentrate the vivid sociological data in dramatic individuals, to turn a survey of folkways into (for the most part) a real play. The characters are as wonderfully vivid as the society they embody, and they offer the actors at the Carter the opportunity to do some first-rate realistic acting. The ancient mother, cheerful, determined, self-reliant, conservative, warm-hearted, is played by Irene Tedrow in the performance of a lifetime. Miss Tedrow acted in the Old Globe's first productions, half a century ago, and her performance in *Foxtrot* displays not only an exceptional talent for characterization and for the conveying

of emotion but also the wisdom and richness of insight this splendid actress has acquired over her many decades in the profession. Miss Tedrow is in turns funny and touching, and she is at her best when, by showing us the proud old lady restraining her emotions, she makes us feel those emotions all the more poignantly. Her technical assurance, for those heartless enough to pay attention to such matters, is breathtaking, with every pause, every lifting of an eyebrow, every slight movement of a hand concentrating the character's energy so powerfully that it is as if the actress were, by sheer force of will, creating an entire world around her. But this technique is thoroughly absorbed into spirit, so that what we are aware of is not the details by which Miss Tedrow makes us experience the reality of Annie Nations and her life but the reality itself, radiating from that tough old body and lovable old

face like daylight from the sun.

As young Dillard, the prodigal offspring, Don Sparks makes an impression in scene ways even more stunning than that produced by Miss Tedrow. This is not to say that he is the better actor — the quality of their acting is in fact harmoniously matched, giving the relationship of mother and son a truth as persuasive as that of the two individual characters — but rather that Miss Tedrow's triumph is not surprising while Mr. Sparks's is. This actor's droll face and general air of mental simplicity seem to have predestined him for comic roles, and it is in fact in just such roles that we have seen him at the Globe in recent seasons: in Alan Ayckbourn farces, or as a clown in *Scapino*. There is nothing farcical or clownish about his role in *Foxtrot*, however. It does make use of some of his gifts that go beyond the strictly dramatic. His performance as a commercialized country singer (in the suitably sleazy, glittery outfit designed by Sally Cleveland) requires him to sing — which he does surprisingly well — and to engage in some humorous by-play with his accompanists, the talented and engaging Tim Speck (banjo) and Chris Vines (fiddle). But this part of the performance never becomes a parody, a comic number. It is amusing, but it is always in character. What separates this characterization from Mr. Sparks's earlier Globe appearances is precisely that his aim — and his achievement — is not to entertain us by making us laugh but to move us by making us see a real human being engaged in a real internal and external struggle. He calls on depths of feeling one would not have suspected in him. In the tender, painful, heartbroken confrontation between old mother and guileless son that closes the first act, it would be hard to tell whether it is Miss Tedrow or Mr. Sparks who is in most control in rousing the audience's tears.

The strength of *Foxtrot* is in its social and psychological realism. Beneath the social details of Appalachian life, the loves, rages, and reconciliations of family life. Dillard's father is present too,

though he died four years before the play opens; the ornery old man is kept alive by his widow's memory of him, and he appears not only in flashbacks to the earlier life but also as a presence on stage, speaking to the audience, telling us about himself and his way of life. These deviations from strict realism give actor Wiley Harker a double job. In the flashbacks showing us the narrow-minded father punishing his rebellious son, he lives in the world of stage realism; but when he wanders around as a ghost and speaks directly to us, he belongs to a less realistic, less psychological, more imaginative and more "theatrical" type of theater. Mr. Harker does an excellent job on both levels of reality, but he is — perhaps inevitably — a bit different in the two functions the playwrights have assigned to him, and that difference points up a certain weakness in the script. The diversions from realism seem somewhat forced — devices useful for letting us know everything we ought to know about the Nationses and their world, but not growing organically out of that world or out of the way it is being depicted on stage.

I do not mean that realistic and nonrealistic, representational and "presentational" modes cannot coexist in the same

play. But if they are to coexist and to reinforce each other, they must be the result of fully aesthetic (as opposed to utilitarian) choices — that is, they must come out of a specific view of what theater is and what it can do. I am not quite sure that Cooper and Cronyn made such choices or had such a view when they composed *Foxtrot*. They certainly had a viewpoint on the content of the play — substantially the respectful, admiring viewpoint found in the *Foxtrot* books. They idealize these country folk a bit too much, ignoring (or turning into humor) the narrow-mindedness, ignorance, bigotry, and violence characteristic of such people, both in the Appalachians and in comparable social circumstances everywhere. But in any case they are more interested in the people — idealized or otherwise — than they are in the art of the theater. One comes away from *Foxtrot* with a sense of having had a moving human experience (in spite of some doubts about the full truthfulness in the play's treatment of its subject), and of having witnessed some marvelous acting (there are fine performances by Mitchell Edmonds, Mary McDonough, and Gordon Benson as well). But as theater, as an exploration of the possibilities of theatrical art, it is conven-

tional, routine, and even a trifle energyless. Its aesthetic weakness is most evident, for example, in a scene where a neighbor girl, working on an oral history project for her school (like the pupils of Elliot Wigginton, who collected his material for him), winds a tape recorder and microphone in front of the elderly Nations couple and records their reminiscences about Appalachian folkways. The play's origin in a work of amateur empirical sociology displays itself too openly here, without the aesthetic and imaginative reworking needed to turn the book into an authentic theater piece. This is a fairly brief scene, of course, and elsewhere the playwrights have done much better. But I think *Foxtrot* must be described as a minor theatrical work notable for a few juicy roles, one is more impressed with the quality of the actors' talents than with the quality of the playwrights' minds.

I should conclude with much praise — and a little dispraise — for the work of designer Alan K. Okazaki and director Andrew J. Traister. Both of these artists have underlined the play's basic strengths: its realism and its emotion. Mr. Okazaki has converted the Carter's arena stage into a meticulously detailed, naturalistic repre-

sentation of the rundown cabin, porch, yard and cellar of the Nations' mountain denizens (though the part I enjoyed most was the stylized representation of hilltops spread unobtrusively around the theater's walls). Mr. Traister has blocked and paced the action so that the big emotional moments — Dillard's tearful song about leaving home, Annie's breakdown over the death of her husband — carry tremendous force, without seeming contrived or melodramatic. But I did resent the fact that from my seat several of the most beautiful and touching moments of the play showed me the back of Dillard's head and a porch post blocking the face of his mother, in scenes where neither of them moved for what seemed like a very long time. This is a technical error in an arena production, and it results in part from the realism that is at once the play's strength and its limitation. A real porch needs uprights to hold it up, but a porch on a stage does not; real conversations are often conducted with the participants seated and static, but conversations on stage can — and in this case should — obey different rules. Still, errors and weaknesses aside, this is a lovely production, a credit to the artists involved in it, and well worth seeing.

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# But Once a Year



Katherine McGrath, Deborah Taylor

JEFF SMITH

If the puppet show in the second act of Alan Ayckbourn's *Season's Greetings* didn't knock the socks off the Old Globe Theatre's opening-night audience, then they must have come barefoot to the theater. The show is a tradition at the Bunker household, where the play is set. Every year Uncle Bernard mangles a popular children's story for the kids. This year it's the "Three Little Pigs," which Bernard has scripted into an elaborate, sixteen-scene affair that, were he allowed to complete it, would extend deep into next year's holiday season. Bernard is a doctor, and the family has speculated loudly over what he knows least about: medicine or the tastes of children. He has this habit of

pronouncing people dead, only to watch them rise, like Lazarus, and live on. And when it comes to children's literature... well, did you know that the Big Bad Wolf has a pet dog named Wiggum? Uncle Bernard has a much trouble distinguishing between life and death in the real world as he does sorting out good and evil on the stage of his puppet theater.

Three sparkling performances bring the scene to life at the Old Globe. Roger C. Carmel plays Uncle Harvey, a security guard who would much prefer the children to be playing war games, with real guns. Harvey has offered himself as a test audience for a preview of the show. Deborah Taylor, a blond and pregnant Patrice, has agreed to aid Bernard with the puppets. But she can't distinguish between the three absolutely identical pigs, which

drives Bernard — who is already more than halfway there — flaming crazy. And Tom Lacy is the good doctor, a man whose genuine earnestness is at odds with grumpy old reality. Bernard is obsessed with making his contribution to the Bunker's festivities go absolutely right. Or else. Every family gathering at Yuletide has a Ben'ed. They are usually lovely 364 days of the year. Come Christmas, however, something happens. A form of rabid kindness infects them. They get this urge to control, to lock the day into a dictatorial flow chart of regulated events. They mean well, true, but their frantic efforts to will traditions into being make us want to perform our annual reaction: a venom dive into the (equally traditional, thank goodness) egg nog bowl. Unfortunately for Bernard, even the

puppets resist his dogged attempts at manipulation. One recalcitrant pig hangs three feet off the ground, prompting Harvey to fret over its lack of credibility. Others entangle, as if in rebellion against their master's wishes. And the set on the puppet stage, which took Bernard most of act one to cart into the house, won't stay put. Drops drop, and things, in general, fall apart. Through it all, Lacy gives a virtuoso performance full of exquisitely timed moves. And Lacy makes it all happen by trying not to be funny. His Bernard is the archetype of fussy seriousness, a maelstrom of sincere intent who has waited all year to throw his creative ones at an audience. First-nighters at the Old Globe filled the gap between Bernard's ideal puppet show and the shabby reality of its execution with Richter-level explosions of laughter.

*Season's Greetings* takes a light look at the dark side of Christmas. In the play, the extended family of Neville and Belinda Bunker assemble to celebrate the holiday — ostensibly. They have done so for years, it's clear, and each resorts to long-ingrained habits of tolerating the occasion. Bernard presents his annually unstable gift to the arts, Neville likes to take long, leisurely walks to the pub, Eddie disappears into a magazine, and Harvey, when he isn't critiquing puppet shows, watches old war movies on television with dreamy eyes. Bernard's wife Phyllis (who was once "peculiar" and is now "completely loopy") plays chef in the kitchen and samples the cooking sherry at regular intervals. Belinda's sister Rachel falls near, if not in, love. And like a harried stage manager on opening night, Belinda performs a thousand tiny acts at once, trying to make everything run smoothly. When Clive, a famous novelist, arrives unexpectedly, Belinda also decides to take time out from propriety and to test love's shimmering waters herself.

The play takes place over a four-day span. Judging from the slenchy script, the playwright took a like number of days to

write it. Maybe less. *Season's Greetings* is far from vintage Ayckbourn. The dialogue is lively, as expected, and it has some very funny individual moments. The puppet show, in particular, is a riot. But the characters are more outlines than people, the scenes more topical than episodic, and overall it is more a series of contrived complications — which lead to little beyond the next complication — than a play. In works like *Abused Person Singular* and *How the Other Half Loves*, Ayckbourn is adept at turning the stage into a three-ring circus, weaving subplots dextrously into brilliant pastiches. The trouble with *Season's Greetings* is that it is all subplots, scattered here and there, with no main thread other than the general rubric of Christmas at the Bunkers. Like Bernard's puppet show, the play's parts are greater than the whole — and neither has a clear idea where they are headed.

Compared to the richness of his major works, *Season's Greetings* reads as if Ayckbourn wrote it blindfolded, with one hand, on short notice. The play is a one-act shot, a good idea pursued in haste. The play's abrupt conclusion is a dead giveaway. Capable of giving his works a final, unifying flourish, here Ayckbourn

seems at a loss for an ending. So he resorts to a quick solution, called from Playwriting 101: *Guidbook for Fory Guts*: when in doubt, have someone pull out a gun. A bullet, even if it completely shatters the tone of the comedy (as it does here), is a sure-fire way of bringing down the curtain in short shift — and of avoiding the need to pen a fitting dénouement for the piece. Ayckbourn unashamedly resorts to a gun. And when the British playwright receives his laureate's burial in the Poet's Corner of Westminster Abbey, I doubt that Ayckbourn will mention *Season's Greetings* when the shades of Chaucer, Browning, and Tennyson ask him to enumerate the highlights of his oeuvre.

The Old Globe Theatre has treated Ayckbourn's puppet of a script as if it were royalty. The net effect is an evening of slow stretches — and puzzlement over where the play is going — punctuated by sudden flashes of bomb-away hilarity. Credits for the latter must surely go to director Jack O'Brien, whose magic has coaxed several rabbits out of an unpromising hat, and to his cast. O'Brien has assembled a family reunion of Old Globe favorites and has encouraged them to make their gathering as enjoyable as the

Bunkers is dismal. Above all else, the cast communicates a feeling of delight — about working together, and about coming home. They bring much more to a scene and to their characters than the script allows. Their ensemble efforts not only shine, they also manage to fill most of the holes in the play. But not all, however, and I shudder to imagine what *Season's Greetings* would look like in lesser hands.

It is impossible to imagine Tom Lacy's puppet show done any better, for example. Or the performances of Jonathan McMurry and Katherine McGrath, as Neville and Belinda Bunker, for that matter. Both are excellent. McMurry's character is as dry as the most arid of martini, and McGrath's is as sparkling as the finest champagne, especially when Belinda falls for the novelist (played by Laurence Guiltand). Tandy Cronyn, Gary Douthett, Deborah Taylor, and Roger C. Carmel are also top-notch. And Kandise Chappell is a scream as Phyllis, the swacked luno who bumps through the house like an alien from a nonparallel universe. The production's technical work is also peerless. Kent Dorsey's set, the multi-

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This yr as last, you'll be overwhelmed by the number of new cookbooks on the market, now displayed in all their colorful glory for your Christmas perusal. Hardbacks are selling for at least \$16.95 and prices go upward to \$45. Unless you have a lot of time to devote to shopping carefully to determine whether your gift will make the necessary flash for your pans. Be sure to study the recipes carefully. A few weeks ago I came across a delightfully illustrated book, *The Pooh Cook Book*, which I bought used in mint condition at Words and Music (3806 Fourth Avenue, 298-401) as a gift for my son. But I found the recipes were so good that I ate them myself. Robin, man, they are incredible. One

Giuliano Bugnoli, *Food of Italy*. Stewart, Tabori, and Chang (New York, 1984). With 150 full-page photographs done by the author. \$25.00. The book is filled with as much as Italian picture books are on cooking. The photographs of villas and classical interiors are stunning, as are the photographs of meals. As usual with Stewart, Tabori, and Chang, the book is attractive and stimulating, and the book does contain 125 recipes in addition to sections on these making and wine and food. The book is a beautiful addition to any collection of Italian cookbooks.

Marilyn Kluger, *The Wild Flavor*. Jeremy Tarcher (Los Angeles, 1984). This is an unusual book because it utilizes only foods that grow wild in fields or forests. It is divided according to seasons: spring, for example, ushers in the gathering of saffron for tea, summer bears wild strawberries and blueberries, and autumn yields wild apples (as compared to "tame" ones cultivated for commercial purposes). The season richest in culinary oddity is winter, when you can accumu-

Jane and Michael Stern, *Square Meals*. Alfred Knopf (New York, 1984). Capitalizing on the current fad for nostalgia, the Sterns take delight in recreating "America's culinary legacy." The book evokes the period of the Fifties, when cooks used Jell-O for desserts and Cokes were poured over hams to produce a sweet glaze. The authors tell us, not without tongue in cheek, "A little treason in the form of silliness is good for the soul." But surely there is an element of satire to some of their recipes. Who but a child, and a young child at that, would have enthusiasm for Rice Krispies® baked in a marshmallows? Among their homely as well as homey recipes are those devoted to

Reay Tannahill, *Food in History*. Stein and Day (1984). This Book-of-the-Month Club selection, now appearing in paperback, makes splendid reading. Following an anthropological approach, the book carries the reader from prehistoric times, to the medieval world, to the present. It provides enlightened insights into the role food played in world historical development, in Asia and the Near East, as well as in Europe. It is reasonably priced at \$8.95.

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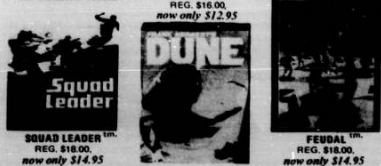
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# Side by Side



DUNCAN SHEPHERD

Every authentic movie buff will prove his authenticity every week, by acquiring a copy of *TV Guide* and—in a ritual documented some years ago in Vernon Zimmerman's *Fade to Black*—combing through it to find, and to enter onto his entertainment calendar, those old movies he has always wanted to see, or wants to see for the umpteenth time. And throughout the course of this ritual every movie buff will probably want to be within arm's length of a copy of Leonard Maltin's *TV Movies* (subtitled "Everything You Want to Know and More about 16,000 Movies Now Being Shown on Regular and Cable TV"). This standard reference work happens to have just come out in its sixth paperback edition (\$19.95, \$4.95) as the perfect stocking-stuffer to give to the movie buff you adore—or, since movie buffs, as also documented in *Fade to*

*Black*, tend so often to be maladjusted individuals with messy apartments, the perfect stocking-stuffer for the movie buff to give to himself. It was easily foreseeable that a 1985-86 edition of the Maltin tome could not be far off, after the appearance earlier this year of the 1984-85 edition of Steven H. Scheuer's *Movies on TV* (Bantam, \$4.95). Maltin's chief competitor in this market. The choice between the two, if for some desert-island reason a choice had to be made (and it would have to be a desert island equipped with a satellite dish), seems to me even clearer for Maltin now than ever before. But a comparison of similarities and differences will have to go quite a ways, certainly far beyond their barely distinguishable design and typography, before reaching such a point of clarity.

That Scheuer is up into his tenth edition while Maltin lags back in his sixth is not an indication that Scheuer comes out more often, but rather that he has been

coming out over a longer time. Which means, for one thing, that his early and monopolistic editions provided a prototype on which it was easy for Maltin to improve. Foremost among these improvements was the inclusion of the director's name alongside the cast list for each movie—an improvement invaluable to the aforementioned movie buff who has been trying for years to check off the last unseen items in the filmographies of Stanley Donen and Vincent Minnelli, or who has been working up a case for Lamont Johnson and Buzz Kulik as auteurs. Perhaps secondmost among the improvements—and I have to trust to my memory here—was to begin to provide running times for the movies. Any buff, obviously, will want to know when a 130-minute feature has been squeezed into a two-hour time slot, not counting commercials. Both of these oversights of Scheuer's have since been rectified, but at a cost of whatever honors he may have accumulated as the pioneer in the field. Scheuer was ahead of Maltin, too, I think, in the listing of foreign films, and one can still find in his book an *Andrei Rublev* or a *Surreal Fur* Las-Mémoire that Maltin has neglected. But Maltin, whose other published books tend to be about people like The Little Rascals and The Three Stooges, has fought hard to conquer this prejudice, and one can now find among his listings a *Je Hais l'Amie* and an *Ejinaika* that have eluded Scheuer. Apart from whatever upmanship might be involved here, and whatever purely literary interest for the reader, such titles will be of dubious practical value to viewers of American television.

Advantage is size, if that in itself can be construed as a virtue, goes heavily to Maltin, at 1021 pages to 780, quite fat enough in either case to necessitate throwing out your Penguin Pickwick Papers in order to make room on your bookshelves (and perhaps therefore not such a virtue after all). Scheuer, whose pages have actually gone down since previous editions (but so has his print size), seems to be the first to recognize a concept of "Too Much Of A Good Thing," and one of the first things to be jettisoned, numerous editions ago, was also one of his few leg-ups on Maltin: the "Director's photo" section. Maltin, meanwhile, with this latest edition, has been the first to think of putting a picture of himself on the front cover, a breakthrough no doubt brought on by the increased familiarity of that face (with that style of beard that enables any callow youth to pass as a jazz musician or Freudian analyst) to watchers of *Entertainment Tonight*. In the latter format, he can be seen on a regular basis rating current movies on a scale of one to ten; on the printed page, meanwhile, he continues to follow Scheuer's lead and adheres to the standard rating system of one-to-four

stars, with half-star steps in between. He does permit himself the small innovation of replacing the lowest rating with the all-caps designation of BOMB. But this, unlike his ground-breaking attentions to directors and running times, has not forced Scheuer to follow suit. And while Maltin has not gone so far as to balance this rating at the top end of his scale with something like BULL-S-EYE or BINGO, Scheuer's own, no painful self-consciousness on the matter, but rather even a prideful self-consciousness: John Derek's *Baran* epic, to hear Maltin tell it, "nearly forced editors of this book to devise a rating lower than BOMB." (Scheuer had long ago devised just such a thing: a mere half-star rating.)

Another fine distinction, which may escape the prospective buyer as he flips through these books at the paperback stand, is that Maltin withholds ratings from made-for-TV productions, apparently viewing them as an inferior species—lower even than the quality of the feature films. Scheuer, on the other hand, does not. (He also withholds ratings, but not because of any lack of regard, from individual entries in the Charlie Chan-Sherlock Holmes-Thin Man-type series, instead substituting mini-essays about the quality in general.) Scheuer makes no such differentiation, and in fact shows no shyness about rating such stunted TV efforts as *That Certain Summer* and *Brandy's Song* as if they stood in the first rank of cinematic art. In this he perhaps reveals his widespread bias towards the new, a bias most apparent in his tendency to write about newer movies at greater length, but detectable also in his haste to proclaim titles classics, his readiness to rate an imitation-Hitchcock like *Let's Embrace* above a bona fide one like *Strangers on a Train*.

And here we may have gotten nearer to a real distinction, or at least gotten nearer to fabricating one. Maltin, it is my sneaky impression, tends to be a little less easily carried away by The Latest Thing, a little broader in historical perspective, a little more reserved in his judgments, not to mention a little more uniform in the length (that is, in the shortness) of his write-ups. I connect all of this, if only to devise for myself some way of staying in equilibrium from Fweedeide, to the larger impression that Maltin has given himself up completely to buffdom, while Scheuer keeps a foot firmly in the sociological camp. It does not really go against nature, only perhaps against nomenclature, that the full-fledged buff, for all his connotations of enthusiasm, will maintain a more detached view of his field, while the sociologically inclined, for all his connotations of science, will let

himself be flung about by trends.

One of the shreds of evidence I could offer in support of this distinction is Maltin's larger appetite for hard information: a cast list for *Guinevere* that stretches to eleven names (as against Scheuer's three), the title under which *The Avengers* was originally released, the number of minutes out of 2000 after its premiere—that kind of thing. It certainly comes as news to me that video cassettes of *Dawn of the Dead* contain fourteen additional minutes over the theatrical version, and it must come as news to almost everyone that the name of the nonexistent sequel is *Day of the Dead*. (Most likely this will no longer be news by the time the 1987-88 edition comes out.) But Scheuer, just as he was forced to pay attention to directors and running times, has started to close the gap on the "inside" stuff. ("There were people in the movie business," he enlightens us on *The Sound of Music*, "who referred to this bit of trivia as the Sound of Mucus.") On the other hand, there is no clear counterpart in Maltin for what I am calling, and probably flatter by doing so, Scheuer's sociological slant. An inkling of this can be gotten from Scheuer's telltale spot for the mustiest of British cinema, the haunting-out of top marks to the likes of *Curse Her Name* with *Pride* and *The Browning Version* and *Breaking the Sound Barrier*. Nothing else links this book quite so strongly to its first printing in 1958. But besides that, I have run into nothing in Maltin to match the sudden sunbeams of social awareness that illuminate Scheuer's capsules on even as negligible a movie as *Born to Be Loved*.

Mild little drama finds elderly music teacher taking a plain-looking seamstress in hand and making her popular and vixen. We're happy Hugo [Henderson] was so kind to Carol [Morris] in this particular situation. But the long-range implications of this kind of thoughtfulness are worrisome—the deification of the drab spinster population would put a further and perhaps insupportable strain on this nation's already overburdened maternity wards and public schools system.

And I could go back to my copy of the 1978-79 edition to show the heaviness with which the population issue weighs on this critic's mind:

Sequences showing some of the fit, over-the-hill women may cause a momentary business decline for boutiques in countries where this film [*Travis* of *Canter*] has been shown, but

we'll all recover, and the birth rate will continue to climb!

This latter capsule has arbitrarily been deleted from the present volume.

On that point it is finally possible to begin to establish a clear preference. Maltin claims, and I must take him at his word, to have deleted nothing from his previous editions. Scheuer cannot claim the same. And along with his uncounted deletions come innumerable condensations, so that, although one is not deprived of his basic estimate of a film, one can nonetheless feel the loss of his prose. One finds, for example (and all examples here have had to be randomly), that *The Assassination of Trotsky* is described in the 1978-79 edition, when the movie was newer, with the following thoroughness: "Like watching an earth-shattering bullfight... a matador, intense with purpose, toying with a defenseless bull. This is the fatalism with which the killing of Trotsky, the famous Russian revolutionary leader, is documented." This has been whittled down in the latest edition to: "The killing of Trotsky, the famous Russian revolutionary leader, is documented." Readers sensitive to cadence will surely be able to get a job out of either; but only the first conveys the experience of tumbling down the entire staircase. Or for another example, from a couple of pages further on, Scheuer has saved a little space by scissoring off the Socratic self-interrogation with which he originally wrapped up his estimate of Billy Wilder's *Auntie*: "Escapist fare? Yes. Overlong? Yes. A better time waster than most? Yes." Got it? Okay.

In his most ruthless condensations, furthermore, Scheuer has stopped just short of complete deletion and instead done away with all critical comment and plot synopsis, printing just title, date, credits, and rating. (Maltin admittedly is sometimes hardly better: if one finds, as I do, that his rating for Francesco Rosi's *The Merchant of Venice* is puzzlingly low, one looks in vain for any explanation in the write-up: "Semi-documentary study of rise of Italian industrialist and his mysterious death"—period.) For reasons of such abridgments and deletions, one may well want to hang on to the present editions of Scheuer as well as the past, even if it will mean the additional displacement of your shelves of your *Viking Portable Cinema/Kipling/Poe* etc.

And for another reason, too. And not only Scheuer. Both authors are not aware

of changing their ratings and comments, thus setting up inconsistencies from edition to edition. I see nothing wrong in that, and would heartily approve, for example, wholesale re-evaluation by Scheuer of 1950s British cinema. Inconsistencies within editions are more open to attack. If I can trust again to my memory (I seem not to have hung on to the relevant earlier edition), it took Maltin a little while to notice that he was rating *Hawks' El Dorado* higher than *Hawks' Rio Bravo* while stating explicitly that it was not as good. Scheuer, however, seems more of the more vulnerable on this point. *Octopussy*, in keeping with that bias of his toward the new, gets his top rating, matched in the Bond series only by the first entry, *Dr. No*. But *From Russia, with Love*, although rated a half-step lower, emerges as "perhaps the best of the James Bond adventures, so far." The next one to have come along, *Goldfinger*, signals the "bankruptcy" of the series, although the very next one, *Thunderball*, is back up at the same rating level as *From Russia*. Elsewhere, *Breaker Morant* "fails to achieve... the complex inquiry of the best military justice film of John Ford's *Sergeant Rutledge*." But a cross-check of *Sergeant Rutledge* shows it to be a "muddled soberslash drama." Worse, the write-up of George Roy Hagar's *Knightriders* alleges the movie to be a disappointment "after a masterpiece like *Dawn of the Dead*," but the latter is accorded the lowest of Scheuer's ratings and no comment whatsoever. And it seems timely at this point to mention that both Scheuer and Maltin are bit team captains, with numerous helpers, and to speculate that perhaps Maltin's are a bit more competent and communicative.

Ratings by themselves, of course, without knowledge of the sensibility (or in these cases, perhaps even the identity) of the critic, will throw little weight. And there is little enough chance in the present format for either of these critics (or teams of critics) to throw much else onto the scales. Concisely, even to the point of a telegram-like excision of unnecessary nouns and verbs and articles, is the watchword here, the standard review being the one-sentence (or sentence-fragment) plot synopsis affixed with an evaluative adjective or two—"poignant," "superb," "admirable," "literate." This brand of criticism, needless to say, will lull anyone used to the Average Moviegoer by suggesting that there is nothing more to it; that anyone can do it. It is quite likely the only brand

the Average Moviegoer ever consumes, and only brand that matches the depth of his own response.

The intended effect of chumminess between writer and reader is underlined in both these books by the frequency of direct address: "Don't tap your toes, we dare you" (Scheuer on *Say Amen, Somebody*); "Just see and enjoy" (Scheuer on *Slouchy*); "Hold onto your seats" (Maltin on *Janet*). It is no accident that an upbeat attitude runs through these examples, and the books abound in such ejaculations as: "A treat" (Scheuer on *Chilly Scenes of Winter*); "A treat for the whole family" (Scheuer on *Born Free*); "A treat for the eye and ear" (Scheuer on *Lawrence of Arabia*); "A treat from start to finish" (Maltin on *David Copperfield*); "A must-see" (Maltin on *The Dresser*); "A must for buffs" (Maltin on *Apocalypse*); "A must" (Maltin on *Grand Hotel*). But it is possible, even in the negative, to maintain the kind of equanimity with which Richard Simmons might discuss a water-and-unlabeled-nuts diet: "Boring, boring, boring" or "Gloomy, gloomy, gloomy" (Maltin on *Respectively, Empire of Passion and Clair de Lune*). And Maltin, whenever steering into potentially murky territory, is particularly prone to hedge his bets. On *The Passenger*: "Some found this brilliant, I judge for yourself." On *Chilly Scenes of Winter*: "It will either charm or annoy you." On *Clair de Lune*: "Too talky for some viewers." On *Zachariah*: "How much one like it is strictly personal taste." On *Muriel*: "Not for all tastes." On *The Trial*: "Not for all tastes." On *The Hanging Tree*: "Not for all tastes." On *Face to Face*: "Not for every taste or mood." I personally prefer those infrequent and startling occasions when Iudonycrasy asserts itself and movies I myself hold in high regard are blown away with one of Maltin's BOMBs: *Andy Warhol's Frankenstein*, *The Hound of the Baskervilles* (the Paul Morrissey version), *Harry Black and the Tiger*, *Earthquake*, *Whitey*, *Black and White* (this one's the piñata!), and so on. But one would not want to come to the Maltin book or the other for critical guidance, except maybe to read between the lines. And the best reason to keep both books on hand, as well as past editions, is to have more lines to read between. It is not an unusual situation that the reader who will not get into either of these books is not the reader for whom they seem to be written. For that first sort of reader, neither book will be quite sufficient; both will be indispensable.

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# Scratch Rap



Kurtis Blow

JOHN D'AGOSTINO

In every imaginable way except geographically, New York City and San Diego are much more than 3000 miles apart. But there is a subcultural bridge between the two cities — and, apparently, between the Big Apple and many other American towns — that is visible to the vast majority of citizens only on very special occasions. That connection is the "hip-hop" movement, and the first such special occasion for San Diego came last Friday night when the Switch Watch New York City Fresh Fest '84 was presented at the Sports Arena. Hip-hop is the

umbrella label that encompasses such inner-city modes of expression as graffiti writing (or freedom writing), breakdancing (or breaking), and rapping (talking in rhythmic rhyming patterns over pre-recorded instrumental tracks). As a sociological phenomenon, hip-hop is unquestionably positive, upbeat, even fascinating. As the most pervasive and accessible manifestation of contemporary ghetto arts, hip-hop provides literally millions of inner-city youths the means for self-expression, peer identification, and undiluted, usually harmless fun. However, as a concert experience — especially in the form of the Fresh Fest — hip-hop redefines and adds dimension to such

terms as tedium and exploitation.

By now, most people — even most San Diegans — have probably seen breakdancing, the part-time, part-acrobatics exercise in which performers, spin, glide, twist, and rock to recorded accompaniment that often is no more than a bottom-heavy rhythm track. Originating in New York City several years ago as a nonviolent form of competition by which rival youth gangs could settle differences, breakdancing has been featured in films, television shows, and as live entertainment at athletic events, shopping malls, and, most appropriately, on city streets. But breakdancing is only the most visible and familiar aspect of the hip-hop move-

ment, and unless you were one of more than 12,300 people who jammed the Sports Arena last Friday night you may not realize how widespread, deeply entrenched, and popular are hip-hop's other components.

The brainchild of Atlanta-based entrepreneur Rick Walker, the Fresh Fest was conceived a few months ago with three major goals in mind: to bring such hip-hop superstars as Run-D.M.C., the Fat Boys, Kurtis Blow, Newcleus, and Whodini to fans living far from the movement's epicenter in New York; to convince the heretofore indifferent major record companies of hip-hop's broad appeal and commercial potential; and to make lots and lots of money for its promoters. At least two of those goals have already been reached. Inspired and encouraged by sellout shows last September in large arenas in Atlanta and Greensboro, North Carolina, the Fresh Fest people took the road show to Detroit, New York, Philadelphia, and Washington, D.C., then headed west to Cincinnati, Cleveland, St. Louis, and Kansas City before setting their sights on the West Coast.

Everywhere it's gone, the Fresh Fest has played to huge and wildly enthusiastic crowds, and has been averaging anywhere from \$150,000 to \$200,000 in gate receipts per show. Credit for the success of the Fresh Fest must be attributed in large part to the growing popularity of hip-hop among black, Hispanic, and, to a lesser degree, white teenagers. But blame for the show's monotonous pacing, pathetic production values, and offensive, relentless commercialization must be placed squarely in the laps of the promoters, and especially the fest's sponsors, Switch Watch.

Merchandising has become an almost automatic adjunct to the concert scene, what with T-shirts, posters, tour brochures, pins, and other doodads being hawked at nearly every concert these days. But the Fresh Fest is setting a record for unconscionable merchandising that may never be surpassed. Switch Watch, a Swiss company that manufactures a bulky, plastic wristwatch that is very pop-

ular among hip-hopsters — and exorbitantly expensive at up to fifty bucks a pop — took every opportunity, and created still more, to push their product at Friday's show. The oppressive promotion of the Switch Watch negated what initially seemed a novel approach to concert production. In addition to the regular concert stage erected at the arena's south end, there was a boxing-ring-size platform set up in the middle of the arena's main floor.

In a throwback to the days of "festival seating" at concerts, there were no folding chairs on the floor, and a few thousand special "floor tickets" were sold to fans who could either dance in the open spaces or divide their attention between the concert stage and the floor stage, on which four different all-star breakdancing groups would intermittently perform. What could have been a varied and diversionary presentation, however, was turned into the advertising equivalent of a two-ring circus by the Fresh Fest's greedy underwriters.

The show's obnoxious and omnipresent master of ceremonies — who was joined late in the show by two different reg teams of local radio disc jockeys — provided the center stage spouting a near-constant stream of hype about Switch Watches. One of the breakdancing teams, the Meg Force Switch Breakers, before moving to the center platform to dance, opened their performance on the concert stage with the rap/chant, "Switch Watch is the best!" And throughout the marathon four-hour show, Switch Watch fliers were distributed in the audience and eventually thrown by the handful from the center stage. Unintentional comic relief was provided on two separate occasions when a couple of jays, selected from the audience, were paraded around the center stage (to blazes and scattered jeers) wearing oversized mock-ups of Switch Watches that draped diagonally from shoulder to waist like bulky pageant banners. But the unavoidable message — your life means nothing until and unless you cough up the cash for a Switch Watch — couldn't have been lost on the younger, more impressionable fans in attendance,

to most of whom the twelve-dollar admission price was probably a major expenditure.

The repetitive, county-fair-style barking, when combined with the rappers' strutting and crowd-baiting, the bargain-basement "fog" machine ("fog" dispensed by a desk-model electric fan) and laughable "laser show," the occasionally dramatic but overnarrated breakdancing exhibitions, and the audience's willingness to acquiesce to the rappers' frequent exhortations — the favorite was, "Somebody scream!" — made the Fresh Fest less a concert than a multimedia example of Orwellian mass manipulation. Of course, for a while this confusion of sights and sounds was hypnotic and even festive — sort of equal parts street theater, evangelistic tent rally, pro wrestling match, block party, and used car auction. But it became apparent midway through the performance by the first rap group, Newcleus, that the novelty of the Fresh Fest would wear out well before the final "Somebody scream!" had been shouted from the stage some hours hence. This, despite the inclusion in the evening's lineup of the biggest names in rapping, all of whom have or had monster hits on the black record charts (a fact that recalled — and, as it would turn out, made one yearn for — the Motown Reunions of the Sixties). The problem with presenting rappers in a concert setting is that rapping is by its nature a nonviolent and therefore limited form of entertainment.

Rapping, like all the other facets of hip-hop, had its beginnings in New York City in the mid-Seventies. To maintain momentum and to hold the dancers' attention while changing records, the disc jockeys (or "spinners") in the discos of the city's black neighborhoods would extemporize a rhythmic sing/speak that incorporated local slogans, snippets of popular lyrics, rhymed phrases composed of black slang, and a percussive blur of nonsense syllables that was known as "hip-hop." The dancers, meanwhile, would clap and dance in time with the spinners' "rap." Eventually, rapping became a dance form unto itself, and in their con-

tinuous search for new tricks the DJs began experimenting with the record turntables — fast-breaking from one record to another in order to mix together pieces of different songs, double-tracking to effect the rhythmic repetition of certain recorded phrases, and spinning the turntables backward and forward to produce bizarre sounds from the record's grooves. The practice of turntable manipulation acquired the name "scratching." Soon the more skilled scratchers named with those who were better known for their rapping, one of the best of the latter being Kurtis Blow. Those scratch/rap teams frequently, but not always, became rap "groups" by adding instrumentalists, and by the late-Seventies the form had developed sufficiently to be recorded on albums and twelve-inch dance singles. Predictably, such white rock artists as Ian Dury, Blondie, the Clash, and the Tom Tom Club added rapping to their acts (although the most questionable application had to have been this year's single, "Rappin' Rodney," by comedian Rodney Dangerfield).

Ironically, the same qualities that attracted teenagers to rapping make it a dud in a live context. More than any other musical form, rapping is an easily accessible, participatory idiom. Not everyone can sing well, but most people can talk, and so rapping's mixture of talk, street jargon, swaggering attitude, danceable rhythms, and linear simplicity makes it a natural for adoption by teenagers desirous of a form of expression that they can call their own. But if rapping frequently is something to hear, it definitely is not something to see, at least judging from the Fresh Fest. Even the renowned Blow, who has either recorded or produced some of the biggest rap albums since the late-Seventies, could do little to beef up what is an inescapably static presentation that almost invariably features a prerecorded drum track, a scratcher standing at his turntable, and a rapper mouthing what in a venue like the Sports Arena are usually unintelligible words. The Fat Boys, at least, added a bit of clowning to their part of the show. A rap trio whose combined weight tips the scales at more than 800

pounds, the Fat Boys had a huge hit this fall with "Jailhouse Rap," a silly number depicting the fictional circumstances under which the Boys get arrested for overeating. The sight of three extremely obese men dancing in black-and-white-striped prison garb right out of a Donald Duck comic book almost compensated for their rap's inane premise and embarrassing execution. But the other rappers — Blow, Newcleus, Whodini, and the unfortunately, immensely popular Run-D.M.C. — made strong though unwitting arguments against any future attempts to make rapping a concert attraction. Despite the Fresh Fest's impressive financial success thus far, my guess is that unless the promoters think of a way to spice up these yawn-a-thons, rapping's primary focus will return to the phonograph and cassette player very soon.

So one might have expected (and I did), the high points of the Fresh Fest were provided by the breakdancing groups — the Dynamic Breakers, the Meg Force Switch Breakers, the Fantastic Duo, and the Uptown Express, the last named an interracial trio that has won several competitions on the Star Search television program. Watching these performers, one could understand why breakdancing is considered a legitimate art form in many quarters. Negotiating virtuosic moves that included windmills, head spins, suicide dives, back spins, electric boogies, moonwalks, turtles, worms, and even brief, pantomimic sketches, the breakdance groups were themselves worth the price of admission. But their cool comfort in light of the lameness of the rest of the four-hour show — the ear-splitting volume of the prerecorded and usually unimaginative rhythm tracks, the condescending and insipid "dig me" harangues of the rappers, and, mostly, the persistent assault on the senses and sensibilities by the promoters. In hip-hop terminology, "fresh" means "good-looking, stylish, cool." But this test rarely came close to living up to that billing. Instead, it was, with exceptions, four hours of cruel and unusual punishment. Somebody scream.

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## QUARTER NOTES

BY JONATHAN SAVILLE



### TAL PERKES

I was much taken by the brief solos of flautist Tal Perkes at the latest concert of the San Diego Chamber Orchestra. It was therefore pleasing to be invited to a recital by this young musician, given before an audience of about forty people in the Del Mar home of Robert and Irene McMillan, who have been housing a series of such concerts. An artist at the beginning of his professional career no doubt feels it incumbent upon himself to demonstrate his technical skill, which must have been the reason for Mr. Perkes's choice of Theobald Boehm's *Grand Polonaise* as his concluding work. Boehm was the inventor of the modern flute, and a virtuoso player in his own right. He composed a number of pieces to illustrate the

superiority of his instrument and to show off his prowess as a performer, the *Grand Polonaise* being one of these. It doubtless served Boehm well in the mid-Nineteenth Century, just as it served Mr. Perkes well last week. All sorts of technical fireworks, rapid passage work, runs, arpeggios, high notes, low notes, and numerous other tests of nimble fingers and sustained breath—that is what this piece consists of, and Mr. Perkes negotiated it with immense facility and panache. Unfortunately, there is no musical value in the *Grand Polonaise*, so that the satisfaction it can provide an audience, even when so brilliantly performed, belongs more in the category of athletics than that of art. One can understand why flautists like to play such a piece, but they might do better by playing

it for themselves rather than for others.

In any case, there are so many young musicians nowadays, on all instruments, with highly developed technique that this has ceased to be a matter of much interest. What is really remarkable about Mr. Perkes's talents was to be found in the other works he performed: Mozart's G Major Flute Concerto and Schumann's Three Romances, Op. 94 (both of these with the meticulous, shapely, and stylistically aware accompaniment of pianist Zsuzsa Heiligenberg) and the Allemande from J. S. Bach's Sonata for Solo Flute. None of these can be considered an easy work—the Bach, in particular, with its virtual *perpetuum mobile*, makes great technical demands on the performer—but the technique is in the service of meaningful music, and it is in conveying sense and shape that Mr. Perkes excels. In the Bach Allemande, for example, he took constant care that the endless melodic line was articulated into comprehensible phrases and that the interrelationships of the phrases were made clear. The echo effect, which is so prominent in the texture of this work, was always perceptible, yet never exaggerated or obtrusive, and the echoing phrase often had some slight alteration of rhythm or shading to give it a quality of individual life.

This was an unusually passionate performance of the Bach, with special expressive use made of the varying vibrato of the instrument in its different ranges. The same degree of expressiveness was to be found in the Schumann, where it was naturally more expected. The Op. 94 was composed for oboe or violin, but it is often performed with

flute, in which case the instrumentalist must strive to compensate for the cooler sound of the flute in order to achieve the emotional expressivity of the violin or oboe versions. Along with his beautiful shaping of each of the three sections, Mr. Perkes communicated a full sense of the wistful lyricism that is the chief attitude of all three, as well as the inner drama that eschews any extreme overt gestures. The partnership between flute and piano was especially marked in the Schumann performance, where both Mr. Perkes and Ms. Heiligenberg seemed thoroughly in tune with the composer's Romantic spirit. There was a similar unity of approach in the Mozart, where the grace, wit, and shapeliness of the playing did much to make up for the lack of an

musical series in San Diego, presented pianist Alexander Peskanov last week in a recital at the Civic Theatre. It is a shame more people did not attend what turned out to be a stunning musical event. This young Russian musician, who immigrated to the United States just over a decade ago, offered an immensely ambitious program, which he performed with grandeur and authority. He is another of those many young musicians whose technique can surmount any obstacles, but he chose works in which the greatest challenge is to create a world of thought and feeling and to bring it alive. The program consisted of a Haydn Sonata, Schubert's Four Impromptus, Op. 90; Beethoven's "Tempest" Sonata; and all four Ballades of Chopin. It was a program emphasizing the continuity of



orchestra and the consequent loss of the colors and textures the composer imagined.

### ALEXANDER PESKANOV

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the Classic-Romantic tradition, and particularly characterized by the sense of the dramatic which is so central to that tradition and so suited to Mr. Peskanov's musical temperament. The playing was so good, so idiomatic, so deep in its understanding, that it soon managed to produce that illusion, so sought after by

musicians, that what we were hearing was not an interpretation by an artist but the music itself, as it existed in the mind of its composers. This cherishable illusion usually demands an avoidance of eccentricities, of unusual or startling readings of the score, and that is precisely what Mr. Peskanov gave us last week. He is firmly in the tradition of the greatest interpreters of these works—of Schnabel and Rubinstein, for example, both of whom he resembles in many ways. Like Rubinstein, he has a magnificent range of colors, from limpid, floating, songlike lyricism to powerful, blooming choral passages. Like Schnabel, he has capacity for bringing out the inner meaning of a phrase or line with the subtlest nuances of rhythm, dynamics, and articulation. He also resembles them in his lack of mannerisms, in the direct and forthright quality with which he addresses the scores, and in his tendency to underline dramatic contrasts and to drive forward toward climaxes. Particularly admirable were his intense, vital, impetuous performances of the opening movement of the Beethoven Sonata and of the G Minor and F Minor Ballades. The Chopin, above all, seemed to call up his most magisterial powers: one heard the drama, the passions, the sense of a great epic compressed into a brief space, all at the highest degree of the controlled musical shapes. The Schubert was equally wonderful, in a different way, filled with mysterious half

lights, with the delicate play of the mind over enchanting musical ideas, with the flickering of ambiguous emotions, each transformation of texture or harmony exquisitely pointed up. On the basis of this concert, I would judge Mr. Peskanov to be one of the world's most important pianists. I cannot understand why we have not heard more of him.

### DON GIOVANNI IN SAN FRANCISCO

The only really outstanding production of the current San Francisco Opera season has been Mouskorsky's *Khovanichina*, which I will report on next week. Otherwise, this has been an extraordinarily lackluster season, with several poor productions and several mediocre ones, and with the few satisfying ones displaying little freshness of imagination. Tary McEwen, the company's general director, cannot be held responsible for the large number of cancellations by eminent singers (the season began inauspiciously with Luciano Pavarotti's last-minute replacement by the unworried Nunzio Todisco), but there has been a general dreariness or ineptness in his casting and his choice of conductors and stage directors. Few audience members can remember a season in San Francisco of such low overall quality.

One may take as an example the current *Don Giovanni*. Toni Buzinger's designs for this



production are familiar to San Diegans, for they were used in the San Diego Opera's most recent staging of the opera; they have also been around in San Francisco for far too long. The clever interplay of decorative screens, constantly recombed to produce semiabstract settings for the action, has grown a tiresome over the years, and it is no doubt a good idea to ask director John Copley to redo and simplify the production wherever possible. Mr. Copley has done so, usually to the advantage of the opera (though the new costumes—Elizabethan rather than eighteenth-century—are

scarcely an improvement). His most successful innovation is to bring back the statue of the Commendatore, which in the Buzinger designs had been replaced—to absurd effect—with a relief map of Seville that rolled downstage to gobble up the unrepentant Don and then rolled upstage again. This time we see the living statue, and it could not be more impressive, for bass Matti Salminen, though he sings with the raw, coarse, vibratoless, unmusical voice of a Fafner, looks every inch a terrifying, baleful apparition from the dead. But Mr. Copley's work consists more of desperately needing repairs than of new construction, a series of local patches on a rain-sodden roof that needs to be totally replaced. And in an eighteenth-century dramatic comedy, a director cannot accomplish much if his singers are as unversed in the techniques of acting as is the case with the San Francisco cast.

Wolfgang Brendel boasts a lovely voice and a handsome figure, but little else that would make him a compelling or even a believable Don Giovanni. His acting consists chiefly of generalized gestures with his right arm; he has no concentration whatever, lapsing into flaccid immobility whenever anyone else is singing; and neither in his acting nor his singing does he display that magnetic sensuality supported to make all the women on stage irresistibly hanker after him.

Enrico Fiasore, as Leporello, is a decent enough singer, in a

rather crude way. But his idea of acting is to conduct the music with both arms. Pilar Lorengar, the production's Donna Elvira, is out of her depth both vocally and histrionically. Don Ottavio is sung by Keith Lewis, who has a lovely, floated, light tenor voice, but who—like too many Don Ottavios—sings without much emotional commitment and moves and gestures like a wooden dummy. There is a pert Zerlina in Margarita Zimmerman, but this singer has a deep, covered, maternal, mezzo-like voice, ill suited to the role of a peasant soubrette. Only Jacob Will (as Masetto) and Rebecca Cook (as Donna Anna) seem correctly cast. Miss Cook, indeed, is a very exciting singer and a more than adequate actress. But the excitement of discovering a new, first-rate Mozartean soprano cannot outweigh the pervasive dullness of the production as a whole. That dullness is due, above all, to conductor Myung-whun Chung, who races through the score without any grace or flexibility and with no consideration for the singers. There have been other bad conductors this season—Garcia Navarro in *Carmen*, and Lamberto Gardelli in the ill-fated *Ernani*—and this is perhaps the surest sign that something serious has gone wrong with a great company which had almost three seasons ago, under Kurt Herbert Adler, been an accomplished and demanding conductor.

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# SPORTS

## A retired attorney lays down the law books and picks up the oars.

BY NEAL MATTHEWS

Roeliff Randerson's idea of retirement was to kick back, take some computer courses, maybe do some writing, perhaps fiddle around with drawing. The fifty-three-year-old attorney hung up his briefcase last June, and when he pictured what life outside of the front-line firm of Luce, Forward, Hamilton, and Scripps would be like, competition, vigorous aerobic training, and championship medals didn't figure in his plans. But now, five months into his golden years, Randerson is a lean, strong amateur rower who collected gold medals in this year's national and world championships, and he bears the distinction of being the only San Diegan ever to win both competitions in the same year. And it was only a year ago that he started rowing, probably the most strenuous exercise one can get.

"There must be something wrong with me," Randerson admits, standing beside his arrowlike racing shell outside the San Diego Rowing Club's temporary home at Santa Clara Point in Mission Beach. He's referring to his utter enjoyment of a sport that is a religion to its younger participants, a religion



Illustration by David Diaz

whose main rise is pain and whose bedrock doctrine is agony. Rowers like to believe that their willingness to partake of excruciating torture, and to perform feats of technique and strength and endurance at the same time, licenses them to "noxious, arrogant twits. And throwing an attorney into that equation should in theory produce an insufferable, if physically fit, boor. But Randerson claims he doesn't feel any pain while he rows his customary

thirteen miles every other day around Mission Bay. "Oh no," he laughs. "I've read all about how tremendously painful it's supposed to be, but I don't recall being in anything you could call pain." For the lanky ex-pencil pusher, rowing is closer to ecstasy than to agony. "For me it's a sensual pleasure: the exertion, the water, the rhythm. The great blue heavens, the curlews, the ducks." The medals.

Ah yes, the medals. Randerson is in

the master's division, which includes everybody over twenty-seven years old. By rights — and logic — as well as tradition, a winner in Randerson's age bracket (fifty-two to sixty) should have been rowing for about twenty years or so. The national champion says he "hadn't given rowing a single thought" until September 1983, when he happened to fall into conversation with a couple of rowers while riding his bike around Mission Bay. The rowers naturally invited him to come to the rowing club and try his hand at the oars. A couple of days later he was out with Kearney Johnson, one of the almost-bronzed old-timers, who was part of the club's move from its dilapidated quarters on San Diego Bay (which the Chart House restaurant later remodeled) to Mission Beach. Randerson cottoned to rowing immediately. Six months later (April of 1984) he was in his first 1000-meter race, and six races later he was in the National Masters Championships, which were held September 8 on Melton Lake in Oak Ridge, Tennessee. He won in 4:02.59, by four and a half boat lengths. Exactly three weeks later, on September 29, he was in Ghent, Belgium, and won his world championship race just as easily in 4:09. This is probably some kind of record for moving from novice to world champion in ninety days.

But that's one of the few personal statistics Randerson doesn't keep in his dog-eared stenographer's notebook. For instance, there's the entry marking his weight of about 200 pounds on February 1, the day he went on the Pritikin diet, followed three weeks later with the weight entry seventeen pounds lighter. Randerson had met a rower who seemed to have twice as much endurance as he did, and the man attributed it to diet. Now Randerson swears his own endurance tripled when he gave up red meat and ice cream. The notebook also includes his speed for the 1000 meters in the first boat he worked in, a laughably slow six minutes. Early this year, after he'd started rowing five times a week, Randerson had no notion

of becoming competitive. "I'd had the pressure and the competition in the practice of law all my life. The last thing I wanted was more competition." But when rowers suggested that he set time goals to reach, competition, at least with himself, was inevitable. His notebook said that his first goal was the race in April. During the race he had trouble getting the boat to go straight, and he looped his way to a 4:55 finish. Though this was much less than encouraging, another rower suggested he set a goal to compete in the upcoming nationals. Randerson asked what a competitive time would be for his age bracket, and the guy said four minutes flat. Randerson was still pummed up from the race and had all those mind-altering

hormones racing around in his detoxified body, and he heard himself say, "I'm gonna do it!" Next thing he knew, his notebook had a list of sub-goals: a 4:30 1000 meters by June 1, a 4:20 by July 1, a 4:10 by August 1, and a four flat by the beginning of September. In the meantime, the club's rowing coordinator, twenty-two-year-old Betsy Zumwalt, began to coach Randerson. A four-time national champion herself, Zumwalt saw right away that she had a fifty-three-year-old prodigy on her hands. "He was a natural," she says. "I had to tell him to stop working, because he was trying too hard. Harder isn't necessarily better in rowing, because it's so taxing to your whole body. All good rowers tend to work too much."

Zumwalt made a few suggestions regarding Randerson's technique, from handling the oars to adjusting his "tuck" at the beginning of his strokes, and they ended up as a list in his notebook which Randerson diligently studied. Soon thereafter, with the help of his brand-new, \$3500 state-of-the-art rowing shell, Randerson shaved off twenty-eight seconds in six weeks. He attributes it to equal parts diet, coaching, proper equipment, and conditioning. On August 29, the day his notebook said he had to do at least a four flat, he did a 3:58. "I knew then I was going to be competitive," he understates.

Now that he's won the two biggest rowing titles outside of the Olympics,

Randerson is training to do it again in 1985. Both the national and world championships won't be held until next August, but Randerson feels he's already in better shape than he was for this year's competitions. His training includes rowing thirteen miles every other day, lifting weights on the off days, and jogging. The incessant work is as engrossing as his law career had been, but he doesn't plan to continue setting such intense competitive goals after next year's championships. He's fast approaching his peak of skill, strength, and endurance, but he can already wonder what's on the other side of that pinnacle. "It's hard to picture what it'll be like when the times start going back up." Painful, probably.

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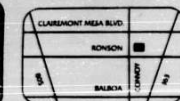
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## City Lights

### Import

(continued from page 2) than directly through the church. The Mexican government and the Catholic church have long been cool to one another, whereas members of the "civil action groups" are often close to the government. SHARE witnessed the effectiveness of such a group in November, when a semi with a full load was prohibited from crossing the border at Tecate. Since there were perishables in the trailer, Sabatini rushed down to the Tecate Lion's Club and appealed for help. Within hours, a convoy of small trucks began crossing the border to the U.S. side, loading six or eight boxes, and returning

unhindered to Mexico. Soon the whole 40,000-pound load was across the border and being distributed by the Catholic church in Tecate. "The organizational structure on the neighborhood level is phenomenal," says Sabatini, who is scheduled to return to Mexico City this week to secure her special "civil action group" permits at the National Palace. "I've been told that the paperwork has to be taken care of before December 15 [this Saturday]," Sabatini explains, "because all of Mexico closes down for Christmas, and doesn't open again until early January."

—N.M.

Paul Krueger, Neal Matthews, Thomas K. Arnold, and Abe Oppenheimer

## Letters

(continued from page 4) for him, namely a human comedy close to life. Wolf-Ferrari's music is bearing an extraordinary kinship to Mozart — not a copy but a descendant. He is not a Mozart, but worthy to be bracketed with Mozart because Wolf-Ferrari's musical language has so much depth and produces so much joy and happiness.

We should be extremely grateful to the New Pacific Chamber Opera Company and its superb artistic director, Gar Hildebrand, for picking this opera as a start of what hopefully will become a most successful chamber opera venture in this town. Wolf-Ferrari uses the orchestra for an important but not preponderant role. Thus a piano as a substitute was surprisingly successful, especially with a pianist of such outstanding quality as Judy Waterfield proved to be.

Above all, the singers were all young, enthusiastic artists with great talent, whose exuberance made the work so eminently successful. Most importantly they all had beautiful voices and some outstandingly so, like the soprano Christine Lindsay, Vicki Paine, and Virginia Sublett, as well as the mezzo baritone Stan Case and William Nolan.

I invited twenty guests, all of whom were music lovers, to one of the performances and all of them came away dazzled and amazed at the beauty of this work and the delightful performance. The translation into English made it possible to understand the bubbling humor and a marvelous translation it was, with some poignant and very poetic lines. It is a great credit to the Pacific Chamber Opera that it achieved such a high level of perfection, especially in the ensembles. The wonderful piano often sounded like it was an orchestra all packed into one instrument. It sure was a telling performance.

I pity poor Mr. Saville, who did not take the trouble to study the score and therefore missed the fun. He came to a musical feast with his ears cut off and his poor write-up was a disservice to the community. He reminds me of the saying that some critics are envious at the very sight of a musical performance.

Herman Fleischacker  
Chula Vista

### Plebian There

Well, at least Jonathan Saville remains consistent. His desire to display his own erudition, which, admittedly, is ample, supersedes consideration for all other aspects of a production. I am referring to his review of the Pacific Chamber Opera's presentation of Wolf-Ferrari's *School for Fathers*.

To begin with, he loses credibility when referring to the

three other operas of the season as "familiar works," whereas one of them (*Don Giovanni*) is an obscure work by a composer (Luigi Mozart) of whom I, at least, in my plebeian ignorance, have never heard, and I am looking forward to the performance with great anticipation. He goes on to devote fully a third of his column to harsh criticism of the fact that the company cannot afford an orchestra, and must make do with piano accompaniment. While it is true that a small orchestra could have enhanced the presentation, a mere mention of that would have sufficed, and he could have mentioned that the pianist gave a laudable performance of a very difficult job. He proceeds to find fault with the singers' "sense of style." I found the performance both lively and sensitive, and, judging from his response, the rest of the audience did also. He then criticizes the "crowded conditions" of the stage, completely ignoring that this is a "chamber" opera, not a production of the Met. The English translation also takes in on the chin in Saville's indiscriminate lashings. I for one would much rather hear even a mediocre translation than the most poetic libretto sung in a language no word of which I can understand.

I could go on and on criticizing the stupidity of Saville's criticism, but the point I would really like to make is that in the arms of musical drama and "classical" music in general, San Diego is still in much need. For, we have the symphony and the opera, but there are not always accessible to all, either geographically or financially. Now here is a local group which, on a budget which would not support either of the two above-mentioned giants for even a day, shows itself capable of giving delightful and competent performances, in spite of Jonathan Saville, and can only grow to add to San Diego's cultural milieu. They should be given all possible support and encouragement. If Jonathan thinks a performance is "so dreary that it is painful to sit through," let him leave and not try to spoil everyone else's fun.

Brian Wolfelt  
Escondido

### A Drain In Spain?

I am disappointed in Matthew Alice. His blind parroting of the old lie about water swirling down the drain ("Brought from the Hip," November 15) serves only to perpetuate this misconception, especially since a lot more people read his column than are going to read this letter. I am also surprised that the man who so astutely dismissed our hammingbird in 2 is summarizing should fall victim to the

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## ETHNIC...



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patently false notion that the reason water circulates counterclockwise as it drains is due to the Coriolis effect. I will admit to all fairness that I swallowed the same story for a number of years myself, at least until I was old enough to know better.

A simple calculation shows that at our latitude a vortex of water twenty centimeters across will be imparted a velocity of about three centimeters per hour at its outer edge by the Coriolis effect, a speed about equal to that of the hour hand of a clock the same size. The actual mechanics of vortices is quite complicated, but it should be clear that any slight disturbance of the water, such as air currents above it or vibrations in the sink, would easily overwhelm this effect. Another interesting result of the physics involved is that the Coriolis "force" ought to induce the water to turn clockwise, not counterclockwise!

Well, why does water go down the drain swirling counterclockwise? Obviously the Coriolis effect is not responsible. It turns out that in order for water to drain easily, it must spin in one direction or another. The more it spins, the more easily it drains. (One can verify this fact by performing the following crude experiment: Fill an empty Coke bottle with water, tip it upside down, and observe the difficulty with which the water escapes. Now refill the bottle and repeat the process but this time swirling the water in a circular motion. I found that the water drained out nearly twice as quickly using the second method.) If you will look closely at that familiar porcelain fixture in the bathroom while it is in operation, you will observe that it is designed to induce a counterclockwise circulation in the water. If it were not for this rotationality, the results would be far less effective and satisfying. Similarly, the vortex you might observe in the bathtub or kitchen sink is also a result of the plumbing design which favors rotation in the counterclockwise direction. As the water begins to drain, the energy due to its weight is converted to rotational energy. The more water that has drained, the more pronounced the vortex becomes and the more rapidly the

water drains. The fact that it almost always rotates in a particular direction is a result of our plumbing systems being designed to facilitate the process. It is really true that water swirls in the opposite direction in South America or Australia, it is because their plumbing systems are designed differently.

Hurricanes and typhoons are the product of the Coriolis force. The Coriolis effect on a storm extending over hundreds of miles is quite substantial. Curiously, though, hurricanes in the Northern Hemisphere always spin counterclockwise, the opposite of the direction the Coriolis effect ought to induce. This is because hurricanes and typhoons are caused by other air currents which turn clockwise and cause the region that eventually becomes a hurricane to turn counterclockwise, just as two gears, when connected, will spin in opposite directions.) However, hurricanes are many times smaller in extent than hurricanes, and like the bathtub vortex, are much more likely to be influenced by local wind conditions than the Coriolis effect. I would be surprised if significantly more than 10 percent were observed to be spinning in one direction or another (unless the theory about two cars passing each other on the highway is correct, in which case they would always spin counterclockwise in the United States, since we drive on the right side of the road, and clockwise in Australia, since they drive on the left). Note that in any case, the Coriolis force would definitely prefer clockwise-spinning vortices in the Northern Hemisphere. Note also that if the farmer whose tornado passed directly over looked up and observed that the tornado was spinning counterclockwise, then it was actually spinning clockwise, as considered from our traditional top-down point of view.

Roger Clift  
La Mesa

Matthew Alice replies:  
Have pity on a poor, weary-plumber who only repeats what he hears, and who only believes what he sees. Sure,

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the six sources I consulted in answering the tornado question all said counterclockwise spin counterclockwise in the Northern Hemisphere, and several of them (including the U.S. Weather Service) said the Coriolis effect was at least partly responsible. I've been filling my sink and pulling the plug for hours now, and I'll be plucked alive if I can see any

manmade reason why the water always drains counterclockwise. Perhaps the Coriolis effect has seized my brain waves and sent my befuddled thoughts into a clockwise whirl.

### In The Succinct

Last week I composed a letter in my mind about Duncan Shepherd's

reviews in general: how a critic often misses the spirit of the movie in the effort of analysis. This week, however, I must write that I was wrong. His capsule review of *Purple Rain* ("Current Movies") is succinctly hilarious. Pope Le Pew, indeed.

Greichen Hollingsworth  
Encinitas

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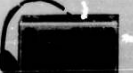
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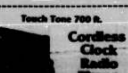
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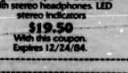
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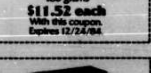
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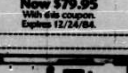
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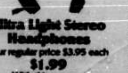
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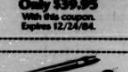
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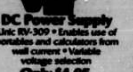
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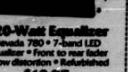
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## Section 2

## Events, Theater, Music, Film

### Pictures Of Power

A body is seen in the open car  
trunk, legs akimbo, foot dangling.  
A man with authority (uniform,

boots, gun belt, pistol) looks  
back over his shoulder at the  
viewer, staring down the  
viewer's intruder colly,  
menacingly, mouth half-open,  
gun drawn, body poised to turn.  
On the verge. At the edge. In  
the state down, the first one to  
blink is the loser.

The subject is power. The  
painting is *White Squad* (El  
Salvador) IV, the artist, Leon  
Golub. For more than thirty  
years, American-born Golub has  
studied the various meanings of  
power: power innate and  
conferred, passive and active;  
mythical and contemporary. In

his singular pursuit, Golub has  
maintained a style that is  
expressionistic and  
predominantly figural, plotting  
his own course around the  
storms of commercially popular  
styles and subjects. It would  
seem now that both he and we,  
after various detours, have  
reached a nexus, have met at one  
point on the map; and Golub  
has some questions for us, as  
long as we're all here together.

For Leon Golub the artistic  
odyssey began in the early Fifties  
with explorations of power in its  
innate, mythological, symbolic  
form, painting single, rough,  
sculptural forms based on Greek,  
Egyptian, and other classical  
sources. (About the same time  
we like Ike and Jackson Pollock.)  
From the power of form and the  
implied, more power of inner  
turnout. Golub moved on to  
explore power expressed through  
physical combat — groups of  
figures on huge canvases engaged  
in battle with an enemy only  
implied. Again, his visual source  
was classical — warriors from  
Greek friezes — overlaid with  
the rough, aggressive masculinity  
of contemporary team sports.  
The figures are timeless, generic;  
the enemy unseen. (Most of us  
preferred Warhol and  
Rauschenberg, but were  
beginning to have our doubts  
about Lyndon Johnson and  
Vietnam.)

For politically active Golub,  
Vietnam and Watergate were the  
catalysts for the most direct of  
his examinations of power, its  
components, its uses, its implied  
responsibilities. Since 1970  
Golub has produced several  
series of monumental canvases,  
figures life-size or larger than life,  
entitled *Vietnam*, *Mercenaries*,  
*Interrogation*, and *White Squad*,  
the majority of which date from  
1979 when Golub hit his full  
confrontational stride.

These canvases are populated  
by men (brutes, thugs) with  
various symbols of force and  
authority — guns, budgeons,  
uniforms — all acting on the  
fringe of the world of power  
where remote authority has  
conferred on a specific man the  
power to act, and where ideology  
is reduced to deed. Thus  
impoverished, Golub's subjects  
become a menace. Sneering,  
looming, menacing soldiers, guns  
in hand, tensely await their next  
assignment, a call to fight —  
anyone, anywhere. The  
antique, and in that lonely  
grinning skull-like face stares  
directly at the viewer as if  
inviting him into the tableau  
(*Mercenaries* II, 1979). Two men  
shove to the floor a bound,  
gagged, blindfolded, naked  
figure, their arms raised to strike.  
One of them eyes the viewer in a  
siding stare (*Interrogation* III,  
continued on page 9, col. 4)

"Interrogation II," by Leon Golub, 1981



George Frideric Handel

### More To Handel

Some people might think —  
and the temptation is  
particularly great at Christmas  
time — that George Frideric  
Handel's only orator, perhaps  
his only work altogether, was  
*Messiah*. In fact, *Messiah* is only  
one (though arguably the  
greatest) of some twenty  
oratorios composed by Handel,  
mainly in the 1740s and 1750s.  
To this number we really ought  
to add the composer's forty  
operas, composed mainly in the  
previous three decades, for the  
dramatic and musical means of  
the two forms are, to a large  
extent, the same in Handel's  
career. The recitative,  
accompanied by harpsichord or  
orchestra, in which the story  
advances; the aria, generally in  
three parts with the third part an  
embellished repetition of the  
first — a form in which the solo  
singer expresses with great  
intensity the emotions of that

moment in the action; and the  
chorus, emphasizing the  
dramatic high points with its  
massive sound — these are the  
components of Handel's operas  
and oratorios both. But the  
differences are worth  
noting. Handel's operas are on  
secular subjects, usually taken  
from history or from Greek and  
Roman mythology, while his  
oratorios generally deal with  
Biblical persons and situations  
(Biblical subjects were frowned  
on in opera during Handel's  
day). His operas were mainly in  
Italian, while the oratorios were  
to a large extent composed in  
English librettos. And — the  
chief distinction — the operas  
were meant to be staged, with  
costumes, scenery, and acting,  
while the oratorios were  
intended for concert  
performances.

one of his most popular works.  
It was first performed in 1741,  
and, during the twelve  
remaining years of Handel's  
life, it was given fifty-four  
performances, of which the  
composer himself conducted  
thirty-three. It has remained a  
favorite dramatic work in our  
love for oratorio music — this  
is not an accident, as it is the  
spirit of such attitudes as that  
expressed by musicologist Percy  
Young: "Handel's music has  
little to recommend it. Handel  
diluted a story devoid of love  
interest." (One might counter  
that *Messiah*, which Handel  
seems to have liked a lot, is  
scarcely a model of erotic  
narrative.)

This latter oratorio tells the  
story of the Maccabean revolt  
against Antiochus IV  
Epiphanes, the Seleucid  
ruler who tried to force the  
Palestinian Jews of the mid-  
Second Century B.C. to worship  
the Greek pantheon (the story is  
found in two books of the  
Apocrypha, and — symbolically  
— in the book of Daniel). It  
embodies a typical conflict  
between fanatical monotheistic  
faith and the worldly power of  
the surrounding polytheistic  
cultures, a drama with natural  
appeal to both Jews and  
Christians. But for its first  
audiences, there was more than  
that. In 1741, an attempt was  
made to overthrow the English  
throne in favor of Bonnie Prince  
Charlie, grandson of King James  
II, who had been deposed at the  
end of the previous century. The  
rebellion, which Handel saw as  
a Christianistic attack on  
liberalism, was crushed, but it  
left its mark on *Judas Maccabaeus*,  
composed the following summer.  
William Law, an Anglican priest  
dead, the true life of the people  
versus the false faith of the  
Stuart pretender to the throne —  
these became transformed into  
the situations and feelings of the  
ancient story, which, in symbolic  
guise, refers to recent English  
history as well as to the heroic

### The Heart Of Conrad

On the occasion of Joseph  
Conrad's death in 1924, H. L.  
Menck, in *The New Yorker*, wrote  
this: "The death of Conrad is the  
death of a man who has lived  
the virtues of a natural  
phenomenon. He transcended  
all the rules. There have been,  
perhaps, greater novelists, but I  
believe that he was the greatest  
artist who ever wrote a novel."  
The tribute was one that  
Conrad would have appreciated,  
for his aspirations as a writer  
were those of a man applying  
dogged effort and  
unimpeachable honesty to the  
task of answering the lofty call of  
Art. Certainly his work spoke of  
this by example, but he also  
spoke of it directly in the  
eloquent statement of purpose  
he wrote as a preface to *The  
Nigger of the 'Narcissus'*. "The  
piece offers a rare and  
enlightening peek into the  
design of a mind many have

claimed was blessed with genius,  
and it is particularly instructive  
to compare the sublime aim of  
Conrad's ambition with the  
motives of those writers whose  
best sales pass for the great  
works of the present. A few  
snatches from the preface should  
illuminate. "A work that aspires  
to be a masterpiece must be  
conditioned at all times by the  
justification in every line... the  
artist descends within  
himself, and in that lonely  
region of stress and strife, if he be  
deserving and fortunate, he finds  
the terms of his appeal... it is  
only through an unremitting  
never-diminished care for the  
shape and ring of sentences that  
an approach can be made to  
plasticity, to color, and that the  
light of magic suggestiveness  
may be brought to play for an  
evanescent instant over the  
comprehensive surface of words:  
of the old, old words, worn thin,  
defaced by ages of careless  
usage."

It is not uncommon to hear  
Conrad praised as one of the  
continued on page 9, col. 2)



Joseph Conrad

continued on page 9, col. 1)



## READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all 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 person for publication to:

READER EVENTS EDITOR, P.O. Box 80875, San Diego, CA 92188

### Dance

**Jazz Dance.** Jazz Unlimited Dance Company presents The Jazz Nutcracker Fantasy, a full-length version of the Tchaikovsky classic set

to the music of Duke Ellington, to-night, Thursday, December 13 and tomorrow, Friday, December 14, 8 p.m., Mandeville Auditorium, UCSD, 452-4559 or 457-2679.

**Scottish Country Dancing** is held Friday, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla, 454-5191.

**Ballet.** Denise Dabrowski and Paul Koverman head the twenty-five member cast of this year's production of The Nutcracker. Friday, December 14, 8 p.m., and Saturday, December 15, and Sunday, December 16, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon.

Next weekend the production comes to the Civic Theatre downtown, 440-2177, 283-SEAT, or 560-5676.

"Dance Jam," create your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

**Circle Dancing.** meditative "Sufi dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jackdaw Street, Mission Hills, 295-9677.

**Ballet.** another production of The Nutcracker — this one the annual performance sponsored by Palomar College and the New West Ballet

School; nightly performances run from Tuesday, December 18 through Sunday, December 23, 8 p.m., with matinees at 4 p.m. from next Thursday, December 20 through the twenty-third, Palomar College Theatre, Palomar College, San Marcos, 744-1156.

**International Folk Dancing** is held every Wednesday, 7 p.m., Balboa Park Club, Balboa Park, 583-2541.

### Film

**Museum Films.** three films, *Mani, Last Tree, and Nurek* are shown every Saturday, December 15 and Sunday, December 16, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821.

"Eugene O'Neill," the film adaptation of Tolstoy's opera (which is itself based on the Pushkin poem) will be shown in Russian, with English subtitles, Sunday, December 16, 11 a.m., Ken Cinema, 4061 Adams Avenue, Kensington, 283-5929.

"A Nona La Liberté" directed by Gent Cluiz, this 1931 film satires cinema Monday, December 17, 7 p.m., National City Public Library, 205 East Twelfth Street, National City, Free, 474-8211.

**Two Films.** Here to Share and Nurek Masterpiece, both about Canada's scenic wonders, will be shown Wednesday, December 19, 1 p.m., National City Public Library, 205 East Twelfth Street, National City, Free, 474-8211.

"Evening Film Series." Signs of Life, directed by Werner Herzog in 1966, is next in the month-long series of German films, Wednesday, December 19, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

### Music

**Snack Preview.** scenes from the San Diego Starlight Opera production of *Babes in Toyland*, featuring several of the principal actors in full costume and musical accompaniment, will be presented tonight, Thursday, December 13, 7 p.m., Solana Beach Library, 9814 Lomas Santa Fe Drive, Solana Beach, Free, 755-5703.

**Gospel Music.** the SDSU Gospel Choir debuts with a program of works by Hall Johnson, Robert Winder, Robert Ray, Roland Carter, and Betty Gledhill, to-night, Thursday, December 13, 8 p.m., Smith Recital Hall, SDSU, Free, 263-2067.

"Gala Christmas Concert," the Palomar Concert Band and Concert Chorus, with area high school bands, will present a seasonal program and sing-along Friday, December 13 and Saturday, December 14, 8 p.m., Palomar College Theatre, Palomar College, San Marcos, 744-1150.

"The Singing Christmas Trees" or so they choose to call it... More than one hundred carolers standing on a twenty-one-foot "tree structure" will sing, accompanied by the Seaport Festival Orchestra and bell ringers, Friday, December 14, Saturday, December 15, and Sunday, December 16, 7 p.m., on the west plaza, Seaport Village, Free, 235-4569.

**Classical Guitarist.** George Sirodo performs, and holiday music will be featured by SDSU's Masteringens, Friday, December 14, 7 p.m.; Linda Chase and Robert Dempsey perform flute and piano duets, Saturday, December 15, 7 p.m.; Words and Music, 3828 Fourth Avenue, Hillcrest, 298-4011.

## TO LOCAL EVENTS

"A Feast of Christmas Songs" will be served up by the San Diego Choral Club, with folk singer Della Pratt and featuring a program of international religious and secular music, Friday, December 14, 7:30 p.m., Plymouth Congregational Church, 2717 University Avenue, North Park, 483-3512.

**Jazz Flute and Piano.** instrumentalists Linda Chase and Reger Dempsey are featured Friday, December 14, 8 p.m., "The Book Works, 2670 Via de la Valle, Del Mar, 755-3735.

**Symphony.** the San Diego Symphony, with David Asherov and Bernard Randa sharing the podium and guest cellist Lynn Harrell, performs Randa's world premiere,

"Suite: Le Timbourn, Haydn's Concerto for Cello in C Major, and Rimsky-Korsakov's Scheherazade, Friday, December 14, 8 p.m., Saturday, December 15, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-1444.

**Baroque Music.** chamber music for voice, harp, piano, and strings will be performed by the Artist Chamber Ensemble; works by J.S. Bach, Handel, Scarlatti, and Mendelssohn are featured, Saturday, December 15, 2:30 p.m., First Presbyterian Church, at Fourth Avenue and Date Street, downtown, Free, 297-4993.

"The Little Match Girl," the Pacific Chamber Opera presents the West Coast premiere of Richard

Faith's children's opera; The La Jolla High School Madrigal Singers will also perform, Saturday, December 15, 2:30 and 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-1444.

**Christmas Melodies.** jazz and pop tunes from the past five decades will be performed by the vocal jazz group Indigo, Sunday, December 16, 2 p.m., Serra High School Performing Arts Center, 5156 San Marcos Road, Tierrasanta, 297-3096.

**Band Concert.** the United States Air Force Academy Band from Colorado Springs will perform Sunday, December 16, 1 p.m., Specials Organ Pavilion, Balboa Park, Free.

**Tuba Concert.** the forty-five member San Diego Tuba Choir presents a Christmas concert Sunday, December 16, 2 p.m., on the mall between Robinson and Noland, University Towne Centre, La Jolla, 224-1041.

**Organ Concert.** Robert Plimpton will play Christmas favorites for organ singing, Sunday, December 16, 2 p.m., Specials Organ Pavilion, Balboa Park, Free.

**Handel's Messiah** gets yet another airing this Sunday, December 16, 3 p.m.; the Samuel B. Morse Concert Choir and the Moss Choral Society will be accompanied by a chamber orchestra in the Performing Arts Theatre, Educational Cultural Complex, 4343 Ocean View Boulevard, Southeast San Diego.

Free, but no reservations will be accepted, 230-2456.

**Sing-along.** the audience is encouraged to join the MinCanta College chorus and orchestra in singing traditional Christmas tunes, including the "Hallelujah Chorus" from Handel's Messiah, Sunday, December 16, 3 p.m., at St. James Catholic Church, 625 South Nardo Avenue, Solana Beach, and Tuesday, December 18, 7:30 p.m., Mission San Luis Rey, 4070 Mission Avenue, Oceanside, 757-2121 or 755-5155.

**Christmas Sections of the Messiah** will be performed by the church choir and soloists, Sunday, December 16, 3 p.m., San Rafael Catholic Church, 17252 Bernardo Center Drive, Rancho Bernardo, 487-4314.

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### Live Noontime Entertainment

- December 17 San Diego Repertory Theatre—victorian costumed carolers singing old-fashioned Christmas carols
- December 18 Great American Jazz Band on the plaza, weather permitting)
- December 19 California Ballet Company—scenes from "The Nutcracker"
- December 20 School of Creative and Performing Arts—holiday music by costumed choral ensemble
- December 21 San Diego Mandolin Orchestra's Holiday Music Program



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## READER'S GUIDE

"Messiah," the eighty-voice SDSU Atee Concert Choir and Atee Chamber Singers, with soloists and symphony orchestra in a what Handel imagined it might come to, performs the oratorio twice, Sunday, December 16, 7 and 7 p.m., Main Stage Theatre, Dramatic Arts Building, SDSU, 265-6947.

A Festival of nine lessons and cantos will be presented by the parish choir and handbell choir, Sunday, December 16, 4 p.m., St. Brigid's Catholic Church, 4735 Cass Street, Pacific Beach, 483-3030.

J.S. Bach's six Brandenburg Concertos will be performed in a concert by the Los Angeles Chamber Orchestra, Sunday, December 16, 7 p.m., in the Innosculata, Alcala Park, USD, 459-5724.

"Festival of Christmas Music," a handbell choir, a recorder ensemble, instrumentalists, and a sixty-voice choir are featured, Sunday,

December 16, 7 p.m., Point Loma Community Presbyterian Church, 2128 Chatsworth Boulevard, Point Loma, 333-1631.

"Judas Macabreus," Handel's rarely heard oratorio will be presented by the Jewish Community Center Chamber Orchestra, the combined choir of the Kensington Community Church and the Westminster Presbyterian Church, and soloists, Sunday, December 16, 7:30 p.m., Jacobs Family Community Hall, Congregation Beth El, 8660 Gilman Drive, La Jolla, 452-0734 or 453-5316.

Pops, the San Diego Pops returns with a series of nine concerts that feature holiday classics, classics, sing-alongs, and whatever else it'll take to get you in the mood, from Monday, December 17 through Sunday, December 23, 7:30 p.m., nightly, Century Ballroom, El Cortez Center, 730 Beach Street, downtown, 283-SEAT or 239-9721.

Lunch-Hour Concerts, Christmas cantors perform Friday, December 14, noon; New Renaissance, a choir from Chula Vista High School entertains Tuesday, December 18, noon, and the twenty-five member Navy Band plays next Thursday, December 20, noon, on the plaza of the Wells Fargo Bank building, 101 Broadway, downtown. Free. On Wednesday, December 19, noon, the ensemble Classic Brass performs on the plaza of Central Savings Tower, 225

## TO LOCAL EVENTS

Broadway, downtown. Free.

History Museum, Balboa Park. Free. 291-8271.

Author Harriet Rechin will discuss the life of the Jew in the World in a talk sponsored by the JCC as part of Jewish Book Month, tonight, Thursday, December 13, 8 p.m., Jewish Community Center, 4079 Fifty-fourth Street, East San Diego. Free. 583-3300.

"Composers' Forum," the San Diego Symphony's Pulitzer Prize-

winning composer-in-residence Bernard Rand and music director David Artherton will discuss Rand's world premiere, Suite: La Tambour, a six-movement orchestral work based on paintings of van Gogh; connoisseurs are invited to attend Friday, December 14, 7 p.m., Beverly Sills Lobby, Civic Theatre, 202 C Street, downtown. 239-9721 x271.

Expressionist Painter Leon Golub will deliver a lecture and slide presentation, in conjunction with the

opening of his thirty-year retrospective exhibition, Friday, December 14, 7:30 p.m., First Baptist Church of La Jolla, 627 Center Street, La Jolla. 383-0744.

Tribute to Joseph Conrad, SDSU professor Suzanne Heng will speak on the man, his life, and his art in a program that includes a slide presentation and a piano recital, Sunday, December 15, 7:30 p.m., Music Recital Hall, SDSU, 426-7781 or 271-4556.

"Brown-Bag Lecture Series," California Institute of America, Friday, December 14, 7:30 p.m., First Baptist Church of La Jolla, 627 Center Street, La Jolla. 383-0744.



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## DECEMBER 13, 1994 7



# READER'S GUIDE

## Galleries

"Wingrave: The Sign of Its Track," a series of fifty drawings that depict the calligraphic textures of the hollow bones of birds, vertical and horizontal scrolls, a long collage, and a cage installation — all by local artist Jesse Currier Shaw — are on view from Friday, December 14 through January 27, 1985, Natural History Museum, Balboa Park. An opening reception will be held Friday, December 14, 5-8 p.m., in the museum's Hall of Birds, 232-3821.

"Trench," fifty black-and-white and color photographs, along with drawings and constructions by Dennis Allen Jones, are on view through January 31 at Photography Arts, a new gallery that opens with a reception Friday, December 14, 7 p.m., 1148 Twentieth Street, Golden Hill, 742-3747.

"Four Artists, Four Directions" paintings, sculpture, and installation works by Richard Baker, Marvin Karmel, Patrick Mahoney, and Andrew Speer are on view from Saturday, December 15 through January 12, 1985, a reception for the artists is planned for Saturday, December 15, 5 p.m., Suite 452, 852 Eighth Avenue, downtown, 235-8466.

Artist Leon Golub has painted the walls at Installation Gallery, the exhibition of his wall drawings

opens Saturday, December 15, with a 7 p.m. reception and informal discussion with the artist; the walls stay unwashed until January 23, 1985, Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

An Installation of Christmas Trees by such artists as Bradley Smith, Royd Rice, Mark Padgett, Vale Vale, Laurel Smith, and Marco, runs through December 22; two receptions are planned, Saturday, December 15, 8 p.m., and Sunday, December 16, 1 p.m., Pink and Pearl Galleries, 711 Eighth Avenue, downtown, 236-5284.

## Power

(continued from page 1)  
1983). Like the gunman in White Squad (El Salvador) IV, the challenge is clear.

The aggressors are disarmingly familiar. Golub's sources are being contemporary newspaper photographs, unfiltered through classical forms. Flat, bright backgrounds give the figures little reference to time and place, generalize them to mankind at large and force the figures out of the canvas toward the viewer. The aggression is compelling, riveting; the victims faceless and

symbolic. The life-size scale of the work and the staring eyes close any remaining physical or emotional gap between viewer and canvas. The British, immigrant thugs are poised on the edge of violence — the exquisite moment before the trigger is pulled, the punch is thrown — challenging the viewer. What are you going to do about it? What can you do about it? Where is your power? Where do you fit into our picture?

A retrospective exhibit of thirty years of Leon Golub's paintings opens at the La Jolla Museum of Contemporary Art on Friday, December 14, at 7:30 p.m., with a lecture by the artist in the museum's Sherwood Auditorium. The galleries will be open to museum members and lecture attendees following Golub's talk until 10:00 p.m.

The show remains on view through January 27. The museum is located at 700 Prospect Street in La Jolla. Call 454-3541 for more information. On Saturday, December 15, the artist will be working at Installation Gallery, 447 Fifth Avenue, downtown. The gallery has cleared and prepared one of its walls and Golub will be working directly on this surface. The public is invited to meet the artist in this informal setting and see his most contemporary work.

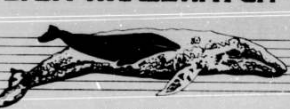
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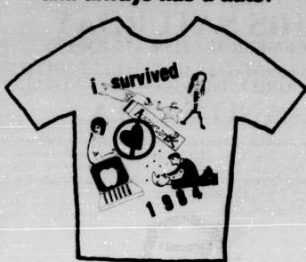
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# To LOCAL EVENTS

at 7:00 p.m., that same evening. Call 232-9915 for additional details.

— Lydia McAfee

## Handel

(continued from page 1)  
feats of the Macabees some 1900 years before. Juda Macabees will be performed on Sunday, December 16, 7:30 p.m., at Congregation Beth El, 8660 Gilman Drive in La Jolla. The performing forces will include the Jewish Community Center Orchestra, conducted by David Amos, the choirs of Westminster

Presbyterian Church and Kensington Community Church; and soloists Albert Mizrahi, Marilyn Rose, Ricky Weiner-Cole, and Cleve Gentlinger for ticket reservations, phone 452-1734.

— Thomas Arne

## Conrad

(continued from page 1)  
greatest novelists in the English language, but his journey to that position was an unlikely one. Born in Poland in 1857, Conrad didn't even hear the language in which he would eventually write until he was twenty-one. And he

didn't begin writing until he was thirty-five, after nearly two decades of serving on, and finally skipping, sailing vessels and steamships in South America, Africa, and the seas of the Indonesian Archipelago. He went on to produce more than twenty volumes of work, including novels, novellas, and an autobiography, all in English, the most famous derived from his wealth of seagoing experience.

Why did Conrad write exclusively in English, spurning both his native Polish and the French that was his second language as a young man? With all his years at sea, how did he receive the literary training and

guidance writers of his stature routinely include in their resumes? Was his phrase "the right stuff" in a novella titled "Youth the origin of the now-popular expression? Does his repeated use of the word "solidarity" in the preface to *The Nigger of the 'Narciso'* have any connection with the outlawed labor movement in Communist Poland? Is Conrad read in Poland as a native son would be, or has his country rejected him as he did it? SSU literature professor and Conrad scholar Suzanne Henig might know, and you'll have an opportunity this Saturday to ask her, when she delivers "Tribute to Conrad — The Man, the Artist, His Impact

on Literature" at the J. Dayton Smith music recital hall at SSU. The Igwey Jan Paderewski Society and the Livingston Wheeler Foundation will sponsor the slide lecture, which will be accompanied by a musical program performed by pianist Robert Sage, an associate professor of music at Azusa Pacific University and a performer of international reputation. Sage will play works by Chopin, Liszt, and, of course, J. J. Paderewski. The program begins at 7:30 p.m. on Saturday, December 15. Ticket and other information is available at 426-7781 and 271-4556.

— Stephen Heffner

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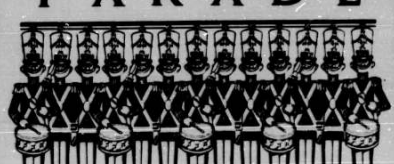
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The parade will begin on Broadway at Front, march east to Fifth, go south on Fifth, ending at "K". After the parade, enjoy roasted chestnuts, caroling and Santa at the William Heath Davis Park at Fourth and Island in the Gaslamp Quarter. Also, enjoy the festivities and holiday cheer at Seaport Village.





## READER'S GUIDE TO THE THEATER

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

**CANDIDA**  
Shaw's comedy-drama, a stylish production of which is currently on display at the Gaslamp Quarter Theatre, is one of his best constructed and most accessible plays. One doesn't have to read voluminous

prefaces or put up with his clapping about the "life force" to enjoy the intriguing triangle Shaw has created between Candida, her husband, James Major Morell, and her sister, Eugene Marchbanks. Forget that Shaw wanted Candida to represent the Virgin Mother of pre-Raphaelite painting. 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 is one of Shaw's "Present Plans." Marchbanks, a young poet, has fallen in love with a married woman, Candida, whose husband is a thriving, socially concerned preacher. If the 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, but Shaw's sense of the triangle is so discreetly behind closed doors. What gives the play its uniqueness is not the love, but the abundant humor — is that Eugene refuses to count the object of his love correctly. Instead, he factors a wide-open, frontal assault on Morell's beliefs, posturings, and inadequacies, as well as on the diurnal ways of a sadly pedestrian universe. All of which the Gaslamp Quarter Theatre has captured in splendid fashion. Along with another impressive set by Robert Earl — Morell's sitting room complete with crocheted antimacassar and paraffin lamp — and elegant costumes by Joseph Dana, the Gaslamp offers only performances by

Robert Earl, John Ellington, Richard Doyle, Dan Toole, Ron Macintosh, Ron Boussan, Art Koush, Howard Shangraw, and Kenneth Herenshaw. (Sm.)  
South Coast Repertory Theatre presents its 10th annual staging of the play, directed by Charles Dickens, the popular classic by Charles Dickens, the play is directed by SQR literary manager, Jerry Patch. John David Keller directs the production. Members of the cast include Hal London, John Ellington, Richard Doyle, Dan Toole, Ron Macintosh, Ron Boussan, Art Koush, Howard Shangraw, and Kenneth Herenshaw. (Sm.)

**A CHRISTMAS CAROL**  
The South Coast Repertory Theatre presents its 10th annual staging of the play, directed by Charles Dickens, the popular classic by Charles Dickens, the play is directed by SQR literary manager, Jerry Patch. John David Keller directs the production. Members of the cast include Hal London, John Ellington, Richard Doyle, Dan Toole, Ron Macintosh, Ron Boussan, Art Koush, Howard Shangraw, and Kenneth Herenshaw. (Sm.)

**COAL IN YOUR STOCKING**  
Disrupting many forest plans to the contrary, the Bowers Theatre will house the second annual staging of the play, directed by Charles Dickens, the popular classic by Charles Dickens, the play is directed by SQR literary manager, Jerry Patch. John David Keller directs the production. Members of the cast include Hal London, John Ellington, Richard Doyle, Dan Toole, Ron Macintosh, Ron Boussan, Art Koush, Howard Shangraw, and Kenneth Herenshaw. (Sm.)

**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 Madison, Mississippi, five years after Hurricane Camille. The three Hagar sisters have come together due to the fact that the youngest of them, Babe Bette, has just shot her bigamous, polygamous husband, she says, "I just didn't like his stinking looks." Having shown them all at the spirit of their dead mother, who hung herself in the basement and who, for a dash of drama, slung up her cat as well. Her reason? "She had a bad day — a real bad day." The family directs the production. (Sm.)

**FESTIVAL OF CHRISTMAS AT LAMB'S**  
The Lamb's Players Theatre continues its holiday traditions with a new Christmas play, written and directed by Perry Cookberg. 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 unflattering Christmas card. Cast members include Ruth Campbell, Phil Card, Tess Card, David Heath, Dan Lonsborough, Margaret Neuhoff, Traci Parker, Nate Pearson, Tim Pearson, Carolyn Schade, Vanda Thompson, and Pamela Turner. Vanda Thompson is the family director, and Pamela Turner is the choreographer. Costume design is by Margaret Neuhoff, lighting design by David Thayer, and scenic design by Mike Buckley. (Sm.)

**THE GOSPEL ACCORDING TO SCRIBBLE**  
The Grace Baptist Church of Fletcher Hills presents a musical drama, adapted for the stage by James P. Sullivan. Based on Charles Dickens's *A Christmas Carol*, in the play, Scrooge evolves from "mean to misanthropic," and the world's best known miser undergoes a permanent change for the better. There will be two performances only of this production. Admission is free, and child care will be provided. (Sm.) Grace Baptist Church of Fletcher Hills, 2321 Dryden Road, El Cajon, Sunday, December 16 at 6:00 p.m., and Wednesday, December 19 at 7:30 p.m. For information call 469-0217.

**THE GREAT AMERICAN BACKSTAGE MUSICAL**  
The Pacific Theatre Theatre presents the musical, by Bill Sully and Donald Ward, that evokes the era of Hollywood in the 1940s, complete with tap dancing. Frank Wyrzycki directs the production. Members of the cast are Joe Du Four, Ray Mace, Kent Black, La Wursch, James Saba, and Brenda

O'Brien. Du Four and Wursch have also designed the costumes. William Doyle is the musical director, and Robert Hays is the choreographer. (Sm.) Pacific Theatre Theatre, 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.; Monday, Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m. For information call (714) 492-9950.

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Robin Nelson	Wed 4 pm
Kid Tap	Wed 4 pm

## PERFORMING ARTS STUDIO

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## Theater Directory

<b>ADAMS AVENUE THEATRE</b> 3315 Adams Avenue, Normal Heights 743-3448	<b>LAWRENCE WELLS VILLAGE THEATRE</b> 8860 Lawrenceville Road, Extonado 743-3448	<b>SAN DIEGO RESEA COLLEGE</b> 7250 Mesa College Drive, San Diego 232-6144
<b>THE BOWERY THEATRE</b> 400 Elm Street, San Diego 232-4088	<b>LEON GROVE PLAYERS</b> Lemon Grove Junior High School 3148 School Lane, Lemon Grove 465-5579, 465-1445	<b>SAN DIEGO PUBLIC THEATRE</b> 311 Eighth Avenue (at K), downtown 232-7378
<b>CHIC THEATRE</b> 202 C Street, downtown 232-4010	<b>UNION THEATRE</b> 1750 El Camino Real, San Diego 435-4055	<b>SAN DIEGO REPERTORY THEATRE</b> 1650 South Avenue, downtown 232-8025
<b>COPPER DRAGON THEATRE</b> 1750 El Camino Real, San Diego 435-4055	<b>PACIFIC THEATRE</b> 3111 Pacific Street, San Diego 265-5647	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>EAST COUNTY PERFORMING ARTS CENTER</b> 210 E. Main Street, El Cajon 440-2277	<b>PACIFIC THEATRE</b> 3111 Pacific Street, San Diego 265-5647	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>INDOCHINA CULTURAL COMPLEX THEATRE</b> 4343 Ocean View Boulevard, Southeast San Diego 236-2880	<b>NORTH COUNTY REPERTORY THEATRE</b> Lamar Street, La Mesa 465-5579, 465-1445	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>MELODY THEATRE</b> 1650 Canyon Road, Spring Valley 467-6877	<b>NORTH COUNTY REPERTORY THEATRE</b> 1750 El Camino Real, San Diego 435-4055	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>POKE THEATRE</b> 1209 B Street, downtown 232-4010	<b>PACIFIC THEATRE</b> 3111 Pacific Street, San Diego 265-5647	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>GASLAMP QUARTER THEATRE</b> 347 Fourth Avenue, downtown 234-0860	<b>PACIFIC THEATRE</b> 3111 Pacific Street, San Diego 265-5647	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>GROSSPOINT COMMUNITY COLLEGE</b> Stagecoach Theatre 8800 Grosspointe College Drive, El Cajon 465-1700, 465-1700	<b>PACIFIC THEATRE</b> 3111 Pacific Street, San Diego 265-5647	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>JUNIOR COMMUNITY CENTER</b> Flora and Center Theatre 4279 Flora Street, San Diego 563-3309, 436	<b>PACIFIC THEATRE</b> 3111 Pacific Street, San Diego 265-5647	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>LA JOLLA PLAYHOUSE</b> Marshall Street, San Diego 432-3960	<b>PACIFIC THEATRE</b> 3111 Pacific Street, San Diego 265-5647	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>LA JOLLA THEATRE COMPANY</b> Peter Auditorium, La Jolla High School 750 N. La Jolla Village Drive, La Jolla 459-7773	<b>PACIFIC THEATRE</b> 3111 Pacific Street, San Diego 265-5647	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>LAMB'S PLAYERS THEATRE</b> 300 E. Plaza Boulevard, National City 474-4542	<b>PACIFIC THEATRE</b> 3111 Pacific Street, San Diego 265-5647	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884
<b>LAMPLIGHTERS COMMUNITY THEATRE</b> Ben Felsa Fine Arts Center 8023 University Avenue, La Mesa 464-4598	<b>PACIFIC THEATRE</b> 3111 Pacific Street, San Diego 265-5647	<b>SAN DIEGO STATE UNIVERSITY</b> Plan Stage and Experimental Theater 265-4884

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## READER'S GUIDE TO THE THEATER

toned-down, interrelated characterization. In fact, results such as simple categorizations as good versus Hedda. The actress's deftly balanced work encourages us not to blame but to understand Hedda Gabler, whose psychological abnormalities may be closer to us than we think. Along with Hunt's performance, an imaginative use of the space by the designers and Steve Pearson's direction, one of the most impressive features of the Public Theatre's production is its overall conception. This is not, as one might have expected, *The Unraveling of the Sphinx*, played in lavishly appointed surroundings, and acted as a screen-out between Hedda and the world. In Pearson and the Public Theatre's conception, there are no excesses, no superficialities at all. The production's style, tightly unified approach concentrates on the text—or, better, since several translations have been consulted—and on the tragicomic interplay of the characters. There is nothing distracting or peripheral about the production. It is clean and witty, paced, very modern and moving, retaining of this classic play, to do it. (Sm.)

**THE MAIDS**  
The Gaslamp Quarter Theatre is hosting a production of the drama by Jean Genet, performed by the Center for Theatre Studies and Research. Directed by Lise Theodore Morrison, the production intentionally recalls the original production by Bernard Freeman. Cast members are Norman, Paul Elton and Steven Ender. John P. Dodd is the lighting designer. The original set design by Julian Beck has been re-created at the Gaslamp. (Sm.)

**THE INVISIBLE PEOPLE**  
The Pato Playhouse Theatre is staging the musical play, by William D. Lawrence, about Cindy, a young child who has invented two friends invisible to all but her. They are Nubia and Glop, a song-and-dance team who visit her, sing songs, and tell jokes. They come from the invisible village where characters live who are created and then outgrown, by other children. Cindy decides to visit the village, against the advice of her two friends. They warned her to beware of the evil General Grumpkin. Cindy should have listened. Jeanne Hill directs the production. (Sm.)

**CONFUSIONS**  
by Alan Ayckbourn  
Presented by  
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REPERTORY THEATRE  
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at May Co. & Mid-Back Theater Center (info 232-066)

San Diego Public Theatre presents  
Two Plays for the Holidays  
**A Child's Christmas in Wales**  
& other winter tales  
December 17, 18, 19, 20, 21  
Performances every day and night  
2:00 pm and 8:00 pm  
at Sherwood Auditorium  
La Jolla Museum of Contemporary Art  
700 Prospect Street, La Jolla  
and  
**Hedda Gabler**  
by Henrik Ibsen  
November 29-December 23  
Wednesday-Saturday 8:00 pm  
Sunday matinee 2:00 pm  
at 311 8th Avenue at K San Diego

**San Diego Public Theatre**  
Call 232-7374  
for reservations  
and information

**I THINK I'VE HEARD THAT SONG BEFORE**  
The Lawrence Vink Village Theatre presents a nostalgic musical tour through the early musicals of the Twenties and the big hits of the Thirties, Forties, and Fifties. Some of the popular songs in the production are "Night and Day," "Fascinating Rhythm," "My Funny Valentine," and "Somewhere Over the Rainbow." Members of the cast include Guy Hovis, Jeff Austin, Leslie Gold, Gene Harbin, Elizabeth Reiko Kubota, Danny Michaels, Susan Purdy, Jennifer Rea, Raymond Sear, and Jessica Sheinin. (Sm.)

**NO SEX PLEASE, WE'RE BRITISH**  
The Coronado Playhouse is staging the comedy by Anthony Mervin and Alistair Foot, about a newswoman couple who become inundated with unwanted pornographic material. The plot is complicated by the arrival of a mother-in-law, a meddlesome friend, and a police superintendent. Ned Modica directs the production. Members of the cast are Parker Tenney, Kenneth Enright, Linda Libby, Richard Gilman, James Johnson, Matt, Lillian, Julie, and Steven. Carey, Jack Smith, and Carl Mays. (Sm.)

**THE MAIDS**  
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November 29-December 23  
Wednesday-Saturday 8:00 pm  
Sunday matinee 2:00 pm  
at 311 8th Avenue at K San Diego

**San Diego Public Theatre**  
Call 232-7374  
for reservations  
and information

showed him the way. Bonnie Johnson and John Brown have codirected the production. Members of the cast are Rick Beldinger, Alan Goss, Wendy Owens, Al Greenbaum, Margery Michaels, Sam Houston, J. Brendan Walsh, and Keith E. Buttenberg. The scenic designer is Tom Perkins, the lighting designer is Sean Lehoter, and the costume designer is Ingrid Helton. Cabin Harris has composed original music for the production. (Sm.)

**NO SEX PLEASE, WE'RE BRITISH**  
The Coronado Playhouse is staging the comedy by Anthony Mervin and Alistair Foot, about a newswoman couple who become inundated with unwanted pornographic material. The plot is complicated by the arrival of a mother-in-law, a meddlesome friend, and a police superintendent. Ned Modica directs the production. Members of the cast are Parker Tenney, Kenneth Enright, Linda Libby, Richard Gilman, James Johnson, Matt, Lillian, Julie, and Steven. Carey, Jack Smith, and Carl Mays. (Sm.)

**THE MAIDS**  
The Gaslamp Quarter Theatre is hosting a production of the drama by Jean Genet, performed by the Center for Theatre Studies and Research. Directed by Lise Theodore Morrison, the production intentionally recalls the original production by Bernard Freeman. Cast members are Norman, Paul Elton and Steven Ender. John P. Dodd is the lighting designer. The original set design by Julian Beck has been re-created at the Gaslamp. (Sm.)

**CONFUSIONS**  
by Alan Ayckbourn  
Presented by  
NORTH COAST  
REPERTORY THEATRE  
Lomas Santa Fe Plaza, Solana Beach  
481-1055  
Tickets \$7.50, nonmembers \$10. Information 234-9083  
at May Co. & Mid-Back Theater Center (info 232-066)

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San Diego Public Theatre presents  
Two Plays for the Holidays  
**A Child's Christmas in Wales**  
& other winter tales  
December 17, 18, 19, 20, 21  
Performances every day and night  
2:00 pm and 8:00 pm  
at Sherwood Auditorium  
La Jolla Museum of Contemporary Art  
700 Prospect Street, La Jolla  
and  
**Hedda Gabler**  
by Henrik Ibsen  
November 29-December 23  
Wednesday-Saturday 8:00 pm  
Sunday matinee 2:00 pm  
at 311 8th Avenue at K San Diego

**San Diego Public Theatre**  
Call 232-7374  
for reservations  
and information

**PINE HILLS LODGE**, through January 19: Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

**PETER PAN**  
San Diego State University Theatre presents a musical version—music by Mark Charlap and lyrics by Carolyn Leigh—of James M. Barrie's popular classic about the Darling children. Captain Hook, and Never-Never Land. December 13 through December 24: Tuesday through Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

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Call 232-7374  
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and information

**MINERVA MARQUIS**, features Ann Richardson, an authoritative actress of great presence, in the title role. The other play on this double bill is a piece of early absurdist, in which a nonstoply cliché-ridden run American family finds all its major crises solved by an American cheese sandwich. Delightfully acted and staged. (Sm.)

**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 Grandma's home for a reunion. Miles Barnes directs the production, which marks the second time the San Diego Playhouse has presented a Glass play, the other being *The Artichoke*. Members of the cast are Ruth Swenson, Robert Morgan, Mary Qualls, Doug MacDonald, Lee Donnelly, Helen Bridge, Kathleen McCall, and Elise Tomlinson. (Sm.)

**YOUR CHRISTMAS PRESENT**  
The Old Town Opera House plays host for a Christmas show by Workville Performing Arts. The production, directed by J. Paul Acosta, emphasizes how the holiday season is celebrated in France. Throughout the run of the show, portions of the proceeds from each evening will go to the San Diego Good Sports Club and the San Diego Good Sports Club—both of which are rehabilitation centers for the physically handicapped. Old Town Opera House, Thursday, December 13 through January 13: Friday and Saturday at 7:30 p.m. Matinee Sunday at 2:30 p.m.

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## 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.

Among successful pop artists, Jeffrey Osborne is an anomaly: a singer and songwriter who has "made it big" on the strength of his virtues (both professional and otherwise) rather than as a result of a pretense at not having any. A quiet, modest man who cherishes and covets his privacy and what time he can spend with his growing family, Osborne has been a fixture on the pop and rhythm and blues charts for more than a year, and his mainstream popularity, like the quality of his songwriting, is attributable to his own industry talent, and a dedication to "getting the music right" is so pervasive that the singer almost disappears into his work. Unlike a lot of performers who are primarily concerned with creating and projecting a marketable image or personality, Osborne trains his energies on accomplishing the musical phrases inherent in each song he chooses to sing, and then sings them accordingly. As a result, one not familiar with Osborne's work might hear several of his tunes in sequence without knowing that they had all been performed by the same person. Of course, this relative anonymity can be a double-edged blade in the highly competitive music business, yet



JEFFREY OSBORNE

It is something Osborne accepts as an unmovable by-product of his determination to let his recordings speak for themselves. Examples of an uncommon selflessness abound on the singer's newest album, *Don't Stop*, the third solo effort. Osborne has recorded for A&M Records after ten years as the lead vocalist for the group LTD. Generally, even though the record offers some of his best

work thus far, Osborne has stepped back a bit on *Don't Stop*, allowing the tunes and veteran jazzfunk maestro George Duke's production to shine while, figuratively at least, Osborne stands supervising just outside the spotlight's reach. Osborne has admitted that after the success of his second album, 1983's *Slay with Me Tonight* (which yielded the hit "Don't You Get So Mad," "We're Going

All the Way," "Plane Love," and the title track), he has felt no compulsion to continue proving his skills as a vocalist. On *Don't Stop*, then, the singer has adapted his muscular baritone tenor to the songs instead of the other way around. Now soft and pliant as warm taffy, now edgy and nervous, now gruff and insistent, now plaintive and soulful, Osborne's voice assumes the characteristics and provides the delivery that invest each song with the appropriate tone and communicative power.

The instrumental tracks have been assembled by Osborne, Duke, and engineer Tommy Vicat with a similar variety of presentation in mind. A random drop of the phonograph needle onto *Don't Stop* might produce straight rhythm and blues, popfunk, techno-pop, garage/pop, or any combination thereof. The only constants, in fact, remain Osborne's fine vocals, the consistent excellence of the songwriting, and the state-of-the-art sound afforded *Don't Stop* by Osborne, Duke, and Vicat's insistence on applying the latest technical knowledge and advancements to their studio work. In that last regard, Osborne has even gone so far as to omit a planned track that the nine tunes that do appear on the record sound as good as possible fewer cuts on an album allow for wider grooves to be etched in the vinyl, thus producing better

audio fidelity. If he applies the same stringent standards to his live performances, then Osborne's concert this Friday night at Golden Hall should be outstanding.

Frank Zappa once said that his biggest frustration in working with a symphony orchestra is getting the union musicians to approach their music making as something more than just a job. "They might just as well be plumbers or nightwatchmen for all the excitement they feel about their work," he said. That may be true of many symphony players, who probably are regarded by most people as a particularly unemotional lot, but the same criticism can apply to many rock and rollers, as well. Twenty years after Beatlemania made it cool to play in a band, seemingly everyone and his brother (and sister) is in a group, and a number of working musicians currently guarding rock and roll's eternal flame appear about as excited by their involvement as the jaded classical musicians to whom Zappa referred. Maybe that's why I find Hansel Beck's a breath of fresh air.

A five-piece band out of Finland, of all places, Hansel Beck makes the old-school familiarity of early Seventies arena-rock, the defiant energy of late-Seventies punk, and surprisingly tasteful playing into a strangely alluring mess. Surprisingly tasteful because Hansel Beck is a descendant (continued on page 14)

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(continued from page 12)

and possibly a reincarnation of such prototypical Seventies primitives as the New York Dolls, Mott the Hoople, and Alice Cooper, none of whom spent any sleepless nights worrying about the quality of their music. And strangely alluring not because this band offers any new perspectives on the playing of rock and roll, but because they genuinely seem caught up in the spirit and the now-mythical attitude of those long-defunct bands who made rock a cathartic experience. Ordinarily I would find a band that sounds like a bad marriage of Aerosmith to Quiet Riot an insufferable bore. But Hanoi Rocks so obviously and sincerely enjoys paying tribute

to the simpler joys of metallic crunch — in the process tossing in some fairly novel twists — that the listener can't help but tag along for the fun of it.

Lead vocalist Mike Munroe (or Munroe, depending on whether you believe the album jacket or the record label on their current release, *Tiro Steps from the Moon*) provides Hanoi Rocks with the perfect hood ornament. Thrusting forward his inflatable Mick Jagger/Stevie Nicks lips like a resourceful rag bent on winning a photo finish, Munroe/Munroe achieves a pouting, androgynous sexuality that could have been concocted in the marketing department of a Sunset Boulevard record company office building (but

thankfully wasn't). Without Munroe/Munroe, Hanoi Rocks would still have been a pretty good band — the singer seems to have contributed little to the creative process that begat *Tiro Steps from the Moon* — but it would have been missing the one salesman in the bunch capable of closing a deal with an audience. A cover of Creedence Clearwater's "Up Around the Bend" and the band's own "High School" and "Underwater World" highlight an album that may not hang open any new doors, but at least cracks open a couple of windows to invigorate what usually is a somnolent form. Hanoi Rocks will be joined by Assassin and Bible Black for a show tonight, Thursday, at the Spirit. Late

word: this concert has been canceled due to the recent death of a member of Hanoi Rocks. In other concerts this week, **Krokus, W.A.S.P., and Helix** will loosen teeth with their heavy-metal stuff tonight, Thursday, in Golden Hall; while "New Age" pianist **Scott Cosso** completes a two-night stand at the Old Time Cafe in Leucadia. On Friday, San Francisco's **True West** joins the **Shards** and **Friends of Ghosts** at the Spirit. Perhaps the week's most heavily attended shows will be Tuesday's performance by **Hall and Oates** and **Xavien** at the Sports Arena; and Sunday's show at the same venue featuring one of the year's biggest and most deserved successes, **Huey Lewis and the News**.

## CONCERTS

**Krokus, W.A.S.P., and Helix:** Golden Hall, tonight, Thursday, 7:30 p.m., Community Concourse, downtown.

**Scott Cosso:** Old Time Cafe, tonight, Thursday, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

**Jeffrey Osborne:** Golden Hall, Friday, December 14, 8 p.m., Community Concourse, downtown, 283-SEAT.

**True West, the Shards, and Friends of Ghosts:** Spirit, Friday, December 14, 9 p.m., 1130 Buena Vista, 276-3990.

**Hall and Oates and Xavien:** Sports Arena, Sunday, December 16, 8 p.m., 224-4176.



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**Carlos Murphy's**, 4303 La Jolla Village Drive, La Jolla, 457-4170: The Goodall Boys, rock, Wednesday through Saturday; Espresso, contemporary, Sunday and Monday; Streetcar Eyes, rock, Tuesday.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach.

488-1081: Southwind, contemporary, Tuesday through Saturday.

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

**The Comedy Store**, 936 Pearl Street, La Jolla, 454-9178: Comedy show, Wednesday through Sunday; club for information; comedy amateur night, Monday.

**Elario's**, 7955 La Jolla Shores Drive, La Jolla, 454-9541: Jesse

Davis, contemporary, Tuesday through Saturday.

**Haleyon**, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: The Heroes with Johnny Almond, rock, Thursday through Saturday; Neon Vanilla, rock, Monday; Happy hour music and comedy with Rockwell, Friday.

**Hilton Hotel, Cargo Bar**, 1775 East Mission Bay Drive, Mission Bay, 276-1010: People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

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

**Islands Hotel, Supper Club/Lounge**, 1441 Quivira Road, Mission Bay, 224-5341: Sander and the Ram Band, variety stage show, Tuesday through Saturday.

**Islands Saloon**, Fourth and Orange, Coronado, 435-3456: The Rockaways, contemporary, Friday and Saturday.

**Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3220: Automatics, rock, Thursday through Saturday; recorded music, Sunday and Monday; Igo Facto, rock, Wednesday.

**La Valencia Hotel**, 1132 Prospect Street, La Jolla, 454-0771: Bob

MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

**Le Chalet**, 5046 Newport Avenue, Ocean Beach, 222-5300: The Source, rock, Thursday through Saturday; the Chicago Flash, rock, Sunday and Monday; Born Crosseyed, music of the Grateful Dead, Tuesday and Wednesday.

**McP's**, 1107 Orange Avenue, Coronado, 435-5280: Black Market, contemporary, Thursday; Double Take, contemporary, Friday and Saturday; the Convertibles, contemporary, Wednesday.

**Median Village**, 120 Orange Avenue, Coronado, 435-1822: The


Baja Strings, contemporary, Friday and Saturday; Piano Bar: Wayne Steele, Sunday through Thursday.

**Many Many's**, 3595 Sports Arena Boulevard, Loma Portal, 222-5596: In Colour, rock, Thursday through Saturday; live rock, Sunday and Monday; call club for information; the London Brothers, rock, Tuesday and Wednesday.

**Muhvany's**, 1031 Orange Avenue, Coronado, 435-4660: Kitty Kieffer, contemporary, Thursday; Brian Stevens, contemporary, Friday and Saturday; talent night with Kitty Kieffer, Sunday; Kitty Kieffer, contemporary, Tuesday.

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Road, Marina Village, 223-2234.  
Sally Saxton, contemporary.  
Wednesday through Saturday happy  
hours.

**Sandtrap Lounge**, 2702 North  
Mission Bay Drive, Mission Bay.  
274-3314. Ed Ellis and Tapestry,  
jazz, nostalgic blues, and  
contemporary. Thursday through  
Saturday; Andy and Donna,

contemporary, early evening  
Sunday.

**Silver Fox Lounge**, 1853 Garnet,  
Pacific Beach, 273-9190. Dan  
Connor, country and originals.  
Friday and Saturday.

**Spice Rock Restaurant**, 4315  
Mission Boulevard, Pacific Beach.  
483-7666. Robert Wetzel, classical  
guitar. Wednesday through  
Saturday.

**Tahito Flamenco Nightclub and  
Restaurant**, 3361 1st Rey Street,  
Pacific Beach, 483-2703. Live  
flamenco music and dancing, 7:30  
and 9:30 p.m., Wednesday.  
Thursday, and Sunday; 7:30, 9:30,

and 11:30 p.m., Friday and  
Saturday.

**Texas Teahouse**, 4970 Voltaire  
Street, Ocean Beach, Tom "Cal"  
Courtney, blues. Thursday; Chuck  
Bolt, blues, ballads, and rock.  
Tuesday and Sunday.

**Top of the Cove**, 1216 Prospect  
Street, La Jolla, 454-7779. Mel  
Goot, jazz piano. Tuesday. Piano  
Bar: Bob Corwin, Wednesday  
through Saturday.

**Upstart Crow and Co.**, Seacoast  
Square, 4475 Mission Beach  
Boulevard, Pacific Beach, 272-8990.  
The Pacific Ensemble, light classical  
music. Sunday brunch.

**Vacation Village Hotel**, Bay Lounge,  
Vacation Isle, Mission Bay.  
274-4636. Shine It On,  
contemporary. Tuesday through  
Saturday; Jimmie Williams,  
contemporary. Monday, and Sunday  
in the Polynesian Princess Dining  
Lounge.

**Victor's**, 1403 Rosecrans Street,  
Point Loma, 226-1871. Upstairs: live  
music. Thursday through Saturday,  
call club for information; Norman  
Clifford, contemporary. Sunday and  
Monday; Steve Shippo,  
contemporary. Tuesday and  
Wednesday. Downstairs: Norman  
Clifford and Frankie Ferlin, Friday  
and Saturday.

**Windrose**, 1935 Quivira Road,  
Marina Village, Mission Bay Park.  
223-2335. The Siers Brothers, rock.  
Thursday through Saturday; the  
Risk (formerly Ron Bolton Band),  
rock. Wednesday.

## San Diego North

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

**The Alamo**, 3032 Clairemont Drive,  
Clairemont, 276-2240. Pwyell,  
rock. Tuesday through Saturday.

**Racchael**, 8022 Clairemont Mesa  
Boulevard, Kearny Mesa, 560-8022.  
Cycles, contemporary. Thursday  
through Saturday; Mark Meadows,  
jazz. Sunday; Rick Casley and His  
Blue Zoo Review, blues and rhythm  
and blues. Tuesday; Neon Vanilla,  
rock. Wednesday.

**Baxter's/Charmont**, 5404 Balboa  
Avenue, Clairemont, 277-8814.  
Race, contemporary. Thursday  
through Sunday.

**Blarney Stone Pub**, 5617 Balboa

Avenue, Clairemont, 279-3033.  
Sean McVicker, Irish music,  
Wednesday through Saturday.

**The Blue Bayou Lounge**, 2537  
Clairemont Drive, Clairemont.  
276-0965. Jimmy Nixon and  
Downhome, country. Friday and  
Saturday.

**Bunbury's**, 9906 Mira Mesa  
Boulevard, Mira Mesa, 578-8666.  
Rockola, Beatles music and oldies.  
Thursday through Saturday.

**Cafe in the Valley Restaurant**, 911  
Camino del Rio South, Mission  
Valley, 296-6329. The Bill Shreve  
Quartet, jazz. Thursday through  
Saturday; Eric Foster, classical

guitar, early evening. Wednesday  
through Saturday; Walter Clark,  
classical guitar, early evening.  
Sunday and Monday evening; Mike  
Zoumaras, classical guitar. Friday  
lunch; the Fine Line, jazz. Tuesday  
and Wednesday.

**Carriage House**, 7945 Balboa  
Avenue, Clairemont, 278-2597. Jim  
Moore, contemporary. Friday and  
Saturday.

**Gold Coast Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley, 291-7131.  
Piano bar: Kevin Melton, Thursday  
and Tuesday; Sharon Skidgell,  
Friday through Monday and  
Wednesday.

**Haji Baba**, 104 Mission Valley  
Center West, Mission Valley.  
298-2010. Live Arabic music and  
entertainment. Wednesday through  
Sunday.

**Holiday Inn/Mission Valley**,  
Cricket's, 595 Hotel Circle South,  
Mission Valley, 291-5729. Fortune,  
Top 40 dance music, Tuesday  
through Saturday; Skip Garcia,  
contemporary. Monday.

**Islands Lounge**, Haralei Hotel,  
2270 Hotel Circle North, Mission  
Valley, 297-1101. Bagart,  
contemporary. Tuesday through  
Saturday; L.A., rock. Sunday and  
Monday.

**Jose's 10th Annual CHRISTMAS BASH**  
Tuesday December 13 • 8:00 pm  
• Glass appreciation night •  
• \$1.00 Bud Light • \$1.25 Long Island Iced Teas  
• \$1.50 all coffee drinks  
FREE hats, T-shirts and more  
Entertainment by **THE AUTOMATICS**

**Music Go Round San Diego's Finest DJs**  
Sunday & Tuesday  
Closed Monday 12-17

**THE AUTOMATICS**  
Thursday-Saturday

**IFSO FACTO**  
Wednesday

**Oh! Ridge**  
Comedy & entertainment band  
Live entertainment and dancing Tuesday thru Saturday in the Sunset Lounge.  
Tuesday-Thursday 8:30 pm-1:00 am, Friday & Saturday 9:00 pm-1:30 am  
No cover, no minimum

**Anthony's Harborside**  
333-6356

**RPM**

FREE ROSE to first 60 ladies  
Tuesday nights, compliments of RPM  
Mercedes Lounge Tuesday-Saturday, 9:00 pm-1:00 am  
Cheatham's Jazz Quartet every Sunday, 6:00-10:30 pm  
Happy Hours Monday-Saturday, 4:00-8:00 pm  
Sunday 4:00-6:00 pm Hot & cold hors d'oeuvres  
\$1.50 drink specials Tuesdays & Wednesdays  
Monday Night Football — 2 wide screen TVs  
Free hot dogs, chili and popcorn  
Draft beer 75¢ glass, \$2.50 pitcher

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**PARK PLACE**  
presents

**Circles**  
Rock 'n' Roll  
Tuesday through Saturday,  
Dec. 18-22  
9:00 pm-1:30 am  
Tues. Specials—  
Imported beer  
Wed. Ladies' Night  
\$1.25 drinks  
Thurs. Iced teas \$1.75

**Defiant**  
Dec. 16-17  
Metal Nights

**Neon Vanilla**  
Dec. 23-24

**Monday: Jack King (Hypnotist) Show**  
No cover • Live rock 7 nights • Big Screen T.V.  
ID required • New Year's Eve Party with Prophet  
1280 Fletcher Parkway, El Cajon 448-4111  
Bring this ad for a 50% discount on first drink!

**Wind rose**  
1935 Quivira Rd. • 223-2335

Every Wednesday-Saturday  
in December

**THE RISK**  
FORMERLY THE RON BOLTON BAND

Every Monday & Tuesday  
in December

Our lady D.J. will be playing your  
favorite hits. Come by and see us,  
and enjoy \$1.25 happy hour prices  
all night long.

Every Friday at 7:00 pm look for the all new  
**FASHION ODYSSEY**

The best of live rock & disco in San Diego  
At Windrose, we serve fun!  
Banquet facilities available

**The fabulous Spud Brothers**

Tuesday  
thru  
Saturday

Also appearing  
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**BILL BRACKETT**  
The funniest one-man  
show in town

**Doc MASTERS**  
in the  
Shelter Island  
Marina Inn  
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**Jazz Dancing**  
Tuesday through Saturday

Coral McFarland & the Art Resnick Trio

**PORTHOLE Lounge**  
9 pm to 1 am

**Holiday Inn**  
San Diego Embarcadero

**LATE NIGHT CELEBRATION**

Every night 10:00 pm until 2:00 am  
Free hors d'oeuvres  
\$1.50 Long Island Iced Teas

**BENNIGAN'S**  
in the Mission Valley Mall  
1760 Camino del Rio, North  
291-8853



and Sunday afternoon.

2000 25



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, 234-3577: Bruce McKeithen, piano variety, Tuesday through Saturday.

**Imperial House**, 505 Kalmia Street, Hillcrest, 234-3525: Wayne Jure, jazz, Tuesday through Saturday; Wayne Jure and Hank Young, jazz, Friday and Saturday.

**"The Invader"**, at the dock at 1066 North Harbor Drive, downtown, 288-0066: The Invaders, contemporary music for dancing, Tuesday through Sunday.

**Jolly Roger**, 807 West Harbor Drive, Seaport Village, 233-4300: Chuck Shovalter, contemporary, Thursday through Saturday; Night Manager, contemporary, Wednesday.

**La Malena**, 3081 Fifth Avenue, Hillcrest, 298-0119: Lynn Hall, Latin American harp, Friday; Stu Shames, jazz piano, Saturday; evening and Sunday afternoon.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; live music, Tuesday and Wednesday, call club for information; the Beat Farmers, rock, rockabilly, and country rock, Wednesday.

**Mona Lisa Restaurant and Cocktail**, 2001 India Street, downtown, 234-4893: Guy and Jackie and guests, Italian songs, pop standards, and opera, Saturday.

**Our Place at Midland's**, 2424 Fifth Avenue, Hillcrest, 232-1773: The Bruce Cameron Quartet, 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, oldies and dance music, Friday and Saturday; Sugar Jazz, jazz, Tuesday; the Sy Rainer Trio, jazz, Wednesday.

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

**Reuben E. Lee's**, 880 Harbor Island Drive, Harbor Island, 291-8570: Strictly Business, contemporary, Tuesday through Saturday.

**Sherraton Harbor Island**, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Rockola, Beatles music and oldies, Thursday and Friday happy hours.

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

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9110: Duty and Melina, contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

**Triton**, 6011 El Cajon Boulevard, East San Diego, 583-2240: Ella Rioli Pigeau, jazz and blues, Thursday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 583-1070: The La Band, rock, Thursday through Saturday; live rock, Sunday through Tuesday; call club for information; Strike Force, rock, Wednesday.

**Tuba Man's No. 2**, 7149 El Cajon Boulevard, East San Diego, 588-6042: Ira Cobb's Jazzbo, Dixieland jazz, Saturday.

**Viscount Hotel**, 1860 Harbor Island Drive, Harbor Island, 291-6700: Jarret, oldies and newies, Tuesday through Saturday.

**Words and Music Bookstore**, 4th and Robinson, Hillcrest, 298-4011: Scott Baldwin, classical guitar, Thursday; the Master Singers of San Diego City College, holiday music, early evening Thursday; Fred Benetoli, classical guitar, early evening Friday and Wednesday; Daniel Jackson, jazz piano, early evening Saturday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

**Yukon**, 4278 University Avenue, East San Diego, 284-8310: The Lone Riders, country rock, Thursday and Friday; Ekorehe, blues and rhythm and blues, Saturday.

## South Bay

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

**Black Angus**, 707 E Street, Chula Vista, 426-9020: Feelin', contemporary, Tuesday through Saturday.

**Bull N' Stick**, 608 Palm Avenue, Imperial Beach, 429-3330: Live music, Wednesday through Saturday, call club for information.

**China Five Restaurant**, 569 H Street, Chula Vista, 426-5931: Juan Robles, contemporary, Thursday through Saturday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Firecreek, country, Tuesday through Saturday; the Jackalope Revue, vintage rock, Sunday and Monday.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161: Toys, rock, Thursday through Saturday; Thrillseeker, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

**Da Vinci's**, 626 E Street, Chula Vista, 427-8880: Bart Torres, contemporary, Wednesday through Sunday; Tito and Augustine, contemporary, Monday and Tuesday.

**Duck's Cocktails**, 317 Third Avenue, Chula Vista, 427-1546: Diana Gilman, country, blues, and variety piano, Wednesday through Saturday.

**Hungry Hunter/Imperial Beach**, 1311 Palm Avenue, Imperial Beach, 424-3754: Jazz jam session with the Bob

423-0953: Gina Robles and Rapture, Top 40 dance music, Thursday through Saturday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 423-3479: Grand Central Station, country, Friday and Saturday.

**Joey's**, 415 Broadway, Chula Vista, 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

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

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7233: Four Star Country, country, Friday and Saturday.

**The Lantern**, 1327 Third Avenue, Chula Vista, 427-4206: Live rock, Thursday through Saturday; call club for information.

**Little Las Vegas**, 1770 Palm Avenue, Imperial Beach, 424-3754: Jazz jam session with the Bob

Dolph, Sextet, beginning at 5 p.m., Auguste, contemporary, Thursday through Sunday.

**Marisol**, 1680 Broadway (at Main Street), Chula Vista, 429-8045: Colour, Latino, Thursday through Saturday; with Los Lapes, Mexican cowboy music (norteno), Thursday; Musico, Latin and Top 40 dance music, Sunday with Los Lapes, early evening Sunday.

**The New Trophy Lounge**, 999 National City Boulevard, National City, 477-5753: Vergie and the Orient Express, contemporary, Wednesday through Saturday.

**Oasis Bar**, 1121 Third Street, Chula Vista, 426-2977: Junction, country, Friday through Sunday.

**Old Bonita Store Restaurant**, 4011 Bonita Road, Bonita, 479-3537: Wayne Gae and Tony Irvine, contemporary and country, Friday and Saturday.

**Palomino Star**, 3008 Main Street, Chula Vista, 427-5889: Ron Taber, country, Wednesday, Thursday, and Sunday; Branded, country, Friday and Saturday.

**Zorilla's**, 603 Palomar Street,

Chula Vista, 425-1626: Tito and Augustine, contemporary, Thursday through Sunday.

## East County

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

**Baxter's**, 1025 Fletcher Parkway, El Cajon, 442-9271: Live music, Tuesday through Saturday; live country music, Sunday and Monday; call club for information.

**Blarney Stone Too**, 7059 El Cajon Boulevard, College area, 463-2263: Brian Connolly, Irish music, Tuesday through Saturday; Irish music, Sunday.

**The Bonedocks Restaurant**, 8320 Parkway Drive, La Mesa, 465-3660: Randy Beecher, contemporary, Thursday through Saturday; Eric Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

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

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

**Carlson Oaks Country Club**, 9200 Inwood Drive, Santee, 444-4242: Darrell Ray, piano variety, Friday and Saturday.

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

**Cono's Nest**, 12347 Woodside Avenue, Lakeside, 443-2300: Dale Pearson, piano variety, Friday and Saturday.

**Duck's Landing**, 1185 East Main Street, El Cajon, 442-4248: Jerry Berchard, piano variety, Wednesday through Saturday; Carl Crawford, contemporary, Sunday through Tuesday.

**RAD T.V.**

Radical Music Videos  
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FOR ALIENS BY ALIENS

PARTY TIME ON COX CABLE  
Channel 24, Friday the 14th at  
10:30 PM  
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PM. LOCK FOR RAD II WHEN I  
RETURN TO YOUR PLANET.

**BEACH CLUB**  
Ocean Beach, California

—Make your plans now—  
**NEW YEAR'S EVE WITH  
THE BLITZ BROS.**

Thursday, December 13  
Private Line 8pm-11pm  
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**PANTERA** 8pm-11pm  
Best week—4 great nights with  
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**We've Jazzed up  
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Fill your warm summer nights  
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Friday 8 Saturdays  
from 9 pm-12:30 am.  
And the price?  
Absolutely free.  
There's no cover  
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minimum number  
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So join us. We  
think you'll love  
the way we jazzed up the  
place.

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Every  
**FRIDAY AND SATURDAY**  
The finest D.J.s and dancing  
9 pm-2 am; spanning the globe for  
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Coming soon in December  
**GANDHI NIGHT**

135 North Highway 101, Solana Beach  
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Jellyroll Osbourne Dec. 14  
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Deposit now for: Springfield (Feb.), ZZ Top, Culture Club,  
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**SOCKERS**  
All games—Best seats

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**SUPER  
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**BARRY  
MANILOW**  
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**NEIL DIAMOND**  
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A few Margaritas ...  
Ceviche ...  
Carne Asada  
or perhaps  
Champagne ...  
Grilled Scampi ...  
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from the  
Islands**

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

**BOGART**  
December 15, 18 & 22

**L.A.**  
December 16, 17 & 23

**DUCKTAIL REVUE**  
December 26 through  
New Year's Eve

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

**10-FOOT  
WIDE SCREEN  
NEVER A COVER!**

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HANA LEI HOTEL  
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**BODIES**

Thursday, December 13—The terror of San Diego, but fun!

**THE RENEGADES**

Friday & Saturday, December 14 & 15  
RHINO RECORDS RECORDING ARTISTS  
SAN DIEGO'S MOST ACCLAIMED ROCK 'N' ROLL BAND

Inventor Ben Davidson that do  
everything, but (deleted) on stage,  
those who have baritone with solid  
craftsmanship. A real rock n' roll  
hand learning towards country. Great  
originals and cover songs from  
Conway Twitty to The Velvet  
Underground. Their drummer has a  
great image, an incredible deep  
voice, and a harmonium sense of  
humor.

—John Viter and  
Kathryn Turman,  
Music Connection Magazine

Special guests: Friday night **TOMCAT**  
Saturday night **THE SHARDS** and **MOJO NIXON**

Sunday, December 16  
**THE RENEGADES**  
with **FAST LANE**  
**FREE BUFFET**  
and more fun than you can stand!

Monday, December 17  
**OPEN AUDITIONS**

Tuesday, December 18  
Debbie, Barbara, Rebecca, Dee, Robert, Lee, Candy & John's favorite  
**JESSE & THE FLAMES**  
**SUPER DRINK SPECIALS** 7-11 pm—25¢ draft beer, \$1.00 pitchers, 75¢ well & bottle

Wednesday, December 19—The terror of San Diego, but fun!  
**THE RENEGADES**  
**SUPER DRINK SPECIALS** 6-7 pm—25¢ draft beer, \$1.00 pitchers, 50¢ well & bottle

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Always Rock & Roll at Bobby G's

Thursday-Saturday, Dec. 13-15  
plus New Year's Eve

**THE EFFECT**



Wednesday-Saturday,  
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**SHAKE**

Don't miss our **ANNUAL CHRISTMAS PARTY** Dec. 19. All day and all night champagne, hors d'oeuvres, special drinks

**MONDAY NIGHT FOOTBALL**  
Happy Hour prices - Not dogs 50¢ during game  
All sports events 7 days/week on our satellite TV.  
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Beginning at 9 pm

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Don's, 13321 Business Highway  
Eight at Los Coches, El Cajon. 443-  
2444. Donny Michaels and Big Sm.  
country. Friday and Saturday.

Don's West, 5286 Baltimore Drive.  
La Jolla. 462-0533. The Smith  
Brothers, country. Tuesday through  
Saturday (jam session, Sunday  
afternoon).

Flinn Springs Inn, 15505 Highway  
80, El Cajon. 443-9568. Free Rein,  
country. Wednesday through  
Sunday.

George Joe's Restaurant, 9586  
Murray Drive, La Mesa. 469-6158.  
Pat Wakeman, sing-along piano bar.  
Thursday through Saturday.

Horseshoe Tavern, 7664  
Broadway, Lemon Grove. 469-6344.  
Punk Drown and Country Night  
Life, country. Friday and Saturday.

Kentucky Stud, 11377 Woodside  
Avenue, Santer. 448-3402. Gold  
Coast, country. Friday through  
Sunday.

Lakeside Hotel, 9940 River Street,  
Lakeside. 443-9591. The Shadow  
Riders, country. Friday and  
Saturday.

McCham, 134 West Douglas, El  
Cajon. 442-1331. Mike Zommaras,  
classical guitar. Friday and  
Saturday.

Legends, 2754 Alpine Boulevard,  
Alpine. 445-5545. Vision, Top 40  
dance music. Friday and Saturday.

Live Oak Springs, Old Highway 80  
Boulevard, Jacumba. 766-6286.  
Cottonwood, country. Saturday.

Lorenson's, 596 Broadway, El Cajon.  
442-9896. Pitch 'N' Woo with Gerrie  
Woo, contemporary. Tuesday  
through Saturday. Pro Brigham's  
Preservation Band, Discworld jazz,  
Sunday and Monday.

Magnolia Mulvaney's, 8861  
Magnolia Avenue, Sanier.  
446-4556. Igo Fazio, rock.  
Thursday through Saturday.

Mama's Place, 533 East Main  
Street, El Cajon. 443-9573. Mark  
Lashley and the Prem Express,  
country. Wednesday through  
Saturday.

Nite Owl East, 667 North Mollison  
Avenue, El Cajon. 447-3854. Saa,  
Top 40 dance music, Tuesday  
through Saturday.

Our Favorite Place, 8646 Mission  
Gorge Road, Sanier. 449-6240.  
Bob Sorrell and Key Range,  
contemporary and oldies. Thursday  
through Saturday evening, and  
early evening Sunday.

The Outpost, 652 Grand Avenue,  
Spring Valley. 464-9007. County  
Line, country. Friday and Saturday.

The On New Inn, 9616 Campo  
Road, Spring Valley. 460-8036.  
Center Stage, country and music of  
the '40s and '50s. Tuesday through  
Thursday. Alton and the On New  
Country Lads, country. Friday and  
Saturday.

Park Place, 1280 Fletcher  
Parkway, El Cajon. 448-4111.  
Prophet, rock. Thursday through  
Saturday. Duffan, rock. Sunday  
and Monday. Circles, rock. Tuesday  
and Wednesday.

Ramp West, 2201 El Cajon  
Boulevard. 298-1722. Limbo Slam,  
rock, and the Sea Hags, rock.  
Thursday.

Silver Spun, 7941 Mission Gorge  
Road, Sanier. 448-4882.  
Stagecoach, country. Wednesday  
through Saturday.

Turquoise Lounge, 5975 Severin  
Drive, La Mesa. 465-1525. Handley-  
Page, rock. Tuesday through  
Saturday.

Vin Winde's, 10055 Mission  
Gorge Road, Sanier. 449-0960.  
Crosfire, contemporary and  
country rock. Friday and Saturday.

Win Cody's Balcon, 240 West Main  
Street, El Cajon. 440-9247.  
Ricchet, rock. Friday and  
Saturday.

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Most Valuable Players is one of San Diego's newest pop-jazz  
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Now playing on Thursday  
nights from 8 pm-12 midnight  
**HARVEY & 52ND ST. JIVE**  
For dinner reservations phone 232-0686  
Pacific Highway & Hawthorn

fat  
city



**Tascam**  
**Ministudio**  
**Porta One**  
under \$600!


NEW WORLD



**JESSE DAVIS**  
Tuesday through Saturday 9 pm-1 am

**Clarice's**  
RESTAURANT  
Summer House Inn  
7955 La Jolla Shores Drive • 459-0541


**MANNIKINS**



**new!!** This and every  
following Thursday is  
**Shut up and Dance Night**

Mondays  
&  
Fridays **CLUB-ID**  
Seven days a week, 8 pm to 2 am  
Cover charge on Monday, Friday & Saturday  
945 Garnet Ave., Pacific Beach  
276-4653 No cover for mannequins

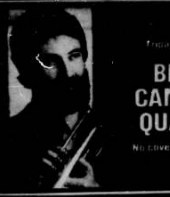
**JIM HAWLEY**



**Wed-Sat.**  
**9 pm-1 am**  
**The Boat House**  
**Harbor**  
**Island**

2040  
Harbor Island Dr.  
San Diego

**OUR PLACE**



**BRUCE CAMERON QUARTET**  
No cover • No minimum

2424 Fifth Ave • 232-1773  
(next to Mikisan Japanese Restaurant)


**PERFORMERS**

Performer listings are compiled by  
Don Jennings. If you wish to be  
included, please call 263-9182  
Thursday afternoon or Friday  
before 5:00 pm. The listings are  
free.

**Rock & Roll**

Assassin: Spirit  
Automobiles: Jose Murphy's  
The Beat Farmers: Bodies,  
Mandala Wind  
The Belaire Boys: Valley Fort  
Restoration  
Bible Black: Spirit  
The Bitter Brothers: Trojan Horse  
The Blue Bullen Band (The Risk):  
Windrose  
Born Crossed: Le Chet  
Bouling for Larva: Spirit  
California Aero Drive: Holly Up  
Tavern  
The Chicago Flare: Le Chet  
Orchestra: Lord Flare  
Muhawey's/Fireworks  
Ray and Laine Correa with Bert  
Miller: The Wellhouse  
Crystal: Whiskey Flats  
The Curbs: Spirit  
Debate: La's  
The Defendants: Spirit  
Defiant: Park Place  
Defiant: Spirit  
Folk Debonaires: Holly Up Tavern  
Doll Congress: Spirit  
The Effect: Holly Up Tavern  
Early Plant: Holly Up Tavern  
The Effect: Holly Up Tavern  
Leauge  
She Lins Up: Killery Nightclub  
Flywell: Alton  
Pronce: Dance Machine  
Pronce: Normandy Cocktail  
Leauge  
Friends of Ghosts: Spirit  
The Goodall Boys: Carlos Murphy's  
Handley-Page: Turquoise Lounge  
The Haines: Old Hat Mar Cafe  
The Horace: Halcigon  
Incapable Racers: Ralph and  
Eddie's  
In Color: Many Many's, Vista  
Entertainment Center  
Igne Phos: Jose Murphy's  
Brothers: Whiskey Flats  
L.A. Islands Lounge  
Linda Shum: Holly West  
The London Brothers: Killery  
Nightclub, Many Many's  
The Lone Riders: Helen  
The New Dots: Holly Up Tavern  
N-E-I-L's: Le Chet  
New Vistas: Halcigon, Halcigon  
Helen to Answer: Killery  
Nightclub, Old Pacific Beach  
Cafe  
Patterson Beach Club  
Planet: Whiskey Flats, Vista  
Entertainment Center  
Private Dancers: Holly Up Tavern  
Private Line: Beach Club  
Private Line: Beach Club  
Private Line: Beach Club  
Red Alert: Nightclub  
The Belaires: Holly Up Tavern  
Blondies: Win Cody's Saloon  
Ricky and the Jets featuring Kenny  
Hawley: Alton  
The Risk (formerly Ron Bolton  
Band): Windrose  
Rushes: Barbary's, Sheraton  
Marker Island  
RPM: Robin Hotel  
The Sea Hags: Holly West  
Shake: Holly Up  
The Shores: Spirit, Bodies  
The Silver Brothers: Le Chet  
Crosfire  
Silent Screens: Spirit  
Some Girls: Flippers  
The Sowers: Le Chet  
The Splatters: Spirit  
The Spud Brothers: Doc Masters  
M. Stone: Halcigon  
Hunter/Crosfire, Monterey  
Whaling Company  
Street Car Eyes: Carlos Murphy's  
Studio Pines: Trojan Horse  
Subject to Change: Spirit  
Dick Tanner and the Skillet  
Lidars: Red Couch  
Jen/Excessible  
Thrillers: Dance Machine  
Boys: Dance Machine  
Tough: Subjects: Spirit  
True West: Spirit  
The Twosomes: Monterey Whaling  
Company  
The Us Band: Trojan Horse  
The Voices: Spirit  
Rick Wells: Old Hat Mar Cafe

**an African**  
**Dance Party**  
with Ghana's Master Drummer  
and 8-piece band  
**OBO ADDY**  
and REGGAE MUSIC with  
NIGHTSHIFT



New Years Eve 1984  
La Paloma Theatre  
1ST & D STREETS, ENCINITAS 8:30 pm  
\$5 TO ADVANCE \$10 TO AT THE DOOR  
Advance tickets available at all tavern outlets  
and the usual Propter Production outlets  
FOR INFO, CALL 232-5593 OR 234-8462  
**A BENEFIT TO**  
**STOMP APARTHEID**

**THURSDAYS**  
**CASHA DANCERS**  
**POETRY IN MOTION**

**SUNDAYS**  
**EUROMOD '85**  
**MODERN DANCE & EUROPEAN FASHION**

**EXPERIENCE A TOTAL CLUB EXPERIENCE**

laser club  
**OH!**

• TOTAL SOUND  
• LIGHTS  
• THE ONLY LASER/PYROTECHNICS  
EFFECTS IN THE ENTIRE AREA  
• OPEN THURS. THRU SAT. 9:00 PM  
SUNDAYS 7:00 PM  
• LAST CALL 5:00 AM  
• 18 OR OVER

One mile from the International Border in Tijuana's new  
PASO DE LOS HEROS  
FOR DETAILS & DIRECTIONS CALL: (619) 421-2036



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Bring this ad to  
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your next  
12" single  
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One coupon per customer  
Coupon expires 12-20-84

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**Barker & Orr**




**Music and Mirth**  
**Wednesday-Saturday**  
**The Jolly Roger**  
Solana Beach  
937 Lomas Santa Fe Drive  
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**Bobby G's**  
Always Rock & Roll at Bobby G's

Thursday-Saturday, Dec. 13-15  
plus New Year's Eve

**THE EFFECT**



Wednesday-Saturday,  
Dec. 19-22  
**SHAKE**

Don't miss our ANNUAL CHRISTMAS PARTY Dec. 19. All day and all night champagne, hors d'oeuvres, special drinks

**MONDAY NIGHT FOOTBALL**  
Happy Hour prices • Hot dogs 50¢ during game  
All sports events 7 days/wk. on our satellite TV.  
Lunch & dinner 7 days/wk. Daily luncheon specials.

485 FIRST ST. ENCINITAS 436-7367



**Niteline**  
Tuesday through Saturday  
Beginning at 9 pm

**MEXICAN**  
**LA HACIENDA**  
RESTAURANTE

875 Hotel Circle South • Mission Valley  
298-6261 • Free parking

Don's, 13321 Business Highway  
Eight at Las Cuchas Pk. Hwy. 413  
2144, Danny Michaels and Big Mike,  
country, Friday and Saturday

Don's West, 3286 Baltimore Drive,  
La Mesa, 462-0533. The Smith  
Brothers, country, Tuesday through  
Saturday, 11 am-10 pm, Sunday  
afternoon

Flinn Springs Inn, 13505 Highway  
80, El Cajon, 443-0068. Pro, Ron,  
country, Wednesday through  
Sunday

George Joe's Restaurant, 9380  
Marino Drive, La Mesa, 469-6158.  
Pat Waleman, sing-along piano bar,  
Thursday through Saturday

Horseshoe Tavern, 2064  
Broadway, Lemon Grove, 469-6344.  
Frank Down and Country Night  
Live, country, Friday and Saturday

Kentucky Stud, 11377 Woodside  
Avenue, Santee, 448-3402. Gold  
Coast, country, Friday through  
Sunday

Lakeside Hotel, 9940 River Street,  
Lakeside, 443-9591. The Shadow  
Riders, country, Friday and  
Saturday

LCham, 134 West Douglas, El  
Cajon, 442-1233. Mike Zamarias,  
classical guitar, Friday and  
Saturday

Legends, 2754 Alpine Boulevard,  
Alpine, 445-5545. Vision, pop 40  
dance music, Friday and Saturday

Live Oak Springs, Old Highway 80  
Boulevard, Jacumba, 766-4288.  
Cottonwood, country, Saturday

Lorenzo's, 590 Broadway, El Cajon,  
442-9086. Pitch N' Woe with Gerrie  
West, contemporary, Tuesday  
through Saturday. Pro-Bridgman's  
Preservation Band, Decadent jazz,  
Sunday and Monday

Magnolia Mulvaney's, 8861  
Magnolia Avenue, Santee,  
448-8500. Igo Eads, rock,  
Thursday through Saturday

Mama's Mink, 533 East Main  
Street, El Cajon, 442-5573. Mark  
Lambert and the Viny Express,  
country, Wednesday through  
Saturday

Nite Owl East, 667 North Madison  
Avenue, El Cajon, 447-3854. Sass,  
Top 40 dance music, Tuesday  
through Saturday

Our Favorite Place, 9636 Mission  
Gorge Road, Santee, 449-6240.  
Bob Sortillon and Key Largo,  
contemporary and oldies, Thursday  
through Saturday evening, and  
early evening Sunday

The Outpost, 652 Grand Avenue,  
Spring Valley, 464-9007. County  
Line, country, Friday and Saturday

The Os Bow Inn, 9816 Campo  
rosa, Spring Valley, 468-9616.  
Center Stage, country and music of  
the 40s and 50s, Tuesday through  
Thursday. Alan and the Os Bow  
Country Lads, country, Friday and  
Saturday

Park Place, 1280 Fletcher  
Parkway, El Cajon, 448-4111.  
Prophet, rock, Thursday through  
Saturday. Defiant, rock, Sunday  
and Monday. Circles, rock, Tuesday  
and Wednesday

Roy West, 2201 El Cajon  
Boulevard, 298-1722. Limbo Slam,  
rock, and the Sea Hags, rock,  
Thursday

Silver Spur, 7941 Mission Gorge  
Road, Santee, 448-4882.  
Stagecoach, country, Wednesday  
through Saturday

Turquoise Lounge, 5975 Severin  
Drive, La Mesa, 460-1525. Handley,  
page, rock, Tuesday through  
Saturday

Van Winkle's, 10655 Mission  
Gorge Road, Santee, 449-0606.  
Crosstire, contemporary and  
country rock, Friday and Saturday

Win Cody's Saloon, 240 West Main  
Street, El Cajon, 440-9247.  
Ricochet, rock, Friday and  
Saturday

**NOW APPEARING**



**MOST VALUABLE PLAYERS**  
Most Valuable Players is one of San Diego's newest pop-jazz  
groups. The group plays a wide range of music from the jazz  
sounds of George Benson, Al Jarreau and Lee Ritenour to the  
soft rock sounds of Steely Dan and Stevie Wonder. Playing  
Fridays and Saturdays under the neon lights of Fat City.

Now playing on Thursday  
nights from 8 pm-12 midnight  
**HARVEY & 52ND ST. JIVE**  
For dinner reservations phone: 232-0886  
Pacific Highway & Hawthorn

**fat city**  
Cafe



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**Ministudio**  
**Porta One**  
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4 Track Cassette Normal Speed, DBX  
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Completely Portable Size 13" x 9" x 1.6" 42.34

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Professional Audio Equipment  
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**JESSE DAVIS**  
Tuesday through Saturday 9 pm-1 a.m.

**Clario's**  
RESTAURANT  
Summer House Inn  
7955 La Jolla Shores Drive • 459-0541


**MANNIKIN**



**new!!** This and every  
following Thursday is  
**Shut up and Dance Night**

**Mondays**  
& **Fridays**  
**CLUB-ID**  
Seven days a week, 8 pm to 2 am  
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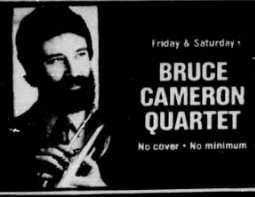
An intimate evening with  
**JIM HAWLEY**



**Wed.-Sat.**  
**9 pm-1 am**  
**The Boat House**  
**Harbor**  
**Island**

2040  
Harbor Island Dr.  
San Diego

**OUR PLACE**  
LIVE MUSIC



**FRIDAY & SATURDAY**  
**BRUCE**  
**CAMERON**  
**QUARTET**  
No cover • No minimum

2424 Fifth Ave. • 232-1773  
(next to Nikkisan Japanese Restaurant)

**PERFORMERS**

Performers listings are compiled by  
Don Aronson. If you wish to be  
included, please call 763-4125.  
Thursday afternoon on Friday  
before 8:00 pm. The listings are  
free.

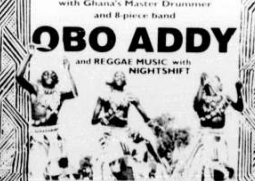
**Rock & Roll**

Assassin: Spirit  
Automatics: Joe Murphy's  
The Beat Farmers: Jades  
Meadow Wind  
The Bel Air Boys: Valley Fort  
Restaurant  
Bible Black: Spirit  
The Bible Brothers: Broken Horse  
The Ron Bolton Band (The Risk):  
Hindrose  
Born Crusaders: Le Châlet  
Bouding for Larva: Spirit  
California Aero Drive: Kelly Up  
Carm  
The Chicago Flash: Le Châlet  
Circles: Park Place  
Madness: Escondido  
Ray and Laine Corra with Bert  
Miller: The Hillboree  
Crystal: Whiskey Flats  
The Curbis: Spirit  
Dabala: Le Châlet  
The Defendants: Spirit  
Defiant: Park Place  
Detroit: Spirit  
Dix Debouaire: Kelly Up Tavern  
Doll Congress: Spirit  
Early Man: Kelly Up Tavern  
The Effect: Bobbi's U.S. Preside  
Lounge  
Five Lines Up: Hillboree Nightclub  
Physic: Mamas  
France: Dance Machine  
Freeway: Normandy Cocktail  
Lounge

Friends of Chusko: Spirit  
The Goodall Boys: Carlos Murphy's  
Handley Page: Dargonne Lounge  
The Heaters: Old Left Mar Cafe  
The Heres: Halcyon  
Incognito Rockers: Ralph and  
Edie's  
In Colour: Mung Mung's, Vista  
Entertainment Center  
Igo Factor: Joe Murphy's  
Rancher: Whiskey Flats  
L.A. Islands Lounge  
Limbo Slam: Romy West  
The London Brothers: Hillboree  
Nightclub, Mung Mung's  
The Lone Riders: Vision  
The Mar Del: Kelly Up Tavern  
N-E-E: Le Châlet Greenhouse  
New Noodle: New Noodle, Halcyon  
Notice to Appear: Hillboree  
Nightclub, Old Pacific Beach  
Cafe  
Painters: Beach Club  
Planet: Whiskey Flats, Vista  
Entertainment Center  
Private Domain: Kelly Up Tavern  
Private House: Kelly Up Tavern

Quest: Naragay Inn  
Red Alert: Naragay Inn  
The Reflectors: Kelly Up Tavern  
Ricochet: Win Gadsby's Saloon  
Rocky and the Jets featuring Kenny  
Marrell: Mamas  
The Risk (formerly Ron Bolton  
Band): Hindrose  
Rockin': Rhythmic's, Sheraton  
Harbor Island  
RPM: Balboa Hotel  
The Sea Hags: Romy West  
Shale: Bobby G's  
The Shards: Spirit, Public  
The Sixx Brothers: Le Châlet  
Greenhouse  
Silent Screams: Spirit  
Some Girls: Playars  
The Source: Le Châlet  
The Splatters: Spirit  
The Spud Brothers: Joe Masters  
N. Stone: Hungry  
Hunter/Oceanwide, Monterey  
Whaling Company  
Street Car Eyes: Carlos Murphy's  
Strike Force: Broken Horse  
Subject to Change: Spirit  
Dick Tanner and the Skillet  
Lickers: Red Couch  
Tom Escondido  
Thrillseeker: Dance Machine  
Troy: Dance Machine  
Touch Subjects: Spirit  
True West: Spirit  
The Twosomes: Monterey Whaling  
Company  
The Us Band: Broken Horse  
The Voices: Spirit  
Rock Wells: Old Left Mar Cafe

an African  
**Dance Party**  
with Ghana's Premier Drummers  
and R & B band  
**OBO ADDY**  
and REGGAE MUSIC with  
NIGHTSHIFT



New Years Eve 1984  
La Paloma Theatre  
1ST & D STREET, ENCINITAS 8:30 pm  
\$5.50 ADVANCE • \$10.50 AT THE DOOR  
Advance tickets available at all liquor markets  
and 10-11, usual liquor prices (no cash)  
FOR INFO, CALL 232-5501 OR 434-8467  
**A BENEFIT TO**  
**STOMP APARTHEID**


THURSDAY'S  
**CASH DANCERS**  
POETRY IN MOTION  
SUNDAY'S  
**EUROMODA '85**  
MODERN DANCE & FASHION FASHION

**experience a total club experience**

**OH!**  
laser club

- TOTAL SOUND
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- THE ONLY LASER-PYROTECHNICS EFFECTS IN THE ENTIRE AREA
- OPEN THURS. THRU SAT. 9:00 PM
- SUNDAYS 7:00 PM
- LAST CALL 5:00 AM
- 18 OR OVER

One mile from the International Border in Tijuana's new  
PASO DE LOS HEROS  
FOR DETAILS & DIRECTIONS CALL (619) 421-2036



**DANCE!**

Bring this ad to  
Lou's and receive  
**10% off**  
your next  
12" single  
purchase!

**LOU'S**  
**RECORDS**

THE DANCER: DJ GARDNER  
CLOSING: 10:00 PM



## Contemporary/ Top 40

Judy Ames: *Henry's*  
Andy and Donna: *Sandtrap Lounge*  
Back Beat: *Patrick's II*  
Baja Stripes: *Mexican Village*  
John Barker and Ore Steam: *Jolly Roger/Solana Beach*  
Randy Beesher: *Boonocks Restaurant*  
Black Market: *McP's*  
Bogart: *Islands Lounge*  
Jerry Burdard: *Dock's Landing*  
Jose Canales: *Hotel San Diego*  
Carmen and Carmen: *Rogue Sills*  
Chain Reaction: *Hall and Bear*

Choice Reveal: *Antonio's Hacienda*  
Norman Clifford: *Victor's*  
Cort Cobb: *Jolly Roger/Solana Beach*  
The Convertibles: *McP's, Roadway Inn*  
Ray and Laine Correa with Bert Miller: *The Wellhouse*  
Casta V: *Tio Leo's/Mira Mesa*  
Donna Cote: *Tom Ham's*  
Parillon Lounge  
Carol Crawford: *Dock's Landing*  
Cyclist: *Bacchanal*  
Darel Daniels and Nellina: *La Hacienda Cantina*  
Jesse Davis: *Elan's*  
Double Take: *McP's*  
Frank Dexter: *Tio Leo's/Mission Valley*  
Gorge

East Coast: *La Maza*  
The Elements: *Hotel del Coronado*  
Ed Ellis and Tapestry: *Sandtrap Lounge*  
Jim Evans: *Coo-Coo Club*  
Expresos: *Carlos Murphy's*  
Fantasia: *Monk's*  
Faelin: *Black Angus/Chula Vista*  
Vallerie Foreman: *Quintet*  
Parillon Lounge  
Fortune: *Holiday Inn/Mission Valley*  
Forward Motion: *Monk's*  
Friendship: *Gilbey's Cocktail Lounge*  
Skip Garcia: *Holiday Inn/Mission Valley*  
Jim Gates and Sound Investment: *Rancho Bernardo Inn*

Wayne Gire and Tony Irvine: *Old Bonita Store Restaurant*  
Kevin Green: *Holly's Inn*  
Greg Grover: *El Canal*  
Diane Hall: *Mulhenny's/Pacific Beach*  
Jim Hawley: *Boat House*  
The Invaders: *"The Invader"*  
Tony Irvine: *Tio Leo's/Mira Mesa*  
Island Society: *Henry's*  
Jarrett: *Viscount Hotel*  
J.C. and Company: *Joey's*  
Justice: *Moonglow*  
Kitty Kieffer: *Muharby's/Coronado*  
Russ Kirkpatrick and Dan Lehner: *Monterey Bay Carvers*  
Gary Lehman: *Smuggler's Inn*  
Louis and Loose Change: *Joey's*

Danny Loebe: *Lebster Pond*  
Melissa McCracken: *Tio Leo's/Mira Mesa*  
Cloria Michaels and Spring Power: *Atlantic*  
Midnight Delight: *Barrett's Back Room*  
Jim Moore: *Boonocks Restaurant*  
Hotel Escondido, Carriage House  
Larry Humes: *Hampshire's*  
Musicals: *Married*  
Night Manager: *Joey's*  
Roger/Oceanside: *Joey's*  
Roger/Sanport Village  
One Plus One Plus Eurus: *Cromagh: Rancho Bernardo Inn*  
Vergie and the Orient Express:

New Trophy Lounge  
Gil Palacios and Linda Parra: *Gilbey's Cocktail Lounge*  
Pitch N' Woo with Gertie Woo: *Lorenzo's*  
P.J. Fog: *Mulhenny's/Escondido*  
Eddie Preston: *Barnacle Bill's*  
Quality: *Quimby's*  
Racer: *Baxter's/Clairmont*  
Gary Rayner: *Coo-Coo Club*  
Rick Rivers: *El Canal*  
Peter Robbrecht: *Sharon Harbor Island West*  
Bruce Robbins: *Boonocks Restaurant, La Maza*  
Juan Robles: *China Five Restaurant*  
Cina Robles and Rapture: *Hungry Hunter/Imperial Beach*

The Rockaways: *Roadway Inn, Islands Lounge*  
The Rosie Trio: *Peter D's*  
The Roadies: *Tio Leo's/Mira Mesa*  
Sasa: *Nite Owl East*  
Sally Saxton: *Salmon House*  
Shine It On: *Vacation Village Hotel*  
Steve Shapiro: *Victor's*  
Chuck Showalter: *Joey's*  
Roger/Sanport Village, Jolly Roger/Solana Beach  
Signed, Sealed, and Delivered: *Sharon Harbor Island*  
Tony Soraci and Company: *Henry's*  
Rob Sorittines and Roy Lange: *Our Favorite Place*  
Southside: *Catamaran Hotel*  
Wayne Steele: *Mexican Village*  
Steven and Tony: *Pez Soap*

Anderson's  
Steven and Lee: *Robbers*  
Joe Stewart: *Tio Leo's/Mira Mesa*  
Strictly Business: *Ruben E. Lee's*  
Don Tinsdale: *The Bridge*  
Tito and Augustine: *De Vincis, Zorilla's*  
Danny Tapes: *Seven Seas Lodge*  
Burt Turres: *De Vincis*  
Rick Turner: *Hilton Hotel*  
Two Together: *Vista Entertainment Center*  
Vinson: *Legends*  
Pat Walkman: *George Joe's Restaurant*  
Jeff Williams: *Hungry Hunter/Rancho Bernardo*  
Jannah Williams: *Vacation Village Hotel*

## Jazz

Joe Anselmi: *Hotel San Diego*  
Joe Anselmi and Poems: *Hotel San Diego*  
Lori Bell: *Prophet Restaurant, Pacific Express*  
Lori Bell and Ship Meyers: *Prophet Restaurant*  
Brass Tax: *That Pizz Place*  
Pro Brigham's Preservation Band: *Pal Joey's, Lorenzo's, Patrick's II*  
The Bruce Cameron Quartet: *Our Place at Hilton's*  
Linda Chase and Roger Dempsey: *Boonocks/Parrish*  
Coffhouse  
Chatham's Jazz Quartet: *Bahia*

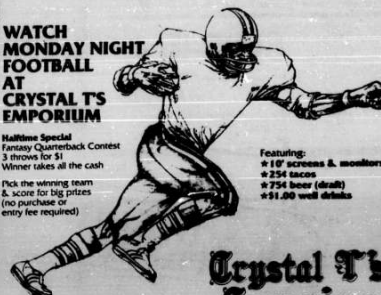
Hotel  
The Chicago Six: *Belly Up Tavern*  
Ira Cobb's Jambos: *Tuba Man's No. 2*  
The Jimmy Casano Trio: *The Swelling*  
Steve Desney: *Pacific Express*  
Bob Corvino: *Top of the Cave*  
Bob Delph: *Sandtrap*  
Ed Ellis and Tapestry: *Sandtrap Lounge*  
The Pine Line: *Cafe in the Valley*  
Forecast: *Old Del Mar Cafe*  
Holla Gentry Quartet: *Old Pacific Beach Cafe*  
Mel Goot: *Top of the Cave*  
Harvey and the 52nd Street Jive: *Fat City/China Camp*

**Mon's**  
The hottest, newest, most progressive club in San Diego!

Thursday-Saturday December 13-15 <b>IN COLOUR</b>	Sunday & Monday December 16 & 17 <b>ARIA</b> with Debra Rye <small>Sponsored by Fantasy &amp; Night of Playhouse magazine</small>
Tuesday-Saturday December 18-22 <b>LONDON BROS.</b>	Wednesday is <b>91X HAPPY HOUR</b> 25¢ draft beer
Thursday is <b>FANTASY FASHION AUCTION NIGHT</b>	Friday night is <b>KGB NIGHT</b> with Pat Martin, drink specials & surprises

Live music 7 nights a week!  
3595 Sports Arena Blvd. • 223-5596 • Across from Sports Arena

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



Half-time Special  
Fantasy Quarterback Contest  
3 throws for \$1.  
Winner takes all the cash.  
Pick the winning team & score for big prizes (no purchase or entry fee required)

Featuring:  
\* 10' screens & monitors  
\* 25¢ sodas  
\* 75¢ beer (draft)  
\* \$1.00 well drinks

**Crystal T's Emporium**

Located in front of the Town & Country • Mission Valley 294-9010

**CARLOS MURPHY'S**  
**WINTER CARNIVAL**  
Monday, December 17  
**EXPRESSO**  
8:30-close  
**MONDAY NIGHT FOOTBALL**  
**WIDE SCREEN T.V. DRAFT BEER 95¢**

Tuesday, December 18  
**"JEFFERSON STARSHIP SWEEPSTAKES"**  
Free tickets will be given away

Live music of the '80s  
**STREET CAR EYES**  
8:30-close

Wednesday, December 19  
**MARSHMALLOW-FLINGING CONTEST**  
The winner will win a Sony Walkman

Wednesday-Saturday, 9:00-close  
**GOOD-ALL BOYS**

Thursday, December 20  
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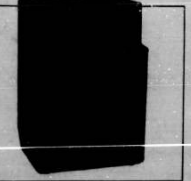

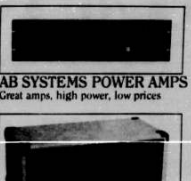









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Dan Connor: Silver Fox Lounge

Cottonwood: Live Oak Springs

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County Line: the Outpost

Crossfire: Von Winkle's

Dakota: Lu's

Jesse Daniels and Banders: Ailene

Country Square

Frank Dixon and Country Night

Life: Horseshoe Tavern

Jim Evans: Coo-Coo Club

Four Star Country: Landmark

Cocktail Lounge

Free Reel: Film Springs Inn

Gold Coast: Kentucky State

Gone Fishin': Valley Center Inn

Saloon

Grand Central Station: Hutch's

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Jerry Irvine: Tio Leo's/Mira Mesa

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The Fire Carless Lovers and the

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Ramos: Billy Up Tavern

Rick Gaskay and His Blue Zoo

Rosay: Barchanal

Robin Henkel: Red Snapper Saloon

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All-Stars: Billy Up Tavern

King Biscuit Blues: Mandolin

Wind

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Beach Cafe, Old Mar Cafe,

Trition

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Boys: P.J.'s Cocktail Lounge

Trowers: Spirit

Everything Else

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Scott Babbitt: classical guitar,

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Fred Benedetti: classical guitar,

Prophet Restaurant

Chuck Bolt: blues, ballads, and

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Bill Brackets: comedy and music,

# Doc: Masters

Jeff Brown: guitar and vocals,

Salmon House

Jeff Calcano: classical guitar,

Chelsea Garden Restaurant

Walter Clark: classical guitar, Cafe

in the Valley Restaurant

Ray and Laine Corra with Bert

Niffen: swing, pop, monty, and

contemporary dance music,

the Wellhouse

Scott Cassa: solo pianist blending

ethnic, jazz, and classical

music, Old Time Cafe

Doc Goe: piano bar, Stardust Hotel

Gena Dwyer: pop music,

Barvarian Inn

Gary Duncan: harjo and guitar,

# Plaza Restaurant/Old Town

Ed Ellis and Tapestry: jazz,

nostalgic blues, and

contemporary, Sandtrap

Lounge

Catherine Espinoza: Irish harp

music, Old Time Cafe

The Four of Us: swing and group

songs, Stardust Hotel

Forecast: jazz-rock fusion, Old Del

Mar Cafe

Eric Foster: classical guitar, Cafe

in the Valley Restaurant

The Al Gallo Band: Big Band

dance music, Hotel San Diego

Diana Gilman: country, blues, and

variety piano, Duck's Cocktails

Patti Glenn: piano bar, Dookie's

# Eddie Gold and Holly Babal:

vocals, piano, and comedy,

Escape Lounge

Paul Grady: piano bar, Dookie's

Gay and Jackie with Gil Warner:

variety, pop to opera, Mona Lisa

Restaurant

Lynn Hall: Latin American harp,

the Chocolate Affaire Gourmet

Restaurant, Le Maison

The Pacific Ensemble: light

classical music, Upstart Crow

and Company

Dale Pearson: piano variety,

Coo-Coo's Nest

Sandee and the Ram Band: variety

stage show, Islanda Hotel

San Diego Storytellers: tall tales

# Valencia Hotel

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City College: holiday music,

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Bruce McElhenny: piano variety,

Humphrey's

Neven Nelson: variety piano, Gold

Coast Lounge

Oh! Ridge: comedy and music,

Trifling's Harborade

The Pacific Ensemble: light

classical music, Upstart Crow

and Company

Dale Pearson: piano variety,

Coo-Coo's Nest

Sandee and the Ram Band: variety

stage show, Islanda Hotel

San Diego Storytellers: tall tales

# and folk stories, Drowsy

Maggie's

Paco Sevilla and Rodrigo:

Ranarico guitar, Drowsy

Maggie's

Sharon Skidell: piano variety,

Gold Coast Lounge

George Svoboda: classical guitar,

folk, and Czech folk music,

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Dale Vernon: piano and guitar

variety, Cafe del Rey Mono

Jeff Williams: rock 'n' soul and

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# CURRENT MOVIES

Midiereque force, the Paramount logo fades into a bar-relief design on a Chinese gong (gong), and the camera moves over from that to the smoky mouth of a paper-mache dragon out of which emerges a blonde night-club singer (joke). Doing "Santé" (joke) in Chinese (joke) and at the same time, blocking out a couple of letters of the movie title (joke), 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 Buxley Berkeleyan production numbers that 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 crowd and car chase that soon follow are in the outright slapstick vein of Spielberg's 1941, and indeed much of the action is comic as built on the chain-reaction principles in force here. The Kate Capshaw character, spoiled, pampered, a constant complainer, 2-D frequent screamer, very much in contrast to the Karen Allen character in RAIDERS OF THE LOST ARK, seems a little like the tone of facelessness never flag in that sense, she seems much more the on-screen stand-in for the filmmakers than does the likable (thanks only to Harrison Ford) hero. Indeed, there is a strong temptation to see her as the official proxy, again, in her capacity and her xenophobia, or at least parochialism, as regards any lifestyle (read "filmmaking style") that

sinks below the comfort level of the Shanghai Hilton. 1984. \* (Fiesta Twin, Vineyard Twin)

**Irreconcilable Differences**  
Echoes of BEST FRIENDS, a husband-and-wife scriptwriting team writing a script about a husband-and-wife scriptwriting team. And here as there, the result contains plenty of "insider" stuff for the movie buff: the hero's graduate thesis, for instance, is "A Semiological Analysis of Sexual Overtones in the Early Films of Ernst Lubitsch" — although after the second word of that title, no further traces of semiotics will be found in the hero's vocabulary. (The scriptwriting team here, you will recall, was Barry Levinson and Valerie Curtin; the team here is Charles Shyer, who also directed, and Nancy Meyers.) Comparison with BEST FRIENDS, however, must soon stop. The ostensible narrative peg here is the "chick emancipation case" of the couple's nine-year-old daughter, who wants to be placed in the custody of the Mexican housemaid. This must wait, though, while the court reviews (in flashback) the couple's courtship and marriage. "Is all this really relevant," the father wants reasonably to know, "to our daughter's problem?" The judge rules yes, or here would be no movie. The comic mood does not exactly turn the gamut from cute to bitter, but rather leaps from one to the other and barely sets a toe in between. At its best (at

the bitter end of the gamut, that is), the movie is a quite fair-minded about the beatitudes which success brings in, in turn, in both partners, and despite the self-same onion by the daughter in court, it does not hold out a pat solution. Ryan O'Neal, Shelley Long, Drew Barrymore. 1984. \* (UA Chula Vista 6, UA Cinema 3)

**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 sand kicked in his face by rich, blond, black-belted Japanese bullies (or more accurately, has sand kicked in his face by their motorcycle wheels). The bullying continues, until the Japanese handyman at the victim's apartment starts to instruct him in popular mythology, it is discreetly suggested in a coda that the main offering of Lyssa and Colwyn will grow up to be God, or someone of equal stature. Ken Marshall, Lynette Anthony, Freddie Jones, directed by Peter Yates. 1983. \* (Frostier Drive In, New Valley Drive In, from 12/14)

**Life of Brian** — The emotional blackmail implicit in this tedious Biblical spoof, from the Monty Python group, is that by not looking funny, you are liable to be taken for a bluncheon. It could be argued that the followers of Jesus (B. DeMille actually have more reason to be offended than those of Jesus H. Christ With Graham Chapman, Michael Palin, John Cleese, Eric Idle, and Terry Jones directed by Jones. 1979. \* (Ken, 12/14)

**The Little Drummer Girl** — George Roy Hill's minimalist treatment of the 1959 Graham Greene 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. (Was remuneration for her services ever discussed?) Whatever elaboration is

lost, the movie is a quite fair-minded about the beatitudes which success brings in, in turn, in both partners, and despite the self-same onion by the daughter in court, it does not hold out a pat solution. Ryan O'Neal, Shelley Long, Drew Barrymore. 1984. \* (UA Chula Vista 6, UA Cinema 3)

**Missing in Action** — 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 infect public embarrassment on the incumbent Communist regime. First he shows up at a diplomatic conference in Saigon without a suit and

tie. Then he refuses to shake the hand of the presiding dignitary. Then he storms out of the conference after calling said dignitary an "asshole." And finally — after a rudimentary rescue operation — he barges back into the conference with every last surviving American MIA (four of them in tow). Directed by Joseph Zito. 1984. \* (Camino Cinema 4, Center 3 Cinemas, New Valley Drive In, Plaza Twin, from 12/14; South Bay Drive In, UA Chula Vista 6, from 12/14)

**Night 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 zero (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 sci-fi genre fiction directs the laughs that its 1950s prototypes got without trying

to be. Then he refuses to shake the hand of the presiding dignitary. Then he storms out of the conference after calling said dignitary an "asshole." And finally — after a rudimentary rescue operation — he barges back into the conference with every last surviving American MIA (four of them in tow). Directed by Joseph Zito. 1984. \* (Camino Cinema 4, Center 3 Cinemas, New Valley Drive In, Plaza Twin, from 12/14; South Bay Drive In, UA Chula Vista 6, from 12/14)

**Oh, God! You Devil** — Bergman and Bogart together again? Not here. This Bergman is Bergman and has the scripter, and this Bogart is Bogart and has the director, and both are in line from CASABLANCA is quoted (perhaps for luck, perhaps by coincidence), it is not really the same thing at all. George Burns plays both titular roles one of the clumsiest titles, incidentally, in movie history), with the latter role predominant, in yet another variation on the Faust legend, not varied very much from PHANTOM OF THE PARADISE. As there, a struggling songwriter 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. \* (Camino Cinema 4, Caroussel Cinema 5, Caroussel from 12/14; Paloma, 12/14 through 16; Mira Mesa Cinemas, from 12/14, Parkway)

**Places in the Heart** — The anxious question behind and was whether or not the alleged autobiographical origins would produce something a little more restrained and free of formula than Robert Benton had given us in the past, something a little more detailed and individual, more expansive and at ease. Or to move a step nearer the rub, whether or not the inherent truthfulness of the material would lessen that string-pulling urge that had carried all through Benton's movies, from his not too bad worst (THE LATE SHOW or STILL OF THE NIGHT) to his not very much better best (KRAMER VS. KRAMER). The answer, in a few short words, is: no to the setting and period — Waukegan, Texas, in the mid-Thirties, take Benton back to his roots, but the lack of deviation from or embellishment of the commonplace (the tomato, the harvest-time rice for prize money, the inevitable arrival of the Ku Klux Klan, but not so soon as to spoil the race) would tend to argue against the personal intimacy which is supposed to be Benton's trump card, or in other words, is supposed to justify the HEART in the title. And in an odd way, the seemingly modest and small-scale movie has as bad a case of monumentalism (the worse for its insouciance) as any movie of its time. Not content to tell a story of rural Southern Depression, it seems determined to tell the story of rural Southern Depression. Much of the bleakness of modern movies can be summed up in the drift from a to the. With Sally Field, Lindsay Crouse, Amy Madigan, Ed Harris, Danny Glover, and John Malkovich. 1984. \* (Cinema 21, Poway Theater, from 12/14)

**Purple Rain** — Even though this is only his first movie, rock star Prince is no more equipped to play a show-biz upstart than was Barbara Streisand in A STAR IS BORN. He shows no fear of the camera, but rather supreme confidence that a loves him (him, that is, and his Papa La Piew-style, eyelash-batting sexuality). He is not even afraid to let one of the characters call him a "long-haired faggot." And he always moves well on stage, with his theatrical persona pantomime being a highlight of some sort. But the dramatic context often takes much of the luster off. The curtain-closer, for example, must be awarded the dubious distinction of Best Vocal Performance the Day After One's Father Has Shot Himself in the Head (Especially When One Hates). Tell One's Band What One's Plans Are and One Hates! Had the Chance to Release). The movie is really little more than a series of music videos stitched together with dialogue that would hardly fit a postcard. This is the liberation from normal verbal plot exposition — might seem a reversal to the silent cinema, if the individual images were not so numbly clichéd: fog-shrouded stage numbers, candlelit love-making, motorcycle rides through the countryside (the boat on the kickstarter, the sunlight streaming through freesticks, the autumn leaves whirled up on the pavement). The message that dirty comes through in this too, with building a bridge across the generation gap, is surprisingly and commendably decent-minded. Written and directed by Albert Magnoli. 1984. \* (UA Chula Vista 6, 12/14 and 15 midday)

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# CURRENT MOVIES

**The Razor's Edge** — Uncommunicative version of the Somerset Maugham novel, done in big, pallid, fleshy images that have the general consistency of bread dough. Bill Murray's suppressed smirk, upward-floating rises, and necktie sloping shoulders amount to a highly coy substitute for Maugham's post-WWI seeker of enlightenment. Indeed, so determined is Murray to avoid conventional expressions of saintliness, and even to avoid any revelatory dialogue, that he comes across as hardly more than a disaffected drop-out who wants to

"experience life" firsthand, acquaint himself with all the important books ("You've never read the Upanishads"), one of his newly acquired working-class "crones" asks incredulously, and who ends up as your basic counter-culture liberal. Nowhere as corny as the 1945 version with Tyrone Power, but nowhere as pointed, either. Theresa Russell, Catherine Hicks, James Keach, Denholm Elliott, directed by Bill Byrum. 1984. (Grand, from 12/14; UA Chula Vista 6)

**Red Dawn** — John Milius's envisioning of a Colorado small town occupied by Allied Communist invaders. The movie starts out in a genre, the nightmare vein, but it soon seems to wake up and to enter a controlled daydream vein, a conscious conspiracy of the Good Old Days of the Minute Men and the Green Mountain Boys, where a small pack of teenage renegades descend from their mountain hideout to make guerrilla strikes against the oppressors and to leave their school nickname, Wolf-Vermines, spray-painted on the battle

site like Zorro's carved initial. No doubt it's the most common remark among reviewers around the nation has been that the movie seems a made-to-order promotional tool for the NRA and the anti-Communist lobby. One could go further in that vein and remark that the napalm industry might feel a certain vindication, after so many image-blackening Vietnam movies, at seeing their product demonstrated in such a context that the audience can nod assent as if the characters mutters through his teeth, "Fry 'em." And the nuclear

anti-freeze people, or contemporary Big Sticks, will surely be able to find sustenance in the view that nuclear missiles can pepper the globe and life can eventually pick up again and go on much as before (minus, to be sure, a few major metropolises). If the stupidity here eclipses the sincerity, it is perhaps because Milius, with that mixture of combativeness and defensiveness so typical of the right-wing mind, insists on putting his worst foot forward. Where liberals tend to talk among themselves, conservatives go out of their way to be over-

heard by the enemy Patrick Swayze, C. Thomas Howell, Lea Thompson, Ron O'Neal, and William Smith. 1984. \*\* (Cinema Cinema 4)

**Repo Man** — A "different" movie comedy, with a real feel for life at the fringe (a public bus is bound for someplace called Edge City), where everybody subsists on only generic brands (a tin can labelled "Food" and a pop-top labelled "Dink") and says "Fuck you" a lot. An automobile re-possession outfit seems a likely enough launchpad for such a com-

edy, and a literally hot Chevy Malibu, with some decompiling extraterrestrials in the trunk, seems an unlikely enough plot complication. The movie has no real center, though it throws off some funny bits as it weaves its way along. And if there is a cult-recruiting quality about it, the polished photography of Robby Muller keeps it from sinking too far into an inaccessible underground. With Emilio Estevez, Harry Dean Stanton, and Tracey Walter, written and directed by Alex Cox. 1984. \*\* (Gold, through 12/18)

**Runaway** — Tom Selleck as a policeman of the near future, with Cynthia Rhodes and Gene Simmons, written and directed by Michael Cronin. (Ace Drive in; Casino, Oceanside 8; Plaza, Bonta; Rancho Bernardo 6; Sports Arena 6; Spring Valley, UA; Cinema 3, University Towne Centre, from 12/14)

**A Soldier's Story** — Problem picture, concerned less with interracial discord than interracial, though some of both. The setting-up of the problem is

intriguing. Fort Neal, Louisiana, 1944. The tough black sergeant (and baseball coach) of a segregated army platoon culled from the Negro Leagues has been murdered. A black captain, the first black officer to be seen in those parts, is sent down from Washington D.C. (or in other words, from a more advanced civilization) to investigate, and is received with an eloquent collection of gapes and glares and double-takes. The working-out of the problem, however, becomes a bit of a grind. The action, if that's the word, soon settles down to a

series of Q-and-A interviews (the script by Charles Fuller grew, but not much, out of its own stage play), and these give way to flashbacks to open the action up, some musical numbers, a baseball game, some fistfights, and the bit-by-bit revelation of the unfashionable facts of the case. They also acquaint us, more than we may need, with the murder victim, a strong character, strongly portrayed by Adolph Caesar, a fearless bantam cock with the raspiest voice since Lionel Sander and with a mind toward whipping his whole race, not just his

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# CURRENT MOVIES

kinky 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 our 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 those Mean Streets has started to rub off. With Genevieve Buford and Alison Eastwood. 1984. (Harcourt Drive in Niles Valley Drive in)

**Tootsie** — Rather more fun than funny. Unemployed New York actor Michael Dorsey, doped up as Southern belle Dorothy Michaels, tries out for and gets a female role on a TV soap opera. The fun part of it consists in trying to locate and identify Dustin Hoffman amidst the feminine camouflage of his Dorothy Michaels persona. The funny parts tend to be conventional and predictable, but what turns them, in addition, are the "not funny" parts — or rather, since that description covers too much territory, the "not even trying to be funny" parts: the periodic displays of piousness (than which nothing is more deadly to comedy) in matters of sexual politics. Jessica Lange, Teri Garr, Bill Murray, Danny Coleman, Charles Durning, written by Larry Gelbart and

Murray Schisgal, directed by Sydney Pollack. 1982. (Studio 3 Cinemas, from 12:14)

**Top Secret** — What starts out as a spoof of the Cold War spy adventure ends up as a spoof of the Second World War underground adventure, with side trips into other genres along the way. The directorial triumvirate of Jim Abrahams, David Zucker, and Jerry Zucker (AIRPLANE! AIRPLANE! and AIRPLANE!) has come up with enough decent gags to jam-pack a Coming Attractions trailer. Which this would have been better left as. The decenter of the gags are in the trompe l'oeil category, but the filmmakers can't be credited with much visual acuity when the basic and constant image of their film is dull as

dichwater. With Val Kilmer and Lucy Gutteridge. 1984. (Frontier Drive in New Valley Drive in Santee Drive in South Bay Drive in)

**2010** — Another space odyssey, after an interval of nine years, starring Roy Scheider and John Lithgow, written and directed by Peter Hyams. (Carousel Cinema 6, Cinema Plaza 5, Valley Circle)

**Wizards** — Science-fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan and Trinkerbell-like elves and faeries,

the latter a group of Nazis and reptiles). At best the conception is rather sloppy. But its mythic possibilities are brought even lower by Ralph (TITIC THE CAT, COONS(KIN) Bakshi's deeply ingrained lunaticism (e.g. the good wizard, Avatar, is a Disney-ish dwarf with W.C. Fields's round red nose and Peter Falk's Columbo voice). 1977. (UA Glasshouse 6, 12:14 and 15 midnight)

**A Woman in Flames** — German erotica, directed by Robert von Ackermann, with Gudrun Landgrebe and Mathieu Carrière as two prostitutes in a strange relationship. (Ken, 12:16 through 22)

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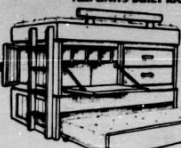
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Open Tues.-Sun.  
11 am - 6 pm  
Expresso • Donuts  
Lunch and light  
dinner

206 S.  
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296-1311

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Lunch and light  
dinner

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A kegger, or full-blown  
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27

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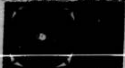

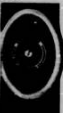
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