

Crime Visits Balboa Park



Police patrol on the La Jolla Village Square bridge.

Just how safe is the park these days?

It was 5:20 in the morning when Charles Hollinquest, a security guard at the Old Globe Theatre in Balboa Park, discovered his dog Alice whining inside the front door to the theater's administration building. Hollinquest was in the habit of bringing Alice with him whenever he worked the late shift at the Globe, but he had left her on the ground floor a few minutes earlier while he went downstairs to launder his uniform in one of the washing machines the theater keeps on hand for cleaning costumes. "When I got back upstairs, she was just sitting there by the front door. It was like she was telling me, 'Where were you? There's something going on out there,'" Hollinquest recalled recently. "I was going to make her wait, but she kept going to the front door, wanting to get out. She just would not settle down."

On this particular morning, October 29, 1984, Hollinquest opened the front door for Alice and immediately saw an orange glow coming from the nearby Festival Stage. "At first I didn't know what it was," he said. But when he investigated, he found that the stage was on fire. "I ran back inside the building to get a fire extinguisher, thinking maybe I could put it out myself. But when I got back outside the stage was totally engulfed in flames. It was big."

At 5:36 Hollinquest reported the

fire to the San Diego Fire Department. Engines were immediately dispatched from downtown and North Park; even as firemen sped toward the fire, early risers from as far away as Hillcrest and Golden Hill were calling in to report a cloud of smoke over Balboa Park. Soon a total of eleven fire engines, four fire trucks, seven fire investigators, and assorted fire department supervisors and police had gathered at the Festival Stage to battle the flames, which were rising thirty feet into the eucalyptus trees that surround the stage.

The fire was officially knocked down by 6:05; several lingering hot spots were put out soon thereafter. But the \$600,000 Festival Stage had been effectively destroyed. A few beams formerly underlying the stage were still in place, but they were badly charred. The steel framework that

supported the audience's seats was still standing, too, but everything that had once stood on top of it was now a pile of rubble and ashes a foot deep on the ground below. Thick posts that had served as lighting towers loomed starkly out of the wreckage.

The fire that consumed the Festival Stage, which investigators from the Metro Arson Strike Team later concluded was deliberately set, concentrated an overwhelming amount of attention on Balboa Park. Coming only five weeks after the murder of two police officers in a remote eastern section of the park commonly known as Grape Street Park, it fueled widespread fears that crime in Balboa Park was getting out of hand. At the time of the fire, tourists as well as employ-

(continued on page 10)

By Gordon Smith

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By Gordon Smith

City Lights



La Jolla Shores

Rip

The hordes of summer sun worshippers have gotten so thick at the La Jolla Shores beach, according to city lifeguards, that something has to give. And if you're a surfer, unfortunately, the giver may be you.

For years, as more and more swimmers descended on one of the city's most picturesque beaches, lifeguards have nervously observed the growing pack bobbing in the gentle waves just south of a dangerous rip current. Known locally as the "Old Tower Rip" because of its potential position in front of the old lifeguard tower (which was torn down two years ago and replaced with a new tower a hundred yards to the south), this dangerous outflow of water has until now acted as a natural dividing line between swimmers and surfers. Just north of the rip, straight out from the bathhouses beside the parking lot, is a reliable surf break that is known internationally in the surfing world. In the summer the break gives a long ride to the left as the waves spill over a sand bar built up on the edge of deep La Jolla Canyon. In the winter the break reverses itself. But under a new proposal put forward by the lifeguards last week at the monthly meeting of the La Jolla Shores Association, the swimming zone would be expanded next summer to include that section of good surf, and the surfers would be relegated to an area nearer to the Scripps Pier. Needless to say, the surfers are protesting rather loudly.

"I don't want to fight with them, I want to work with them," says lifeguard Lieutenant Buster Mico, referring to the surfers. "But they were already gunning for us at the meeting." The long history of mutual wariness between the surfers and the lifeguards nudges close to mutual animosity over this issue. "There's a prevailing attitude that surfers are second-class citizens, and we can be

manipulated at will," says Rusty Preisendorfer, who has surfed the Shores for twenty years. "I pay taxes and contribute to society just like everybody else." Preisendorfer, along with several other surfers, attended the January meeting of the La Jolla Shores Association, and along with submitting petitions with about one thousand signatures protesting the change, they countered the lifeguards' arguments for redrawing the surfing and swimming zones. The two sides made compelling points, and the association, an advisory body composed of residents and merchants, formed a committee to study the proposal before the group makes its final decision. Then the matter will go to the city parks and recreation board, and eventually on to the city council, where the ordinance delineating the two zones will be rewritten.

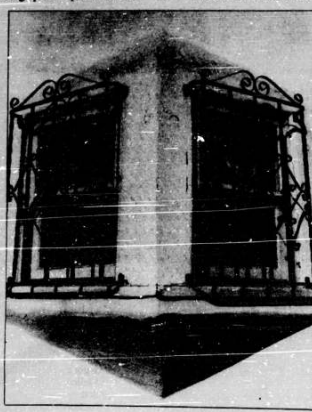
Buster Mico and other supporters of the rezoning are in for a fight not only with the surfers, but possibly also with some lifeguards, many of whom are against the idea. Surfers argue that, aside from depriving them of the good break, the proposed new surfing zone is terrible for surfing, and putting swimmers on both sides of the Old Tower Rip is dangerous. Also, there's another rip 200 yards north of that one, a rip that can be even more powerful. The surfers have suggested that the swimming zone isn't fully utilized toward the south, where the waves are almost always minuscule, and if at the lifeguards could do more to funnel swimmers that way. The lifeguards retort that the swimmers stubbornly resist moving south, because the area is far from the parking lot, and it is too near a boat-launching zone and the private beach in front of the Sea Lodge and La Jolla Beach and Tennis Club.

La Jolla Shores Association

members also wonder about the danger of the rips to the north, but another concern to them is the potential increase in density and traffic the expanded swim zone could bring. "If we could prove that it would increase parking and density problems, the association would vote against it," says Helen Sully Jones, a member of the association who is co-chairman of the committee studying the proposal. (The other chairman is Robert Kellogg, who runs the exclusive Sea Lodge and its private beach to the south.)

Burglarized Leads Not Alarming

A state law making police records and crime reports available to the public went into effect last March. But San Diego police spokesman Bill



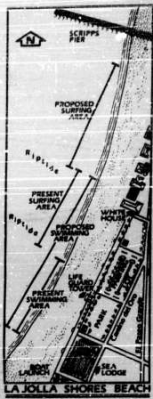
Photograph by Paul Scharf

Robinson says that while other police agencies throughout the state have experienced great demand for the formerly confidential files from lawyers, insurance firms, and curious individuals, the local records have received little attention from anyone except security firms.

Two or three times a week,

the afternoon. And the local residents and merchants seem most uncomfortable with expanding the swim zone into the areas pulled by rip currents. "We have to protect the public from itself," says Helen Sully Jones, who frequently swims at the Shores. "That's a dangerous rip. I'd hate to see someone down in there, and we then decide that expanding the swim zone that way was the wrong thing to do."

—N.M.



Map by Michael Lerner

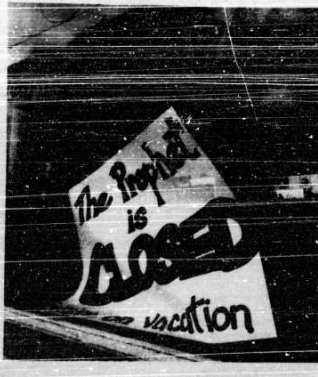
Robinson says, salesmen for about a dozen local security firms — including Honeywell Protection Services, San Diego Alarm Company, and Ness Alarms — have been paying visits to the police department, a downtown press room and pursuing the records for names, addresses, and phone numbers of burglary victims. The salesmen, says Robinson, then contact the victims directly, either by mail or by phone, to pitch iron bars, window alarms, or other security devices and services.

And that practice is what's causing a problem now, the police spokesman says. "We get complaints from the victims all the time, asking us how the security companies got their phone numbers and how they know a burglary had been committed. And about all we can do is tell them to complain directly to the companies that called them. You know, your home is like your castle, and having a stronger break in and take something is bad enough. But when someone from a security firm calls a week later and tells you, 'You should have iron bars or something like that,' I think, is adding insult to injury."

Indeed, public complaints against the sales calls have grown so bad that at least one

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City Lights



Photograph by Robert Barrington

One Veggie Combo To Go

From the time the Prophet International Vegetarian Restaurant opened in 1971 until just recently, the East San Diego eatery served as the mainstay of San Diego's health food crowd. Vegetarians and health food aficionados from all over the county came for such unique dishes as African ground nut soup, the "Bangladesh" sandwich (a patty of soybeans, vegetables, and curry served on pita bread), and such nonalcoholic beverages as African ginger beer, gardenia and rose daquiris, and a wheatgrass mint julep. Celebrities like Dick Gregory and Jane Fonda came by for lunch or dinner whenever they were in town. And by 1981, says owner Makeda Cheatham, business was so good that she started Prophet Productions to produce reggae and African concerts in town: early shows, she says, were largely funded by surplus restaurant profits.

But the last two years, she says, have been marked by a growing number of problems that in the end proved insurmountable, and the day after Thanksgiving, the Prophet — which Cheatham claims was the first vegetarian restaurant in town — shut its University Avenue doors for good, a victim of changing times, changing tastes, and a changing neighborhood.

First, Cheatham says, she and Cynthia Morris, the twin forces behind the restaurant, were growing older and didn't want to be up until four every morning, washing dishes and cleaning up. "Then there were all the other projects the two had become involved in — the thirty concerts a year by acts such as Peter Tosh, Dennis Brown, and King Sunny Adé produced by Prophet Productions; Cheatham's Sunday-night reggae hour on radio station XTRA-FM (91X);

and plans to compile a vegetarian cookbook.

But the main reason, Cheatham admits, was that after a decade of consistent growth, business at the Prophet had finally begun to level off, and by last year, things had turned around to the point where Prophet Productions was helping subsidize the restaurant through a series of loans of several thousand dollars each. "The main thing was, the Prophet, they're eating fast foods, and that's the market we're hoping to crack."

—T.K.A.



Makeda Cheatham working at the Prophet, 1981

Ticket Taper?

Chargers management takes great pride in the fact that season tickets for every year since 1980 have been sold out. But after this past year's disastrous season, there is speculation all that may change. Team spokesman Rick Smith says he's optimistic the sell-out streak will continue, but others in the Chargers office are predicting a rash of cancellations once the first-of-the-season ticket renewal notices are mailed out at the end of February.

These pessimists have history on their side. Back in 1974 the Chargers finished the season 5-9, and season ticket sales for the following year were 22,926 — less than half the stadium's capacity. The next year, the Chargers won only two games out of fourteen, and season ticket sales dropped to

20,467. A 6-8 finish in 1976 brought season ticket sales up slightly to 21,847 in 1977, but the next year sales leaped to 32,186 after the Chargers ended the season 7-7, their first .500 season in years. From that point on, season ticket sales increased in almost direct proportion to the number of games the Chargers won: a 9-7 finish in 1978 boosted sales for the following year to 43,600, and after a 13-5 finish in the 1979 season, 49,675 fans bought every season ticket available for the following year. But this past year the Chargers are back down to a 7-9 record. Smith admits the manager doesn't yet know what effect this will have on season ticket sales, but he does say, "We've got a pretty solidly entrenched following now, and I don't think they're going to desert. I like fans did in the 1970s."

—T.K.A.

It's Hard To Let Go

Two years ago Oceanside Blade-Tribune publisher Tom Missett filed suit against the City of Oceanside for refusing to release police documents regarding the closed investigation of student/teacher indiscretions at Oceanside High. Superior Court Judge Larry Kapiloff refused to release the police report, indicating that it had been investigated by a police officer, not a private citizen, and as such was exempt from disclosure under provisions of the California Public Records Act. Missett appealed. In late November of last year the Fourth District Court of Appeals reversed Kapiloff's 1982 ruling.

The City of Oceanside, of course, appealed to the state supreme court. Two weeks ago the court refused to hear the city's case, thus nullifying the court of appeals' initial decision. The state supreme court's decision will have a direct impact on the state's

newspapers. According to Bill Furrow, assistant to the editor at the Los Angeles Times, "Police reports have always been difficult for us to gain access to, even after a case has been closed. It's not just a minor victory for the Blade-Tribune, it's going to help all of us." Terry Franke of the California New-paper Publishers Association in Sacramento says that the victory for the newspaper means that any investigative material whose release would not cause any harm to the investigation itself or anyone involved therein may be released to the public. In the Oceanside case, publisher Missett was not interested in the defendant per se; rather, he was seeking to find out why the police and school board had behaved the way they did. The supreme court's decision, Franke says, will aid the press in presenting a clearer picture of how public agencies function, how and why policy is executed, and the manner in which public officials use their discretion with investigative information.

—A.O.

Pacific Comics Sinks In A Sea Of Red Tape

He has the look of a rebellious young entrepreneur who has awakened each morning for more than five years to scramble and save all that he and his business hold dear from the mean, clawed clutches of creditors. The man is Steve Schanes, and for nearly thirteen years he and his brother Bill ran the nation's third largest comics distribution operation, Pacific Comics. The brothers began the business in 1972; by 1974 they were the only distributors on the West Coast, and one of the few in the country, who bought their magazines on the no-return plan — they agreed with the publishing houses not to return their unsold copies in exchange for a sixty percent discount off the cover price. Within five years they had four

retail outlets and had opened warehouses in Los Angeles and in Steelville, Illinois. By 1979 Steve and his brother wanted to expand, so they borrowed \$300,000 from a local bank at twenty-four percent. It was the cost of servicing that debt that would later prove to be deadly. In 1980 Pacific Comics made a gross of close to three million dollars, Steve Schanes claims, and was supplying 400 specialty shops nationwide. It was also in that year that Pacific Comics decided to publish its own line of comics and managed to attract the talent of such major cartoon artists as Jack Kirby of Marvel Comics, creator of Spiderman, Thor, and the Fantastic Four, and Mike Grell, D.C. Comics' top artist. While Pacific's *Mythic and Rockstar* proved to be lucrative, the publishing itself was a drain on the company's cash flow. Schanes says, and had to be stopped. Meanwhile, the distribution side of the business had leveled off. According to one of

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Illustration by Rick Gray



PUBLISHER

Jim Holman

EDITOR

Jim Mullin

ASSISTANT EDITORS

James Parker

Devo Weber

CONTRIBUTORS

Thomas K. Arnold

John D. Spivack

Bob Ison

Acemete Kellie

Sam Garrison

Ron Jennings

Paul Krueger

Russ Lewis

Ned Matthews

Donna McVick

Stephen Meyer

Juliah Moore

Abel Orin

Bill Owens

Amuthan Saville

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Yolande Pates

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Porcine Proclivities

May I add a few facts to Jeff Smith's excellent article on Thomas Pynchon ("A Preface," December 20)?

Pynchon was born in March, 1937 in Glen Cove, Long Island, on the north shore of Nassau County, a few miles from Scott Fitzgerald's Gatsby country, and not very far from West Hills, birthplace of Walt Whitman. Pynchon's family is from East Norwich, a wealthy village in this exceptionally wealthy part of the New York suburbs.

Pynchon's father was a supervisor of the town of Oyster Bay in the 1930s. I have been researching this writer's life for some time, being a contemporary. I have some doubts about the porcine proclivities of the writer, but Smith may be on to something. Who can tell?

Michael Prattichini

San Diego

On First & Second

I am writing regarding your 1984 Reader Young People's Writing Contest (December 13). I disagree on your choice of first award winner, "A First Kiss" by Kevin Alexander. Honorable

mention Jesse Bie's first kiss was better, written with a more flowing style. First award should have been your honorable mention Charles Hasse. Second award winner stands right, Benjamin Herrera writes about a delicate subject and keeps the reader interested. Your first honorable mention, Stride is Kan, is a bore, what the French would call too "boulle" (too thick) of a style.

I put my husband to the test. He is a great reader. He became bored with the first story.

I like the way you seem to promote the respective schools. Too often our California school system has been operating below its potential and what you are doing is adding to the better trend that we see today. My seventeen-year-old son who didn't qualify for the contest (and would not have won) is an example of the school system we have had. Kindergarten for him was fun and games. With the same teachers and different perspectives, my two other children's experience of kindergarten were tests and successes.

My eleven-year-old son who entered your contest and had dreams of winning couldn't come up with a story. He tried to write about the new people across the street and it didn't look right. The story was too call. He finally came

back to the first idea of the cabbage patch preemie. I promised I would type it. It took him two hours to finish it. He went to bed at midnight, proud of himself.

Letters

I mostly wanted to thank you for the opportunity you give the people to enter these contests. It was rewarding for my son. Even though he didn't win, he'll try and try again next time, like the saying goes.
Danielle Boyd
San Jose

Stretch Remarks

Mr. Stephen Riley ("Letters," December 13), once the old ego had worn down a bit, could make almost the perfect stoddard to work on, because he looks into sentences. I have just received a 450 page publication by a previous student who can and does write a rip-snorting novel there but has difficulty with even a correct sentence — a common American failing.) Part of the sentence which bothered Mr. Riley, when some words he left out are restored, would read thus:
"... [the Devil's Advocate] method of running a graduate

Creative Writing course] according to which the first students to criticize a story or poem ... would get around the writing sensitivity we all feel about what we write by the anticipated [i.e., prescribed] obligation to be negative; or else decline comment, till the next student or the next, of whom some reservation was also first expected.

This part of the sentence, in order to conform to the attention span of Mr. Riley and/or to the soap, crinkle, and pop of ordinarily acceptable journalism, would presumably be broken up somewhat as follows:

1. Students in the graduate seminar in Creative Writing, having read their offerings aloud (oops! subordinate clause), were appointed "Devil's Advocate" as first critic. 2. He/she would be obliged to make a negative criticism. 3. When this negative criticism is expected, it is to that degree deflected. 4. Other students would as a rule come forward later to heal the wounds thus inflicted. 5. If that first critic had no negative criticism to make he would "pass," similarly the second and third and so forth, until one was prepared to make a grueling reservation (or is this sentence too long?). 6. Then, and then only, the class could proceed with the

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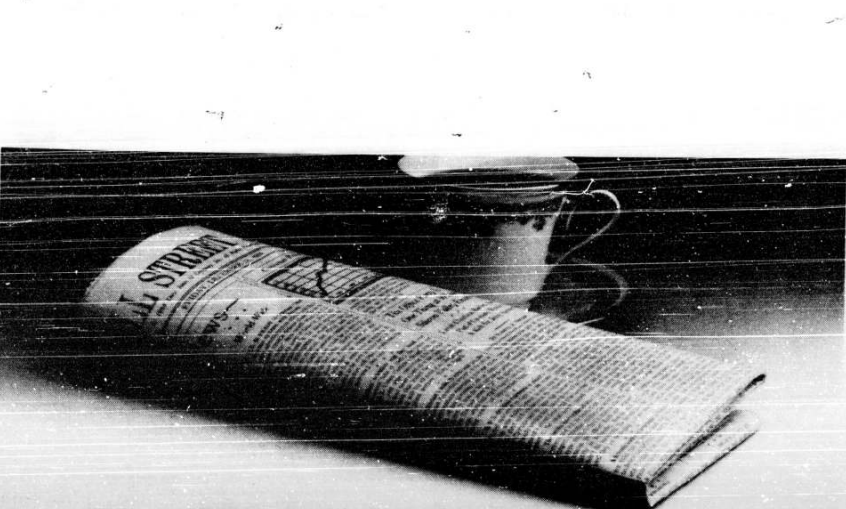
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Straight from the Hip

Matthew Alice

Now that the jaws of 1984 are snapping harmlessly at my heels, I can look back at that puzzling year with something approaching equanimity. As a retrospective on the past fifty weeks' worth of question marks, I present a few unresolved dilemmas and unsolicited comments.

First come the questions that, for what are usually good reasons, remain unanswered. Someone named D.J. writes, "For a long time I have wondered why Coke fizzes an extraordinary amount when poured over ice... and especially why it fizzes much more when poured on ice that has not been wetted by a liquid, compared to being poured on previously wetted ice." Perhaps I would have pursued this question had I not received a vaguely similar one from D.P., who asks what dictates from which point the bubbles in a glass of champagne begin to rise. Champagne is much more interesting than Coke, so I'm afraid D.J. is out of luck — I'm turning my attention to a few glasses of France's finest product. Another unanswered question comes from R.O.: "If you're swimming in the ocean and lightning strikes, how far do you have to be from the bolt to stay healthy? And what happens to the fish in the water? Is the ocean surface littered with belly-up fish after a lightning storm?" R.O. will remain unenlightened, at least for a while, because I couldn't find anyone who had studied the thorny problem he presents. I did try to find the answer to a question posed by D.B., but the results are too inconclusive to publish. "Ask a hundred average Americans to think of a name for a gay man," D.B. writes, "and ninety-five or more will answer, 'Bruce.' Where did this originate?" Origins are often too obscure, as the search for an answer to P.S.'s question proved: "Why, in all racing sports (running, horse, car, etc.) do they race counterclockwise? In Europe do they



Illustration by Rick Gray

race clockwise?" I suspect the cause may lie in with the Coriolis effect, which, given the hubbub since my tornado column, is enough to bring my research to a screeching halt. But perhaps the most unusual "origin" question of all — which I present without comment — was sent in by A.B., who asks, "Who and where was the first recorded case of indecent exposure?"

More often than not a question doesn't merit an answer, or is too obscure to merit one. One example is the question sent in by A.S., who asks, "What are those little round plastic things I've seen washed up on the beach?" More detail, please, on these puzzlers. Sometimes all the detail in the world won't help, as is shown by the two-page letter from a distraught M.H., who — to be mercifully brief — had borrowed his girlfriend's car, wrecked it, didn't have insurance (nor did she), and

was terrified he would be sued by the person he ran into, and then thrown in jail. "Please help," he pleads. My heart isn't made of granite, M.H., but really now, who do you think I am, Melvin Belli?

Then there are those who think I'm San Diego's answer to Dear Abby. I quote excerpts from a letter from a young woman named Elizabeth: "I'm a twenty-four-year-old single woman... attractive, with an excellent figure, my complexion is perfect, I work out four times a week at the gym... I drive a Mazda sports car and have a powerful career... I frequently go out with girlfriends to all the popular places, so I'm not hiding in my apartment. But I have not had a date in over six months!" Why don't men call her, she asks me. Two possible reasons, both of which are revealed on the envelope in which her letter was mailed. First, she spelled the name of this paper

Reader and my name Mathew. Minor points, admittedly. More telling though, is the postage she used: a single two-cent stamp.

Often in researching a question I end up wandering down an entirely different road, drawn onward by fascinating revelations, never to get back to the subject I originally pursued. One such detour occurred when I tried to answer a question from R.D. about the origin of thumbing one's nose. I discovered that in New York City it is considered disorderly conduct for one person to greet another on the street by giving such a salutation. Even more bizarre, though, is the statue in Lexington, Kentucky that outlaws carrying an ice cream cone in one's back pocket.

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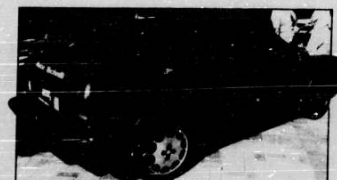
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Straight from the Hip

Matthew Alice

Now that the jaws of 1984 are snapping harmlessly at my heels, I can look back at that puzzling year with something approaching equanimity. As a retrospective on the past fifty weeks' worth of question marks, I present a few unresolved dilemmas and unsolicited comments.

First come the questions that, for what are usually good reasons, remain unanswered. Someone named D.J. writes, "For a long time I have wondered why Coke fizzes an extraordinary amount when poured over ice . . . and especially why it fizzes much more when poured on ice that has not been wetted by a liquid, compared to being poured on previously wetted ice." Perhaps I would have pursued this question had I not received a vaguely similar one from D.P., who asks what dictates from which point the bubbles in a glass of champagne begin to rise. Champagne is much more interesting than Coke, so I'm afraid D.J. is out of luck — I'm turning my attention to a few glasses of France's finest product. Another unanswered question comes from R.O.: "If you're swimming in the ocean and lightning strikes, how far do you have to be from the bolt to stay healthy? And what happens to the fish in the water? Is the ocean surface littered with belly-up fish after a lightning storm?" R.O. will remain unenlightened, at least for a while, because I couldn't find anyone who had studied the theory problem he presents. I did try to find the answer to a question posed by D.B. but the results are too inconclusive to publish. "Ask a hundred average Americans to think of a name for a gay man," D.B. writes, "and ninety-five or more will answer, 'Bruce.' Where did this originate?" Origins are often too obscure, as the search for an answer to P.S.'s question proved: "Why, in all racing sports (running, horse, car, etc.) do they race counterclockwise? In Europe do they



Illustration by Rick Greer

race clockwise?" I suspect the cause may lie in with the Coriolis effect, which, given the hubbub since my tornado column, is enough to bring my research to a screeching halt. But perhaps the most unusual "origin" question of all — which I present without comment — was sent in by A.B., who asks, "Who and where was the first recorded case of incest exposure?"

More often than not a question doesn't merit an answer, or is too obscure to decipher. One example is the question sent in by A.S., who asks, "What are those little round plastic things I've seen washed up on the beach?" More detail, please, on these puzzlers. Sometimes all the detail in the world won't help, as is shown by the two-page letter from a distraught M.H. who — to be mercifully brief — had borrowed his girlfriend's car, wrecked it, didn't have insurance (nor did she), and

was terrified he would be sued by the person he ran into and then thrown in jail. "Please help," he pleads. My heart isn't made of granite, M.H., but really now, who do you think I am, McVine Bell?

Then there are those who think I'm San Diego's answer to Dear Abby. I quote excerpts from a letter from a young woman named Elizabeth. "I'm a twenty-four-year-old single woman . . . attractive, with an excellent figure, my complexion is perfect, I work out four times a week at the gym . . . I drive a Mazda sports car and have a powerful career . . . I frequently go out with girlfriends to all the popular places, so I'm not hiding in my apartment. But I have not had a date in over six months!" Why don't men call her, she asks me. Two possible reasons, both of which are revealed on the envelope in which her letter was mailed. First, she spelled the name of this paper

Reader and my name Matthew. Minor points, admittedly. More telling though, is the postage she used: a single two-cent stamp.

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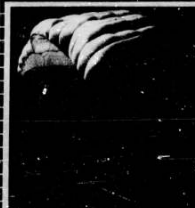
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THE INSIDE STORY

BY PAUL KRUEGER

RESTAURANTS AND BOUTIQUES IN DOWNTOWN San Diego's new Horton Plaza shopping center can count on business from free-spending conventioners and the lunch-time trade of center city office workers. So a truer measure of marketing success will be whether the \$140 million retail center can entice San Diegans to bypass their neighborhood shopping malls, drive downtown, and buy at Horton Plaza. "It will have to be tremendously exciting to make shoppers in Del Cerro or La Jolla skip over the shopping centers near their homes and take the time to get downtown," says Jeff Greenwald, leasing agent for a new complex of shops in Mission Valley Center.

Promotional materials for Horton Plaza stress the "uniqueness" of downtown's first shopping center. Built with the aid of a \$33 million city subsidy and scheduled to open this August after repeated delays, Horton Plaza won't be just another collection of clothing stores and record shops sandwiched between two department stores. The mall's publicists instead talk of an "amalgamation of small specialty boutiques, full-line restaurants... movie houses and repertory theaters" where nighttime concerts, sidewalk vendors, jugglers, and mimes "delight, amuse, and entertain," and an open-air market evokes "a feeling of European town environment" within the 900,000-square-foot mall, which covers six blocks in

the heart of downtown. Executives at competing shopping centers concede that no amount of remodeling would allow them to duplicate Horton Plaza's intriguing architecture, with its three-story design built around recreations of ornamental facades of old downtown buildings that were razed to make room for the complex. But the competitors are also underwriting creative and costly new renovations to fill their malls with a similar mix of chic boutiques and "festive atmosphere" that can keep visitors captive for a day's worth of shopping, eating, and moving.

Grossmont Center has boosted its appeal by adding a three-screen cinema and a new Bullock's department store. Fashion Valley this winter completed the last of three major store conversions by dividing the old Lion Clothing store at the mall's eastern end into five small boutiques. Similar subdivisions were engineered in the mall spaces that once housed J. Magnin (now seven retailers) and the former John Hagan (now five stores).

The Fashion Valley conversions were prompted in part by economics: store owners can't afford spaciousness when rents hit thirty dollars per square foot. More importantly, the remodeling has brought pizzazz to the mall: new retailers sharing space in the three converted shops include the Wagener, MGA, and Relax boutiques, and In Gear, a high-



Horton Plaza shopping center (construction in progress)

tech-trick shop. Fifteen of the seventeen retail slots in the remodeled buildings are filled, and Fashion Valley general manager Gene Kemp says the two remaining spaces will stay empty until "some really spectacular retailers" sign leases.

Fashion Valley has also upgraded its stark concrete promenade, spending \$1.5 million for new paint and landscaping, and placing tables and chairs throughout the mall. There's no food to match the fashionable new boutiques, and Kemp says eateries such as a Chart House or Victoria Station require too much space and won't pay the rents commanded by Fashion Valley. But shoppers can now break for gourmet chocolate chip cookies, frozen yogurt, stuffed croissants, and McDonald's burgers, along with the more plebeian fried clams at Howard Johnson's or hot dogs at Orange Julius.

Mission Valley's transformation is more startling. The granddaddy of San Diego shopping centers began moving away from its dowdy, middle-class image last year with the construction of a new, fifty-story "Fashion Promenade." Anchored by

Saks Fifth Avenue, the new additions include trendy retailers Ann Taylor, Williams-Sonoma, and Abercrombie and Fitch. Mission Valley has two new full-service restaurants and a line of quick-stop eateries including Haagen-Dazs ice cream. The old Thrifty drug store is gone, replaced by three small retailers, and Mission Valley management says other large, blue-collar merchandisers will be moved out when their leases expire.

More ambitious is this year's five-million-dollar upgrade of the ground-floor space now occupied by the May Co. department store. This proposed 60,000-square-foot "International Plaza" will contain all the elements of Horton Plaza: a legitimate theater, multilevel cinema, gourmet food shops, and a "test-food row."

Don't ask the city planning department to referee the debate over the historic value of the El Cortez Hotel, downtown's landmark Spanish renaissance high-rise. Two years ago a planning department intern completed a study showing how the El Cortez, with its scrolled stucco

Photograph by Paul Greenwald

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Park

(continued from page 1)

ees of various institutions in the park had been reporting an increasing number of car break-ins in recent months, and many citizens had expressed alarm over an apparent rise in the number of slovenly transients who wander idly through the park during the day and sleep in the bushes at night. Members of the gay community complained that assaults on the gay men who frequent the grassy areas near Sixth Avenue and Laurel Street at night also seemed to be increasing again after many months of relative quiet.

Soon after the fire, both the San Diego Union and the Tribune published feature articles exploring the topic of how safe the park is. The Balboa Park Committee (a citizen's committee that advises the city's park and recreation board on matters concerning the park) and the Central Balboa Park Association (a group composed of representatives of various park institutions) formed subcommittees to get in touch with the police department to discuss the type and amount of criminal activity, and possible solutions. Councilman Uvaldo Martinez, whose district includes Balboa Park, also requested a city council subcommittee to meet with the police to see if specific steps such as a curfew or undercover sweeps would be effective in combating crime in the park.

The reaction of the San Diego Police Department to all of these inquiries was swift and largely defensive. An extra officer was temporarily assigned to help patrol the park at night,



The Photo: deserted at dusk

but at the same time various police spokesmen claimed that the problem had been blown out of proportion, and that the park was far safer than many people were making it out to be. Pointing out that the vast majority (nearly seventy percent) of all the crimes committed in the park so far this year were simple car break-ins, police officials insisted over and over again that "Balboa Park is probably the safest big-city park in the whole United States."

Now that the furor has died down somewhat, several things seem clearer. One is that the total number of crimes committed in the park jumped dramatically (eighty-three percent) between 1982 and 1983, and increased nearly four percent more in the first nine months of 1984. It is a disturbing trend.

Yet Balboa Park is simply not the

haven for crime and criminals that the public perceives it to be. A recent police department study concluded that, for its size, the park is statistically safer than the greater Mission Bay area, and has a low overall crime rate of 6.65 crimes per 100,000 visitors. Between January and the end of September last year, one hundred cars were stolen in the park, and that is a lot of cars; but during that same period, 6546 cars were stolen citywide. Ten rapes took place in the park during the first nine months of 1984, but there were a shocking 312 citywide. Even the relatively high number of thefts — 699 — pales against the citywide total of 25,823.

There are many reasons why the concept that the park is a dangerous place persists. For one thing, Balboa Park is both a symbol and a focal point of San Diego, and any major

crime that takes place in it attracts intense media coverage, which tends to exaggerate the actual importance of the crime. For another, relatively large numbers of transients and homosexuals have become a common feature of Balboa Park's night life, and while police say these two groups rarely engage in behavior that is dangerous, their presence, police say, tends to enhance the public perception that the park is an unsavory place to visit.

In addition, some urban parks — usually smaller ones, such as Mount Helix County Park in La Mesa and San Pablo Park in Berkeley — have been virtually taken over by drug dealers, gang members, and various other criminal elements in the recent past, a disturbing development that also threatens to affect larger parks such as Balboa. "Security problems [in parks] are worse today... and that decline in use of public space," argues Randy Hester, a professor of landscape architecture at UC Berkeley and a member of Berkeley's park and recreation board. "Open space today in some ways has been abandoned to be used for illegal purposes."

If the city does nothing to avert this trend, Balboa Park may continue to experience a rise in crime. In the meantime, the widespread misconception that the park is a particularly dangerous place could be just as damaging to its future as actual crimes. "In the short term, I'm afraid someone will overreact" to the well-publicized crime problems in Balboa Park, says Bob Armbry, chairman of the Balboa Park Committee and a member of the city's park and recreation board. "People are saying, 'Let's

(continued on page 12)

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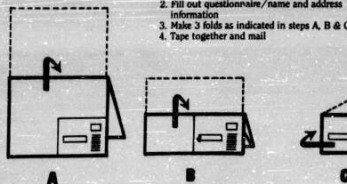
1. ☐ I am a very patient person.
2. ☐ Romantic love is a must in order for me to be happy.
3. ☐ I believe in the biblical account of creation.
4. ☐ When I'm upset, I'd rather work things out alone.
5. ☐ I dislike public displays of affection.
6. ☐ After people die their souls go to heaven or hell.
7. ☐ Sex is more rewarding when connected with deep feelings.
8. ☐ I enjoy doing unconventional things.
9. ☐ If I get angry at someone, I tell that person off.
10. ☐ During courtship it's a good idea for someone to bring flowers.
11. ☐ God answers my prayers.
12. ☐ I believe that society's traditions usually make a lot of sense.
13. ☐ I am in favor of any sexual activity that brings pleasure.
14. ☐ I am pretty comfortable in any social situation.
15. ☐ I would enjoy viewing a classy "X" rated film.
16. ☐ On an airplane, I am likely to start a conversation with a passenger.
17. ☐ It's difficult for me to await my turn in a conversation.
18. ☐ It is easy for me to show affection.
19. ☐ I go along with most of the teachings of my religion.
20. ☐ Working for a conservative company would make me feel restricted.
21. ☐ It's hard for me to get excited.
22. ☐ I tend to get very deeply involved in a relationship.
23. ☐ Most people consider me to be very friendly and outgoing.
24. ☐ I am usually calm, cool and collected.

25. ☐ When I fall in love, there is no holding back.
26. ☐ It would be no problem to spend a week by myself.
27. ☐ I would make many sweeping changes in our society.
28. ☐ My moods tend to change pretty quickly.
29. ☐ I would be embarrassed to teach my children about sex.
30. ☐ I spend most of my leisure time on a quiet hobby.
31. ☐ By today's standards I'm considered to be old fashioned.
32. ☐ I get bored pretty quickly.
33. ☐ It is easy for me to make the acquaintance of strangers.
34. ☐ I'm not particularly concerned with what other people think.
35. ☐ I sleep very soundly.
36. ☐ Religion is a source of great good in my life.
37. ☐ I'm often asked to take the lead at social functions.
38. ☐ I'd like a job that requires dealing with the public.
39. ☐ I seldom suffer from nervous tension.
40. ☐ If it weren't for God, life would not be very worthwhile.
41. ☐ I wear what pleases me, regardless of whether it is style.
42. ☐ I hardly ever suffer from indignation.
43. ☐ I believe in the existence of a supreme being.
44. ☐ The morality of my parents' generation makes a lot of sense.
45. ☐ From time to time, I'm likely to join clubs or organizations.
46. ☐ I seldom attend religious services.
47. ☐ I seldom attend religious services.
48. ☐ I would vote for a candidate not affiliated with either party.
49. ☐ All children should be given religious instruction.
50. ☐ Belief in God is necessary for one's spiritual fulfillment.

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ADDRESS _____ HOME PHONE _____
CITY _____ STATE _____ ZIP _____
OCCUPATION _____ WORK HRS _____ WORK PHONE _____
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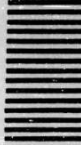
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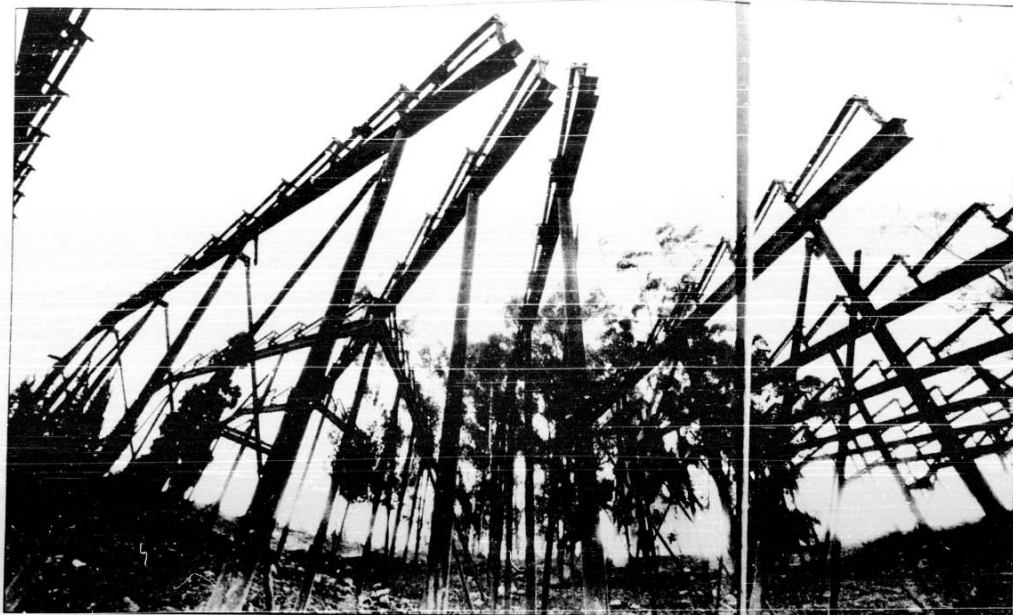
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Central Park, San Diego, is a park.

Park

put in a curfew, or let's have twelve police patrolling the park? Well, I'm not a fan of a curfew. I don't think an artificial barrier is going to solve the problem. And there's a certain point when the police become an intimidating factor, too — you know, when people are being stopped every forty-five minutes because they look suspicious."

Nevertheless, Annunzio adds, "We have to do something now, before the next incident. The first incident was the murder of those two officers in Grape Street Park. The second incident was the burning of the Festival Stage. If there is a third [major] incident, it will probably cause an overreaction."

Officer John Trent maneuvers his patrol car up over the curb and across the green lawns east of Balboa Drive near Laurel Street. Trent has been patrolling Balboa Park for the San Diego Police Department for most of the last four and a half years, and knows his way around areas in the park that most San Diegans don't even know exist. At twenty-eight, he is refreshingly candid about his work and has a flippancy of humor that doesn't desert him throughout this eight-hour shift.

"In the park I basically see five groups," Trent says, glancing from side to side as the patrol car creeps slowly along the sidewalks and lawns near the park's lawn-bowling courts. It is five-thirty on a cold evening; only a few people, nearly all of them men, can be seen in the twilight as we pass by. "You've got athletic people, joggers — who mainly use the park in the evenings. You've got transients — the homeless — who sleep in the park.

You've got gays and what I call the punk rockers, who tend to hang out on the west side of the park at night. And then you've got 'event people,' people who come to the park for picnics, or to go to the Old Globe." People in the last group "don't cause problems," Trent continues. "They're the ones who primarily have problems caused to them."

Out of 869 crimes committed in the park from January to September of 1984, 594 of them were what the police call "car prowls" — break-ins into parked cars. During the same period in 1983 there were 591 car prowls; in all of 1982 there were only 408. Typically, a window is smashed or a lock is punched out of a car door; stereos, cameras, and even clothes are stolen. Tom Hall, managing director of the Old Globe Theatre, returned to his BMW one Monday evening last September to find that the lock on one of the front doors had been wrenched out and the door frame bent back. His \$350 stereo was gone. "My reaction? Frustration and disgust," Hall said not long ago. "I didn't feel that shocked. It's happened to so many off or people around here that I was aware there was a problem."

The first nine months of 1984 also saw ten rapes and four murders take place in Balboa Park. The figures for the same period in 1983 are six and two, respectively. In 1982 there was only one rape in the park, and no one was murdered. Clearly, there has been an increase in crime in Balboa Park an ominous increase. And the park could be caught up in a trend that is nationwide. According to Berkeley professor Randy Hester, crime in every park has increased overall in the last several decades and has been accelerating. "The decline in the use of parks," he says, "is the decline in the use of parks as the actual crime itself. There might be a park near my house that is safe, but I see on TV how unsafe parks are, so I stop going to my local park, and indeed, it starts to become unsafe."

According to the San Diego Parks and Recreation Department, the number of people who visit Balboa Park has climbed steadily in recent years and is expected to reach about 12 million for the 1984 fiscal year. And spokesmen for the police department insist that the majority of car prowls, by far the most common crime in the

wealthy. And the wealthy really used them." Hester said in a recent telephone interview. "Everybody who was anybody went out to Central Park on a Sunday. But what is happening today — is that we're abandoning our open space for a variety of reasons. It's a cultural phenomenon. Parks have stiff competition now — TV, movies. And we're much more mobile. We go to Tahoe or Vegas for the weekend, instead of to the park. The proof of that was that as the oil crisis reached its peak in the mid-Seventies, there was more public use of parks in every city I know of."

The awareness of women is greater today, too, and that is an important factor in the decline of park use. Women realize they are more frequently the victims of crime than men are, and that many crimes take place in parks. "[...] their use of parks has declined."

Hester says it is hard to say whether people have stopped using parks because they perceive more criminals are in them now, or whether more criminals have moved into parks because they found it easier to prey on victims when crowds are absent.

"Suffice to say the two phenomena go hand in glove — they feed on each other," he says. "But the fear of crime is as much a contributor [to the decline in the use of parks] as the actual crime itself. There might be a park near my house that is safe, but I see on TV how unsafe parks are, so I stop going to my local park, and indeed, it starts to become unsafe."

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park, occur in the daytime, when the large number of cars are parked in Balboa Park's numerous lots. However, violent crimes such as rape, murder, and assault occur more often at night, when there are fewer people around, and Trent, who has patrolled the park at all hours while working different shifts, says that the busiest hours for police are between 8:00 p.m. and 2:00 a.m. "Another thing I've noticed is that over the last three or four years there's been a big decrease in the number of people in the park at night," he comments. "I'm not sure if it just seems that way, or what. But I notice less transients, less gays."

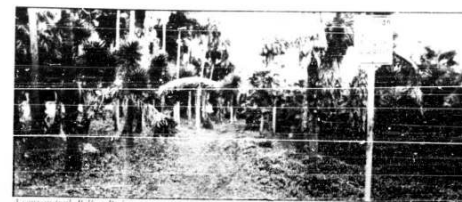
A man appears in the headlights of Trent's patrol car, trudging up a grassy hill near Marston Point. He is carrying a pillow, a blanket, and a set of sheets, all gathered up into a shapeless bundle. "Hey, where are you going?" Trent calls out, stopping the patrol car and getting out. "Just up there," the man replies, pointing. He is young, black. The temperature of the night has dropped into the low forties, but he is wearing only tennis shoes, jeans, a T-shirt, and a thin leather jacket.

"Are you sleeping in the park?" Trent asks. "No. Uh-uh. I'm just going up the hill."

"Then what's all this?" Trent gestures at the man's pillow, blanket, and sheets.

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Trent calls police headquarters on his car radio and has someone run a computer check on the man's name. There are no outstanding warrants for him. "Okay, see you later," Trent tells



Central Park, Balboa Park



Laurel Street Bridge



Golden Gate Park, played by game with trees

the man after the information from headquarters has been received. Getting back into his car, he resumes his patrol. Quite possibly the man has made up the story about his friend's house at Second and Ivy, and is a transient living in the park. But it is not against the law to carry a pillow and sheets through the park, Trent explains; it is not even against the law to sleep in the park. It is against the law to camp in the park, but in order to ar-

rest someone on that charge you almost have to catch them in the act of sleeping in their bedroll or sleeping bag, he says. Police working the graveyard shift often cite transients for camping in the park, but usually only habitual offenders are arrested.

"At nightfall you can sit on Sixth Avenue and watch the transients just streaming across the street into the park, carrying their duffel bags and

(continued on page 14)

No Safety in Numbers?

Local police officials insist that Balboa Park is "the safest big-city park in the United States." But is it?

As the statistics below attest, several types of major crime in Balboa Park have reached levels where they are roughly comparable to those in such well-known urban parks as New York's Central Park and San Francisco's Golden Gate Park. You still stand a much greater chance of being robbed in Central Park than in Balboa Park, but on the other hand, you are much more likely to have your car stolen or broken into in Balboa Park. Assaults have risen sharply in Balboa Park in the last two years, too, and rapes have increased to the point where they are as common as they are in Golden Gate Park, and nearly as common as in Central Park.

Perhaps most shocking for San Diego — a city that is supposedly one of the lowest-crime urban areas in the country — is the fact that as many people were murdered in Balboa Park in the first nine months of 1984 as were murdered in the other two parks combined.

CRIMES FROM JANUARY TO SEPTEMBER 1984

	Balboa Park	Central Park	Golden Gate Park
Homicides	4	3	1
Rapes	10	17	10
Robberies	21	301	36
Assaults	14	29	42
Burglaries	21	26	10
Thefts	699	163*	265
Stolen Cars	100	6	26
Total	869	445*	390

Size (Acres) 1158 843 1017
Approx. Visitors 12 14 10
(Millions/Year)

* These figures reflect only those thefts in which property worth more than \$200 was stolen. The equivalent figures for Balboa and Golden Gate parks include all thefts.



The Festival Stage: \$600,000 up in smoke

Park

(continued from page 10)

put in a curfew, or let's have twelve police patrolling the park. Well, I'm not a fan of a curfew. I don't think an artificial barrier is going to solve the problem. And there's a certain point when the police become an intimidating factor, too — you know, when people are being stopped every forty-five minutes because they look suspicious. . . .

Nevertheless, Arnhem adds, "We have to do something now, before the next incident. The first incident was the murder of those two officers in Grape Street Park. The second incident was the burning of the Festival Stage. If there is a third [major] incident, it will probably cause an overreaction."

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the wealthy. And the wealthy really used them," Hester said in a recent telephone interview. "Everybody who was anybody went out to Central Park on a Sunday. But what is happening today . . . is that we're abandoning our open space for a variety of reasons. It's a cultural phenomenon. Parks have stiff competition now — TV, movies. And we're much more mobile. We go to Tahoe or Vegas for the weekend, instead of to the park. The proof of that was that as the oil crisis reached its peak in the mid-Seventies, there was more public use of parks in every city I know of."

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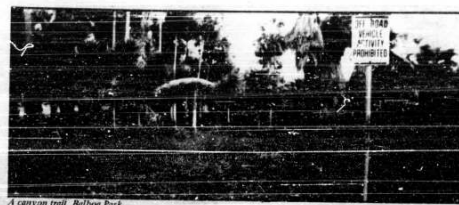
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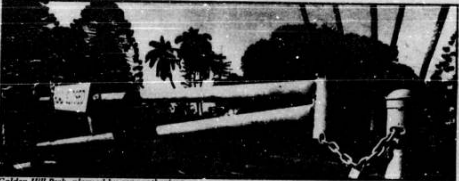
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A canyon trail, Balboa Park



Laurel Street bridge



Golden Hill Park, plagued by gang gatherings

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(continued on page 14)

Sum (Acres)	1152	1017
Agencies (Volunteers)	12	10
(Dollars) (Car)		

*These figures reflect only those thefts in which property worth more than \$200 was stolen. The equivalent figures for Balboa and Golden Gate include all thefts.

Park

(continued from page 13)

their blar-kets." Trent adds with a faint smile. "You talk to 'em, and of course they're not coming here to sleep, they're just passing through. A lot of them have had their brains fried on alcohol, or drugs, or just because they were born that way."

"I don't see much of a connection between transients and a rise in crime in the park, though. Some of them are drunk in public, and some of them break sprinkler heads so they won't get wet in the canyons at night. Transients will also open up unlocked cars and take clothes. But what they do break into, they break into for their own needs." The transients can't be blamed for most of the car prowls, Trent points out, because "they don't have the tools you need to break into a [locked] car. And they don't have much use for stereos. A blanket goes a lot further on a cold night than a car stereo." As for rapes, the transients "are more likely to be victims than perpetrators," he says.

Trent cruises back up Eighth Avenue toward Laurel Street, shining his spotlight along the curb and into parked cars. In some places, men are virtually lined up on the curb; they squint and turn away when the spotlight illuminates their faces. Trent knows from his patrols that most are homosexuals who have come here looking for partners. Many will engage in sexual acts in the bushes, or in their cars, and then leave. It is illegal to perform an act of sex in a public place, but Trent says he rarely arrests homosexuals in Balboa Park. For one



Police officer John Trent

thing, a "public place" is narrowly defined in legal parlance, making a conviction difficult. For another, the homosexuals who frequent the park tend to be victims of more serious crimes, particularly aggravated assault, or so-called bag bashing. Fourteen aggravated assaults were reported in Balboa Park in the first nine months of 1984, down from twenty-one during the same period in 1983. However, Fred Scholl, director of legal services at the Lesbian/Gay Center in Hillcrest, said many assaults against homosexuals are not reported to the police, because the victims do not want their wives or families to know they were in the park "when they were supposed to be out 'getting cigarettes.'" Scholl said such victims often call him to report they were assaulted, in order to let other gays know they should be particularly

wary, and he said the number of cases reported to him recently has been increasing. Lieutenant Claude Gray, executive lieutenant of the police department's central division (which has jurisdiction over Balboa Park), noted that many of the assaults involving gay men take place after two men "have made contact and then go to some other area, possibly a public restroom, where the assault takes place [one man attacking the other]. And most of the rapes that occur in the park do not originate in the park. They involve two people who got together somewhere else and then traveled, usually by motor vehicle, to a relatively remote area in the park, where the act [of rape] occurs. But it's very difficult [to prevent such crimes] when you've got a victim who's willing to accompany an assailant to an

area well out of the view of law enforcement officers. They're making themselves almost impossible to protect."

Trent said rapes tend to occur on the west side of the park, but he added that the eastern part is generally more dangerous "because more violent people tend to hang out there. Gang types." It was on the east side that the two police officers were murdered not long ago, and the southeastern corner called Golden Hill Park is the site of frequent gang gatherings with accompanying fights, shootings, and drug sales, according to Trent.

During his recent shift Trent was repeatedly called upon to take care of problems that were within his patrol area but well out of the park: An accident involving two cars at Sixteenth and G streets; transporting three very inebriated adults to the detox center on Island Street downtown; a man creating a disturbance in front of a convenience store at Fifth Avenue and Spruce Street. Such problems require some kind of police response, of course, but they considerably reduce the amount of time Trent can spend patrolling Balboa Park; during this eight-hour shift he actually drove into the park only four times, and only once did he manage anything approaching a comprehensive tour. During this time there was another police patrol car making periodic sweeps through the park, and there was also an unsworn, unnamed "community service officer" on duty in the park, whose primary function is to write parking tickets and other minor citations and to contact police units via radio if anything takes place that might require an arrest.

Trent seemed to think that all this

was protection enough. "Overall, I think the park is as safe as anywhere else — if you're smart," he said. "If you park in the main parking lots with lights, and don't take lonely sidewalks that lead down into the bushes... I don't think you would ever have any problems at all." Later, though, as he sat parked on a promontory above Florida Canyon and tutely beamed his spotlight into the dark, shrub-filled canyon below, he remarked, "At night, when it's dark, you never know what's out there. You certainly shouldn't go walking through dark areas like this one alone. I don't."

The issue of how many police patrol Balboa Park, and whether or not there should be more, was mentioned prominently in the debate that followed the arson fire at the Festival Stage. In the daytime, between two and five officers on horseback patrol the park, and four additional officers on motorcycles patrol there at least two days a week and sometimes more, often riding their small, maneuverable vehicles in areas that are difficult or impossible to reach by car. Ever since the fire, the solitary police patrol car making periodic passes through the park between

3:30 p.m. and 11:30 p.m. has been augmented by a second patrol car, and the department has also made arrangements to station another officer in a car specifically in Balboa Park from 11:30 p.m. to 7:30 a.m. But spokesmen for the police department say this temporary increase in staff will do little to reduce the most common crime in the park — car break-ins. Any effective measure for dealing with this problem, they say, such as assigning police to watch particular parking lots, would simply be too expensive.

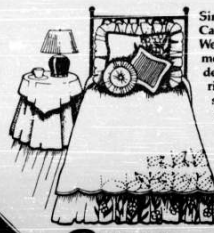
"The city doesn't have enough

funds to put a policeman in every parking lot," agreed Arnhym, the chairman of the Balboa Park Committee. "The park is immense. Someone who wants to commit a crime has every advantage. But I hate to think that people having their stereos ripped off in the middle of the day is becoming so commonplace that we shouldn't get excited about it."

Tom Hall, the Old Globe's managing director, noted that "the park is always going to be a place that is geographically hard to patrol... and it's unrealistic to assume the police do

(continued on page 16)

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Park

(continued from page 15)
 partment will be able to take care of the problem." He added that since the burning of the Festival Stage, many of the park's institutions are coordinating the movements of their own security patrols and, in some cases, increasing the hours of patrol. "We've increased the hours and changed the routes" of the Old Globe's security guards, Hall explained. "We're also going to be coordinating more with the other [security] institutions. If we know where their security people are going to be, and they know where ours are going to be, we'll be able to work more efficiently."

Both Central and Golden Gate parks have security forces of their

own, separate from police, that provide a uniformed presence in their respective parks around the clock. San Francisco's park patrol officers are sworn officers who can carry arms while on patrol and who have the power to make citizen's arrests. Members of New York's parks enforcement patrol are unarmed, but can and do make arrests occasionally as well as issue citations for littering and illegal parking. Both groups are funded by city revenues, and Arshin said that the Balboa Park Committee has requested the San Diego Police Department to obtain information on the operations and cost of similar forces around the country.

Still, while additional police or private security officers could help prevent arson, robberies, and certain other crimes, it seems doubtful they would significantly reduce the number of car break-ins. The San Diego

Zoo stations plainclothes security guards in its huge parking lot near Park Boulevard specifically to watch for people breaking into cars, but while a number of offenders have been caught, break-ins continue to occur there at a rate of six per month, according to chief of zoo security Don Barton. "For every one you bust there's three who take his place," Barton said. "The vast majority [of arrested] are low-income Mexican-Americans, or illegal aliens. . . . We also get some blacks, and some Caucasians. Many of them are junkies."

Intriguingly, a comparison of the number of car thefts and break-ins in Balboa Park with those in New York's Central Park suggests the best way to eliminate most of the crime in Balboa Park is to eliminate the cars themselves. There are few parking lots in Central Park, and most of its visitors arrive via mass transit of some kind

— bus, subway, or taxi. In the first nine months of 1984, just six cars were stolen there — compared to one hundred stolen in Balboa Park. There were also 594 car break-ins in Balboa Park during the same period. (No equivalent figures for Central Park were available, but grand theft, a category of crime which includes many car break-ins, is more prevalent in Balboa Park than in Central Park.)

Various consultants hired by the city have long advocated getting rid of cars in the middle of Balboa Park, and the above statistics suggest the possibility that the park could end its chronic congestion and parking problems as well as much of its crime simply by banning automobiles. Alternate parking would have to be provided, of course (a master plan update for Balboa Park recently prepared for the city by the Pekarek Group suggests revenue-generating parking struc-

tures, primarily on the perimeter of the park), but a few large parking facilities might at least be patrolled more cheaply than a dozen disparate lots. As part of this scenario the city would probably also have to provide some sort of intrapark mass transit system to ferry visitors from their cars to their destinations, an undertaking that itself could increase security and bring to an end the long walks across the park at night that employees and elderly visitors say they fear the most. Other than hiring more security of-

ficers and banning cars, there appear to be only two ways to reduce crime in Balboa Park, and they are diametrically opposed: institute a curfew that would make the park off limits to everyone at night, or stimulate the public's night use of the park. "As soon as you bring on nighttime use, you bring on safety," said Ron Pekarek, head of the Pekarek Group, explaining the theory behind the latter. "People aren't usually hurt in a busy place; they're usually hurt in a deserted one."

Randy Hester, the Berkeley park official and professor of landscape architecture, echoed Pekarek's comments when he said, "The way to make a public space safe is to get a diversity of users; use it around the clock. In Berkeley, the parks we have the least vandalism in are the ones that have community centers where activities go on well into the night." Hester pointed out that five years ago the small Berkeley city park called San Pablo Park had been virtually taken over by drug dealers and gang mem-

bers. The park, located in one of the lowest-income, highest-crime areas of the city, was being used "for a lot of illegal purposes and almost no legal ones" when local residents decided it was time to do something. According to Hester, a neighborhood watch program coordinated with increased police patrols quickly got rid of the criminal elements, and a new, active community center that is open until 10:30 at night has helped draw legitimate users to the park and keep them

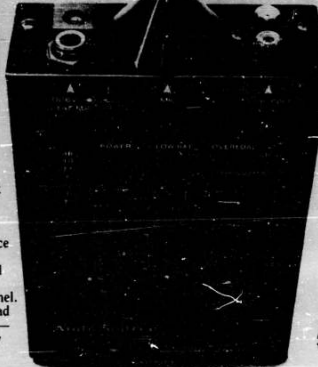
(continued on page 18)

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Park

(continued from page 17)
there. Clearing out underbrush and providing more lighting can help, Hester continued, but, "You can't design a park so that there will be no crime. There are only two ways to make these places safe: you reclaim them with legitimate users, or you simply abandon them — warn people not to go there."

So far in San Diego it is the second option that has been used most often. During the summer of 1982, problems with drug dealing and vandalism in the county park atop Mount Helix in La Mesa reached the point where the county sheriff's department started making periodic sweeps of the

park with several patrol cars at once. Simultaneously, a curfew was instituted; the park was closed (and currently remains officially closed) from 6:00 p.m. to 9:30 a.m. A spokesman for the county parks and recreation department said recently that complaints about problems in Mount Helix County Park have declined to the point of being almost nonexistent.

Metal gates were also recently constructed on the two entrances to Golden Hill Park on Twenty-fifth and Twenty-sixth streets, a small corner of Balboa Park that is plagued by gang gatherings, shootings, and drug dealing, and police often close the park to vehicles between 10:00 p.m. and 6:00 a.m. (Incidentally, Central Park has a curfew from midnight to one half-hour before dawn, but a park spokesman said recently that the curfew only gives police a legitimate means to arrest suspicious people and is not

strictly enforced.)

Curfews have been proposed as a means of reducing crime in Balboa Park, and John Trent, for one, feels that a curfew would help to "keep criminals out of the park at night." Even a "No Parking" ordinance would help a lot, he said. "There's nothing going on in Balboa Park in the middle of the night. There's no reason for people to be there except for whatever strange reasons they have. . . . If a person knows he's going to be arrested, he's going to stop going there." (Trent and others also pointed out that increased night use of the park could have the undesired effect of drawing more cars and car thieves to the park. "The pickings would be like an apple orchard," one security man said.)

Many people, including some of Trent's superiors in the police department, see a curfew as an unnecessary step at this point, and one that could

lead to further restrictions on the public's ability to enjoy the park. "Once you have a curfew, the next thing you know you've got high fences around the park and cameras on every tree," said Bob Arnhym. "That would just destroy the ambience of the park." A curfew would be an overreaction to the park's crime problem, he argued, not unlike flooding the park with police.

All of the potential solutions outlined above would cost money, and money is the primary rock on which virtually all plans to improve the park have floundered in recent years. There are already many activities that draw people to Balboa Park at night — in addition to the Starlight Opera and the Old Globe Theatre, the municipal gym, the Golden Hill Recreation Center, and the baseball fields and velodrome at Morley Field are open until nine or ten on most nights — and

perhaps the active use of these facilities has helped keep crime in the park at its current relatively low level. Nevertheless, the park's budget (in terms of real dollars) has been declining since 1981, directly affecting staff levels and various improvements such as lighting and landscaping which contribute to the security of the park. "There is the possibility of increased [night] use which relates directly to increased staff," said one park and recreation employee who works in Balboa Park. "I think the demand is

there, but we just don't have the resources. Anything that could be used in the evening is affected. . . . Security is sometimes a matter of visibility, too, and if I had a staff member combing the area every hour, moving around in a truck. . . ."

Evening, above Sixth Avenue, storm clouds are parting to reveal a pale sky growing paler by the minute as the sun sinks toward the horizon. On the park lawns below, transients in ragged jeans and grimy coats are gathering before bed-

ding down in Balboa Park for the night. They stand in small groups, smoking and talking in front of the shuffleboard club near Quince Street and Balboa Drive; at picnic tables south of Laurel Street; on the tree-lined sidewalks that lead to Marston Point. Nearly all are men, many of them not yet thirty years old. What lies ahead for them in the coming years? The homeless young men put cigarettes to their lips and banter in the twilight. They do not seem concerned.

I set off from the shuffleboard club (officially known as the San Diego Shuffleboard and Roque Club), walking south along a broad sidewalk. Joggers pass by every few minutes, their breath forming small, ephemeral clouds in the cold air. A young woman walks by in the opposite direction, throwing a stick for her dog. Beneath a big tree two men with boards and tangled hair are already sprawled on the damp ground, oblivious to passers-by. Traffic is heavy on

(continued on page 20)

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Park

(continued from page 19)

Sixth Avenue and on Laurel Street; people are leaving the park, going home.

South of Laurel Street a blond-haired man wearing a businessman's gray vest, slacks, white shirt, and tie parks his car on Balboa Drive and gets out. He walks onto the sidewalk in front of me, then stops and waits, glancing at me wistfully as I ap-

proach. I pass by without acknowledging him, and he wanders off across the adjacent lawn.

I continue on toward Marston Point. Much of the underbrush in and around the canyons here has been removed in recent months, giving this part of the park a manicured look and making it a lot harder for transients and criminals to hide. But in a steep canyon that leads down to Highway 163, I spot a cardboard carton deep in the brush: someone's living quarters. Nearby, two shadowy figures, barely visible in the steadily falling darkness, are cooking something on one of

the park's picnic grills.

Clearing out some of the underbrush in this area is one of the few things the city has done in recent years to address security in the park at night. Lights have been added to some walkways and parking lots, too, and there is a community service officer, whose main task is writing parking tickets and other minor citations, stationed in the park around the clock. But the Balboa Park budget, \$2.05 million for the 1980-1981 fiscal year, was only \$2.62 million for the current fiscal year. Considering inflation, the latter figure is actually smaller than

the former one. Other measures that would improve security in the park, such as clearing and relandscaping Florida Canyon — an improvement first suggested in the city-sponsored master plan for Balboa Park in 1960 — have gone unattended.

"During the years [prior to Proposition 3], I think the city had the money available for improvements to Balboa Park, but there just wasn't much interest in it," Bob Arnheim noted. "Now, when there's the interest, the money is tight. . . . We'd like to increase the use of the park at night — we're hoping to have more commu-

nity gathering [halls] used at night, for example, and I would like to talk some of the institutions into staying open later — but it's a matter of dollars."

Evening is over now; night has come. Joggers plod across the Camino del Rio in two and three and on the east side of the bridge the California Tower shines like a beacon, starkly lit and surreal in the darkness. It is a building that can be seen in every pack of postcards in every gift shop in the city. As I walk by the tower, a woman with a camera is leaning back to take a picture of it.

Though it is only seven o'clock, no one is in nearby Alcazar Garden; no one is in the parking lot behind it or on the wooden walkway that leads to the Palisades area, either. In contrast, the parking lot in front of the municipal gym and the federal building is nearly full. A few people are even standing near their cars, talking. On the other side of the lot, a sign outside the retail hall advertises folk dancing to night from seven to ten o'clock. It is after seven, but the building is closed.

A few families stroll on the nearby Prado, looking at the Christmas lights. But the hallways of the Casa del Prado are empty, and my footsteps echo around me. No one is standing by the goldfish pond; Spanish Village is likewise deserted, locked up tight. The only person in the terraced garden between the Electric Building and the Reuben H. Fleet Space Theater is a young man, a transient. He is wearing a worn denim jacket and a stocking cap, and is staring silently up the trees above his head as if he were reading a book.

Last year the Pekarek Group updated the 1960 Balboa Park master plan at a cost (again paid for by the city) of \$84,000. Among Pekarek's recommendations that would improve security in the park are relandscaping Florida Canyon; stimulating use of the park at night, partly by establishing restaurants in it, phasing out cars and parking lots in the middle of the park; and clearing out old trees and undergrowth that make it difficult for police and security guards to see into many areas. So far, according to Ron Pekarek, the only recommendations in his plan that have actually been carried out are the vegetation clearing, restriping some of the parking lots to allow them to accommodate more cars, and putting up a few new signs. Arnheim insisted the Pekarek plan is

still alive, and that many of the proposals contained in it are currently undergoing an environmental review before being sent to the parks and recreation board and on to the city council for approval. "That sucker is still moving," he said. "We spent three years on it and we have no intention of letting it die." But a moment later he added, "The problem is, these plans get done and then. . . . God, I hope [the Pekarek plan] doesn't wind up lying on a shelf somewhere."

Arnheim conceded that even if some of Pekarek's proposals are approved, finding the money to implement them will be difficult. But he said private donors could easily be found to sponsor specific improvements such as landscaping, and added, "A bond is just might succeed, too. This park is so valuable I think the voters would go for it." Councilman Uvaldo Martinez agreed that a combination of private and public funds will be the best way to finance improvements to the park, particularly to solve the park's traffic congestion and parking problems, which he considers the most urgent. In prior years, Martinez said, "There was a general philosophy on the council that public facilities should pay their way as much as possible. . . . But my opinion is that there are certain things government has a responsibility to provide. And parks and recreation is one of them."

The temperature creeps downward as the night continues. I drive over to Morley Field, but the only people there are a man and his wife walking their dog across the dark, deserted lawns. The tennis courts and the softball fields are closed. A light rain fell a few hours ago, but though both courts and fields are dry and playable now, no one is on hand to supervise them. In order to keep staff hours to a minimum, the Morley Field recreation center always closes as soon as it rains.


Last of all I visit Golden Hill Park, empty except for low-slung cars that circle that park every few minutes, engines chugging slowly and ominously. I decide to sit in my car for a while before braving the cold outside, but I have been sitting there for only about five minutes when a police patrol car pulls up at exactly 10:00 p.m. Its headlights shine like twin spotlights into the interior of my car. A calm but firm voice over the patrol car's loudspeaker informs me: "This park is now closed. You will now leave." □

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From Chula Vista You can sometimes see quite a ways



an acquaintance who is so scurrilous that he once worked and wrote for daily newspapers told me, when he learned that we were moving to Chula Vista, that the *Chula Vista Star News* is printed in large type because there is never anything to write about in Chula Vista. There may be a shred of truth in this because, after all, the *Star News* is issued only twice a week, and even El Cajon has its own daily newspaper. Of course, I don't wish to imply that a daily newspaper is, in itself, a blessing. The problem with newspapers is that they print the news. In this endeavor, they resemble cats. You pay for their keep and they show you some affection, but just when you think you have them figured out and you have them

on your side, they unsheath their claws just to remind you how inferior you are. They are not passive-neutral like the talking-doll newscasters on TV.

One of the problems with living in the Chula Vista outback is that you never know for sure where you are. Just when you think you are in Chula Vista, you find that you are instead in National City, or in San Diego County, or Bonita, or, if you stray far enough south, you find yourself back in San Diego city, which is then called not San Diego, but San Ysidro, that congested little border jewel of some repute.

Like all bugs, Chula Vista has a lot of big problems. For instance, it is not big enough to create an indicted mayor. It does not have a noisy, busy airport in the middle of the city. It does not have an opera for

big-city Bernheimer to ridicule. It does not boast a baseball team whose starting pitchers cannot, as Christy Mathewson said, pitch in a pinch. It does not have a football team whose talent was squandered by its owner who then blamed game officials for lost games. It does not have a Mr. Chula Vista to book into the local pokey. It does not have miles of eroded beaches.

On the other hand, I can tell you some nice things about Chula Vista. Chula Vista is an overflowing Catholic Church on Easter Sunday where the priest calls all the children up out of the audience to sit in a semicircle around the altar during mass to make room in the pews for adults. It is a clerk in an auto parts store who goes out on the parking lot and installs a newly purchased part under the dash out of courtesy and

By George Bergmeister
Illustration by David Diaz

without a service charge. It is the good salsa and chips and carne asada at Casa Don Diego with Zapata staring down from the wall. (They used to have a dandy picture of notables that included Villa, General Pershing, and George Patton, but that picture has disappeared and a waiter told me it now hangs in their office.) Chula Vista is a police force that wears baseball caps. It is the bargain basement of the Broadway department store where the cash register lines on some sales days go into orbit. It is the puzzle of the shoes hanging from the utility line crossing Otay Lakes Road in front of Southwestern College, and the remains of an ancient, battered suitcase hanging open and high in a tree along Otay Lakes Road.

A blind man shopping some of the more esoteric locales in Chula Vista along Broadway or Third on a Sunday afternoon might think he had become lost and wandered into Tijuana, judging from the sonorous swell of Mexican voices that rise in the air just as surely as the hills of Tijuana rise before you as you drive south on Interstates 5 or 805. They

are a well-mannered, well-dressed coterie who cross the border to spend money, and that makes them desirable.

Other of their countrymen cross the border in a more furtive, silent style. You see them hiking in different locales, across fields, for instance, in small groups at almost any time, and they are not as acceptable. They are the illegals and they don't have as much money to spend and they attract the green border patrol vehicles that buzz around the South Bay area. In our civilization, it is often pieces of paper that make you welcome or unwelcome, and these pieces of paper are called money.

One of the routes the illegals follow in their forlorn journeys leads through one of the lovelier sights in this area. It is not part of Chula Vista, but it is adjacent to Chula Vista. I refer to the Otay Ranch property, which lies south of Telegraph Canyon Road and Otay Lakes Road as you drive east from 805. This property consists of soft, sensual, rolling hills that presently afford a certain pastoral satisfaction

to the eyes of beholders otherwise jaded by the jungles of the urban angle. The passive mood of these silent, pristine hills transfers to the receptive viewer and rewards one with a sense of the earth's supple and simple naturalness. I do not expect this landscape to last forever, of course. This is a valuable piece of land and its aura will eventually succumb to the influences of those pieces of paper called money. But it is there for the viewing for the time being.

Everybody has to be someplace and, as we all know, there are a lot of new everybodies continually someplacings in our county. Chula Vista is probably getting its share. The percentage of natives is dropping everywhere; home is where the transient heart stops for a beat or two. This is the mobile century and the heartsick, homesick, nostalgic traveler has to make the best of it. It helps, though, if the surroundings are nice when you land somewhere.

From Chula Vista you can see the mountains, you can see the tip of Point Loma, you can see the Silver

Strand, you can see downtown San Diego, you can see the hills of Tijuana, you can see the ocean. (Chula Vista can be translated as "pretty view.") It's like all the rest of San Diego County — vistas everywhere. But within Chula Vista, it's always a short trip from here to there. It's a big, small town, and that's all a lot of people want.

When I was a good little boy attending the early grades at St. Joseph's Grade School in Wisconsin more than a half century ago, a priest told us in one of our religion classes that heaven is such a wonder we could not possibly imagine how nice it is. Therefore, as a substitute, we should create in our mind's eye a splendid place that satisfied our own individual dreams and heaven would be as good as that and even better. For instance, he said, if streets of gold fed our fancy, then heaven was a city paved with streets of gold. Well, I don't expect to see streets of gold very soon in Chula Vista, but what they have will do for the time being. After all, heaven is only a destination, but Chula Vista is a place to live.

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The Top Bunk



Director Gene Saks, Matthew Broderick, Neil Simon

JONATHAN SAVILLE

Every drama critic for the past quarter century has had to cope with the phenomenon of Neil Simon; his immense popularity, his undeniable talent, his flashy humor, his appalling shallowness. The last of these qualities is the only controversial one — and, on the occasion of the premiere of Simon's *Blondie Blues* at Los Angeles's Ahmanson Theater, it may be worthwhile to explore the old controversy once more.

There are various kinds of shallowness. Everyone knows people who are emotionally shallow, who do not feel anything deeply, who react to the horrors and ecstasies of life — their own and that of others — with placid, tepid indifference.

They are people who do not care for anything deeply, even for their own pleasures. These walking corpses can carry on a conversation almost as though they were really alive, but there is nothing behind the words, no attachment to the subjects spoken about, no energetic movement of the will. Woe to you if you are seated next to such a person on a six-hour airplane flight; it is like sinking helplessly into ultimate Nothingness.

Neil Simon's shallowness has nothing to do with this. Its source lies not in an absence of feeling but in an excess of it. He does not chatter along about the weather or the telephone company or TV ads or carburators. From his earliest plays he has confronted the most potentially emotion-

laden experiences of mankind: the struggle of love, hostility, power, and fear in the family, the pains and joys of relationships between man and woman, the longing for achievement and terror of failure in the activities of the social world, the vicissitudes of developing a firm identity and maintaining self-esteem, the problem of dealing with grief, even the problem of death. Down inside him there is a playwright — and a man — of utmost seriousness. But his feelings about these existential issues are so strong, so filled with the possibility of pain, that he regularly and systematically undermines them, disguises them, denies them. His means of defense is to turn everything into a quip. Between the perception of terrifying reality and the emotional experience of that

reality lie the one-liners, woven together into a chain-link fence expertly designed to keep the most savage beasts at a safe distance. Whenever it seems that we are about to confront life as it is, with a recognition of its grim dangers and its pathetic fragility, the vaudeville comedian prances across the stage, tells his trivial joke, and gets his trivial laugh. The principle of Simon's dramaturgy, is "Don't go too deep, or you will drown."

The impression of emotional shallowness produced by Simon's plays is thus the result of a conflict between the playwright's knowledge of reality and his fear of pain. Yet even that internal conflict, which might in itself create an absorbing theatrical tension, is so hidden, so defended against, that it can scarcely be detected in what actually happens on stage. The underlying psychic mechanism here is that of the Jewish joke, the tradition of humor that spawned and nourished Simon, along with his gag-writing cohorts Mel Brooks and Woody Allen. The nerve-racking threats of ghetto life gave rise to a literary form that touches on unbearable pain and with an adroit twist makes frustration, disappointment, isolation, and vulnerability sound funny. There is nothing shallow about such jokes, because they strike so perfect a balance between revelation and concealment, between agony and hilarity: through the witty entertainment balefully shines the terrible truth. Woody Allen's films are expansions of this form, preserving its psychodynamics with a sure economy, but in Neil Simon's play-length elaborations of the spirit (and sometimes the letter) of Jewish jokes, the entertainment has overwhelmed the suffering to such a degree that the fundamental human experience, along with that sweet-and-sour Jewish way of expressing it, is virtually eliminated. The energy of truth disappears, as does the energy of emotional conflict within the artist, even though both kinds of energy are there in what Simon knows and feels. This is what we mean when we speak of Neil Simon's shallowness.

Parely in the history of theater has there been so efficient a trivialization of the playwright's own vision. Two years ago, however, in his *Brighton Beach Memoirs*, Simon appeared at last to be winning the battle against his own defensive system. This autobiographical play about the playwright's youth in Brooklyn had the usual coloration of quips and jokes, but beneath them one sensed living human beings and their real experiences. The tenderness, pity, vitality, and goodness of the "Jerome" family were there before us, despite the occasional residual tonality of a vaudeville act. Above all, young Eugene's love and pity for his parents and his brother came through with power and clarity, and the habit of viewing everything ironically (which, of course, he shared with his creator) did not interfere with his ability to shed real tears. In place of "shallow" Neil Simon, engineer of laugh machines, we began to see Neil Simon, student of Chekhov, a realist bringing his own past back to life, and finding universal human truths in the everyday experience of ordinary people. *Brighton Beach Memoirs* seems to herald an authentic breakthrough in Simon's career, the emergence of an artist strong and confident enough to tell a deep Jewish joke instead of a trivial commercialized imitation of one.

Blondie Blues is the next installment in the Eugene Jerome saga, devoted to the young man's months as a trainee in the U.S. Army. The place is Biloxi, Mississippi, where he has been sent for basic training, and the time is 1943, in the middle of World War II. He is in a bunk with five other recruits: a crude, foul-mouthed, but courageous Pole, a sardonic Jewish intellectual, a homosexual; etc., etc. My own sardonic "etc., etc." indicates that we have seen all this before, and that there is therefore no necessity to spell out the details. Of course, the same thing might be said of *Brighton Beach Memoirs*. There may be real emotion there, and real memories of a real family, but the form the earlier play takes is completely traditional. It is in the familiar genre of "memoirs of my family," the equally familiar subgenre of "memoirs of my Jewish family," with the expected eccentricities, melodramatics, squabbles, reconciliations, laughter, and tears. Simon makes no secret of his play's conventionalism — the very title reveals it. All plays, after all, belong in some known category and make use of familiar dramatic conventions. The question is whether a play brings something new to its genre: a new twist on the conventions, a new perspective on the human issues, a new authenticity or particularity in the world the conventions frame. *Brighton Beach Memoirs* was in no way outstandingly innovative, but it was not merely *Life with Father* redux or another episode of *The Goldbergs*. In its form, it was attractive because the central character, the adolescent Eugene, was at the same time the narrator, that same Eugene at a much later age looking back ironically and nostalgically on the "past" that had shaped his sensibility. In its content, it was attractive because of the reality of the characters and their feelings, uniquely individualized in spite of their generic quality.

Blondie Blues, too, belongs to a familiar popular genre. How many plays and movies have we seen about rookies, basic training, the hard-nosed, warm-hearted sergeant, unteachable fox in the mess, USO dances, raucously masculine conversation about girls and sex, religious or racial bigotry at the base or in the town, the shaping of soft civilians into men more or less ready for war, and then good-bye mama, we're off to Yokohama! As in the previous play, the conventionalism is leavened by flashes of originality and dramatic truth. Eugene, a few years older than during his Brighton Beach period, still still the participant-narrator, and his characteristic self-deprecatory tone — the tone of the Jewish *shlemiel* — has not changed. It is a tone touchingly and amusingly rendered by Matthew Broderick in the current production, with the *shlemiel* voice of the sort you can see on television a hundred times a day. Not a great thing artistically, but thoroughly professional, and precisely what is required by Simon's

mon's fictive image of himself; he originated the role of Eugene in *Brighton Beach Memoirs*, and will presumably go on playing him in any subsequent episodes until Simon decides the vein is exhausted or Broderick graduates from the teenage circuit into roles that will more revealingly test his range as an actor. For what Simon asks him to do, he is very good indeed. But it must be admitted that he has less to do here than in the other play. Except for his sexual experiences (fright, embarrassment, and ardor in the whorehouse; ardent, frustrated first love with a proper girl overly protected by nuns), he is more observer than participant: already the cool, distantly sympathetic, impartial artist, keeping a notebook in which he converts his fellow recruits into vivid phrases, filtering experience through a mind bent on writing comedy at all cost. He is less charming than in *Brighton Beach Memoirs*, less interesting, less easy to identify with, more self-defended, quipping Neil Simon he will soon become. Even the sexual experiences have something of the flavor of calculatedly amusing routines; the same Eugene (or Simon) wishes to see, understand, absorb, and render his past for his own sake — a sense fairly prominent in *Brighton Beach Memoirs* — is already in release.

As to the content of this play, it also is thinner and less absorbing than what we find in its predecessor. The characters other than Eugene are simplified and cliché-ridden. Each has his own small consistency, and their various styles of speech give Simon the opportunity for some amusing dialogue. But neither Simon nor Eugene seems very much interested in these army buddies, who occupy as limited and unfruitful a space in his life as they do in ours. This does not prevent the cast at the Ahmanson from doing an excellent job of comic-realistic acting, of the sort you can see on television a hundred times a day. Not a great thing artistically, but thoroughly professional, and precisely what is required by Simon's

script. There are even occasional moments when the acting moves beyond this level, making us think of the real theater rather than merely of *M*A*S*H* or *Gilligan's Island*. When the crude Wykowski discovers (from Eugene's diary, which he has purloined and is mockingly reading aloud to his bunkmates) that Eugene thinks this animal-like, anti-Semitic redneck is the best soldier among them, a true leader, and likely to become a hero, actor Matt Mulhern does things with his voice that suddenly and movingly deepen this cardboard character, letting us intuit for an instant what it is like being inside his skin, and making us share his precipitate reversal of emotion, the shock of finding himself so loftily praised where he expected nothing but snooty dismissal. If only Simon's script gave these remarkably adept actors more such opportunities!

Serious memoirs of military life try to understand the army as a social institution, and to show how it reflects in extreme form the values (and the corruptions) of the larger society it is part of. That is clearly not Neil Simon's approach. The society we see in *Blondie Blues* belongs to 1943 American movies, not to 1943 America. For all the good acting, and for all Gene Saks's clever and idiosyncratic direction, this play never brings the past convincingly to life, and its portrait of social reality is a mere sketch, a tracing of an old poster, ineffably — what else can one say? — shallow. If there is any real sense of time and place in this production, it is due to scenic designer David Mitchell. He gives us an interior of a train that calls up that outmoded means of transportation with the power of eidetic memory, and his backdrop of the barracks at dusk, their humdrum windows gleaming with institutional light, has the poetic beauty of a canvas by Shneider or Hopper. It is one of the few bits of poetry in this generally prosaic and unimaginative continuation of what had promised to be only the first chapter of Neil Simon's most important work.

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Thinner on Top



Sweet's Fire



La Balance

DUNCAN SHEPHERD

None of the as yet undiscovered Christmas releases was of such merit that it will have to be discussed at length in order to justify its inclusion on the traditional Ten Best list. So I may just as well wrap up the entire rest of the year before I wrap up the end of it. Neither is a particularly happy prospect. The observer desperate at this time to find something on the contemporary film scene with which to cheer himself up could do worse than to attend a theater, any theater, on Dollar Day. (I try never to attend one then myself, but I have been hung up in traffic a few times in the shopping-center parking lot around such

theaters.) Granted that the incidental annoyances of rubbing elbows with that size of crowd, or at least rubbing elbows with certain elements of it, could diminish some of the hoped-for cheer; but it is nice just to know that people still want to go out to movies, and haven't released altogether to TV and its cassette-deck and video-rental appearances. Sometimes, every other day of the week, moviegoing can get a little lonely.

This activity, as the free-loading film critic knows better than anyone, ought not to be something that necessitates living on Campbell's Soup for a week or breaking into the college-education fund. And the price tag now attached to prime-time moviegoing is but one element, along with forty-million-dollar budgets, critical

hyperbole, and Time-Newsweek cover stories, of the Big Event mentality that has seemed this year to have moved frighteningly closer to the complete fulfillment of that science-fictional state of affairs where a *Ghostbusters* and a *Gremlins* would occupy every available movie screen. Or, to look at it from the other direction, the complete fulfillment of that tendency of the marketplace witnessed by Roger Price in *The Great Rob Revolution*: "If everybody doesn't want it, nobody gets it."

Not, however, to paint *Ghostbusters* and *Gremlins* with the same disinfectant. I happened to have liked the first of those myself, but it appears to have become an increasingly important part of my professional duty to say that a movie can be liked without thus being seen eight times and railroaded through to the rank of classic. The critic, it cannot be repeated too often, is not out to ruin anyone else's fun; he only wants some fun of his own. And he is more apt to get some of it if he gets some more (other, different) movies. I confess I had less fun at the movies this year than would warrant the amount of time I spent there. But I still had my books and my records and my wife and whatnot, and I haven't yet reached such a stage of panic that I am ready to acknowledge music videos as the art form of the Eighties.

On the local scene — and on the same note held so far — 1984 was the year, if one can remember that far back in it, that the resurrected Broadway Playhouse was shrouded under again; and it was the second year out of the past three that the once annual San Diego International Film Festival chose to sit out an annum. A third time, the referee must rule a TKO. Meanwhile, the normally first-run Guild Theatre used up more than half its year on Alfred Hitchcock; and I cannot for the life of me explain how *The Gods Must Be Crazy* can be heading into its fourth month at the Fine Arts, except maybe that, as with a thing like *Les Complices* earlier in the year at the Cove, there is a segment of the moviegoing public that wants to have their own equivalent to *Ghostbusters* while telling themselves (and their friends) that what they are seeing is some sort of "art movie."

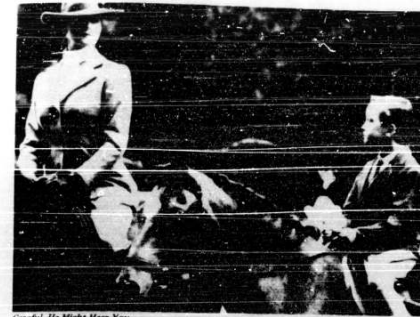
And on the all too tangibly human side of things: 1984 was also the year that Channel 10's film critic, Greg Dumas, was killed in a car crash; that Channel 8's film critic, John Culea, stepped down from that post voluntarily; and that the *San Diego Union's* film critic, Carol Otten, was pulled down from it involuntarily. The hard-headed truth is that the overall level of film discussion may have shown a net gain, anyway, with the arrival at the *Union* (after an interminable interval) of David Elliott. He brought with him

— he did not, that is, leave behind in his vacated desk at *USA Today* — the air of authority that marks the major-league commentator. It is difficult, of course, to believe in any subterranean process whereby the level of local film discussion will affect the level of films being sent out. But it is important to try. A perceived low level of films is no excuse to let one's discussion of them go to hell, too. And my new way, this year, to indicate the depleted field of legitimate pretenders to a Ten Best list — and thus to avoid padding out the list with any that do not quite fill the bill of "one of the" — is to number the worthies according to the approximate position they might occupy in a better year. As follows:

5. Walter Hill's *Streets of Fire*. I have, and had, no hope here of persuading the unpermeable. I suspect that the ideal viewer for this movie would be found not among the teenage target audience, but among the rather strictly circumscribed generation (Hill is a few years older than me) that passed through pubescence in the last half of the Fifties or first half of the Sixties — a generation whose melodramatic impulses were addressed simultaneously by Western movies, rock-and-roll, and the latter art form continues to serve this function; the former has stopped. Further research into the matter would no doubt take note of the phenomenon of pop singers appearing, and usually finding time to sing a little, in Hollywood Westerns. Presley in *Flaming Star*, Fabian in *North to Alaska*, Frankie Avalon in *The Alamo*, Ricky Nelson in *Rio Bravo*. It could then move on to the phenomenon of Western movies being tricked out with such rocking title tunes as Frankie Laine's "Gunfight at the O.K. Corral," Marty Robbins' "The Hanging Tree," and Johnny Horton's "North to Alaska." Close by would be Al Caia's instrumental hit, "The Magnificent Seven" and "Bonanza," and further out would come pop-song spinoffs that were never actually heard in their parent movies: Gene Pitney's "The Man Who Shot Liberty Bells," Johnny Cash's "The Sons of Kaleb," or, at the end of this line of inquiry would surely be the Tex Ritter song track in *High Noon*. Be that as it may, *Streets of Fire* is an infinitely more successful marriage between the Western and rock-and-roll, probably because more discreet about its Western tie-in, than that 1971 oddity, *Zachariah*.

6. Bob Swinn's *La Balance*. Made in France — and in French — by an expatriate American, this — at a better and more believable cop story than love story (draw your own cultural conclusions). But it was a better cop story for also being a love story, however unbelievable.

8. Carl Schultz's *Careful, He Might Hear You*. Soap opera hasn't benefited from the same measure of critical sup-



Careful, He Might Hear You

port, except perhaps (a mixed blessing) from the Camp scene, as the traditional boys' genres: the Western, the detective story, science fiction. The presence of an actual title in the central role could not be expected to alter that situation greatly. But the Wendy Hughes character, as perceived through his eyes and from his height, seemed to me to attain far greater mythical stature than, say, the lugubrious priest or the gaseous Baron in the respective boys' adventures of *Indiana Jones* and *Dune*.

10. George Roy Hill's *The Little Drummer Girl*. It never enables me when other people dislike a movie for the very reasons I like it; at least I can feel we saw the same movie. I am sure it's true that what is left on screen of the John Le Carré novel is no more than the plot. But what a plot! It demonstrates the beauty of that plot that the shot of a stone-faced Israeli agent springing across a snowscape with a pistol in his fist, while this doesn't look as romantic as, say, a slow-motion hand-in-hand gambol on the beach, is every bit as plain a declaration of love. (It would take too much space, and would only annoy people who might still get around to seeing the movie, to detail the previous plot ingenuities that have enabled this agent to be alerted the very second when the woman who loves him, and who doesn't know whether he loves her, is in mortal peril.) I also thought that the cleanliness

and handsomeness of the photography made a nice change from the standard le Carré treatment (Martin Ritt's *The Spy Who Came in from the Cold*, John Irvin's *Tinker, Tailor, Soldier, Spy*) in which sordidness is etched into every shot.

The list would look a lot fuller and healthier if I did not have a prescription against revivals and restorations of all types. That rule shuts out the likes of Fritz Lang's *Metropolis*, Visconti's *The Leopard*, Disney's *Pineapple*, and Hitchcock's *Vertigo*; and I see no reason to relax the rule for Hitchcock's *Rope* simply because I had never been able to see it before. I have also, as indicated above, stuck to my rule not to fill up the ranks with whatever movies can stand on one leg. This is not to say there weren't other good movies. The things I liked about Paul Mazursky's *Moscow on the Hudson* remain sharper in memory than the things I didn't like about it, but I remember well enough the general impression that the things I liked about it became scarcer, and began to be outnumbered by the other things, as the end drew nearer. Rob Reiner's *This Is Spinal Tap* was many miles subtler than most screen parodies, but still broader than I could have wanted it to be. I was glad that Ingmar Bergman went back on his vow to make no more movies, and I was glad to see Ingrid Thulin top off her many and varied performances for him (although glad hardly seems the word for



The Little Drummer Girl

so harrowing a one), but I would like to think he still has better movies in him than *After the Rehearsal*. Hans Jürgen Syberberg's *Parzifal* had much more to offer the opera buff, and perhaps something more to offer the movie buff, than Francesco Rosi's *Carriem*, but not because it was two hours longer. So if I buff, even if they did not regard the timelessness and placelessness of *Streets of Fire* as quite their purview, still had plenty else to be pleased with in Peter Hyam's *2001*, Leonard Nimoy's *Star Trek III: The Search for Spock*, and perhaps most of all in James Cameron's *The Terminator*. Sidney Lumet's long-delayed *Daniel*, Bobby Roth's *Heartbreakers*, and Tom Rickman's *The River Rat* round out the Honorable Mentions.

Critical vehemence does not rise again to commensurate heights until I go a long way down the scale, well past *Amadeus* and *Places in the Heart* and *Stranger Than Paradise* and what-have-you, to the lowest of the low. There is, typically, no difficulty filling ten slots there. Joe Dante's *Gremlins*, to start at the lowest and ascend toward the low, seemed to be the biggest mess by whichever dimension a mess may be measured. Ken Russell's *Crimes of Passion* is the movie I was most amazed anyone would have deemed worth making in the first place. *Body Double* is only slightly nosed out on that score, but I am used to Brian De Palma going ahead and making a movie even when the script

makes no sense. David Lynch's *Dune*, possibly the year's dullest movie, may have made sense but didn't make itself clear. Herbert Ross's *Footloose* was a shameless pandering to the teenage audience, inexcusable in a grown man like Ross. (The same director's *Protocol* was too forgettably bad to be mentioned in this company, but no other director could claim this year to have turned out such a double dose of badness.) Douglas Day Stewart's *Thief of Hearts* was a similarly shameless pandering to the Sensuous Woman audience, somewhat more excusable in a grown man. Jean-Jacques Beineix's *Moon in the Gutter* dashed out excessive punishment to people who had overrated his *Divu*. Paul Verhoeven's *The Fourth Man* indicated that my least favorite movie-maker may be improving, very, very gradually. Roger Donaldson's *The Bounty* fully lived up to my lack of curiosity about it. And Tony Richardson's *Hotel New Hampshire* was as thorough a mess as *Gremlins*, though not as large a one and not as lucrative and long-playing as one either, and thus nicely completes (if you have kept count) the bottom ten — and without my having to resort to such pathos as *Blame It on Rio*, *Where the Boys Are*, *Bolero*, *Sahara*, *Top Secret*, *Joy of Sex*, *Until September*, *Missing in Action*, etc., etc., and without my even having to have seen countless other likely candidates. □

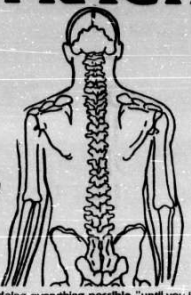
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What links Manya Rakovsky to Aster Keleta to Hassid Suliman to Ziaullah Nary? They are all political refugees who performed one kind of work in their original lands and were plunged by economic necessity into another — opening restaurants in the United States that offered Americans their native cuisines. The first, Manya, was my grandmother who arrived in the United States when her young husband sought asylum from Russian oppression. Two and a half years

later, when she was not quite twenty-one, my grandmother was a widow. Left with two infants to support, she worked first as a dishwasher, then as a second cook. In a short while she opened her own restaurant, Manya's. This happened at least eighty-five years ago.

The stories of the other immigrants are equally brave. Aster Keleta is married to Mutegeta Ghebremariam and together they operate the Blue Nile restaurant on Federal Avenue. In Ethiopia Aster was a secretary and her husband was in the import business. They left Ethiopia for East Africa and when the political scene there turned ugly, they fled to the United States. They had never dreamed of going into the restaurant business, but they are now established in East San Diego trying to make a living serving Ethiopian food in their storefront restaurant.

Hassid Suliman was a student. He too came from Ethiopia and fell in love with San Diego. He and his sister, who had

studied nursing and who is at present writing an Ethiopian cookbook, oven and operate the noteworthy Queen of Sheba on Prospect Street in La Jolla.

And now one of the more recent ethnic restaurateurs in San Diego comes to us from Afghanistan. His name is Ziaullah Nary. With the onslaught of the Soviet troops and the confinement of his family land, he, like many others, surged out of his country. Traveling first to India, he and his family made their way to Paris and then to Frankfurt, Germany, where he was president of the Afghan Association for Political Refugees. He remained in Germany until he decided to begin life anew in the United States. Had he ever envisioned becoming a restaurateur? Hardly. (His training was in psychology and criminology.) But here he is on Convo Street in Kearny Mesa along with his brother, a former architecture student, operating the new Khyber Pass, which serves Afghan food. It's a fascinating story. Or, to paraphrase Tolstoy, all refugees resemble one another, but who become restaurateurs resemble each other in a special way.

Afghanistan, which is located in southcentral Asia, is bordered by Iran, Pakistan, the Soviet Union, and China. While agriculture is the mainstay of the economy, many of the rivers are unworkable, the land is dry, and only ten percent of the land is cultivated. Corn, barley, and rice are the staples, with rice as dominant as it is in China. The food of Afghanistan is both ingenious and delightfully pleasing. Not as spicy as Indian food, the dishes are based on rice and are given the names of the sauces or condiments that color them. Green rice is prepared with a spinach sauce, the red is colored with cherries, the yellow with saffron, the white is natural. Chicken, lamb, or beef is combined with one of these four styles of rice. For people who love rice dishes (I am one of them), and for those who have never sampled Afghan food, the Khyber Pass restaurant will prove a treat.

On the night my friend and I visited, we were the only ones present and as much attention was lavished on us as if we were visitors who had come to pay a call at the owners' home. The restaurant is immaculate. The largest wall is dominated by a painting of Afghan men astride charging horses, the track lighting is discreet, and fresh flowers and white cloths grace the tables. Ziaullah's brother Majid waits on tables. His patience is endless, his smile endearing, and his general good looks of legendary quality ("Ah yes," I can hear him saying in an interview years later, "I was discovered on Convo Street in San Diego, waiting on tables.") But should you inquire about the food, you will soon be joined by Zia himself, the former criminologist, who now does the cooking.

Both dinner and lunch arrive with soup, but before the soup was brought to our table, and though we had not ordered it, we were given *balsaner*, turnovers stuffed with leeks and potatoes and served with cilantro sauce that has a lot of kick to it (\$1.50). The other complimentary appetizer was *sambosy goshit* (similar to Indian *sambosa*), deep-fried pastries filled with ground beef and garbanzo beans and served with spiced yogurt (\$1.75). An hour before we went to the restaurant I had phoned and ordered *manu*, an appetizer that's steamed and consists of ground beef and spices in a soft pastry shell (\$1.75). Each of these three appetizers is worth trying. The *balsaner* is flat and the cilantro sauce piquant and interesting; the *manu* has the most exotic taste, and the *sambosy* will appear familiar if you've been exposed to Indian cooking.

These three excellent appetizers were followed by a five-bean soup. A different soup is prepared every day and I hope your visit is on a day when the bean soup is on the menu. It's wonderful — good tasting, healthy, hearty. As you can well imagine, we really were slowing down after three appetizers and bean soup, and were concerned about whether or not the two of us would do justice to the entrées.

In order to sample several dishes, we

had two combination plates. They are not listed on the menu as combinations, but were prepared for us that way. I had the *quhilli palow* (pronounced kabli pal-o), which contained chicken, saffron rice, carrot strips, and raisins; also *zamarul chullow*, lamb stew and rice flavored with saffron juice, plus spinach (\$8.95). My friend had chicken curry and *challow* (curry and stew) and *yoghurt chullow*, a chicken dish in which the rice is sweet and sour (\$9.85). The portions were so huge and the food so delicious that we ate more than we should have, and still took a great deal of home. It seemed that every few minutes Zia brought out another small dish for us to taste, including *shole*

goshit, a combination of beef and lentils (\$9.50). Of all of these my favorite was *zamarul chullow*, because I love lamb.

The food at Khyber Pass is absolutely fresh, exotic without being overwhelming, kind to the palate. I loved the green rice as well as the saffron rice, but if you'd like to try all four styles of rice, just say so. I've rarely encountered a more accommodating owner, one who is so willing to have you try all the different combinations in as many ways as you'd like. The chicken, lamb, or beef is served alongside the rice, not on top of it, and though a dish may call for beef, if you're not a beef lover, simply ask for lamb or chicken. Vegetarians should try the sautéed egg-

plant, the okra, or the sautéed pumpkin topped with yogurt, along with any of the four rice offerings.

When we were almost done eating, another couple entered the restaurant, and my friend and I were delighted that we would not be the only ones dining there that night. However, when our bill came, it did not include the cost of any of the appetizers, but only the cost of the entrées and soup (\$21.50). I did not think this was fair to the owner and over his protest, I left an additional five dollars to cover the cost of all the other dishes we had sampled.

People on a budget should be reminded of the daily lunch specials whose prices

range from \$3.95 to \$5.25, with different entrées prepared each day. A young relative of mine went to Khyber Pass restaurant for lunch and was delighted with the attentive service, the quality of the food, the large portions, and the low prices. The restaurant is open from 10:00 a.m. to 10:00 p.m. daily and it also provides take-out service. This accounts for the fact that I didn't have a chance to taste any of the four house desserts — someone had come in earlier in the day and bought out the entire stock.

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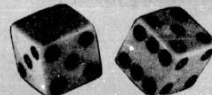
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JEFF SMITH

There were no more than twenty people in the audience last Friday night for the opening of *The Alchemist* at the Marquis Gallery Theater. But as time passes, the number of people who swear they were there will increase exponentially. The production itself, by the Little Apple Theatre, was dismal, but by means of a strange, unexpected alchemy, that night will be remembered fondly for a long time to come.

Medieval scientists believed that all substances aspire toward a perfect state, a balance between hot, cold, moist, and dry properties. They felt that gold was the perfect metal and that lesser, imbalanced metals could be coaxed into perfection by means of a special process. What was required, the alchemists said, was a "philosopher's stone," a mythical substance able to transform base metals into gold. The more ardent proponents of the stone also claimed that it could restore youth to the aged, vigor to the slack, and so on. But unless someone actually discovered the stone and has kept it a secret all these

years, alchemy can boast only two major achievements: It is the forerunner of modern chemistry, and it inspired one of Ben Jonson's finest plays.

The poet Samuel Taylor Coleridge has praised to the skies Jonson's comedy of humors, written in 1610. Ranking it with Sophocles' *Oedipus Tyrannus* and Henry Fielding's novel *Tom Jones*, Coleridge said that *The Alchemist* has one of the "three most perfect plots ever planned." In the play, Master Levewit leaves his London home to escape the plague, and leaves his butler Jeremy — known as "Face" in less civilized circles — to care for things. In league with Subtle, a charlatan alchemist, and the virtue-free Dol Common, Face lures a parade of gullible souls to the house, promising all the fulfillment of their particular desires. The three partners have tailored an individualized "sting" for each. These shady scenarios range from alchemy through a host of other attractions — astrology, chiromancy, contact with Fairyland, and beyond. Along the way, Jonson assembles a host of drooling ne'er-do-wells on the stage, and the playwright has a lark stinging the many manifestations of human greed.

In Jonson's catalogue, the faces of greed are legion. Dapper, a lawyer's clerk, wants to win at games of chance. Abel Dugger consults the stars to find out how he should build his new store (a common practice in Jonson's time). Kas-tril's aim is to win arguments by means of double talk. And Ananias wants his sect, the Anabaptists, to have the pole position in matters religious. After a series of primary dupings, each character opens up and expands the horizons of his avarice. The only figure who arrives with his appetites honed to their utmost is Sir Epicure Mammon, a self-proclaimed knight, a Rabelasian glutton, and one of literature's foremost lechers. Mammon's request is simple. He wants everything. Now.

Coleridge was right. *The Alchemist* is a remarkably well-integrated, inventive work. Its shape is taut, its language

rich and evocative, and its satire unbeat-able. The play is a classic of its kind, and it requires no contemporary meddling to heighten the universality of its themes. The modern-day adaptation of the play by Joan Gardner Whitley and the Little Apple Theatre, however, has treated the script as if it were a rough draft, by some sorry hack, badly in need of improvement. Legend has it that when he was a soldier, Ben Jonson once offered to decide a battle through single combat with the opposition's best warrior. Were he somehow to get word of what has been done to his *Alchemist* at the Marquis Gallery, Jonson — and possibly even the less warlike Coleridge — would rise from the grave, broadsword in hand, to seek out the offending party.

It is one thing to take a classic drama and to toy with its external elements of time and place. Post-modern theater delights in wrenching a text from its shopworn, traditional stagings and finding fresh ways to make the words sing anew. But it is quite another to violate the text itself, which the Little Apple Theatre has done with *The Alchemist*. The adaptation whimsically locates the action "anytime, anywhere," which is unobjectionable, but it takes a similar attitude toward the script. It carves through the play's fabric at will, jamming topical references into Jonson's resolutely anachronistic lines and playing fast-and-loose at every turn. The structure of the comedy is relatively intact, since Jonson gave it such a clean and sturdy spine, but the adaptation has replaced sincipit with silliness, and an abominable form of rampant cuteness infects the bones throughout.

This is witless, inane, toe-heel cut, in spades. Contemporary jargon — its meanings often misunderstood — assaults the text, and our ears, unsystematically. As do references to the IRA and the J. David Flaxson and other safe targets. Aside from evoking first squirms, then groans, and then empty seats in the audience, the adaptation ridicules the characters before the playwright has a chance to do it himself. It also prompts one to wonder, early

on, for whom this version was written, since it takes such a dim view of its audience's intelligence. The adaptation announces that we aren't ready, as yet, to appreciate Jonson's masterpiece head-on, so we get instead a watered-down, classic, Saturday-morning TV version loaded with instant access to the play's surface — and one absolutely devoid of its deeper artistry.

The Little Apple Theatre's opening-night performance had all the production values of a home movie. The costumes were bright and snappy and grab-bag, but the stage was flooded, and the set was a stark instance of sensory deprivation. The direction, by Joan Gardner Whitley, encouraged acting as broad as Mission Bay and was literally free of nuance. The second best thing about the evening was that its participants — I hesitate to call them actors — were energetic. But when they remembered their lines, they had no idea how to speak them. The Gallery Theater at the Marquis is about the size of a two-car garage, and yet the leads were either inaudible (Dik Brown played Subtle through clenched teeth, and was not) or recited in Evelyn Woodese (Rich Mancuso), which did capable work physically, but due possibly to an embarrassment about what he had to say, sprinkled through his lines and sounded like a tape being rewound. The rest of the cast was of lesser ability, with one memorable exception, a surprise guest whose presence on stage was like watching Tony Gwynn bat against Little League pitching.

The actor's nightmare is to awake backstage and be told that the show is ready to go on. But what show? And how are we doing it? And which character am I playing? And just what the bejehoshen is happening to me? Few dramas are as scary as the one in which an actor is thrust before a live audience, without a single rehearsal, and told to perform. Christopher Durang has written a surrealistic comedy about the phenomenon, and last Friday night, Ollie Nash lived it. The artistic director of the Alpha Company, and one of the better actors in town, Nash had come

to the theater as a spectator. Then the show's director — or was it Rod Serling? — handed him a copy of the script and asked him to fill in for an actor who had failed to appear. Until the director made the formal announcement of the problem and the solution, the audience had no idea why Nash had left his seat with an ashen look of mortal dread on his face.

Nash's role was no bit part, either. He was cast as Sir Epicure Mammon, a character most actors would love to play — in all instances but this. Clutching the script, his only real touch with the proceedings, Nash's moves initially resembled some-one jousting blindfolded at a pinata. He crashed through an imaginary wall, accidentally, and was reprimanded by the director for it (which seemed odd, since realism had been abandoned everywhere else in the production). When he spoke his first lines, though, our sympathy for Nash's horrendous plight turned to amazement. He sight-read his speeches — some cold, I hasten to add — with more pace, inflection, understanding, and feeling than the rest of the cast combined.

I suspect that Mr. Nash is now trying to figure out what vile sin he committed to merit such an unthinkable punishment (asked if he would like to perform the role for the rest of the show's run — through this weekend — his reply was a polite but firm no). But while his impromptu performance is certainly one he must want to forget, his on-the-spot instincts for the role were far truer than the chutz around him, and they demonstrated repeatedly, by contrast, just how miserable the Little Apple Theatre's *Alchemist* actually was. Even when Nash muffed a line or, unbeknownst to him, a piece of stage business, he erred in the direction of the play, not the ghost of Ben Jonson, with whom Nash bears a strong physical resemblance, had returned after all to take his revenge — with script, not sword, in hand.

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Dick Brown, Rick Menicucci

JEFF SMITH

There were no more than twenty people in the audience last Friday night for the opening of *The Alchemist* at the Marquis Gallery Theater. But as time passes, the number of people who swear they were there will increase exponentially. The production itself, by the Little Apple Theatre, was dismal, but by means of a strange, unexpected alchemy, that night will be remembered fondly for a long time to come.

Medieval scientists believed that all substances aspire toward a perfect state, a balance between hot, cold, moist, and dry properties. They felt that gold was the perfect metal and that lesser, imbalanced metals could be coaxed into perfection by means of a special process. What was required, the alchemists said, was a "philosopher's stone," a mythical substance able to transform base metals into gold. The more ardent proponents of the stone also claimed that it could restore youth to the aged, vigor to the slack, and so on. But unless someone actually discovered the stone and has kept it a secret all these

years, alchemy can boast only two major achievements: it is the forerunner of modern chemistry, and it inspired one of Ben Jonson's finest plays.

The poet Samuel Taylor Coleridge has praised to the skies Jonson's "manner, written in 1610. Ranking it with Sophocles's *Oedipus Tyrannus* and Henry Fielding's *Tom Jones*, Coleridge said that *The Alchemist* has one of the "three most perfect plots ever planned." In the play, Master Lovewit leaves his London home to escape the plague, and leaves his butler Jeremy — known as "Face" in less civilized circles — to care for things. In league with Subtle, a charlatan alchemist, and the virtue-free Dol Common, Face lures a parade of gullible souls to the house, promising all the fulfillment of their particular desires. The three partners have tailored an individualized "sting" for each. These shady scenarios range from alchemy through a host of other attractions — astrology, chiromancy, contact with Fairyland, and beyond. Along the way, Jonson assembles a host of drooling ne'er-do-wells on the stage, and the playwright has a lark satirizing the many manifestations of human greed.

In Jonson's catalogue, the faces of greed are legion. Dapper, a lawyer's clerk, wants to win at games of chance. Abel Druggus consults the stars to find out how he should build his new store (a common practice in Jonson's time). Kastril's aim is to win arguments by means of double talk. And Ananias wants his sect, the Anabaptists, to have the pole position in matters religious. After a series of primary dupings, each character opens up and expands the horizons of his avarice. The only figure who arrives with his appetites honed to their utmost is Sir Epicure Mammon, a self-proclaimed knight, a Rabelaisian glutton, and one of literature's foremost lechers. Mammon's request is simple. He wants everything. Now.

Coleridge was right. *The Alchemist* is a remarkably well-integrated, inventive work. Its shape is taut, its language

rich and evocative, and its style unbeatable. The play is a classic of its kind, and it requires no contemporary meddling to heighten the universality of its themes. The modern-day adaptation of the play by Joan Gardner Whitby and the Little Apple Theatre, however, has treated the script as if it were a rough draft, by some sorry hack, badly in need of improvement. Legend has it that when he was a soldier, Ben Jonson once offered to decide a battle through single combat with the opposition's best warrior. Were he somehow to get word of what has been done to his *Alchemist* at the Marquis Gallery, Jonson — and possibly even the less warlike Coleridge — would rise from the grave, broadsword in hand, to seek out the offending party.

It is one thing to take a classic drama and to toy with its external elements of time and place. Post-modern theater delights in wrenching a text from its shopworn, traditional stagings and finding fresh ways to make the words sing anew. But it is quite another to violate the text itself, which the Little Apple Theatre has done with *The Alchemist*. The adaptation whimsically locates the action "anytime, anyplace," which is unobjectionable, but it takes a similar attitude toward the script. It carves through the play's fabric at will, jarring typical references into Jonson's resonantly anachronistic lines and playing fast-and-loose at every turn. The structure of the comedy is relatively intact, since Jonson gave it such a clean and sturdy spine, but the adaptation has replaced sinew with silliness, and an abominable form of rampant cuteness infects the bones throughout.

This is witless, insane, tee-hee cute, in spades. Contemporary jargon — its meanings often misunderstood — assaults the text, and our ears, unsystematically. As do references to the IRS and the J. David fiasco and other safe targets. Aside from evoking first squirms, then groans, and then empty seats in the audience, the adaptation ridicules the characters before the playwright has a chance to do it himself. It also prompts one to wonder, early

on, for whom this version was written, since it takes such a dim view of its audience's intelligence. The adaptation announces that we aren't ready, as yet, to appreciate Jonson's masterpiece head-on, so we get instead a watered-down, classic-comics, Saturday-morning TV version loaded with instant access to the play's surface — and one absolutely devoid of its deeper reality.

The Little Apple Theatre's opening-night performance had all the production values of a home movie. The costumes were bright and snappy and grab-bag, but the stage was flooded, and the set was a stark instance of sensory deprivation. The direction, by Joan Gardner Whitby, encouraged acting as broad as Mission Bay and was literally free of stance. The second best thing about the evening was that its participants — I hesitate to call them actors — were energetic. But when they remembered their lines, they had no idea how to speak them. The Gallery Theater at the Marquis is about the size of a two-car garage, and yet the leads were either inaudible (Dick Brown played Subtle through clenched teeth, and was not) or recited in Evelyn Woodese (Rich Manucchio, who did capable work physically, but due possibly to an embarrassment about what he had to say, sprang through his lines and sounded like a tape being rewound). The rest of the cast was of lesser ability, with one memorable exception, a surprise guest whose presence on stage was like watching Tony Gwynn bat against Little League pitching.

The actor's nightmare is to evoke backstage and to be told that the show is ready to go on. But what show? And how are we doing it? And which character am I playing? And just what the bejebbers is happening to me? Few dreams are as scary as the one in which an actor is thrust before a live audience, without a single rehearsal, and told to perform. Christopher Durang has written a surrealistic comedy about the phenomenon, and last Friday night, Ollie Nash lived it. The artistic director of the Alph Company, and one of the better actors in town, Nash had come

to the theater as a spectator. Then the show's director — or was it Rod Serling? — handed him a copy of the script and asked him to fill in for an actor who had failed to appear. Until the director made a formal announcement of the problem and the solution, the audience had no idea the solution Nash had left his seat with an ashen look of mortal dread on his face.

Nash's role was no bit part, either. He was cast as Sir Epicure Mammon, a character most actors would love to play — in all instances but this. Clutching the script, his only real touch with the proceedings, Nash's moves initially resembled someone jousting blindfolded at a pilatus. He entered through an imaginary wall, accidentally, and was reprimanded by the director for it (which seemed odd, since rehearsal had been abandoned everywhere else in the production). When he spoke his first lines, though, our sympathy for Nash's horrendous plight turned to amusement. He sight-read his speeches stone cold, I hasten to add — with more pace, inflection, understanding, and feeling than the rest of the cast combined.

I suspect that Mr. Nash is now trying to figure out what vile sin he committed to merit such an unthinkable punishment (asked if he would like to perform the role for the rest of the show's run — through this weekend — his reply was a polite but firm no). But while his impromptu performance is certainly one he must want to forget, his on-the-spot instincts for the role were far truer than the chaos around him, and they demonstrated repeatedly, by contrast, just how miserable the Little Apple Theatre's *Alchemist* actually was. Even when Nash muffed a line or, unbeknownst to him, a piece of stage business, he erred in the direction the play, not the production, was meant to go. And although Nash clearly did not intend to spoof the production the way it was lacerating the play itself, it often seemed that the ghost of Ben Jonson, with whom Nash bears a strong physical resemblance, had returned after all to take his revenge — with script, not sword, in hand.

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QUARTER NOTES

BY JONATHAN SAVILLE



ANDRÉS CÁRDENAS

It is no secret that the San Diego Symphony has become a strikingly good orchestra. Even the fanatic local partisans of the Los Angeles Philharmonic, those who for

this transformation by personnel changes and additions and by the inspiration of his own musicianship.

The most recent personnel change has involved one of the key members of the orchestra, the concertmaster. After the death of William Henry, whose collaboration with Maestro Atherton had resulted in an immense improvement of string tone, intonation, and discipline, it was evidently of crucial importance to find a new concertmaster who would carry on Mr. Henry's work at the same high level.

Ordinarily, orchestras undertake a systematic search for such a position, bringing in a series of guest concertmasters and choosing the one whose solo work and whose relationship with the orchestra and the conductor prove optimum. Maestro Atherton's procedure has been different. Only a few months ago—at the beginning of November—he conducted the Utah Symphony, whose concertmaster, twenty-eight-year-old Andrés Cárdenas, was featured on the program as soloist in the Dvořák Violin

Concerto. Atherton was so impressed with the violinist, both as concertmaster and as soloist, that his search virtually ended there. Last week, he announced that Mr. Cárdenas had accepted a two-year appointment as concertmaster of the San Diego Symphony, a post he will assume this coming fall.

Mr. Cárdenas is an exuberant man, self-assured, positive in attitude, and not unduly modest. When questioned at a San Diego press conference about his knowledge of scores from a conductor's point of view, he replied that it was "rather vast." And when describing one of his own solo performances to the critic of the *Deseret News* (Utah), he is quoted as saying: "[I] went out there and played one of the greatest concertos I ever played in my life. It got a standing ovation, fantastic reviews, and everybody in the orchestra was very happy." We in San Diego have not heard him play yet, but there is certainly considerable objective evidence to support the violinist's high regard for his

own abilities. He has won awards at some of the most prestigious international violin competitions: the Tchaikovsky in Moscow (1982), the Sibelius in Helsinki (1980), and the Queen Elizabeth in Brussels (1980). Having studied under Joseph Gingold, Nathan Milstein, and Ivan Galamian, and having received a degree in music from Indiana University, he was appointed to the music faculty there in 1980. Two years later, he received the concertmaster position with the Utah Symphony, where his work as soloist received repeated critical acclaim (he was particularly praised for his performance of the Bartók Violin Concerto). And now, having impressed David Atherton so deeply, he is about to move to San Diego.

What is perhaps most interesting in this move is that Mr. Cárdenas thinks of it as an advancement in his career. Only a few years ago, a move from the Utah Symphony to the San Diego Symphony would have been generally considered a move downward. Now the relative position of the two orchestras has been

reversed, as anyone who has heard the two recently would probably testify. On the basis of Maestro Atherton's past personnel decisions (it was he who brought Bill Henry here, for example), we can suppose that he has done wisely to choose Andrés Cárdenas. And on the basis of his own recent experience with the San Diego Symphony, I think we can say that Mr. Cárdenas has done wisely to choose us.

JAMES LOUGHRAN

Although there can be no doubt about the symphony's quality, it must be admitted that it has displayed that quality to the full only when Maestro Atherton has been on the podium. Guest conductors, none of them as impressive a musician as Maestro Atherton, have found a willing, responsive orchestra to help them express their more or less defective understanding of the music they were conducting, but the level of orchestral playing has tended to sink when the conductor himself



was not of the best. Last week's concert under guest conductor James Loughran, in contrast, showed the orchestra in top form—and that is no wonder, since Maestro Loughran conducted with a brilliance that reminded one forcibly of Maestro Atherton himself. The English

conductor is known for his performances with the BBC Scottish Symphony, the Hallé Orchestra, the Stockholm Philharmonic, and the Bamberg Symphony, as well as with such American orchestras as the New York Philharmonic and the Los Angeles Philharmonic. He is evidently a conductor whose center of interest is the Classic-Romantic tradition; at least last week's program gave evidence of such a preference, and the strength and shapeliness of Maestro Loughran's conducting of works by Mozart, Beethoven, and Richard Strauss showed his extreme familiarity with, and mastery of, that repertoire.

The works Maestro Loughran programmed were the Mozart Bassoon Concerto (with Dennis Michel, the orchestra's principal bassoonist, as soloist), the Beethoven "Pastorale" Symphony, and Strauss's *Till Eulenspiegel*. In all three works, what characterized the conductor's approach was a mixture of forthright power and unobtrusive elegance. There were no eccentricities,

no unusual tempos, no unexpected readings of familiar phrases; everything had the strength and serenity of a confident revival of tradition. I was reminded very much of Bruno Walter, who, like Maestro Loughran, favored the long-breathed singing line, the blooming chord, the moderate solution of interpretive dilemmas, and the sense of the past being brought alive again in the present, without any overt imposition of the conductor's personal idiosyncracies. Maestro Loughran's conducting was also notable for its rhythmic vitality: flexible, expressive rhythm neither driven nor lax but responding perfectly to the needs of the music at any given moment. In the Bassoon Concerto, the conductor found a congenial partner in Mr. Michel, who gave an extraordinarily graceful account of the solo part, displaying all the agility and lyricism necessary, with an undermonstrous, unexaggerated sureness of touch, thought, and feeling. The Strauss tone poem gave

the orchestra a chance to show its virtuosity, which it did to great effect, but Maestro Loughran's interpretation was equally impressive, for without undercutting any of the composer's flamboyant Romanticism, the conductor also brought out with great clarity the piece's Classical form. The Beethoven symphony, which followed the intermission, surely constituted one of the orchestra's finest performances to date. This masterpiece is so familiar that I often wish I could listen to it as though I had never heard it before, so as to experience with fresh ears its amazing originality and the incomparable beauty of its ideas. Maestro Loughran's way with the "Pastorale," so decisive in its understanding of the music, so precise and expressive in its treatment of details, so direct in getting to the heart of things, produced just such an effect of renewal. This was conducting worthy of the score, and the orchestra's response to Maestro Loughran's direction was everything one could have wished for.

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City Lights
Burglarized
 (continued from page 2)
 security company, Honeywell Protection Services, is changing its approach. The firm's salesmen will make the weekly treks to police headquarters and jot down names and addresses, says Honeywell branch manager Tony Morris, but as of last month they no longer contact the burglary victims directly. Instead, they take the addresses "and send it a pattern develops in any particular neighborhoods," he says, and then contact the neighbors rather than the victims. "We have been finding burglary victims are not good prospects," he says, "although we're hoping their neighbors might be."

—T.K.A.

Comics
 (continued from page 3)
 Schanes' former competitors in Los Angeles, it is not uncommon for a distributor to find himself in a financial quagmire after branching into publishing. Capitol City Distributors in Madison, Wisconsin nearly fell victim to a similar fate recently, but pulled out of publishing in time to save itself. "It spreads you too thin," says the former competitor. "All of your cash flow is committed to going to the printer when you're in publishing, and to be a distributor at the same time is like standing on two cakes of ice, each going their own direction."

From 1980 to September of 1983, Schanes labored to keep the business afloat. The publishing ceased; the San Diego warehouse was closed. Forty full-time employees were laid off. Yet the company continued to wallow in debts approaching one million dollars. Four months ago Schanes decided to liquidate Pacific Comics and signed over the company's assets, including close to \$400,000 in receivable accounts, to the San Diego Wholesale Credit Association.

—A.Q.

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 (continued from page 34)
 have appreciated any of these authors. But just remember about length of sentence (properly handled) via a vision number of words.

Now two more small points while I am at it. There was a printer's omission in my piece. For I have been made wistful by the campus small chapel, in addition to its cathedral," read "I have been made wistful by the (Catholic) University of San Diego's small chapel . . . etc." (Why would one be "wistful" for something we already have?) And here I must add that President Lay, in a graceful letter and interview since my article, pointed out that we actually do have three such places on campus — one an outdoor gazebo. Next time our national pride threatens us with the final nuclear disaster, I recommend the students resort to all three.

John Theobald
 San Diego

A Fate Worse Than Garbage
 I realize your paper is free and I am under no obligation to read it, but where do you people get your regular writers? I'm not talking about the articles, the local events, and the filler stuff, but where does your god's sake did you get someone like Duncan Shepherd?

I gave up reading *Esquire* when a couple of years ago. Call me stupid, but when I read a restaurant review, I want to know about the food, not to read 5000 words about how the happened to pick the place, who accompanied

Two Pubescent Presences
 Thanks to Duncan Shepherd for his (once again) reasonably accurate assessment of current cinema fare in the November 1 Reader.

With all due respect, I write this in the suspicion Shepherd might have done a bit through *Amadeus*, as, in fact, it was overly long rather than overly long, I think. May I, again with respect, submit that his discontent with the film might have had grounding in

her to dinner, and what the maître d' was wearing. Especially in that case, overwriting style of hers. Which brings me to Mr. Shepherd's speaking of overwriting. The movies may not be what they used to be, but give us a break. I counted forty-five reviewed movies, paid and present, in a recent issue. Here's the breakdown, by the genius film reviewers.

Twenty-six out of forty-five get one star. Basically, he says they're garbage. Eight get the black dot, meaning, I suppose, they are worse than garbage. The remaining ten movies, of which only two got four stars, are picked upon in some abstract style of prose that I save yet to understand.

Come on, you guys, this is San Diego, not New York, and I dare say even Brendan Gill has never been so acidic in his views of the theater as Gill. You'll notice I have not re-listed which movies get which number of stars, because that is irrelevant. A critic can like or dislike anything and prove his point, but when he dislikes almost everything, I say the man has a problem, and frankly, I'd rather read Bill Hagen any day.

Kim Callahan
 San Diego

A Fight With God
 I wish to speak up in defense of a religious group which is much maligned. I am referring to the Witnesses in the October 11 "City Lights" column entitled "Crusade."

It was obvious that the Witnesses' fifteen percent increase in Mexico during the past year has greatly disturbed the Catholic Church. According to the 1984 *Yearbook of Jehovah's Witnesses*, their worldwide increase in 205 countries in 1983 was 5.8 percent. This includes twenty-eight countries where their proselyting work is banned.

Bishop Bernierie made it appear that the spiritual casualties in Mexico were due to brainwashing of the illiterate and exploitation of the poverty-stricken. What wasn't mentioned is that Jehovah's Witnesses are educating the illiterate all over the world by teaching them how to read and write, something the church has had the opportunity to do down through the centuries. Lack of education not only breeds ignorance, but intolerance.

Jehovah's Witnesses have

Assault To Taste
 "Sports" column November 1, it's not nice to ridicule the handicapped. Lack of taste is incurable.

Jack McKoon has a hard enough time hiring players to wear the McPeters uniform as it is. Imagine trying to staff a bullpen where those ace suffers a chronic shaving impatience.

Rather, we should band together to hold a March of Nickels. Telephone for the Incubably Tasteless. Roger Hedgecock could conceivably

Don Kane
 La Jolla

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Section 2

Events, Theater, Music, Film

The Pendleton Speech

Aside from James Watt, Ronald Reagan's controversial interior secretary who was driven from his post after the famous wisecrack about "a woman, a hawk, two Jews, and a cripple," few among the president's appointees have matched Clarence Pendleton's oratorical firepower. Unlike Watt, Pendleton, chairman of the U.S. Commission on Civil Rights, plans to occupy his prestigious position for another five years—whether his critics, who include such major civil rights leaders as Jesse Jackson, Benjamin Hooks and Vernon Jordan, like it or not. And he isn't planning on toning down the rhetoric.

Thus, his speech before the Humanist Club at 7:30 p.m. on

Illustration by Tom Cooke



Clarence Priddy

Wednesday, January 16, will almost certainly draw both those who admire Pendleton for his colorful phrases and iconoclastic views about civil rights in America, as well as those who don't.

After last November's Republican rout, Pendleton let loose with a blast against the black establishment for forcing blacks into what he called a "political Jonestown" by their backing of Democrat Walter Mondale for the presidency.

"Black leaders have made an industry out of racial politics," thundered Pendleton in a speech to an Akron, Ohio business group. "They created this industry and sold their only product — race — primarily to the government and to the liberal white establishment who are riddled with fear and guilt."

Not one Kool-Aid, Jesse, Vernon, and Ben? he exclaimed, referring to

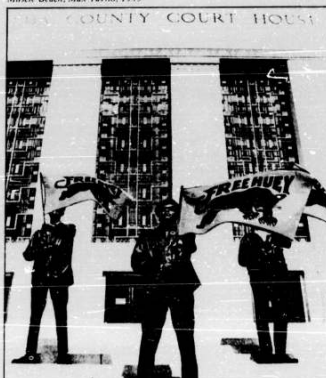
Just a week before his Akhita performance, Penellon, a longtime San Diego resident with a long history of ties to the Republican establishment here, opened up against "comparable pain," a cause supported by feminists who contend that women are paid less and less than men. Probably the loudest idea since *Looney Tunes*, Penellon declared, insisting that the free market is wiser than the demands of wages. The remarks stirred a fierce friend of denunciation from the women's movement.

Penellon has even criticized his boss, the president of the United Brotherhood of Carpenters, a specially selected group of black leaders to the White House to hear a peep talk on civil rights advances during the Reagan

(continues on page 2, col. 2)



Muscle Beach, Max Yarno, 1949



Untitled, Pirkle Jones, 1968

Beyond Ansel

Imagine a world-traveling exhibition devoted entirely to a survey of California photography that does not include any work of the late Ansel Adams. It's an odd-sounding proposition, particularly to those of us who don't follow the progress of creative photography (and its politics) with the same

dedication we apply to, say, analyzing the Padres' box scores or tracking down Vons double coupons. But it's more than an idle postulation; it is, in fact, one of the many conspicuous features of "California Photography: 1945-1980," which arrives in San Diego next Tuesday, January 15 on a tour that includes seven American cities and two in Europe — Essen, West Germany, and Paris.

Assistant curator of the San Francisco Museum of Modern Art, the show brings us nearly 250 works by fifty artists who have lived and worked primarily in California over the past four decades. Two official premises define the scope of the exhibit: first, that the years since World War II are significant for having witnessed the introduction of sophisticated, inexpensive, and lightweight cameras and films; second, that California has been in the vanguard of photographic productivity and innovation thanks both to its long-standing photographic heritage and to the support photography received through the state's vast

The third and unofficial premise is that the time the world understands that there is something to California photography beyond Ansel Adams' photographs of Yosemite. Indeed, Katzman's selections tell us that she intended to stretch to the available extremes the public's notions of photographic and artistic propriety. This had to be done carefully, and while excluding Adams was a clear signal of her decision, she was mindful not to leave us without jangling off points. Minor White, Adams' former right-hand man at the old California School of Fine Arts, is represented by several landscapes, as is Don Worth, former Adams student Pirkle

(continued on page 7, col. 3)



Organs

Happy birthday, J.S.B.! Johann Sebastian Bach was born exactly 300 years ago this coming March 21. By the time he died, sixty-five years later, he had produced an immense quantity of great music, in almost all the forms known to the composers of his age: church cantatas, passions, oratorios, motets, masses, secular cantatas, orchestral concertos, solo concertos, sonatas and suites for solo instruments and small chamber groups, and a particularly large number of works for keyboard, both clavichord and organ. The organ pieces are especially noteworthy, for a huge anthology sonatas, toccatas, fantasias, concertos, fugues, variations, and chorale preludes for all his amazing versatility.

Bach was no innovator. He took the musical forms given to him by tradition. But in every one of these numerous genres it was Bach who composed the chief masterpieces. In the case of the cantatas, for example, he used every form that was then in use; yet even in the smaller forms, his power of invention was so immense that each one is a fascinating example of his art. Bach's organ works, like all his other compositions, are in many different ways. His contrapuntal skill was supreme: the ability to combine different voices (vocal or instrumental) so that they would maintain their melodic independence, while at the same time blending together in a

READER'S GUIDE TO LOCAL EVENTS

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

Dance

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

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

"Lo-Te Series" Thane's Company and Dancem opens its winter modern dance series with an appearance by Atlanta's Terrific Dance Theater, a seven-member company whose repertoire includes choreography by Bill Evans, Pat Gruber, Patricia Gork, and Marsha Threlkeld, Saturday, January 12, 8 p.m., 3255 Fifth Avenue, Hillcrest, 296-9523.

Tea Dance, ballroom music and

live band tunes performed by Bill Heyne and his orchestra serve as backdrop for this dance, Sunday, January 13, 1 p.m., La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla, 455-7550.

Modern Dance, the five-member Bill T. Jones/Arnie Zane and Company dance troupe combines vaudeville, martial arts, and improvisation in its repertoire; the company comes to town from New York Sunday, January 13, 8 p.m.,

Mandeville Center, UCSD, 492-4559.

Circle Dancing, meditative "Salsadancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Juchas Street, Mission Hills, 295-9677.

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

Film

"San Diego Sailing Series 1985," film number one of this series is *Voyage to the South Pacific*, about John Glazwell and family, and their three-year journey to such tropical islands as Fiji, Tahiti, and Samoa; the family will be present at the showing tonight, Thursday, January 10, 7:30 p.m., Parker Community Auditorium, 750 Nautilus Street, La Jolla, 273-4039.

Museum Films, two nature films, *Survival in the Sea* and *In Search of a Mate*, will be shown Saturday, January 12 and Sunday, January 13, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821.

Two Japanese Films, *Kipp Monogatari 2* and *Tamaki Kiyoshi*, will be shown with subtitles, Sunday, January 13, 1 p.m., Ken Cinema, 4061 Adams Avenue, Kensington, 233-5858.

"La Bête Humaine," Jean Renoir's 1938 French film classic, starring Jean Gabin, will be shown, with subtitles, Monday, January 14, 7 p.m., San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

(continued on page 4)

ENRICH YOUR WEEK WITH GREAT MUSIC

JACEK KASPRZYK, Conductor
CECIL GUSSET, Piano
RAVEL, Pavan for a Dead Princess
SAINT-SAËNS, Piano Concerto No. 2
MAHLER, Symphony No. 1, "The Titan"
Civic Theatre
Thursday, January 10, 7 p.m.
Friday, January 11, 8 p.m.
East County Performing Arts Center
Saturday, January 12, 8 p.m.

Next week:
ANTONY PAY, Conductor and Clarinet
CRESTON, Fantaisie for Paratroopers
MUZART, Serenade in B flat major
COPLAND, Music for the Theatre
WEBER, Clarinet Concerto No. 1
Civic Theatre

Thursday, January 17, 7 p.m.
Friday, January 18, 8 p.m.
East County Performing Arts Center
Saturday, January 19, 8 p.m.

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H. Paul Hershman, M.D.
Head, Sports Medicine Section, Scripps Clinic
9:00 - 9:45 Athletes Basic Performance Diet
Candy Cummings, M.S., R.D.
Consulting Nutritionist
9:45 - 10:15 Fluid Replacement During Exercise
Peter C. Walther, M.D.
Division of Urology, Scripps Clinic
10:15 - 10:30 Break
10:30 - 11:00 Eating Disorders in Athletes
Morton H. Shavitz, Ph.D.
Associate Director, Biometrics Program, Scripps Clinic
11:00 - 11:45 Vitamins, Minerals, and Iron
Kara Walker, R.D.
Outpatient Clinician, Scripps Clinic
11:45 - 12:30 Questions and Answers
Adjourn
Karen Schenck, 455-8904

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READER'S GUIDE

day, and a fireworks celebration. All this happens Saturday, January 12, along the B Street Pier and waterfront promenade. For information phone 469-0244.

The Geological Formations of the Los Penasquitos Canyon Preserve will be explored during a four-hour hike, sponsored by Friends of the Los Penasquitos Canyon Preserve, Saturday, January 12, 8 a.m. to 1 p.m.; for information call the Calagap Quarter Council office at 233-5277.

A One-Hour Hike along trails through the chaparral at Calagap National Monument is sponsored by the Canyons from the San Diego Natural History Museum; participants will meet at the road that leads to the lighthouse on Point Loma, Sunday, January 13, 2 p.m.; for information phone 232-9221.

Gallery Tour and Discussion, associate curator William Chandler will lead a tour of the American quilt exhibition, Tuesday, January 15, 5 p.m., San Diego Museum of Art, Balboa Park. For reservations phone 232-7931.

Nature Walks in the northern Tierrasanta River estuary are conducted every Saturday, 9 a.m., sponsored by the Southwest Wetlands Interpretive Association; meet at the

south end of Fifth Avenue, Imperial Beach, 237-6768.

Walking Tours through the historic Calagap Quarter are offered every Saturday, 10 a.m. and 1 p.m.; for information call the Calagap Quarter Council office at 233-5277.

Bird Walks at Famosa Slough will be offered by the Friends of Famosa Slough every Saturday, 1:30 p.m.; meet at the corner of Famosa Boulevard and West Point Loma Boulevard. For more information phone 452-7282.

"Family Day" bluegrass music in the galleries, clog dancing on the front steps, and opportunities to design quilt patterns from patch pieces are scheduled for Sunday, January 13, 1 p.m., sponsored by the Children's Education Center, San Diego Museum of Art, Balboa Park. For reservations and information phone 232-0262 or 232-8721.

For Kids

Children will learn to make their own wooden toys under the guidance of cabinet maker/woodshop teacher Sheila Dawson, Saturday, January 12, 9 a.m. to 10 a.m., The Children's Museum of San Diego, La Jolla Village Square, 5637 Via La Jolla Drive, La Jolla, 450-0767.

Whale Program, two short films, *Portrait of a Whale* and *The Singing*

Whales, slides, and artifacts constitute this program for children ages 5 and older, Saturday, January 12, 2 p.m., Children's Room, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

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

"Nine Chicano Artists", David Avalos, Tomas Castaneda, Jose Cervantes, Ramon Noriega, Victor Torres, Salvador Torres, and Domingo Ullao are represented by drawings, watercolors, wall constructions, and paintings in this show, which continues through February 2; reception for the artists is scheduled for Friday, January 11, 6 p.m., Maple Gallery, 2400 Ketterer Boulevard, downtown. 234-2151.

"Sensory Perceptions", artist Ellie Katz's sculptural forms and spaces made from found objects — including bells, shells, bones, rocks, and bronze pieces — are on view through February 2; an artist's reception will be held Friday, January 11, 6 p.m., Spectrum Gallery, 726 Seventh Avenue, Claitorville. Free. 453-7272.

Galleries

Etchings and Woodcuts by Dorothy Stratton and Amy Sadle, winners of the 1984 San Diego Print Club Competition, are on view through February 2. A reception for both artists will be held on Friday, January 11, 5 p.m., The San Diego Print Club, 120 G Street, downtown. 232-4884.

"Four Artists, Four Directions", paintings, sculpture, and installation works by Richard Baker, Minako Grimmer, Patrick Mohr, and Andrew Speer are on view through January 11, 5 p.m., 852 Eighth Avenue, downtown. 235-8466.

Photography Exhibition, two exhibits, "John Gutman: The Restless Decade of the Thirties" and "Bernice Abbott: Retrospective Portfolio," with black-and-white photographs of San Francisco and New York, will be on view through January 13, Museum of Photographic Arts, Balboa Park, 232-7931.

"Fiber Spectrum", works of twenty-one California fiber artists are on view through January 14, Mathes Cultural Center, 247 South Kalmia Street, Escondido. 743-3322.

"Photography in California: 1945-1980", fifty photographs, including Robert Heinenke, Lewis Baltz, Minor White, Richard Misrach, Judy Dater, and Jo Ann Callis, are included in this thirty-five-year collection; the exhibit opens Tuesday, January 15, and continues through February 23, Museum of Photographic Arts, Balboa Park, 232-7931.

"Contemporary American Realism", Mark Adams, Marianne Boes, Kipp Stewart, John Wilde, and Jack Baker are some of the artists featured in this exhibit of oils, acrylics, watercolor, drawings, prints, and prints on view through January 19, Orr's Gallery, 2122 Fourth Avenue, Hillcrest. 234-4765.

"Jewish Settlement in San Diego: 1850-1900", photographs, documents, and miscellaneous household items of the period chronicling the life of the first Jewish settlers in San Diego are on exhibit through January 21, 1985, San Diego Museum of Man, Balboa Park, 232-0201.

Artist Leon Golub has painted the walls at Installation Gallery; the walls stay unaltered until January 22, Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

"Yugoslav Naive Art", one hundred paintings and graphics by twenty Yugoslav artists, and traditional weavings and clothing will

be on view through January 25, International Gallery, 643 G Street, downtown. 235-8255.

"Golub", a comprehensive retrospective of thirty years of Leon Golub's career, featuring forty-five paintings completed between 1952 and 1984, will continue through January 21, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-5541.

"Vintage/The Sign of Its Tracks", a series of fifty drawings that depict the calligraphic features of the hollow bones of birds, vertical and horizontal scrolls, a long collage, and a cage installation — all by local artist Joyce Cicci-Shaw — are on view through January 27, 1985, Natural History Museum, Balboa Park, 232-3821.

"Homage to Amanda: 200 Years of American Quilts", the exhibit of colorful quilts continues through January 27, San Diego Museum of Art, Balboa Park, 232-7931.

"New Beginnings", members of the gallery are represented in the show, which runs through January 31, Gallery 507, 507 Grand Avenue, Carlsbad. 439-5943.

TO LOCAL EVENTS

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"Yugoslav Naive Art", one hundred paintings and graphics by twenty Yugoslav artists, and traditional weavings and clothing will

be on view through January 25, International Gallery, 643 G Street, downtown. 235-8255.

"Golub", a comprehensive retrospective of thirty years of Leon Golub's career, featuring forty-five paintings completed between 1952 and 1984, will continue through January 21, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-5541.

"Vintage/The Sign of Its Tracks", a series of fifty drawings that depict the calligraphic features of the hollow bones of birds, vertical and horizontal scrolls, a long collage, and a cage installation — all by local artist Joyce Cicci-Shaw — are on view through January 27, 1985, Natural History Museum, Balboa Park, 232-3821.

"Homage to Amanda: 200 Years of American Quilts", the exhibit of colorful quilts continues through January 27, San Diego Museum of Art, Balboa Park, 232-7931.

"New Beginnings", members of the gallery are represented in the show, which runs through January 31, Gallery 507, 507 Grand Avenue, Carlsbad. 439-5943.

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing editor to *San Diego Reader*, and Jeff Smith, contributing editor to *San Diego Reader*. Information is accurate as of the time of publication, but is subject to change without notice. For more information, call 235-8025. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

THE ALCHMIST
Reviewed this issue:
Margaret Gallery Theater through January 12, Friday and Saturday at 8:00 p.m.

AL'S WELL THAT ENDS WELL
The *Al's Well That Ends Well* is a comedy. Margaret Gallery Theater through January 12, Friday and Saturday at 8:00 p.m.

THE BENT WITCH
The *Bent Witch* is a comedy. Margaret Gallery Theater through January 12, Friday and Saturday at 8:00 p.m.

CANTIDA
Shaw's comedy-drama, a play

production of which is currently on display at the Gaslamp Quarter Theater. It is one of his best constructed and most accessible plays. One doesn't have to read voluminous prefaces or put up with his claptrap about the "life force" to enjoy the intriguing triangle Shaw has created between Candide, her husband James "Nave" Nave, and her sister Eugene Marchbanks. For Shaw wanted Candide to represent the Virgin Mother of pro-Raphaelite painting. The interactions of these three characters — so open, so candid — make them more delightful and compelling than all of Shaw's symbolic pantheons put together. Candide is one of Shaw's "pleasant plays." Marchbanks, a young poet, has fallen in love with a married woman, Candide, whose husband is a thriving, socially concerned preacher. If the poet were less well-to-do, his protestations, and if Nave were less secure in his matrimonial bliss, Candide would be able to move him. Another domestic comedy, with the species of its triangle likely to be found in the future. Shaw gives the play to unapologetic — and abundant humor — as in *The Elusive Pimpernel* — a first Eugene Nave is to be the subject of his love, instead, he favors a wide-eyed, frontal assault on Nave's beliefs, posturing, and inadequacies, as well as on the dream world of the poet. The Gaslamp Quarter Theater has captured in splendid fashion. Along with another impressive set by Robert Allen — Nave's sitting room complete with crocheted armchairs and a jukebox — and elegant costumes by Joseph Dana, the production is a University of California Touring Project, sponsored by the UC Committee for Inter-campus Arts. (Sm.)

DEAR LIAR
For five evenings only, the UCSD drama department is staging *Dear Liar*, a play by the Gaslamp Quarter Theater. It is one of his best constructed and most accessible plays. One doesn't have to read voluminous prefaces or put up with his claptrap about the "life force" to enjoy the intriguing triangle Shaw has created between Candide, her husband James "Nave" Nave, and her sister Eugene Marchbanks. For Shaw wanted Candide to represent the Virgin Mother of pro-Raphaelite painting. The interactions of these three characters — so open, so candid — make them more delightful and compelling than all of Shaw's symbolic pantheons put together. Candide is one of Shaw's "pleasant plays." Marchbanks, a young poet, has fallen in love with a married woman, Candide, whose husband is a thriving, socially concerned preacher. If the poet were less well-to-do, his protestations, and if Nave were less secure in his matrimonial bliss, Candide would be able to move him. Another domestic comedy, with the species of its triangle likely to be found in the future. Shaw gives the play to unapologetic — and abundant humor — as in *The Elusive Pimpernel* — a first Eugene Nave is to be the subject of his love, instead, he favors a wide-eyed, frontal assault on Nave's beliefs, posturing, and inadequacies, as well as on the dream world of the poet. The Gaslamp Quarter Theater has captured in splendid fashion. Along with another impressive set by Robert Allen — Nave's sitting room complete with crocheted armchairs and a jukebox — and elegant costumes by Joseph Dana, the production is a University of California Touring Project, sponsored by the UC Committee for Inter-campus Arts. (Sm.)

FOUR
The *Four* is a comedy. Margaret Gallery Theater through January 12, Friday and Saturday at 8:00 p.m.

GRADUATE ACTING RECITALS AT UCSD
The UCSD department of drama presents two evenings of recitals. Members of the graduating class are: Diana Perry, Hector Gomez, Philip Carr, Thomas Glynn, Greg Hansen, Marcie Hugg, Mike Kim, Marjorie Perry, F. J. Pratt, and Christopher Randolph. Ensemble A will perform at 8:00 p.m. on January 10 and 11. Ensemble B will perform at 8:00 p.m. on January 11 and 12. Admission is free. (Sm.)

HEDDA GABLER
Over the years the emulations of Henry Hedges Gabler have appeared in a variety of guises. She has been played as a spoiled brat, a flaming schoolteacher, an icy vampire, and a Chicago Bears linebacker in Victorian dress. Most interpretations of the role have been mediocre. The characters are as wonderfully vivid as the society they inhabit, and they offer the actor the chance to play the role of a woman in a male-dominated culture. Robin Hunt, of the San Diego Public Theater's production of the *Hedda Gabler*, has captured in splendid fashion. Along with another impressive set by Robert Allen — Nave's sitting room complete with crocheted armchairs and a jukebox — and elegant costumes by Joseph Dana, the production is a University of California Touring Project, sponsored by the UC Committee for Inter-campus Arts. (Sm.)

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Loma Santa Fe Plaza Loma Santa Fe Road, Solana Beach 467-1600

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1300 East Vista Way, Vista 734-3421

OLD GLOBE THEATRE
Old Globe Theatre Pegasus Center Centre Stage Festival Stage, Balboa Park 239-2205

OLD TOWN OPERA HOUSE
4000 Taggart Street, Old Town 268-0002

PALOMAR COLLEGE
Palomar College Theatre, San Marcos 744-8860

PATIO PLAYHOUSE
Vineyard Theatre Center 1151 E. Valley Parkway, Escondido 746-6660

PINE HILLS LODGE
2900 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE
Salmon Theatre 2900 Lombard Drive, Point Loma 264-7448

SAN DIEGO CITY COLLEGE THEATRE
Theatrical and C. Smith, downtown 233-6331

SAN DIEGO JUNIOR THEATRE
Casa del Prado Theatre, Balboa Park 239-8155

SAN DIEGO MESA COLLEGE
7220 Mesa College Drive, San Diego 232-6744

SAN DIEGO PUBLIC THEATRE
311 Eighth Avenue at 16th, downtown 232-7378

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1620 Sixth Avenue, downtown 235-8025

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre 265-6884

SAN DIEGO TITTLE THEATRE
Del Mar Fairgrounds, Del Mar 759-7358

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SOUTH COAST REPERTORY THEATRE
650 Sun Center Drive, Costa Mesa 714-977-4033

SOUTHERN THEATRE
Arena Theatre, Mayan Hall 900 Day Lanes Road, Chula Vista 421-1180

STARLIGHT
Starlight Blvd., Balboa Park 232-3049 or 234-5748

UNITED STATES INTERNATIONAL UNIVERSITY
Zabala Theatre 10455 Formosa Road, Scripps Ranch 271-4300

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UCSD Theatre, John Muir Theatre, Studio Theatre 451-4714

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Loma Santa Fe Plaza Loma Santa Fe Road, Solana Beach 467-1600

THE BOWERY THEATRE
480 Elm Street, San Diego 332-4088

CIVIC THEATRE
202 C Street, downtown 238-6210

CORONADO PLAYHOUSE
1750 Strand Way, Coronado 434-4856

EAST COUNTY PERFORMING ARTS CENTER
210 E. Main Street, El Cajon 445-2277

EDUCATIONAL CULTURAL COMPLEX THEATRE
4343 Ocean View Boulevard, Southeast San Diego 235-3800

FIESTA DINNERS THEATRE
9665 Campo Road, Spring Valley 467-8977

FOX THEATRE
722 1/2 Street, downtown 233-6331

GASLAMP QUARTER THEATRE
347 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE
Stagehouse Theatre 8600 Grossmont Community College Drive, El Cajon 445-1700 ext. 410

JEWISH COMMUNITY CENTER
Front and Center Theatre 4079 Fifth Avenue, San Diego 543-1107 ext. 426

LA JOLLA PLAYHOUSE
Mendel Weiss Center UCSD 455-3960

LA JOLLA STATE COMPANY
Pavilion Auditorium, La Jolla High School 750 Theatrical Street, La Jolla 459-7773

LAMAR PLAYERS THEATRE
501 E. Plaza Boulevard, National City 474-942

LARK HOPKINS THEATRE
Ben Pule Fine Arts Center 8053 University Avenue, La Mesa 466-0508

LAWRENCE WALK VILLAGE THEATRE
8600 Lawrence Walk, Escondido 749-3448

LEMON GROVE PLAYERS
Lemon Grove Junior High School 3148 School Lane, Lemon Grove 466-5078 ext. 1440

LYRIC DINNERS THEATRE
7578 El Camino Boulevard, La Mesa 466-1196

MARGARET GALLERY THEATRE
3171 Main Street, San Diego 266-5604

MIRACOSTA COLLEGE
Lake Theatre One National Drive, Oceanside 757-2121 ext. 626

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THE BOWERY THEATRE
480 Elm Street, San Diego 332-4088

CIVIC THEATRE
202 C Street, downtown 238-621

JANUARY 10, 1965 11

CONCERTS

Rank and File and the Beat Farmers belly up Tavern, tonight, Tuesday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Babylon Warriors, the Modsters, and Limbo Slime Spirit, Saturday, January 12, 9 p.m., 1130 Buena Vista, 226-1981.

Spencer Davis and Rolfe Smith belly up Tavern, Saturday, January 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Barry Manilow Sports Arena, Sunday, January 13, 8 p.m., 224-4176.

Jack Mack and the Heart Attack and Five Lines Up belly up Tavern, Thursday, January 17, 9 p.m., 143

South Cedros Avenue, Solana Beach, 481-9022.

Johnny Cash, June Carter, and the Show Band Live Theatre, Saturday, January 19, 7:30 p.m., Community Conference, downtown, 236-6530.

The Blasters and the Beat Farmers belly up Tavern, Thursday, January 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Oingo Boingo U.C.S.D. Gymnasium, Saturday, January 26, 8 p.m., University of California at San Diego campus, La Jolla.

NBBQ belly up Tavern, Sunday, January 27, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Deep Purple Sports Arena, Tuesday, February 5, call for time, 224-4176.

CLUBS

Club listings are compiled by Bob Jennings. For a listing of the clubs, please call 267-8082. Thursday afternoon or Friday evening listings are in the 9 p.m. section.

North County

Rory's Ranch House, 119 East Broadway, Vista, 724-0530. Twice a week, country, contemporary, and rock, Friday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022. Rock and roll, country rock, and rhythm and blues, and the Beat Farmers, rock, rockabilly, and country rock, Thursday, the

Interracial, 1775 S. Highway 101, San Marcos, 341-1414. Rock, reggae, and funk, Tuesday, Friday, Saturday, and Sunday. **Spencer Davis and the Beat Farmers**, 143 South Cedros Avenue, Solana Beach, 481-9022. **Hubert Horne**, blues and rhythm and blues, Sunday, the Mar Del, vintage rock, Monday, Tiki Rock, Tuesday, the Chicago Six, rock, Wednesday, Afternoon Concerts, The Chicago Six, Thursday, the Chicago Six, Friday, the Chicago Six, Saturday, the Chicago Six, Sunday, the Chicago Six.

Bob's G's, 185 First Street, Encinitas, 436-7097. Shake, rock, Thursday through Saturday, Miss D'Mon, rock, Wednesday.

Bookworks/Panikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-2725. The First Sprague, Tuesday, Friday.

Borrelli's Back Room, 2677 Vista

Way, Oceanside, 775-5000. Midnight Delight, contemporary, Tuesday through Saturday, jam session, Sunday.

The Bridge, 1101 North Hill Street, Oceanside, 722-3904. Don Timmon, country and contemporary, Monday, Tuesday, Wednesday, and Sunday, and with Cindy, Thursday through Saturday.

Chelsea Garden Restaurant, 145 South Highway 101, Solana Beach, 481-4034. Jeff Calcar, classical guitar, Friday and Saturday; Robert Wetzel, classical guitar, Friday, happy hour and Sunday evening.

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

Distillery Nightclub, 140 South



Trade Secret with Stephen & Tanya

Enjoy this great group Tuesday through Saturdays beginning at 8:30 p.m.



875 Hotel Circle South • Mission Valley 298-8281 • Free parking

TECHNORAMA RECORDING STUDIOS

16 TRACK

\$20 HOUR COMPLETE WITH MIX

MASTER QUALITY RECORDING HIGH SPEED DUPLICATING

239-8225

1414 8th, DOWNTOWN IN THE CLASSIC EL CORTEZ CENTER

OTARI
FESTER
TASCAM
DELTA
MOR
JBL

Rock Miller Network

WELCOME TO MILLER TIME with **JACK MACK** HEART ATTACK in **SOLANA BEACH** Thursday, January 17th for more information call: 481-9022

audio technica **gauss** QSC

DANCE DANCE DANCE TO THE RHYTHMS OF THE

BABYLON WARRIORS



SATURDAY - JANUARY 12 - 9PM SPIRIT CLUB

1130 BUENOS AVE. PH. 276-3993

"ONE OF AMERICA'S BEST"

-ROGER STEFFENS, KCRW, LOS ANGELES

MESMERIZING FUSION OF 3rd WORLD RHYTHMS... ROOTS REGGAE, SKA, R&B WITH SPLASHES OF WEST AFRICAN JAZZ, CALYPSO AND ROCK.

INTRODUCING **THE MODSTERS** ORANGE COUNTY'S ANSWER TO THE UNTOUCHABLES

GET THE WARRIORS ALBUM FOR HARD ON AMERICAN MUSIC DISTRIBUTED BY GREENWORLD

PRODUCED BY HEAVY TRAFFIC

Fahn & Silva presents 91/X The Rock of the 80's! And U.C.S.D. Pop Events Committee

Oingo Boingo

and special guest **Dance Concert** Saturday, January 26, 8:00 pm U.C.S.D. Gymnasium

Tickets available at U.C.S.D. box office and all Ticketron and Telesat outlets. For more information call 483-6339.

91/X The Rock of the 80's! Welcomes

TOM ROBINSON Saturday, February 2, 8:00 pm The Spirit, 1130 Buena Vista. Tickets available at the Spirit and all Telesat outlets.

KGB-FM 101 Welcomes

ROBIN TROWER Sunday, February 3, 8:00 pm Bacchanal, 8022 Clairemont Mesa Blvd. Tickets available at the Bacchanal and all Telesat outlets. For more information call 483-6339.

Lites out **KIRFM98** and U.C.S.D. Pop Events Committee presents

An intimate evening with **JEAN-LUC PONTY** Saturday, February 9 Two shows 8:00 & 10:30 pm Mandeville Auditorium, U.C.S.D. Tickets available at U.C.S.D. Box Office and all Ticketron and Telesat outlets. For more information call 483-6339.

CLUBS

Rank and File and the Beat Farmers: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Babylon Warriors, the Modaters, and Limbo Slam: Spirit, Saturday, January 12, 9 p.m., 1130 Buena Vista. 276-3993.

Spencer Drake and Radio Smith: Belly Up Tavern, Saturday, January 12, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Barry Nantlow Sports Arena: Sunday, January 13, 8 p.m., 224-4176.

Jack Mack and the Heart Attack and She Lines Up: Belly Up Tavern, Thursday, January 17, 9 p.m., 143

South Cedros Avenue, Solana Beach. 481-9022.

Johnny Cash, June Carter, and the Show Band: Civic Theatre, Saturday, January 19, 7:30 p.m., Community Concourse, downtown. 736-6010.

The Blasters and the Beat Farmers: Belly Up Tavern, Thursday, January 24, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Olga Bolog: UCSD Gymnasium, Saturday, January 26, 9 p.m., University of California at San Diego campus, La Jolla.

NRBQ: Belly Up Tavern, Sunday, January 27, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Deep Purple Sports Arena: Thursday, February 5, call for time. 224-4176.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 365-9302. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Bar-X Ranch House, 110 East Broadway, Vista. 724-6510. Twice as Nice, country, contemporary, and rock, Friday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022. Rank and File, country rock, and rhythm and blues, and the Beat Farmers, rock, rockabilly, and country rock. Thursday, the

International in jazz. All Stars, reggae, and Talk Back, reggae. Friday: Spencer Davis, rock, and Rollo Smith, rock. Saturday: the Five Careless Lovers and the Had Habit Horns, blues and rhythm and blues. Sunday: the Mar Dela, vintage rock. Monday: Talk Back, reggae. Tuesday: v. Six Lines Up, rock. Wednesday: Afternoon Concerts: The Chicago Six, Disneyland jazz. Friday: Stone's Throw, vintage jazz, swing, and rock. Wednesday.

Bobby G's, 485 First Street, Encinitas. 436-7397. Shake, rock. Thursday through Saturday: Max D'Meane, rock. Wednesday.

Bookworks/Panikla Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3730. The Peter Sprague Trio, jazz. Friday.

Borelli's Back Room, 2677 Vista

Way, Oceanside. 721-5400. Midnight Delight, contemporary. Tuesday through Saturday: Jam session. Sunday.

The Bridge, 1103 North Hill Street, Oceanside. 722-1904. Don Tension, country and contemporary. Monday, Tuesday, Wednesday and Sunday and with Cindy, Thursday through Saturday.

Chelsea Garden Restaurant, 145 South Highway 101, Solana Beach. 481-4034. Jeff Calcar, classical guitar. Friday and Saturday: Robert Wetzel, classical guitar. Friday, happy hour and Sunday evening.

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

Distillery Nightclub, 140 South



Trade Secret with Stephen & Tanya

Enjoy this great group Tuesday through Saturdays beginning at 8:30 pm



875 Hotel Circle South • Mission Valley 298-8261 • Free parking

TECHNORAMA RECORDING STUDIOS

16 TRACK

\$20 HOUR COMPLETE WITH MIX

MASTER QUALITY RECORDING HIGH SPEED DUPLICATING

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1414 8th, DOWNTOWN IN THE CLASSIC EL CORTÉZ CENTER

DANCE DANCE DANCE TO THE RHYTHMS OF THE

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SPIRIT CLUB

1130 BUENOS AVE. PH. 276-3993

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MESMERIZING FUSION OF 3rd WORLD RHYTHMS... ROOTS REGGAE, SKA, R&B, WITH SPLASHES OF WEST AFRICAN JAZZ, CALYPSO AND ROCK.

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Rock Miller Network



WELCOME TO MILLER TIME

with

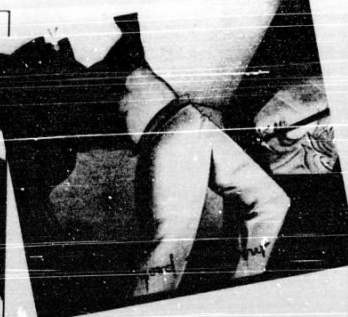


JACK MACK
and the HEART ATTACK
in
SOLANA BEACH
Thursday, January 17th
for more information call:
481-9022

audio-technica **BOSS** QSC

Fahn & Silva presents

91X The Rock of the 80's! And U.C.S.D. Pop Events Committee



Oingo Boingo

and special guest

Dance Concert

Saturday, January 26, 8:00 pm

U.C.S.D. Gymnasium

Tickets available at U.C.S.D. box office and all Ticketron and Teleset outlets. For more information call 483-6339.

91X The Rock of the 80's! Welcomes



TOM ROBINSON

Saturday, February 2, 8:00 pm

The Spirit, 1130 Buena Vista Ave.

Tickets available at the Spirit and all Teleset outlets.

KGS-FM 101 Welcomes



ROBIN TROWER

Sunday, February 3, 3:00 pm

Bacchanal, 8022 Clairmont Mesa Blvd.

Tickets available at the Bacchanal and all Teleset outlets.

For more information call 483-6339.

Lites out

KFMSS
and U.C.S.D. Pop Events Committee presents



An intimate evening with

JEAN-LUC PONTY

Saturday, February 9

Two shows 8:00 & 10:30 pm

Mundoville Auditorium, U.C.S.D.

Tickets available at U.C.S.D. Box Office and

all Ticketron and Teleset outlets.

For more information call 483-6339.

Belly Up!

143 JOUTH CEROY BLVD JONANO BECH CA 92075

WELCOME BACK EVERYONE!

Tonight Thursday, January 10 9 pm
Tickets available at Belly Up Tavern and Ticketmaster



RANK & FILE
THE BEAT FARMERS

Friday, January 11 9:30 pm

INTERNATIONAL REGGAE ALL STARS AND TALK BACK



Saturday, January 12 9:15 pm



SPENCER DAVIS
"I'm A Man" is back!

with guests **BOLLO SMITH** formerly Naughty Sweeties

Sunday, January 13 8 pm midnight

FIVE CARELESS LOVERS & THE BAD HABITS HORNS

Every Monday 9:15 pm

THE FABULOUS MAR DELS



Every Tuesday 9:30 pm

Reggae music. This week

TALK BACK

Wednesday, January 16 9 pm



FIVE LINES UP

Coming Thursday, January 17 9 pm

Tickets available at Belly Up and Ticketmaster

JACK MACK & THE HEART ATTACK



10 men on a mission

Friday, January 18 — **REBEL ROCKERS** and **THE ALL STAR STEEL BAND**

Saturday, January 19 — **REBEL ROCKERS** and **THE ALL STAR STEEL BAND**

Sunday, January 20 — **REBEL ROCKERS** and **THE ALL STAR STEEL BAND**

Thursday, January 24 — **★ BLASTERS ★**

Monday Night 6-8 PM

99¢ "BUILD YOUR OWN TOSTADA NIGHT"

includes beans, rice and all the toppings. A current video movie will be showing during the special.

FREE AFTERNOON CONCERTS

HAPPY HOUR PRICES 7 DAYS A WEEK TO 7 PM

Friday, 5:30 pm 8 pm — **CHICAGO SIX**

Wednesday, 6 pm 8:30 pm — **STONE'S THROW**

THE BELLY UP CAFE—NOW OPEN

Yes, we finally got our restaurant reopened and under our management

great food — check it out!

FOR INFORMATION CALL 481-9022

Santa Monica, Solana Beach, 755-6611. Live rock, Wednesday through Saturday. Call 481-9022 for information.

El Comal, 12545 Pico Road, Down, 480-0100. Rock, blues, contemporary, Tuesday evening and Friday, happy hour, Grogg, blues, contemporary, Wednesday through Saturday.

Freddie Lounge, 139 West Washington, Escondido, 745-1901. The Effect, rock, Thursday through Saturday, Kracker, rock, Wednesday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0120. Friendship, contemporary, Tuesday through Saturday, Gil Palacios and Linda Parra, contemporary, Friday through Monday.

Henry's, 264 Elm Street, Carlsbad, 720-9244. Tom Seneca and Co. with July Ames, contemporary, Tuesday through Saturday, the Island Society, contemporary, Sunday and Monday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5000. True Spirit, contemporary, Tuesday through Saturday, Jim Moore, contemporary, Sunday and Monday.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2603. M Stone, adult rock, Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. Joe Stewart, contemporary, Wednesday and Thursday, the Rondeau Brothers, contemporary, Friday and Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831. Evan Shulman, contemporary, Wednesday through Saturday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117. Barker and Orr, contemporary, Wednesday through Saturday.

La Tapatia, 340 West Grand, Escondido, 747-8292. Latin Soul, Top 40 dance music and Latin music, Friday and Saturday and early evening Sunday.

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

Lu's, 1963 East Valley Parkway, Escondido, 746-7038. Dakota, country rock, Wednesday through Sunday, Ron Bell, contemporary and country, Monday and Tuesday.

McCabe's, 1145 South Tiemont, Oceanside, 439-6646. The Road Runners, Blues and Blues rock, Wednesday and Thursday.

Milo Flours, 10019 Paces Driveway, Rancho Santa Fe, 756-3083. Philip Heeber, classical and variety guitar, Tuesday and Wednesday and Sunday brunch.

Monterey Bay Carriers, 1225 Harbor Drive, Oceanside, 722-3474. Good Stuff, contemporary, Wednesday through Saturday.

Mulaney's, 140 East Grand Avenue, Escondido, 741-0903. Thrillseeker, rock, Thursday through Saturday, In Colour, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771. Freewill, rock, Tuesday through Friday, Outta Control, rock, Saturday through Monday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 739-1211. Olaf West, country, Friday through Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-0614. Dashi Magnat and the Imaginists, rock, Thursday through Saturday, California Arms Drive, rock.

JERRY HERRERA'S SPIRIT

1130 Burnes Ave. 276-3993
Food, cocktails, dancing, air-conditioned—21 on up

THURSDAY, TONIGHT

the late people that never die
DEAD HEAD THURSDAYS featuring music of the Grateful Dead as performed by

BORN CROSSEYED
all night long

FRIDAY, JANUARY 11

VOTED BEST BAND OF THE YEAR

ARMY OF LOVE

and **LAW OF MOTION**

and **SUBJECT TO CHANGE**

plus in their debut

THE TEARS

SATURDAY, JANUARY 12 FROM BELLEZ

formerly British Honduras

AMERICAN MUSIC RECORDING ARTISTS

BABYLON WARRIORS

produced by Karl Patterson, the reggae utzard. "Ska, funk, reggae roots with sweet pop melodies, anchored by a smooth yet pulsating rhythm section that defies you not to dance." —Jeff Silberman, Music Connection. Plus from L.A. The

MODSTERS and from S.D. LIMBO SLAM

TUESDAY, JANUARY 15

BLUES ECONOMIQUE

RECORDS presents

50¢ DRAFTS

ADVENTURES IN HELL

featuring

TROWERS

with a musician's

jam. **FREE TROWERS L.P. TO FIRST 50 PEOPLE**

WEDNESDAY, JANUARY 16

Metal Heads present

NEW SALEM with PROWLER and AIRCRAFT

TOMORROWS

Jan. 17th: Dead Head Thursdays with

EDDY CHERNOFF and Jan. 18th: JAZZ WARRIORS & PAUL KAMENSKIY'S

ELECTRIC SOUS. Jan. 19th: Longina recording artists **RAIN PARADISE**

Jan. 20th: From Boston 915 presents **THE LYRES** "Don't Give It Up" & "Help You, Jen" recording artists.

BECAUSE THESE AWARDS

and closing the night on Tuesday the "In Hell" house band

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Arden

ATTORNEYS

KGB-FM WELCOMES

Deep Purple

Perfect Strangers Tour

RITCHIE BLACKMORE
IAN GILLAN
ROGER GLOVER
IAN PAICE
JON LORD



ON SALE
TOMORROW
FRIDAY

with special guests

Ginffria

DESTINY BROUGHT THEM TOGETHER. AGAIN.

TUESDAY - FEBRUARY 5 - 7:30PM SAN DIEGO SPORTS ARENA

TICKETS: \$13.50 & \$11.50
LIMIT 4 TICKETS PER PERSON FIRST DAY OF SALE

BOX OFFICE OPENING AT 9AM. TICKETS AVAILABLE AT TICKETMASTER, INCLUDING MAY CO. PLAZA MUSIC SHOPPE, AZTEC BOX OFFICE, SPECIAL SERVICES, SELECT FIRST WORLD TRAVEL CENTERS, ALL ARENA TICKET OUTLETS AND THE SPORTS ARENA TICKET OFFICE. TO CHARGE BY PHONE CALL (619) 740-9000.

NO LINEUPS AT THE BOX OFFICE PRIOR TO 7AM. RANDOM PRIORITY NUMBERS WILL BE ISSUED AT THAT TIME.

Sunday: Fatburger jazz, Monday and Tuesday: Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Encinitas, 436-4030: John McCutcheon, Appalachian Mountain music, 7:00 and 9:00 p.m., Friday, Ben Bookbinder, ragtime and country blues guitar, 7:00 and 9:00 p.m., Saturday, Gabe Ward with Ben Jackson and Molly Stone, clarinet and novelty music, 7:30 p.m., Sunday, Old Time Hoot Night, Tuesday, Bormacho y Loco, calypso and rock, 7:30 p.m., Wednesday.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 434-0880: The Buzz, contemporary, Friday and Saturday.

Pomerada Club, 12237 Pomerada Road, Poway, 748-1135: Hot Spins, country, Wednesday through Saturday.

Quimby's La Pacha at La Granada, Rancho Santa Fe, 794-2855: The Wringer Brothers, country, Wednesday; Quality, contemporary and folk, Thursday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: D.L. Lino, Torrey, country and contemporary, Wednesday through Saturday.

Rancho Bernardo Inn, 17350 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Jim Gates and

Sound Investment, contemporary, Tuesday through Saturday; Southwest, contemporary, Sunday and Monday.

The Red Coach Inn, 135 North Highway 101, Encinitas, 436-4030: John McCutcheon, Appalachian Mountain music, 7:00 and 9:00 p.m., Friday, Ben Bookbinder, ragtime and country blues guitar, 7:00 and 9:00 p.m., Saturday, Gabe Ward with Ben Jackson and Molly Stone, clarinet and novelty music, 7:30 p.m., Sunday, Old Time Hoot Night, Tuesday, Bormacho y Loco, calypso and rock, 7:30 p.m., Wednesday.

The Red Supper Saloon, Tamarack and Highway 101, Carlsbad, 726-3170: Robin Henkel, blues and jazz, Wednesday through Saturday.

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

Rogue Stills, 9850 Carmel Mt. Road, Pismo, 748-1135: Hot Spins, country, Wednesday through Saturday.

Ruby's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 441-0656: Rudy's, Friday and Saturday, call club for information.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9000: The Cactus Jack Band, country, Wednesday through Sunday, with Ray Sanders, Sunday; country and western dance lessons, Wednesday.

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

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757: Nitewing, rock, Thursday through Saturday; 12:08, rock, Wednesday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171: Brass Taster and the Skillet Lickers, country and rock, Tuesday through Saturday; Wild Fire, country, Sunday and Monday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Gene Fisher, country, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1998: The Belar Boys, vintage rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club, Planet, rock, Thursday through Saturday; Robin Henkel, rock, Wednesday; Turt Brown, Two Together, contemporary, Wednesday through Saturday; Doherty Brown, revved music, Friday, Saturday, and Wednesday.

Whiskey Flats, 1290 West Valley Parkway, Escondido, 745-8640: Main Room: Crystal, rock, Thursday through Saturday; Bob MacLeod, Sunday and Monday; Planet, rock, Tuesday and Wednesday; Dining Room: Prophet, rock, Friday and Saturday.

Wooden Nickel, 13303 Pecos Road, Poway, 748-6364: Ron

Morin, country, Thursday and Wednesday; Wild Fire, country, Friday and Saturday.

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 431-2991: Mike Lamy, contemporary, Tuesday through Saturday.

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

"Bahia Belle", at the dock, Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 488-6551: Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 488-6551: Forward Motion, Top 40 dance music, Tuesday through Saturday; Chatham's Jazz Quartet, jazz, Sunday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Outta Control, rock, Wednesday and Thursday; Red Alert, rock, Friday through Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170:

The Jets, vintage rock, Thursday through Saturday; the Rockaways, contemporary, Sunday, California Aero Drive, rock, Monday and Tuesday; the Two Tonics, rock, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Mark Meadows, jazz, Tuesday through Saturday.

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

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Jesse Davis, contemporary, Tuesday through Saturday.

Haleyon, 4258 West Point Loma Boulevard, Loma Point, 225-9559: Automatics, rock, Thursday through Saturday; Five Lines Up, rock, Sunday and Monday; the London Brothers, rock, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4970: The 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.

THE OLD del mar CAFE

DASH MAGNET & THE DRAGSTERS Thursday-Saturday January 10-12

CALIFORNIA AERO DRIVE Sunday, January 13

FATBURGER Monday & Tuesday January 14 & 15

PRIVATE DOMAIN Wednesday, January 16

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Thursday is FANTASY FASHION AUCTION NIGHT	Friday night is KGB NIGHT with Pat Martin drink specials & surprises

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Thursday-Saturday 9:30 pm-1:30 am **Ella Ruth Piggee**

Sunday 9:00 pm-1:00 am **Fatburger**

Monday & Tuesday 9:30 pm-1:30 am **Notice to Appear**

Wednesday 9:30 pm-1:30 am **5 Careless Lovers**

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

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LIVE ENTERTAINMENT FOR JANUARY AT TIO LEO'S IN MIRA MESA

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Sunday **MELISSA McCRACKEN**

Monday & Tuesday **TONY IRVINE**

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Two bands Two dance floors Three bars \$3 Three video big screens with music videos mixed by Lehr's VJs

SUNDAY

Sunday, January 13
HEINEKEN NIGHT \$1.25 Heinekens

MONDAY

Monday, January 14

TUESDAY & WEDNESDAY

Tuesday & Wednesday, January 15 & 16

Wednesday is **KAMIKAZE NIGHT** \$1.25 Kamikazes

THE HEROES

Dress code & picture I.D. strictly enforced

CABARET DRINK SPECIALS

SUNDAYS 60 minutes Heinekens \$1.25	WEDNESDAYS 60 minutes Kamikazes \$1.25	MONDAYS 60 minutes Margaritas \$1.01
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2828 Camino del Rio South, Mission Valley 299-2428

Islandia Hotel, Supper Club/Lounge, 1441 Quivira Road, Mission Bay, 224-5541: Ambition, Top 40 dance music and big band dance music, Tuesday through Saturday; Peter Robbrecht, piano variety, Thursday and Friday happy hours.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The London Brothers, rock, Thursday through Saturday; Toys, rock, Sunday through Wednesday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Le Chateau, 5046 Newport Avenue, Ocean Beach, 222-3300: The Source, rock, Tuesday through Saturday; Network, rock, Sunday and Monday.

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

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: The Baja Strings, contemporary, Friday and Saturday; Piano Bar: Wayne Steele, Sunday through Thursday.

Monk's, 3595 Sports Arena Boulevard, Loma Point, 223-5596: Toys, rock, Thursday through Saturday; In Colour, rock, Sunday and Monday; RPM, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4460: Steve Reynolds, contemporary, Friday and Saturday; talent night with Kitty Kuefler, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7283: Delene, contemporary, Thursday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Piggee, jazz and blues, Thursday through Saturday; Fatburger, jazz, Sunday; Notice to Appear, rock, Monday and Tuesday; the Five Careless Lovers, blues and rhythm and blues, Wednesday.

Roadway Inn, 2901 Nimitz Boulevard, Loma Point, 224-3655: Edison Riggs, solo rock, Tuesday through Thursday; live music, Friday and Saturday; call club for information.

The Salmon House, 1970 Quivira 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 and early evening Sunday.

Silver Fox Lounge, 1833 Garnet, Pacific Beach, 273-9190: Dan Cornejo, country and originals, Friday and Saturday.

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

Tablas Flamenco Nightclub and Restaurant, 3567 Del 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, 701-7779: Mel Goot, jazz piano, early evening Monday and Tuesday; Piano Bar: Bob Corwin, Wednesday through Sunday.

THE ROCKFALLS Young Adult Nightclub

Thursday **TELL-TALE HEARTS**

Friday **ROCKIN' DOGS** with **MIKE & DAVE** of CHAOS Productions

Saturday **3 SIMPLE WORDS**

Monday **MANUAL SCAN**

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FRIDAYS & MONDAYS • NO COVER CLUB i-D 2 for 1 wells, 50¢ drafts (9-10 pm)

SATURDAY MIKE & DAVE invite you to the **NONSTOP EROTIC CABARET** Another CHAOS company production

EVERY SUNDAY NIGHT FREE ADMISSION LATINO NIGHT & DANCE CONTEST SALSA with the fabulous SAMMY DIAZ from Radio Latina Listen to Radio Latina 104.5 FM

WELNESDAY • 9:00-10:00 pm Hard Core music • **CLUB CULT DARK** Dance with the darkness and d.j. Blackstone — the master mixer. 2 for 1 wells, 50¢ drafts (9-11 pm)

San Diego's Most Progressive Dance Club
2201 El Cajon Blvd. • 298-1722

Upstart Crow and Co., Seasonal Square, 4475 Mission Beach Boulevard, Pacific Beach, 727-8990. David and Francesca Savage, light classical music, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630. Shine It On, contemporary, Tuesday through Saturday; Jimmie Williams, contemporary, Monday, in the Bay Lounge; and Sunday, in the Polynesian Princess Dining Room.

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 Shipp, contemporary, Tuesday and Wednesday; Downstairs: Norman Clifford and Frankie Terlin, contemporary, Friday and Saturday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 224-2143. The Ners mothers, rock, Wednesday through Saturday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-

7131. Jesse Daniels and Band, a country, Tuesday through Saturday; country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive, Clairemont, 278-2240. Powell, rock, Tuesday through Saturday.

Racchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. The Heat Farmers, rock, rockabilly, and country rock, Wednesday through Saturday, with the Syndicate of Soul, blues and rhythm and blues, Thursday, the Paladins, rockabilly, Friday and Saturday, and Bobby Chevrolet, rock and blues, Wednesday; the

International Reggae All-Stars, reggae, Sunday; Rick Gailay and His Blue Zoo, rock with Blonde Bruce and Johnnie Vian, blues and rhythm and blues, Tuesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish music, Wednesday through Saturday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 278-0965. Jimmy Nixon and Downhome, country, Friday and Saturday.

Bunbury's, 3906 Mira Mesa Boulevard, Mira Mesa, 578-8666. The Procrastinators, rock, Wednesday through Saturday.

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

Carriage House, 7045 Balboa Avenue, Clairemont, 278-2597. Peter Jay, contemporary, Wednesday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Piano bar; Nighty piano bar entertainment, call club for information.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2195. Live Arabic music and entertainment, Wednesday through Saturday.

Holiday Inn/Mission Valley, Cricketer's, 595 Hotel Circle South, Mission Valley, 291-5722. D.J. Daniels and Yvonne, contemporary, Tuesday through Saturday.

Islands Lounge, Hanalei Hotel,

2270 Hotel Circle North, Mission Valley, 297-1101. California Transfers, contemporary, Tuesday through Saturday; the Spud Brothers, rock and comedy, Sunday and Monday; call club for information.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-0281. Trade Secret, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2928. The Horras, rock, Tuesday through Saturday with Dirk Debonaire, rock, Friday and Saturday; Dirk Debonaire, rock, Sunday and Monday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 273-4782. Recorded music with Mc Goodbye, Wednesday through Saturday; live music, Saturday through Monday; call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 562-4044. In Color, rock, Thursday through Saturday; the Delta Raze Show, contemporary, Sunday through Tuesday; Asleep at the Wheel, country rock, Wednesday.

Monterey Winery Company, 661 Camino del Rio South, Mission Valley, 299-1638. J.A. rock, Wednesday through Saturday; Sally Sexton, contemporary, Monday and

Tuesday.

The Moonflow, 4615 Clairemont Drive, Clairemont, 273-1022. Justice, Top 40 and older, Tuesday through Saturday; Jimmy Nixon and Downhome, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Quest, rock, Thursday through Saturday; Red Alert, rock, Sunday and Monday; Prophet, rock, Tuesday and Wednesday.

Pal Joey's, 5347 Waring Road, Allied Gardens, 298-7873. Pro Brightens Preservation Band, Dixieland jazz, swing, and blues,

Friday and Saturday.

Parillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Southwestern, contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 727-3217. The Rotic Trio, contemporary music and variety stage show, Thursday through Saturday.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 291-1300. Danny Texas, contemporary, beginning early evening, Tuesday through Saturday.

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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.

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Rising Force—LP
Grateful Dead—Shoes for Africa

Vandale—LP
Yellown Comrades
Crossroads—Blues Box Set
Blues—Blues Box Set
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Mercedes Lounge Tuesday-Saturday, 9:00 pm-1:30 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

Sunday Buffet Brunch 10:00 am-2:00 pm, includes one cocktail, adults \$8.95, children under 10 \$6.95

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998 West Mission Bay Drive, 488-0551

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Rock 'n' Roll
Tuesday through Saturday,
Jan. 8-12 & 15-19
9:00 pm-1:30 am
Tues. Specials—
Imported beer
Wed. Ladies' Night
\$1.25 drinks
Thurs. Keel teas \$1.75



THE EFFECT

Jan. 13 & 14



PROPHET

Jan. 20 & 21

Monday: James Downs (Hypnotist) Show

Thursday: Hooked on Trivia

Play trivia for prizes!

No cover • Live rock 7 nights • Big Screen T.V. • ID required
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Jan. 13

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All games —
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CASH**
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San Diego's Biggest Ever SUPER BOWL PARTY Is At Crystal T's

SUNDAY, JANUARY 20th

★ 2 Big Screens plus 6 large TVs

★ A Mexican Buffet kicks-off at 3 p.m.

(Included in the package price)

★ Beer, Wine and Soft Drinks

(served as part of the package price

from 2:30 p.m. 'til the end of the game)

★ Pick-the-Winner Contest—\$100 in Cash Prizes

(no obligation or fee to win)

Package Price: \$12.50 per person in advance

\$15.00 per person the day of the game

Doors Open at 2:00 p.m. ★ Game Time at 3:00 p.m.

For advance reservations call 294-9010

(Advance package price must be paid prior to noon January 19th)

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9 pm to 1 am

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★ PRIZES ★

THURS., FRI., SAT.
9:30 PM - 1:30 AM

CAROL MURPHY

4300 La Jolla Village Dr. 457-4170
University Towne Centre • No cover

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7770: Live: Blues, contemporary, Friday and Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970: The Jimmy Corson Trio, jazz, Friday and Saturday.

Spiriti, 1130 Buena Vista, Bay Park, 275-3663: Acoustic music of the Grateful Dead, Thursday: Army of Love, rock, Lovers of Motion, rock, Subject to Change, rock, and the Tears, rock, Thursday: the Babylon Warriors, reggae, the Modsters, rock, and Limbo Slim, rock, Saturday: the Trowers, ska and reggae, and the Punk Rasta Low Riders, reggae, Tuesday: New Salem, rock, Powder, rock, and Aircraft, rock, Wednesday.

Stardust Hotel, 550 Hotel Circle North, Mission Valley, 298-0571: Coral Room: The Four of Us, swing and group vocals, Tuesday through Saturday: the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday: Crane Room: Dee Dee, piano, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 495-1461: Jeff Williams, rock n' soul, Wednesday and Thursday: Joe Stewart, contemporary, Friday and Saturday: Melissa McCracken, contemporary, Sunday: Tony Irvine, contemporary, Monday and Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Costa V, contemporary, Wednesday through Saturday: Frank Dexter, contemporary, Sunday through Tuesday.

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

Wrangler's Rust, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday: Cimarron, country, Sunday and Monday.

San Diego South

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

Artex Bowl, Turquoise Room, 4356 Thirtieth Street, North Park, 283-3135: Encore, contemporary, Wednesday through Saturday.

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

The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011: Jim Hawley, contemporary, Wednesday through Saturday: Colin and Karen, contemporary, Sunday through Tuesday.

Bodies, 6149 University Avenue, East San Diego, 583-5700: Live rock, seven nights, call club for information.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-6511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evening and Sunday afternoon.

The Chocolate Affaire Gourmet Restaurant, 806 West Washington, Mission Hills, 299-1311: Mark C. Jackson, folk guitar, Thursday and Tuesday: Minette, Celtic harpist, fiddle, and guitar, Friday and Saturday: Lynn Hall, Latin harp, Sunday: Dan Libertino and Friends, classical guitar, Wednesday.

The Cox-Cox Club, 1383 University Avenue, 283-8213: Gary Raynor, guitar and vocals, Friday and Saturday: Jim Evans, country

OUR PLACE

Friday & Saturday
BIRDIE CARTER QUARTET

Coming next week:
BRUCE CAMERON QUARTET

No cover • No minimum

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2/22—TOXIC REASONS
3/3—HUSKER DU, MINUTEMEN

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and contemporary, early evening Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Coalition Orchestra, jazz, Tuesday through Saturday: Bill Brackett, comedy and music, Sunday and Monday.

Dookies, 4225 El Cajon Boulevard, East San Diego, 283-6581: Piano Bar: Paul Gregg, Tuesday through Saturday: Patti Glenn, Sunday and Monday.

Drowny Maggie's, 31st and University, North Park, 298-8584: Richard Glick, ragtime guitar, and Blonde Brage, slide guitar and

blues, Thursday: Peggy Watson, folk and blues, and Cow Jazz, folk, blues, and swing, Friday: Tobacco Road, vintage jazz and boogie-woogie, Saturday: Sound Dynamics, classical guitar and cello, Sunday: Old Time Hoot Night, Monday: Kevin Kelly and Friends, jazz, Tuesday: the Peter Sprague Trio, jazz, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Live music, Sunday through Thursday: call club for information: Tobacco Road, vintage jazz and boogie-woogie, Friday: the Jaime Moran Trio, Latin jazz, Saturday: Richard Glick, ragtime guitar, and Blonde Brage, slide guitar and

Highway, downtown, 232-0686: Harvey and the 52nd Street Five, jazz, Thursday through Saturday.

Holiday Inn/Embarradero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Coral Thuet and the Art Remick Trio (Art Remick, Billy Miller, and Connor Higgins), jazz, Tuesday through Saturday.

Holly's Inn, 4246 University Avenue, 280-5834: Kevin Green, contemporary, Friday and Saturday, and Sunday early evening.

Hotel San Diego, 330 West Broadway, downtown, 234-0221: Harry's Bar: John Engren,

contemporary, Thursday through Saturday: Joe Azarelo and Phears, jazz, Sunday: Jose Caraba, contemporary, Monday through Wednesday: Joe Azarelo, jazz, Monday through Friday happy hours.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525: Wayne Jurek, jazz, Tuesday through Saturday: Wayne Jurek and Hank Young, jazz, Friday and Saturday.

"The Invader", at the dock, 1066 North Harbor Drive, downtown, 298-8666: The Invaders, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Support Village, 233-4300: Night Manager, contemporary, Wednesday through Saturday.

Le Maison, 3681 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: the Dago from Diego band, rhythm and blues and Top 40 dance music, Tuesday: live music, Wednesday: call club for info: nation.

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

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Thursday-Saturday, January 10-12

TOYS
Sunday-Monday, January 13-16

OPENING NIGHT, TOYS
Sunday, January 13
Well, call and domestic beer only \$1.00 from 8-10 pm.
Never a cover on Sundays & Mondays.

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Beginning January 17, THE GREAT AMERICAN LIP SYNC CONTEST. Every Thursday for 10 weeks. \$175 cash prizes each week. Winners of 10 week competition will be eligible for "Finals" and \$500 cash prizes on March 28. Bring your own music (cassettes okay) or choose from our music library. Original costumes are encouraged. Sign up by 10 pm each Thursday. Show begins at 11 pm.
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FRIDAY FASHION AUCTION presented by Gemini Fashions 6:30 & 7:45 pm shows
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HANALET HOTEL
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Mona Lisa Restaurant and Cocktails, 2961 Indio Street, downtown, 234-4803. Gay and Jackie and guests. Italian songs, pop standards, and opera. Saturday.

Our Place at Mikian's, 2424 Fifth Avenue, Hillcrest, 232-1773. The Hindu Carter Quartet with Ron Satterfield, jazz, Friday and Saturday.

Patrick's B., 428 F Street, downtown, 233-3077. Pro Hingham Preservation Band. Dixieland jazz, early evening. Thursday: Back Beat, oldies and dance music. Friday and Saturday: Sugar jazz, jazz, Tuesday: the St. Rainey Trio, jazz, Wednesday.

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

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870. Strictly Business. contemporary, Tuesday through Saturday.

Devocon, Top 40 dance music, Tuesday through Saturday; the Ducktail Revue, vintage rock, Thursday and Friday happy hours.

Sheraton Harbor Island West, 1500 Harbor Island Drive, Harbor Island, 291-9110. Peter Bobbertrecht, piano Sunday through Wednesday.

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

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240.

Fatherburger, jazz, Thursday through Saturday.

Tuba Tans, 6351 University Avenue, North Park, 295-9126. Live music, Friday through Sunday. call club for information.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700. Jarrett, oldies and newies, Tuesday through Saturday.

East San Diego, 284-9330. Ekororch, blues and rhythm and blues, Thursday and Friday; the Lone Riders, country rock, Saturday.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827. Lennie and Duffy, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271. Headband, rock, Tuesday through Saturday.

Blarney Stone Too, 7050 El Cajon Boulevard, College area, 463-2263. Sean McVicker, Irish music, Tuesday through Saturday; the Paradise Street Band, Irish music, Sunday.

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

Bull and Bear, 690 North Second Street, El Cajon, 440-5737. Rick,

contemporary, Tuesday through Saturday.

Calyso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526. Ron Morn, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9700 Inwood Drive, Santee, 448-4242. Darrell Ray, piano variety, Friday and Saturday.

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

information; clogging lessons, early evening Monday.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300. Dale Pearson, piano variety, Friday and Saturday.

Duck's Landing, 1105 East Main Street, El Cajon, 442-6528. Jerry Burchard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

Don's, 13321 Business Highway, Eight at Los Coches, El Cajon, 443-2444. Danny Michaels and Big Sky,

country, Friday and Saturday.

Don's West, 5206 Baltimore Drive, La Mesa, 462-9533. The Smith Brothers, country, Tuesday through Saturday; jam session, Sunday afternoon.

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

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 459-6188. Pat Wakeman, sing-along piano bar, Thursday through Saturday.

Horseshoe Tavern, 7664

Broadway, Lemon Grove, 469-6344. Frank Dixon and Country Night

Life, country, Friday and Saturday.

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

Lakeside Hotel, 9940 River Street, Lakeside, 443-9593. The Shadow Riders, country, Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-5545. Live country music, Friday and Saturday, call club for information.

Now Appearing
Barker & Orr



Music and Mirth
Wednesday-Saturday
The Jolly Roger

Solana Beach
937 Lomas Santa Fe Drive
755-0117

JESSE DAVIS
Tuesday through Saturday 9 pm-1 am

Starting Jan. 29 Jazz returns
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FREE MOVIE RENTAL
Rent one movie and receive second rental of equal or lesser value at no charge. One coupon per customer, valid Sunday-Thursday. Expires 1/10/85.

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If you purchase or receive a VHS in Dec. or Jan., bring in your receipt for a **FREE** LIFETIME membership in our Video Club.
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NEW YEAR'S KEYBOARD SALE!



KORG	List	U's
Poly 6	\$1995	\$799
Poly 61	\$1495	\$799
EPS 1	\$1595	\$1049
SAS-20	\$995	\$649
Poly 800		In stock

New! Super section in stock

ROLAND	List	U's
Juno 106	\$1095	\$849
JX3P	\$1395	\$1049
Jupiter 6	\$2995	\$1999
TR55	\$1195	\$895
MSQ100	\$625	\$469

Mid-Keyboard controllers in stock
Expander Modules in stock
Used Jupiter 6 with Anvil case plus Ultimate stand \$1560

RHODES	List	U's
Mark V	\$995	\$699

ANVIL CASES
40% off with keyboard purchase

PASSPORT
in stock
Computer hardware and software
30% off with keyboard purchase

BIT ONE in stock

ULTIMATE SUPPORT STANDS
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30% off with keyboard purchase


American Dream Music

Corner of 63rd & El Cajon Blvd.
(2 blocks east of College Ave.) 582-1090
Hours: Monday-Saturday 10 am-6 pm

Wind rose
1935 Quivira Rd. • 223-2335

Every Wednesday through Saturday

SIERS BROS.



Every Monday & Tuesday
Come dance to the music of our DJ's
CANDY-O & TOMMY MAC
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.

Beginning January 22

LOOKING FOR
"Mr. GOOD BOD"



CONTEST

Every "Bod" plays this game every Tuesday for 10 weeks.
Free Good Bod T-shirts

Judges: Girls from the audience

Choose: Guys from the audience as "Mr. Good Bod" based on personality, appearance and ability to dance.

Special Drinks at Special Prices
\$175 cash prizes each week
Finals April 2 \$500 cash prizes

Crystal T's Emporium
In front of the Town and Country Hotel, 500 Hotel Circle North, 294-9010


Atlantis Lounge

Tuesday through Saturday
featuring
Gloria Michaels & Spring Fever
through January 26

Jesse Davis
January 29 through February 23



on Mission Bay next to Sea World
226-3888



LATE NIGHT CELEBRATION

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

RENNIGAN'S

In the Mission Valley Mall
1760 Camino del Rio, North
291-8853

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288. Country, rock, Tuesday through Saturday. The Effect, rock, Sunday and Monday.

Lorenz's, 596 Broadway, El Cajon. 442-9016. Patch N' Wax with Gernie Wex, contemporary, Tuesday through Saturday. Free Hingham Preservation Band, live jazz, Sunday and Monday.

Magnolia Mulvaney's, 5861 Monrovia Avenue, San Diego. 448-8530. Private Domain, rock, Friday and Saturday.

Mama's Sink, 533 East Main Street, El Cajon. 442-5572. Mark Lashlie and the Pines Express, country, Wednesday through Saturday.

Marie Callenders, 6950 Alvarado Road, La Mesa. 465-3900. Acoustic Music, popular and American folk music, Tuesday.

Our Favorite Place, 8610 Mission Gorge Road, San Diego. 449-6240. Bob Sefton and Ray Langa, contemporary and older, Thursday through Saturday evening and early evening Sunday.

The Outpost, 652 Grand Avenue, Spring Valley. 464-8877. Country, Latin, country, Friday and Saturday.

The Ox Bow Inn, 8816 Campo Road, Spring Valley. 469-9616. Andy and Donna, contemporary, Tuesday through Thursday. Allen and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111. Iro. Pacific rock, Tuesday through Saturday. The Effect, rock, Sunday and Monday.

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

Turquoise Lounge, 2075 Scripps Drive, La Mesa. 465-1525. Live rock, Tuesday through Saturday. Call club for information.

Van Winkle's, 10055 Mission Gorge Road, San Diego. 449-0460. Crossfire, contemporary and country, rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon. 440-5247. Rockabilly, rock, Thursday through Saturday.

Black Angus, 707 E Street, Chula Vista. 426-9200. Feelin', contemporary, Tuesday through Saturday.

Ball N' Stick, 608 Palm Avenue, Imperial Beach. 429-5330. Live rock, Wednesday through Saturday.

China Five Restaurant, 569 H Street, Chula Vista. 426-5953. Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1502 Palm Avenue, Imperial Beach. 429-1161. Cal Lee and Firecracker, country, Wednesday through Saturday. The Buckle Up, contemporary rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161. R.P.M., rock, Thursday through Saturday. Crystal, rock, Sunday and Monday. The Effect, rock, Tuesday and Wednesday.

Da Vincis, 629 E Street, Chula Vista. 427-8880. Bart Torrey, contemporary, Wednesday through Saturday.

Dr. V's, 629 E Street, Chula Vista. 427-8880. Bart Torrey, contemporary, Wednesday through Saturday.

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Doc's Cocktails, 317 Third Avenue, Chula Vista. 422-1566. Tony Gilman, country, blue, and variety, piano, Wednesday through Saturday.

Hungry Hunter Imperial Beach, 1311 Palm Avenue, Imperial Beach. 422-1566. Tony Gilman, country, blue, and variety, piano, Wednesday through Saturday.

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

Joe's, 415 Broadway, Chula Vista. 429-4829. Louis and Louise, contemporary and older, Wednesday through Saturday.

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Every Friday & Saturday — So. California's top-rated D.J.
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Playing top 40 hits & best new dance music, plus — you receive a special pass to come Sunday for \$1!

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FREE FOR THE LADIES!
Over 400 people every Wednesday, even during school!

Tonight, Thursday, January 10. Back by popular demand!
TELEX CABARET
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North County's only young adult night club offering national acts

Wednesday, Jan. 23
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Advance tickets \$7.50 at all retail locations and Distillery East box office

Fridays & Saturdays Vinyl & Video Dance Nights
Dance to your favorite videos on North County's largest video screen
D.J. Hollywood Hub D.J. Tim Taylor
Receive free pass for \$1.00 admission
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Sundays Request Night
Playing your favorite requests. If we don't have it, bring it!

Admission \$4.00
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Every Wednesday
★ Dollar Night ★
Everyone admitted for \$1.00

Thursday Ladies' Night
All ladies admitted FREE
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Ages 17 & up. All concerts, minimum age 16
8:30 pm-1:30 am, Thursday-Sunday
All events subject to cancellation

and Company, contemporary and older, Monday and Tuesday.

La Maize, 1411 Highland Avenue, National City. 474-3222. Bruce Hubbard, contemporary, Tuesday through Thursday. East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2501 Sweetwater Road, National City. 475-7333. Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200. 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., Sunday.

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8885. Colour, Latin, Thursday through Saturday, with Los Lapeles, Mexican Salsa, music (rockabilly), Thursday, Mexican, Latin and Top 40 dance music, Sunday, with Los Lapeles.

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HARLEM GLOBETROTTERS
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More than just tickets! A full selection for your music needs.
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Mon-Fri 9 am-8 pm Sat & Sun 10 am-6 pm
Emphasis service available

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EL CAJON 542 S. Broadway
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289-5838 420-TRIP

ESCONDIDO 1929 E. Valley Pkwy.
CARLSBAD 7808 Roosevelt St.
489-TRIP 729-8891

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-2537. Wayne Gay and Tim Irvine, contemporary and country, Friday and Saturday.

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

Zoralla's, 603 Palomar Street, Chula Vista. 425-1626. The Travlers, Mexican jazz, Thursday through Sunday.

early evening Sunday

Chula Star, 1721 Third Street, Chula Vista. 429-2977. Junction, country, Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-2537. Wayne Gay and Tim Irvine, contemporary and country, Friday and Saturday.

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

Zoralla's, 603 Palomar Street, Chula Vista. 425-1626. The Travlers, Mexican jazz, Thursday through Sunday.

Rock & Roll

Aircraft, Spirit

Automobiles, Hot 'n' Spicy

The Beat Farmers, Billy Up

Evans, Rock 'n' Roll

The Blair House Valley Fort

Restaurant

Born Crossed, Spirit

California Arms Dealer, Carlos

Murphy, Old Del Mar Cafe

Bobby Chevrolet, Rock 'n' Roll

Crystal, Dance Machine, Whiskey

Flats

Dash Maggot and the Dragsters, Old Del Mar Cafe

Spencer Davis, Billy Up Tavern

Dirk Debonaire, Left's

Greenhouse

The Ducktail Beaver, Sheraton

Harbor Island, Country

Thompson's

The Effects, Private Lounge, Park

Fluke, Dance Machine

Five Lines Up, Billy Up Tavern

Highway

Freestyle, Normandy Cocktail Lounge

Headband, Exotic's

The Horns, Left's Greenhouse

In Colour, Many Many's

Melting Pot, Melting Pot

The Jete, Carlos Murphy's

Kracker, Private Lounge

L.A. Monterey, Whaling Company

Laws of Medicine, Spirit

Limbo Slam, Spirit

The London Brothers, Joe

Murphy, Hot 'n' Spicy

Long Riders, Yalco

Manitas, Bryan House

Mar Dela, Billy Up Tavern

ROCK-N-ROLL CLOTHING

Rock 'n' Roll clothing, the latest in rock 'n' roll fashion. We have it all! Rock 'n' Roll clothing, the latest in rock 'n' roll fashion. We have it all!

NEED CASH?
We buy record & tape collections. We also sell pre-owned records & tapes. Guaranteed quality at fantastically low prices.

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Join us for a dance good time MON-SAT and you can dance to Country Music, we have the TUES-THURS from 7 to 9 p.m. **HAPPY HOUR** weekdays from 4 to 9 with much more and 7 free • **LADIES NIGHT** with \$1 WARRIORS. Try our **SUNSET** sundae 9 am to 7 p.m. **JESSIE DANIELS and BANDERA** Live through Sat beginning at 9:00 p.m.

Town & Country

500 Hotel Circle North Mission Valley 291-7131

SOUTHWIND

Tues-Fri. at 8:30 p.m. Sat. at 9:00 p.m. Champagne Happy Hour begins at 5:30 p.m. Located atop the East Highrise. Free parking.

Ravillon Lounge

DISTILLERY NIGHTCLUB

140 S. Sierra Ave. • San Diego • 755-6733

Thursday, January 10
Notice to Appear

Dollar Night
\$1.00 draft wine & wells all night
Friday & Saturday, January 11 & 12

Sive lines up
50¢ beer, wine & wells 7-9 p.m.
Every Sunday

"Nude 90"
Happy Hour 8-9 p.m. 50¢ beer, wine & wells
\$1.50 feed teas all night

Closed Monday & Tuesday

Wednesday REFLECTORS

Ladies' Night — all ladies admitted FREE
75¢ Kazi's all night
8-9 p.m. 50¢ beer, wine & wells

Coming Thursday, January 24
Bus Boys

Advance tickets available at all
Telesat locations & Distillery — \$7.50

NO COVER TIL 9 P.M.

Le Chalet

Entertainment by the Sea

DANCING LIVE ENTERTAINMENT 7 NIGHTS A WEEK

HAPPY HOUR MONDAY-SATURDAY 5-7 PM

NEW NIGHTLY DRINK SPECIALS 9 PM-2 AM

THE SOURCE

Rock & Roll • No cover
Thursday, Friday & Saturday
January 10, 11 & 12 and
Tuesday & Wednesday, January 15 & 16

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Sunday & Monday
January 13 & 14

7-FOOT WIDE SCREEN TV

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Delaney: *Mulholland*; *Pacific Beach*
Devocant: *Sharon Harbor Island*
Frank Dexter: *The Love/Mission*
Georgia
Doubt: *Take Me/PS*
Dusty and Melissa: *Ben Harris*
Lighthouse
East Coast: *Let Me Be*
The Elements: *Hotel del Coronado*
Ed Ellis and Tapestry: *Soundtraps*
Lounge
Encore: *After Hours*
John Engert: *Hotel San Diego*
Jim Evans: *Coo-Coo Club*
Feel'N': *Black Angles/Chula Vista*
Fortune: *Ruben E. Lee's*
Forward Motion: *Bathia Hotel*
Front Friendship: *Gilbey's Cocktail Lounge*

Joe Stewart: *Tio Lero's/Mira Mesa,
Hungry Hunter/Rancho
Bernardo*

Stevens and Lee: *Faithless*

Dave Stillier: *Scavenger's Inn*

Don Tension: *The Bridge*

Tito and Augustine: *Da Vinci's,
Donny Tapas; Seven Seas Lodge;*
Burt Torres: *Da Vinci's*

Trade Secret: *Mission Valley Inn*

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Joe Azarillo: Hotel San Diego
Brass Tax: That Pizza Place
Fro Brigman's Preservation
Band: Val Jew's, Loma Vista

The Birdie Carter Quartet: Our
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The Chicago Six: Kelly LP Tavern
The Coalition Orchestra: Dec
Musica

Jimmy Conzano Trio: The
Speakeasy
Bob Corwin: Rip of the Cove
Bob Dolph Sextet: Little Las Vegas

Ed Ellis and Tapestry: Sandtrap
Lounge
Fatherginger: Old Oak Mar
Cafe

The Fine Line: Cafe in the Valley
Restaurant
Mel Good: Rip of the Cove
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Shy

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The Peter Sprague Trio:
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Joe Azarillo: Hotel San Diego
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CURRENT MOVIES

tone of exploitation (per 1957 Hollywood) than for outright laughs. But the physical comedy and bath-room comedy are too extreme, too out of key, to say nothing of too out of touch to suggest that Edwards would have preferred a few more laughs. He or rather the spectator will have to settle for the occasional thin smile, e.g., a locker-roomful of sensitive, soft-spoken professional wrestlers, scaled as if a separate species from the west-hill Dudley Moore. With Amy Irving and Amy Reinking. 1984. (Carousel Cinema 6, Cinema 21)

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 inflict 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 carries back into the conference with every last surviving American MIA (four of them) in tow. Directed by John Woo. 1984. (Studio 3 Cinema)

Los Olvidados — Released in America as THE YOUNG AND THE DAMNED — close enough, and perfectly in the spirit of the land version of Mexico City street life. Buñuel is much tougher and meaner in his treatment of bitter, drunken, and deprived old men than in his treatment of stereotypical Dead End Kids. There

are Buñuelian touches: by the bushel, but it is difficult not to be pained by equally abundant technical touches: the harrowing time-lapse for

Pinocchio — Some say the best of the Disney cartoon features, though the story is a little piecemeal and the cast of characters a little motley. The endless inventiveness with the clockwork and music boxes in the old wood carver's workshop; the delectable Blue Fairy; a Redbook Magazine cover girl type who descends from the heavens to deliver the moral of the story (to wit, "Always let your conscience be your guide"); the Pleasure Island amusement park; a hellish ISLAND OF DR. MOREAU locale where a round white slaver transforms bad little boys into jack asses; and Disney, a stem moralist, leaves you with the impression they got just what they deserve and finally Morio, a vile-tempered whale who makes Moby Dick look like a minnow — these things give it a strong claim. 1940. (Carousel Cinema 6, College

Protocol — Brassy political satire, shot in unflattering muted color by William Fraker. A cocktail waitress (as an assassination attempt on a fellow ISLAND OF DR. MOREAU locale where a round white slaver transforms bad little boys into jack asses; and Disney, a stem moralist, leaves you with the impression they got just what they deserve and finally Morio, a vile-tempered whale who makes Moby Dick look like a minnow — these things give it a strong claim. 1940. (Carousel Cinema 6, College

Places in the Heart — The anxious question between whether or not the alleged autobiographical origins would produce something a little more irrefragable 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 nub, 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 work (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. The setting and period — Waxahatchie, Texas, in the mid-

1930s — take Benton back to the roots, but the lack of devotion to the establishment of the commercialism (the tonal) the hardest time for

Quadruphonia — The cultural warfare between the Mods and the Rockers in early Sixties England takes a backseat, most of the way, to the more traditional warfare between the younger generation and their disapproving elders. It's a little like the movie's identity with any number of Angry Young Man and Swinging London movies made in the Sixties. The Rocker phenomenon finally comes to focus in a trivially staged scene in the streets of Brighton, but prior to that, it could have used a clearer definition, for the sake of the American audience, if not necessarily the British, and also for the sake of aesthetic wholeness. The movie well produced by the rock group The Who, whose self-aggrandizement in the form of a wall poster here, a propped-up record sleeve there, and an appearance on the belly another

The Razor's Edge — Uncommunicative version of the Somerset Maugham novel, done in big, pallid, fatuity images that have the general consistency of bread dough. Bill Murray's apathetic smile, upward-floating riss, and red-lips sipping shoulders amount to a highly cozy substitute for Maugham's post-WWII seeker of enlightenment. Indeed, so determined is Murray to avoid conventional expres-

sions of sentimentality, and even to avoid any revelatory dialogue, that he comes across as hardly more than a disaffected drop-out who wants to experience life "on his own terms," with all the important tools. ("You've never read the Upanishads?" one of his newly acquired working-class cronies asks incredulously), and who ends up as your basic counter-cultural liberal nowhere as comfy as the 1946 version with Tyrone Power, but nowhere as pointed, either. Theresa Russell, Catherine Hicks, James Keach, Denholm Elliott; directed by John Byrum. 1984. (La Paloma, 11, 10, 11, and 13)

The River — Mel Gibson and Sissy Spacek as a beleaguered farm couple in the Tennessee Valley, directed by Mark Rydell. (Carousel Cinema 6, Cinema Plaza 5, College, Fashion Valley, Santee Village 6, UA Chula Vista 6, UA Glasshouse 6, University Towne Centre, Wregan Plaza 6)

Runaway — Cops-and-robots thriller by Michael Crichton, in the slightly futuristic vein favored by him. There is a wide variety of domestic, industrial, and criminal robots, highlighted by a porous "Spider" model, plus a few other gizmos such as a guided-missile pistol, a "toaster camera," and moving-picture map shots — but the world into which these inventions are sprinkled has otherwise not changed much (ironic own, Tom Selleck is the uniformed police officer who heads up the robotics squad — to arrest and rehabilitate errant robots — and who, incidentally, has a problem with acrophobia. Well, maybe not so incidentally, you will not be surprised that the sweetly-palmed climax, after a long-drawn-out manhunt, occurs at a high-rise construction site, with Selleck having to rescue his son from a villain (Gene Simmons, of the rock group Kiss) who is routinely described as "evil" and certainly looks, acts, and sneers like it. With Cynthia

CURRENT MOVIES

Rhodes. 1984. (Piazza Bonas, Sports Arena 6, Star, from 1/11)

The Silent Screen — A potentially risky movie, at least for timid high-school girls who are reluctant about leaving home for college, or for protective parents who are reluctant on their own account about their girls leaving home for college, unless on both sides they are willing to take it in the proper spirit as nothing more than a satirical practical joke. It took only a rudimentary knowledge and appreciation of horror movie history to think of, hiring the imitable Barbara Steele as

the kooky-mad killer. But it is not for nothing that this actress has attained the status of a household goddess in the eyes of horror fans; and this, performing purely in pantomime, gives the fortunate filmmakers, as well as the paying customers, far more than their money's worth. If looks could kill, she would have no use for the butcher's knife. With Rebecca Balding, Yvonne De Carlo, Cameron Mitchell, and Avery Schreiber; directed by Denry Harris. 1979. (Belboa, from 1/11)

A Soldier's Story — Problem picture, concerned less with interracial dis-

cord than intraracial, though some of both. The setting-up of the problem is intriguing. Fort Hess, Louisiana, 1944. The tough black sergeant (and baseball coach) of a segregated army platoon, culled from the Negro League has been murdered. A black captain, the first black officer to be seen in those parts, is sent down from Washington D.C. for in other words, from a more advanced civilization) to investigate, and is received with an eloquent collection of papers 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 his own stage play), and these give way to flashbacks to open the action up some musical numbers, a baseball game, some flashbacks, and the bit-by-bit revelation of the unfathomable facts of the case. They also acquaint us, more than we may read with the murder victim, a strong character, strongly portrayed by Adolph Caesar, a tormented baritone cock with the raspy voice since Lionel Stander and with a mind toward whoring his whole race, not just his immediate platoon, into shape. With Howard E. Rollins, Jr., directed by

Norman Jewison. 1984. (Century Twin, UA Chula Vista 6) **Starman** — Imagine the shock a young Wisconsin widow, sleeping on an overdose of wine and home movies, wakes up to find the living room all aglow, and a naked infant on the floor, who metamorphoses before her very eyes into a simulacrum of her dead husband. She promptly passes out and wakes up again. Was it a dream? No. An extraterrestrial has accepted the invitation of Voyager II (to wit, "Please come and visit our planet Earth"), and has effected a "symbolic transformation," using a

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