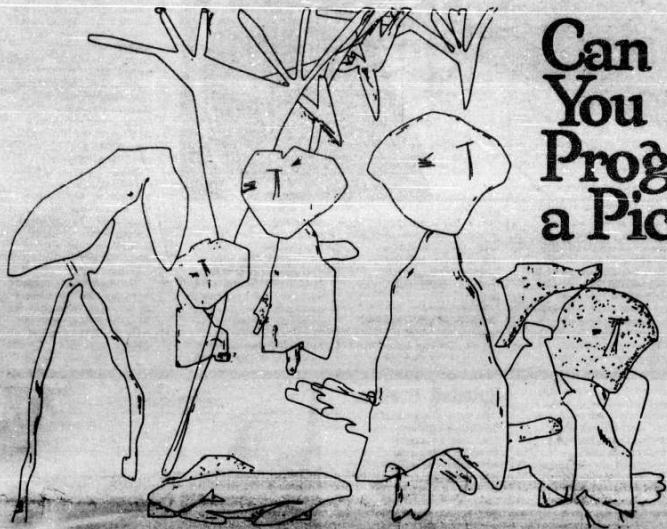


# READER

VOLUME 14, NO. 5, FEB. 7, 1985 SAN DIEGO'S WEEKLY



## Can You Program a Picasso?

### Harold Cohen's portrait of the artist as a computer

Aaron springs to life mad, with a low whine, moves a pen over the paper, deliberately selecting a starting point near the right edge. Pen meets paper and a drawing begins — an angular shape with a few short lines inside it separating two black dots: a face. Below it Aaron quickly sketches a body with gangly legs. Methodically the legs are filled in with a series of dots, the pen rattling up and down on the paper as Aaron works.

This figure is done. Aaron moves the pen a few inches away and begins to draw another face, much larger. Only one eye this time, and a squiggly line for a mouth; the second figure's face is turned sideways. Long, thin arms. Legs that end in fat, round feet. Dots again to fill in the legs. In a few seconds this figure, too, is done. Aaron moves the pen over the paper, humming. In a blank area near the left edge a third figure is begun.

Aaron is a computer, the invention of UCSD professor of art Harold Cohen. Cohen, once a painter with a blossoming career in his native England, began experimenting with computers after moving to the San Diego area seventeen years ago, intrigued by their obvious similarities to the human mind and the possibility that they might be able to produce independently something people would recognize as "art." A few years later he gave up his career as a painter completely in order to work full-time with the machines.

Since finishing an early version of Aaron in 1977 — Cohen not only does all his own programming but much of the machining and wiring for his system, too — he has demonstrated the machine in numerous museums and scientific institutes in both Europe and the United States. In every instance visitors have been perplexed and often disturbed to learn that Cohen does not program Aaron to make specific drawings, nor does the machine simply combine lines and forms randomly to build an abstract composition that contemporary viewers accept as "art." Much like a human being, Aaron knows various rules that apply to the art of drawing. It decides on its own what forms to draw and where to draw them; it modifies its work as it goes along, generating original drawings, memorizing them, and never repeating anything it has drawn before.

In discussing the difficulty people have understanding exactly how Aaron proceeds with a drawing, Cohen wrote not long ago, "We know perfectly well that, for human beings, there is a space between totally [pre-determined] behavior and totally chaotic behavior. It is the space of intelligence. The problem is simply that machines, in their entire history, have never occupied that space.... [But] 'intelligence' no longer means, uniquely, human intelligence."

Last summer Cohen provided

(continued on page 10)

By  
Gordon Smith

Photographs by Craig Carlson



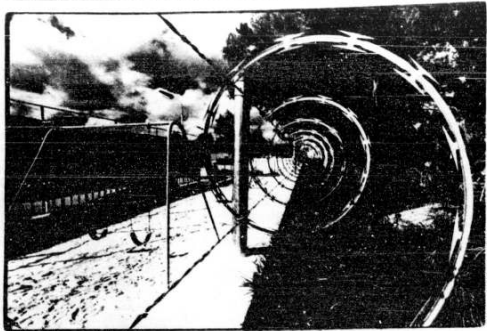
# City Lights

## Not Around Here, You Don't

On the slick covered streets of Pittsburgh and the icy, wind-whipped corners of Chicago, working stiffs daydream about the Southern California good life: white wine coolers on the patio of an ocean-view condominium, tennis and jogging on sunny winter days. But the easy life can be a nightmare for those North County locals who don't follow the rules at Leucadia's Seabluff Village town homes.

Karen and David Fields, for example, took their dog Chuck out for a walk a few days after moving into a Seabluff town home in 1980. A fellow resident appeared at the Fields' front door next morning. "She handed me a paper bag and said, 'Here, I think you forgot something,'" Karen Fields recalls. "I thought, how nice, my son dropped his lunch sack. But the bag was filled with dog doo."

The Fields have since learned to curb their dog, but still sometimes let him walk around Seabluff's cliff-side paths sans leash. For this inpropriety they've been ticketed eight times by the community's security guards.



Seabluff's playground in Leucadia

The first fine was twenty-five dollars, the second fifty dollars. Subsequent penalties have increased geometrically, with the most recent violation costing \$3,200, for a total of \$6,375. David Fields has also drawn three twenty-five-dollar fines for riding a bicycle on a Seabluff sidewalk and speaking abusively to one of the development's billy-club-

carrying private security guards. The couple has refused to pay most of the citations, and learned recently that the community's homeowner board has placed a lien on their property. Seabluff resident Tom Montgomery admits he lagged seven months behind in his homeowners dues, but says he paid off \$1200 of his \$1765

debt in November and promised the balance by January. Before he erased his debt, though, Montgomery received a notice from the Seabluff homeowners board that he could no longer use the community tennis courts or swimming pool and that his friends and relatives couldn't park on the street outside his town home. A neighbor told

Montgomery to disregard the notice, and he continued practicing his serves and volleys. On January 24 the homeowners' attorney persuaded a county judge to sign a restraining order prohibiting Montgomery from playing tennis. Montgomery got a lawyer, and the restraining order was dropped last Thursday. "People leave countries to get away from what the homeowners board thinks is right," he says, half-jokingly.

Homeowners board attorney Doug Grinnell counters that the board members are "just trying so hard to do what's right" in levying fines against "people who don't like the rules." The Fields' dog is "vicious" and prone to fights, Grinnell says, and Montgomery was "boasting" that he hadn't paid his homeowners' fees and could still play tennis. "What the heck are you going to do to deter these folks?" Grinnell asks rhetorically.

The Fields have responded to heavy fines and "harassment" by moving out of Seabluff, but Montgomery and twenty other homeowners have pledged to fight the incumbent

(continued on page 42)



## How Much Do You Make On Tips?

David Lucas, suspect in the November murder of college coed Anne Swanke, goes to court Friday, but the tipsters who helped the county sheriff remain unrewarded. Six weeks after Lucas' arrest, guardians of \$25,000 in reward money are in no hurry to parcel out shares to the still-anonymous informants, or even to decide whether any of the informants deserves a cash award.

The reward kitty originally totaled \$26,000, but shortly after Lucas' December 16 arrest the local Crime Stoppers Program withdrew its \$1000 offering. "We were told by the sheriff's office that none of the information received over our Crime Stoppers hotline led to the arrest," explains San Diego police sergeant Bob Nunley. Five thousand dollars is still being offered by the University of San Diego, which Swanke

attended. USD spokeswoman Sara Finn said last week that she planned to "sit down soon with" sheriff's homicide detective Dennis Hartman, who led the Swanke investigation, and San Diego Crime Commission director Roger Young to decide how the money should be disbursed. Finn figures Hartman can calculate the value of tips in the Swanke case, but Hartman says he won't suggest any award amounts. "USD and the crime commission can decide what money goes where," he says. "Our only role is to tell them where the information came from."

USD has meanwhile prepared its donors for the possibility that no reward money will be paid. University spokeswoman Finn sent letters to donors thanking them for their generosity and advising that if their contributions aren't disbursed, the money may be transferred to a music scholarship established in Swanke's name. Finn says none of the contributors wrote or phoned opposing that possible use of the donations.

Crime commission director Young says the \$20,000 offered by his group will be distributed after consultation with the anonymous donor who offered the generous reward. (Unlike the USD and Crime Stoppers awards, which were backed by cash in the bank, the Crime Commission has only a pledge of reward money from the good," she says. "I don't think he ever screams at the last minute. As a matter of fairness, some of the reward should be paid."

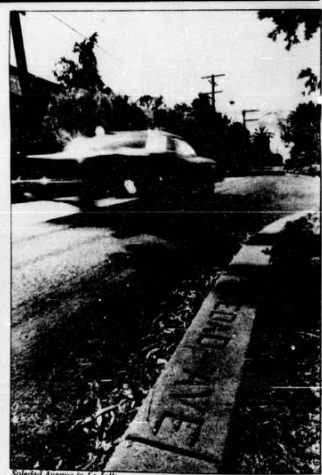
—P.K.

## Soledad Brother

On the northern side of Mt. Soledad, just off Torrey Pines Road, one can hear Bob Freppel screaming. He screams until he becomes hoarse, until he can scream no more, at any time of the day. What he yells are the two words "slow down." This enigmatic phrase is not directed at his neighbors, but rather at the cars that zip past his house on Soledad Avenue at speeds he says sometimes exceed forty-five miles per hour.

Some of his neighbors admit that the speeding is a problem — the posted limit on the curvy, wooded street without sidewalks is fifteen m.p.h. — and are somewhat pleased that Freppel is doing his part to help. One neighbor, who declined to be named, said of Freppel's months-long crusade, "His yelling can be disquieting at times, especially in the morning, but shortly after Christmas there was an accident not far from his house and I'm sure he felt vindicated."

But not everyone is so accepting of Freppel's effort to rid the area of speed demons. One neighbor complained that more than once both she and her son, while walking along the street, have been startled by Freppel yelling at them to be careful of passing motorists. "I really don't think he does much good," she says. "I don't think he ever screams at the last minute. As a matter of fairness, some of the reward should be paid."



Soledad Avenue in La Jolla

neighbor living within earshot of Freppel says it's true that traffic along Soledad Avenue can be bad, especially when police divert traffic onto the street from nearby Torrey Pines Road after an accident there. But the neighbor says that Freppel "has the illusion that his screaming helps, but some of us don't feel quite like that. It's a damned nuisance."

Freppel says that after moving back to his home four months ago (he had previously

rented out the house and used it occasionally while vacationing from his home in Denver), he became alarmed at the number of people speeding along the road. He contends that many of those speedsters are among the 40,000 drivers who daily travel along Torrey Pines Road, some of whom attempt to short-cut the traffic that often clogs that busy thoroughfare. He claims that his yelling has helped. "Some of the neighbors haven't been happy with my yelling," he admits. "But they make noise, too. They have dogs that bark."

—A.O.

## The Pelican Woman Of Shelter Island

You may have seen her hanging out around the Shelter Island pier, catching pelicans with her bare hands. She squats there sometimes for as long as a half an hour, waving a fish at some pelican until the bird waddles close enough for her to nab it. And some pelican it is. The bird has been mutilated; someone has cut off one of its wings.

Furra Kirell, the woman catching the pelicans, wears a wet suit to protect her legs from the frightened birds' nasty scratches. She's been capturing injured pelicans since October of 1983, when she first saw such a bird on the Ocean Beach pier with thirty feet of fishing line trailing behind it. Sickened by the sight, Kirell clambered on top of the Sea Dog Restaurant to rescue it, and she's been helping pelicans ever since. The log that she keeps to fulfill the federal requirements for obtaining a license to aid endangered

species shows that since October of 1983 she has rescued more than 800 brown pelicans, and of that number, roughly twenty have died. The rest of the birds have been nursed back to health by Kirell or Sea World, and she later releases them at a small cove at the end of Sunset Cliffs in Point Loma.

Kirell spends between twenty to forty dollars a day, seven days a week, on bait (she lives off the income she makes from property she owns). She spends most of her time cruising the Shelter Island pier looking for pelicans in trouble and, on a busy day, has rescued as many as fourteen birds. Recently, however, Kirell has been shocked to find a number of birds which have had their wings neatly severed from their bodies. In the past month she has found four of these birds, and all of them died. Kirell claims that the last time she

saw such mistreatment was in March of last year when, during a fishing contest, a man kicked a pelican, breaking its leg, then pulled out his fishing knife and cut off its wing, then dumped the bird in a nearby trash can to die. Mortified contestants called the California Department of Fish and Game, which in turn referred them to Kirell. By the time she arrived on the scene, the bird was very weak, the fisherman had disappeared, and she had to take the bird to a local animal clinic to have it put to death with an overdose of barbiturates.

Kirell stays on call twenty-four hours a day, and this past year she was called out both Christmas and Thanksgiving days to save pelicans. But pelicans are not the only animals for which Kirell feels a strong affinity. Last year she nearly drowned trying to save little mallard ducklings at the marina behind the Kona Kai. A hotel employee called and told her that there were fourteen of the birds being eaten by sea gulls. Kirell dove down to the site, scrambled down the rocks, and dove in after the birds with a net in her hand. The boots of her wet suit filled with water and made swimming difficult. Kirell says that she may not have made it if a bystander hadn't pulled her and the net filled with squawking ducklings from the water.

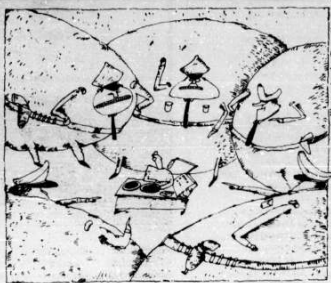
Although the recent rash of mutilations has horrified her, Kirell vows to continue saving pelicans and says that the times she has released recovered birds at the small cove near Sunset Cliffs have made the danger and inconvenience worthwhile. "I know that what I do sounds a little extreme," she says. "And I've probably painted myself as quite a lunatic, but really I'm not."

—A.O.

## Mexican Officials Want To Hear The Spot

Mexican radio stations that broadcast in English and their signals north of the border have long been a source of irritation to American broadcasters. Ever since the early Seventies, when such Tijuana radio stations as XHIS-FM and XHERS-FM started competing for San Diego listeners and advertising dollars, typically with popular programs, local broadcasters have charged their south-of-the-border counterparts with unfair competition. Ten years ago, a group of local radio station owners, led by former KSON-AM-FM owner Dan McKinnon, banded together and took the Mexican stations to court (the matter has since been settled out of court).

Their grounds: that since Mexican stations are not subject to the strict regulations imposed on American stations by the Federal Communications Commission (FCC), the Mexican stations have an unfair advantage. How things have changed. In the early Eighties, the American broadcasting industry became deregulated and American stations are freer than they've ever been. And now it's the Mexican stations that are bogged down by guidelines from their own version of the FCC and carried



out through the *Camara de Radio*, a national association of broadcasters. Most of the guidelines — such as the requirements to stay away from religious programming of any sort and to devote at least twelve and a half percent of nonmusic time to Mexican programming — have been in existence for years, but only for the last year and a half has the

last year and a half has the

(continued on page 42)

# City Lights



View from Golden Hill Apartments, Twenty-second Street and Broadway

## Upward Mobility In Golden Hill

Bob McCarty and Steve Greenwald stand amid the clutter and rush of workers remodeling the insides of a large, twenty-five-unit apartment building on the corner of Twenty-second and Broadway on Golden Hill's west slope. From the window of the one-bedroom apartment where the two men compare prices on sash cord, boric acid, and linoleum, one can see the downtown skyline, Point Loma, and the full reach of the Coronado Bridge. "Did you see the article in Tuesday's *Daily Transcript*? It was great, really great," Greenwald says to McCarty, who smiles and lights another cigarette. "But I'm a little worried about you," Greenwald cautions. "I think your rent's too high."

McCarty replies, "I'll get what I ask for."

The *San Diego Daily Transcript* article referred to by Greenwald catalogued the findings of a recent Todd Research survey of 468 men and women who work downtown. Of those polled, thirty percent said that they would consider living in the Center City area if "appropriate housing were available." McCarty, Greenwald, and other real estate investors in the Golden Hill area are counting on luring some of that thirty percent to their area because of the cache of well-remodeled old apartments and spectacular views. Up until one month ago, before McCarty purchased and started to refurbish the large apartment building on the corner of Twenty-second and Broadway, the structure's spacious one-bedroom units with excellent views rented for as little as \$210 a month. McCarty is now asking for \$550. "But you should have seen this place," he says. "It wasn't very pretty inside."

McCarty is a veteran of such renovations and has bought four apartment buildings in Golden Hill since last April. His friend, orthopedic surgeon Steve Greenwald, has bought two since December. "I am thoroughly convinced that downtown is going to become a real happening place," McCarty says. "In the past the wealthy used to live in Golden Hill, and it's going to become that kind of area again."

There has been talk of a Golden Hill renaissance since 1974, when a boom in real estate prices drew attention to the neighborhood's affordable Victorian homes. David Dean, a realtor in the area since 1969, sees the latest influx of renovators and the attendant rent increases as being just one in a series of leaps Golden Hill has made toward this renaissance. While over the past three years property values have remained level in most of San Diego County, in Golden Hill they have climbed by eight to ten percent each year and rents have increased by twenty-seven percent, Dean says. And while rents have also increased in other parts of the city, Dean claims that they haven't climbed as much in such a short period of time as is the case in his area. "I wonder, though," he says, "where those who can't afford these new rates, who live in the area, are moving. A slow exodus began three years ago of mostly ethnic area residents." Dean also says that he estimates it will take approximately five years for the effect of the high-rent apartments scattered throughout Golden Hill to inflate the rates of all the remaining housing.

Despite the area's relatively high crime rate, the upwardly mobile apparently are making their way to the neighborhood (police statistics show that during the first nine months of 1984 there were 102.53 crimes per thousand people living in Golden Hill, compared to the

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## The Cause, The Cure, The Course

Neal Matthews' article "Duty of Despair" in the January 24 issue accurately depicts the difficulty in arranging involuntary treatment for certain types of mental patients, those who cannot care for themselves or who are a danger to themselves and/or others. Balanced against the need to provide such care is, of course, protection of the rights of the individual and the possible abuses of the system. The sufferings of the patients and of their families are severe, and in my opinion, whatever changes in our present system are necessary to help secure treatment for them must be made. Unfortunately, the problems are really understood only by those who have observed or experienced them firsthand, and there is no lobby on this side of the public's lack of information.

about mental illness is illustrated by the article itself. Billy's parents' examination of his upbringing "in order to find a clue to his sudden mental illness" and their willingness to blame themselves is an example. Schizophrenia is currently thought to have a very strong genetic, biochemical component, and it is unlikely that anything his family did or did not do caused his illness. Billy's family and families in similar circumstances might benefit from reading the book, *Surviving Schizophrenia*, by E. Fuller Torrey, M.D. Also, the family's attempts to get Billy into "long-term therapy" are misguided. Long-term psychotherapy has been shown again and again to have no effect on the course of schizophrenia. Medication is the only treatment modality which is consistently effective. Finally, presumably Billy's medication was

an antipsychotic drug of some type, rather than an antidepressant. Steven C. Buchanan, M.D.  
San Diego

## Different Facets

"You can't fight the big guys." This is the impression left with me after reading "Rise Fingers" ("City Lights," January 24). The smaller independent jeweler can't compete with large department stores, especially when their "sales" consist of doubling the regular price, then "clearing" it down to its regular price.

## Letters

Department stores buy in bulk and receive a large discount, but they don't pass the savings on to the customer. False advertising is against the law and when a "sale" price from a department store is the same as the regular price from a small jeweler, something is wrong. Not only is the small jeweler being cheated, the customer is as well. Melissa Dorrison  
Toms Point

## Can't Really Tell

You recently mentioned ("Events Highlights," January 24) an imminent evening of waltzes, and in connection with the music, the *MacTavish* tragedy of 1989. Although nearly a century old, this affair has been the subject of books and films. A number of fanciful explanations of what occurred that night were also given in your announcement. Whether or not you wish to credit me with veracity, I knew the true account of *MacTavish*. True, it was kept secret by the royal family. Nevertheless, one person knew and many years later, recounted it here in the U.S., and members of my family—having once lived in Austria-Hungary—were among

those who happened to learn the story.

A lady in waiting at the court of Franz Joseph helped the Empress Elizabeth in covering up these events. The lady was then given a small bag of gold coins, and told she had twenty-four hours to leave the country.

There is no point in telling the story here, but those who know the characters of the participants would understand the logic of the actual events. The archduke, the baroness, and also her fiancé, the count, acted in a predictable way. All three—by the way—died that night.

After doing a large amount of research into history, I might be able to write a book illuminating the tragedy. Granting justice to these three leading actors in the drama is long overdue. K.H. Bonnet  
San Diego

## Derelict Duty

I had no idea the crime rate in Balboa Park ("Crime Visits Balboa Park," January 19) is so high. I'm shocked and scared for the times I had been walking around there at night with friends. The park is incredible at night, so peaceful and mystical, like its own little world. My friends and I would walk all around the place, down pathways to sit by the pond, up pathways to go climb the large tree, and even go stand on the bridge to hear the apes scream, which at night made you feel like you were in a deep part of the jungle. There is even a huge bird that lives in the clock tower and sometimes screeches like something prehistoric. We did see a person sleeping in the cactus garden and in the rose garden, which freaked us out a little so we went somewhere else. It seems ironic that Balboa Park was one of the only places I would ever walk around at night because it gave me a safe feeling, yet it has an intense crime rate. No more for me, and I have to say that!

(continued on page 43)

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## THE INSIDE STORY

BY PAUL KRUEGER

A GROUP OF LOCAL ACTIVISTS WANTS THE SAN Diego City Council to join the cities of Berkeley and Davis in refusing to invest any municipal funds with banks and corporations doing business in South Africa. Six of the local protesters trooped down to city hall January 28 and asked members of the council's rules committee to protest South Africa's apartheid system of racial segregation by yanking city investments from such corporations. A larger group, including Black Federation director Kathy Rollins and Vernon Sukuma of the Rainbow Coalition, has promised to return next Monday, February 11, when the debate continues before the council's five-member rules committee. Though they'll again address the council's most liberal gathering of members, there's little chance that they'll achieve their goal.

Marian Howell, a black city employee who last month raised the issue of an economic boycott, figured her real challenge lay in getting a fair hearing before the full council, with its conservative majority. But Howell was surprised that the powerful rules committee, which screens public testimony and schedules items for the council, gave her allies such a tepid reception last week. Committee members Roger Hedgecock, William Jones, and Uvaldo Martinez all talked of approving some sort of symbolic protest of apartheid, but none forcefully grabbed the

issue. And they wouldn't slug it out with the city manager or executives from the city employees retirement board. These administrators together supervise more than \$800 million in investments, and feel strongly that the city should not politicize its investment strategy.

A city manager's report presented at the January 28 committee meeting noted that an unspecified portion of city funds are currently deposited in three banks which lend to firms doing business in South Africa (First Interstate, Security Pacific, Manufacturer's Hanover Trust). But the manager warned the committee not to adopt a strategy of "making investment decisions partially on the basis of moral or political considerations." While "social investing" may be a "powerful tool in bringing change to situations which are politically or morally offensive to the investor," it is "inappropriate for a city," and would break with San Diego's "prudent investor" rule of considering only economic factors in deciding where to place funds.

Administrators of the city employees' retirement board, which controls \$400 million in pension funds, also appeared at the January 28 committee meeting and disclosed investments in six firms doing business in the apartheid nation: Avery International, Dun & Bradstreet, IBM, Minnesota Mining and Manufacturing, Phillips Petroleum, and Times-Mirror,

which has an editorial office in Johannesburg. (Of the six, the retirement board's biggest investment is 80,000 shares of Minnesota Mining, worth \$6.5 million, or 1.7 percent of the retirement fund.) The administrators joined the city manager in arguing that "no cease investing... in firms doing business in South Africa would compromise the fiduciary responsibilities of Retirement Board [and] be detrimental to the investment performance of the fund."

Committee member Bill Mitchell agreed with what he heard. He recalled a council policy of "avoiding international issues," and said he "can't see hamstringing the system" by placing South African investments off limits. Mayor Hedgecock countered with the idea of "targeting a list of companies doing business in South Africa and indicating our displeasure in respect to that investment." One of the mayor's aides this week expanded on that vague statement, explaining that Hedgecock would support

pulling some investments from certain of these firms, but adding that the mayor is "open to compromise." The aide wouldn't specify what sort of compromise Hedgecock has in mind. Councilman William Jones, a black Democrat whose district is home to many of the anti-apartheid protesters, attacked the manager's report for its conclusion that "there is no unanimity among black leaders... regarding the effectiveness of a U.S. corporate withdrawal from South Africa." But Jones wouldn't commit to backing any divestiture plan and warned it would be "idealistic to think we're going to divest from every corporation.... That's not going to happen."

It was Martinez who surprisingly came on strongest in support of divestment. He declared that unlike most international disputes, the city's investments in banks and businesses that trade with South Africa give the council "control" over the issue. Martinez peppered the manager and retirement fund

administrator with questions, learning that \$28 million, or seven percent of the retirement portfolio, is placed with these firms. "That's not exactly chicken feed," the councilman replied. His questions helped the committee to concentrate on the retirement fund investments, and step away from the \$400 million controlled by the manager and treasurer, since none of that money is invested in corporate stock.

Martinez, who angered liberals and minorities by supporting conservative Dan Larsen for a port commission seat, is sticking to his call for divestment. He nailed on this week about how "the South African system flies in the face of what we stand for," and how "San Diego is one city that doesn't want a penny of its money going to that country." Martinez's rhetoric, however, serves mainly to modulate his political image, and he knows that when the South Africa issue comes before the full council, its chances of approval are virtually nil.

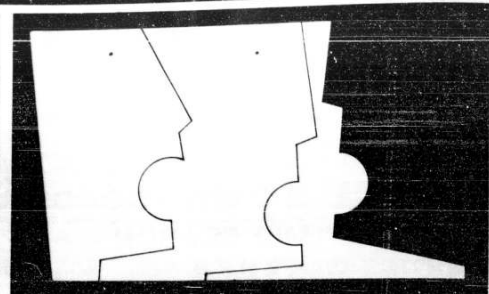


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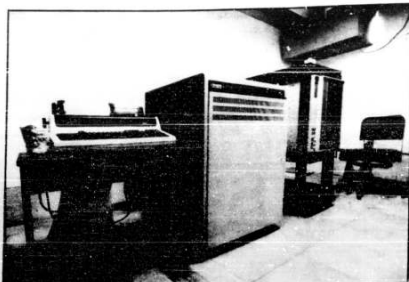


## Program Picasso?

(continued from page 1)

Aaron for the first time with some scant information about humans and a few other things that exist in the "real" world. Since then Aaron has produced artwork of a startlingly different kind, in which human forms seem to float in a landscape of boxes, trees, and irregular shapes. "The machine is massively more intelligent than it was five years ago," says Cohen. "I don't want to push this comparison too far, but it's like a child going through different stages of cognitive development."

Cohen has been criticized for signing his own name to the computer's drawings and for letting the machine, in effect, mass produce artwork which he then sells. Much of his equipment has been donated to him by a major computer manufacturer for promotional reasons, an almost unheard-of situation for an artist, and many of his fellow artists are put off by work that is not only tainted, as it were, by corporate sponsorship, but in which a machine apparently replaces human sensibility. Such criticisms, direct and implied, rattle Cohen, but they have not deterred him from his fundamental goal of using the computer to model the processes which the human mind uses to form and interpret images. In fact, he is hoping that among other things Aaron will help revolutionize what Cohen refers to as "the art game," in which a few supposedly gifted artists produce a limited number of works for a small,



The VAX 11/750 computer

elite audience of critics and buyers. "There's always been something less than satisfactory to me about manufacturing luxury commodities that are destined for the walls of chic boudoirs on Fifth Avenue," Cohen says. "I think I have better things to do with my life."

Sitting in his cavernous studio on the UCSD campus recently, Cohen gazed at a computer screen with a bemused expression. On it the letters A4 were being spelled out over and over again by a rapidly moving cursor. The letters appeared to be handwritten, however, and no two were exactly alike; they varied in size, width, and other more minute details. "I'm just teaching it to write its name," Cohen explained, referring to Aaron with a little smile. "I've only gotten as far as the first two letters."

Cohen was wearing a pink sweat shirt and old blue jeans. The collar of

a gray short shirt showed neatly outside the neck of his sweat shirt and his wardrobe was completed by sky-blue socks and worn brown shoes. His shirts and socks vary from day to day, but the pink sweatshirt and jeans are a kind of uniform that Cohen wears much of the time. As a result he often resembles a canvas with large patches of color on it—a description that also fits many of his paintings.

He is not simply a painter who gradually became enamored of computers; in a way, Cohen was always a computer man trying to be a painter. He claims he was never particularly good at mathematics; what he was good at was working with tools and machines. He once supplemented his income as a teacher by building furniture, and until a few years ago he did all the tune-ups on his own car. "Harold likes to invent things," says his wife, Becky Cohen, mentioning a canvas stretcher for artists and a

molded metal handle for gripping a bulky Hasselblad camera as two devices Cohen has produced. "He has a low impedance level for undertaking things, coming up with a new solution where other people would just put up with [an existing device] as it is."

During the 1950s and 1960s, Cohen built a formidable reputation as a non-representational artist in England, and was invited to exhibit his paintings in major international art shows in Paris, Venice, Tokyo, and Kassel, Germany. He had contracted with a private gallery in London to sell his paintings, and his works hung in London's Tate Gallery and other museums. He had had one-man shows at galleries in London, Oxford, and Nottingham, England, and in the Allan Stone Gallery in New York. And yet by 1968 he was feeling frustrated, as if he might give up painting altogether. Part of the reason was that "I was getting very pissed off at the London art scene," he recalled. "I found myself going to the same dinner party three times a week. They were at different people's houses, and sometimes my own, but essentially it was the movable feast...and it was a very establishment-oriented scene. It became clear that I wouldn't really have to do anything after 1968 to assure my continued success. All I had to do was sit still and not misbehave, and in due time I'd have my retrospective show at the Tate, and every year various establishment organizations would buy my work. I'd be comfortable for the rest of my career, but I'd never really have to do anything. And I found that automatic approval mechanism more and more distasteful."

"I also found some of the people in London not to my taste, the art dealers

(continued on page 12)

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# Program Picasso?

(Continued from page 10)

particularly. The worst part is that they never know anything about art. My dealer at the time was just a rich kid who became an art dealer so he would have something to do... I had always had this idea that an artist was someone who worked in a studio, and once a month your dealer came 'round and took away your paintings and gave you a check. But in fact that's not how it works, [and] you yourself wind up talking to the curator who calls on the telephone from a small museum in the country, who is essentially trying to burn paintings from you for his museum, or the guy from Japan who in fact manufactures table mats but represents himself as a serious art dealer. All these people require some sort of civil response, and you waste a lot of time talking with them."

In addition to growing weary of the London art scene, however, Cohen was becoming increasingly dissatisfied with his own painting. Artists are often compulsive workers, and Cohen is perhaps more compulsive than most, yet he found it more and more difficult to conduct artistic experiments on canvas. "One of the things that became almost obsessive with me was the idea that my painting relied much too heavily on invention, that it required me to make up the things that went into the painting [as I went along]. And it seemed impossible to go on doing that indefinitely. Related to that, as my work developed during the Sixties, it became increasingly au-



Drawing machine illuminated by penlight

tomatized. That is to say, to a greater and greater extent the painting would be planned out as a series of moves... There was a whole series of paintings I did around '65 or '66 in which I would splash paint on the surface of the canvas, and then draw lines. But there would be rules as to where the lines were allowed to go in relation to the splashing. In that sense, it was almost like a dry run for a computer drawing. And that was before I even knew what a computer was."

In 1968 Paul Brock, the chairman of the recently formed art department at UCSD, invited him to come to UCSD for a year as a visiting professor. "I was offered two or three teaching jobs [at different institutions]...but for anyone who has never been to Califor-

nia, California seems like an extraordinarily romantic place," Cohen said, explaining why he accepted Brock's offer. "I had no intention of staying; I came out to California thinking a rest would do me good."

"I learned computer programming within a matter of weeks after arriving. That was not part of my reason for coming; I had no interest in high technology at all. But one day I showed some prints I had done to Paul Brock, and he told me I should talk to this guy Jeff Raskin, a graduate student in the music department who was involved in computing. And I thought, 'The last thing in the world I want to do is get involved in computing.' I don't know whether Brock thought the prints had a sort of high-tech look, or what. People see funny

things in your work that you don't necessarily see yourself. But anyway, he introduced me to this guy Jeff Raskin...and Raskin taught me programming for about six weeks on the old computer in Urey Hall."

At about the same time Cohen was being introduced to his first computer he was also meeting his second wife, Becky, a graduate of Hilltop High School in Chula Vista and a promising undergraduate art student at UCSD. After what Cohen calls "a classic campus romance," they moved into a rented house on Nineteenth Street in Del Mar toward the end of 1968. Cohen had never lived by the ocean before, and when asked what he thought of the experience initially, he replied with a chuckle, "Awesome, as they say." Cohen was obviously attracted to the coastal ambience, and he and Becky lived in the Del Mar house until 1978, when they bought a house in Leucadia. They still live in the Leucadia home, a modern, white, one-story place that is furnished very sparingly. A few low mattresses like sofas are practically the only furniture in the living room, and these and nearly all the other furnishings are pink and white. Cohen, who claims it is possible to make use of modern technology without being fanatically devoted to it, only bought a television a year ago.

Cohen said that after 1968 he stayed in San Diego partly so his wife could continue to pursue her art education, and partly because, in 1969, he was appointed chairman of UCSD's art department and became involved in developing a graduate program in art. Also he remembers that when he got his first paycheck from the university, "It was the first regular paycheck I'd

(continued on page 14)

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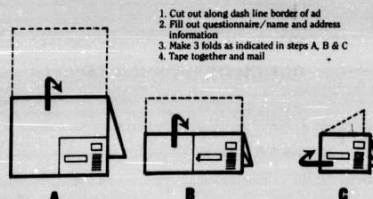
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- ☐ 2. Romantic love is a must in order for me to be happy.
- ☐ 3. I believe in the biblical account of creation.
- ☐ 4. When I'm upset, I'd rather work things out alone.
- ☐ 5. I dislike public displays of affection.
- ☐ 6. After people die their souls go to heaven or hell.
- ☐ 7. Sex is more rewarding when connected with deep feelings.
- ☐ 8. I enjoy doing unconventional things.
- ☐ 9. 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 wait 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 suffer from nervous tension.
- ☐ 40. If I weren't for God, life would not be very worthwhile.
- ☐ 41. I wear what pleases me, regardless of whether it's in 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 would vote for a candidate not affiliated with either party.
- ☐ 48. All children should be given religious instruction.
- ☐ 49. Belief in God is necessary for one's spiritual fulfillment.

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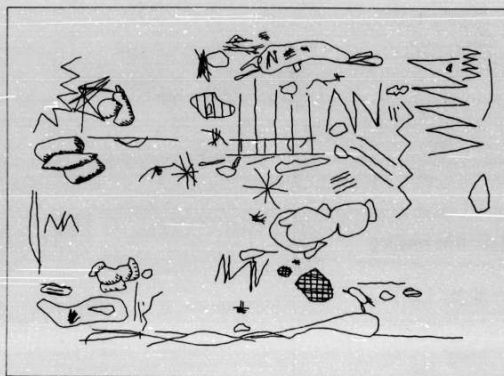
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Harold Cohen



From 1979

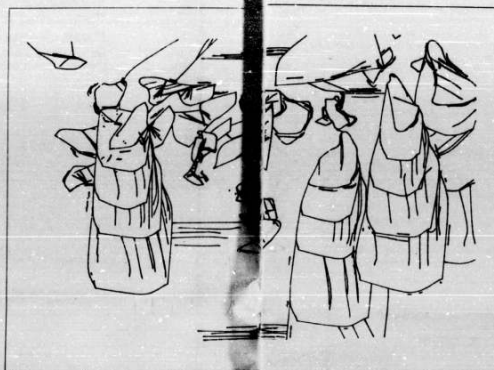
## Program Picasso?

(continued from page 12)

ever had. I'd done part-time teaching in England, but I had never had a regular job. So after feeling increasingly fed up with the business side of art, I saw my first paycheck, and suddenly

it was like the sky opened and the sun shone. And I thought, "Wow, I don't have to talk to those [art] dealers anymore."

Overriding all of these concerns was Cohen's realization that returning to England would bring his experimentation with computers to a screeching halt. And programming was something he found increasingly interesting. In the beginning it was



1982

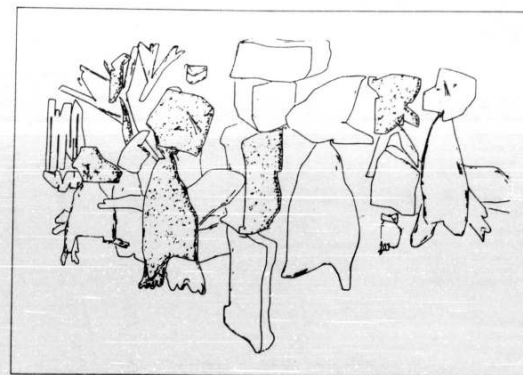
more or less an intellectual game to get the computer to do what he wanted it to, but within a few years Cohen could see he might be able to use computers to pursue a knotty problem that had fascinated him as a painter: How do artists go about making images, and how do people go about deducing meaning from them? Why do we interpret a circle with two dots inside it as a face? Why do we often look at a zigzag line and see it as a row of mountains? What are the rules the mind uses for understanding that these simple marks "stand" for something else? Cohen suspected this "image-making" ability lay at the very heart of art and the functioning of the human mind, and he believed computers might help him unravel its mysteries.

In 1972 he applied for a position as a visiting scholar at Stanford University's Artificial Intelligence Lab. He was accepted, and he began to learn the most powerful and versatile computer-programming languages known from some of the top experts in the field. The next two years proved to be a difficult time because Cohen knew far less about computer languages than the other students at the lab, and the school wasn't exactly set up to provide tutoring for artists who were neophyte computer programmers. Nevertheless he persisted, commuting during his second year from Stanford's Palo Alto campus to UCSD, where he had resumed teaching art.

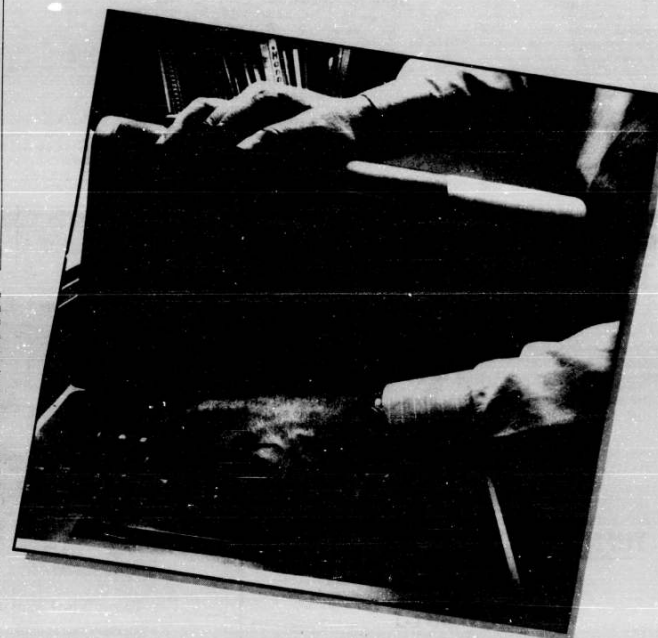
One weekend in 1973 Cohen and

his wife decided to drive from Palo Alto to Becky's parents' condominium in Mammoth for a few days. Once there, at Becky's urging, they made a special trip to see some ancient Indian petroglyphs in the Chalfant Valley, about twenty miles northeast of Bishop. Becky had become interested in Indian rock art through her father; Cohen knew practically nothing about it. But as he stood gazing at the curious figures carved into the rocks, Cohen began to think. "There was nothing arty about them. They seemed very raw," he recalled. "The culture that produced them had been destroyed completely, so there was no way of knowing what the people who made them had intended to convey. And yet I was enormously impressed by how meaningful they were." As Cohen's mind sought almost automatically to assign a meaning to the carvings, it dawned on him that these were images in their most basic form, virtually free of any cultural references or attempts to be artistically coy or complicated. Perhaps they embodied the most basic concepts through which a human mind could understand that they were images — that they stood for something.

As Cohen and his wife continued on to the condominium in Mammoth, he was thinking about the petroglyphs. When he returned to Stanford he was still thinking about them. "It was important," he says now of the day he spent in Chalfant Valley. "It was a turning point." Within a few months



1984



after returning to Stanford, he realized that a computer which had been taught a few very basic rules about how to draw images would produce drawings nearly identical to the petroglyphs.

Cohen's studio at UCSD resembles an electronics repair shop more than a place where someone would attempt to pursue art. Boxes are strewn everywhere, full of

circuit boards and other computer parts. A pegboard has been fastened to one wall, and on it hangs row after row of pliers, clamps, screwdrivers, wrenches, and coils of wire. Multi-level toolboxes can be found in several places around the room, if one digs deep enough through the debris to find them. Cohen's desk lies behind everything else. In the back of the

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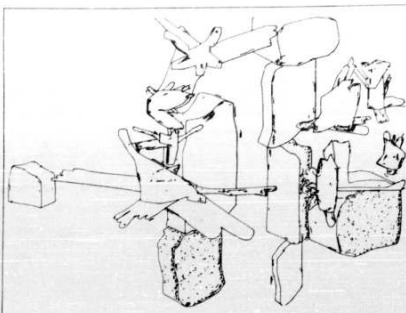


# Program Picasso?

(continued from page 15)

room, and near it is a shelf of small boxes brimming with microchips, capacitors, and other computer components. Looking almost forgotten in a corner is a cardboard box full of paintbrushes. Aaron sometimes produces large murals and other drawings, which Cohen then paints by hand, a process he refers to as "coloring" rather than painting. As Linda Winters, Cohen's assistant for the last two years, noted recently, "The only thing Harold really draws by hand anymore is schematics" for his electronic devices.

Upstairs, in a room where many of Cohen's old paintings are stored, is the soul of the computing system Cohen calls Aaron (Cohen's own given Hebrew name). It consists of a VAX 11/750 made by the Digital Equipment Corporation, and it is the size and shape of a large washing machine. In spite of its relatively small size, however, the machine's memory is vast. A typical IBM-style personal computer can store a couple hundred thousand characters in its memory at any one time; the VAX can store 140 million. The intricate circuits of the VAX can also process information at a speed many times faster than a personal computer, a necessary feature as far as Cohen is concerned, since Aaron has to make millions of separate decisions in the course of a single twenty-minute drawing. The VAX can operate sixty-four separate terminals at once, but Cohen rarely uses more than two or three, including one lo-



1984

cated in his house in Leucadia. In addition to using the computer to generate drawings, he uses it to write papers and letters, and also to figure his income taxes.

The \$125,000 VAX, along with four terminals, was given to Cohen two years ago by Digital. Cohen has no contract with Digital but concedes that the company gets extensive publicity every time he demonstrates Aaron publicly. "Anyone interested would be able to see it's a Digital computer running the thing; the computer is on full display," he said. In addition, Cohen often demonstrates Aaron at technical institutes and science centers (most recently, the Buhl Science Center in Pittsburgh last summer), and he points out that the professors, engineers, and budding computer scientists who view Aaron in

such a setting are precisely the type of people among whom a computer company would like to be known. (Digital also paid for the production of a catalogue for the Buhl show, and the final page includes four paragraphs about the company and its position as the second largest computer manufacturer in the world.) But Cohen insisted that "I've never been on [Digital's] payroll, and no one has ever asked me to do anything in return for the hardware they've given me." It would be impossible to do the kind of work he does without a gift of equipment from a major company, Cohen said — he receives no government or university grants for the purchase of equipment — and added, "You talk purity, but you go where the money is. But I can sleep at night because I've never changed anything I've done" to

make it more lucrative for a computer manufacturer.

Mary Ann Burek, a spokeswoman for Digital, said recently by telephone from the corporation's headquarters near Boston that the company donated equipment to Cohen "partly because we're a supporter of the arts and partly because we knew he'd be touring around the country with our equipment. Typically we [donate equipment] to broader nonprofit institutions, like museums or art institutes, rather than individuals. But Harold's situation was unique because he was going to be traveling around with the equipment. It's not that his research is going to be valuable to the company in terms of product development...."

Corporate sponsorship of the arts has been growing in recent years, creating suspicion on the part of some critics and artists that corporations could influence the very direction of art and the issues, often political, that it raises. But Moira Roth, an associate professor of art history and criticism at UCSD, said that if artists and critics are suspicious of Cohen's work because of Digital's patronage of him, "They're being very naive, because a lot of big exhibitions are sponsored by major corporations.... Whether corporate funding is good or not is a whole issue in itself, but a lot of artists are affected by it." And Hugh Davies, director of the La Jolla Museum of Contemporary Art, commented unequivocally, "Don't listen to anyone who says [Cohen] has sold out.... [Other artists] get threatened when someone breaks away from the pack."

Intriguingly, researchers in the field of artificial intelligence tend to be envious rather than suspicious of Cohen's gifts from Digital. It is much more common for corporations to

sponsor scientific work than it is for them to sponsor artists, and Cohen's work is a unique combination of both science and art. "The kind of research we do depends on having first-rate equipment, and many researchers receive gifts from manufacturers," pointed out Bruce Buchanan, a professor of computer science research at Stanford's Artificial Intelligence Lab. "Those gifts are not easy to get; lots and lots of people would give their left arms to have the equipment Harold has." (Cohen is well known among the small group of scientists who are conducting research into artificial intelligence, and many of them are impressed with his program for Aaron. "One generally thinks of artists as not having a good grasp of technology," Buchanan commented with a chuckle. "Harold has certainly corrected our thinking on that.")

In recent years computers have been used more and more in the production of films and art, but much of this work has been in the realm of computer graphics, in which an extremely complex program is written to make a single computer image — say, a spaceship — seem as lifelike as possible. Cohen said he finds some of this work impressive from a programing standpoint, but that for him there is little artistic interest in trying to create some real object on a computer screen. "They're essentially trying to make simulated photographs of the world," he said.

On the other hand, a few so-called computer artists have incorporated computer-generated images within more complex artistic pieces, but Cohen complained that most of these artists use only the limited technology of store-bought machines without really understanding how to manipulate it.

"Most artists can't write their own programs, and most of them don't think they ought to have to.... You can get away with buying a car that way, but about all you're going to be able to do with your car is drive it to work every morning. You wouldn't win the Monte Carlo [sports car] rally if you bought your car that way. To win at Monte Carlo you're going to have to know a lot more about the car than what a salesman tells you, including how to take it apart and change the structure of the engine."

"Most artists see a computer as a transformation device. You stick some input in at one end and something comes out the other end. If you don't stick something in, it doesn't do anything. In that sense [they see it] as a bit like a musical instrument — you put one kind of energy in and another kind of energy comes out. But from the start I believed that you don't actually have to give a computer any input; it should be able to generate everything it needs by itself. In order to do that, of course, the machine has to have a significant body of knowledge about how to go about things. I remember some of the earliest programs I wrote merely printed out blocks of numbers that indicated where fields of a single color should go — I had to transfer the whole thing to canvas. And I remember thinking how silly it was, here's this machine capable of making all the key decisions, and then I had to come along like some kind of bloody servant and do all the handwork. And that was the point at which I pretty much stopped painting and started building drawing machines."

Cohen not only writes all of his own computer programs himself, but de-

(continued on page 18)

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# Program Picasso?

(continued from page 17)  
signed and built the machine that functions as Aaron's "drawing hand." At first this consisted of a "turtle," a kind of miniature go-cart with a permanently affixed pen that carried out the system's decisions about what to draw by running around on a large piece of paper spread out on the floor. But two years ago Cohen abandoned the turtle in favor of drawing machines that resemble workbenches. (The turtle was so engaging to watch as it rolled around on the floor drawing that Cohen felt it was stealing the show from the drawings themselves. In addition, the turtle was capable of doing only large compositions, that took two or three hours to complete.) Now Aaron draws by sending instructions to a mechanical pen held in

place above a piece of paper spread out on one of the drawing machines, and it can complete a single drawing in about twenty minutes. In several recent exhibitions the computer has operated four separate drawing machines at once, simultaneously producing four different, original works.

Computers can be exasperatingly temperamental, however, and not even Cohen is infallible when it comes to getting them to operate. As he stood watching the machine make drawing after drawing in his studio one afternoon not long ago, he seemed as fascinated as any first-time observer of the machine. But all at once Aaron went from drawing graceful figures to endlessly drawing a small ellipse in one corner of the paper. "Uh-oh, looks like it's gone into outer space," Cohen remarked ruefully, tapping a few keys on the keyboard in front of him to start the program over. "The program is not free of bugs."

Cohen unveiled his first version of

Aaron in 1977. The machine was a combination of Cohen's powerful computer, the complex program he wrote for it, and the turtle. In the early days, Aaron often drew strange amoebalike shapes and zigzag lines. Some of the shapes had parallel lines running through them, and others had rays radiating outward. None of them overlapped; each had its own uninvited space in the drawing.

More than anything else Aaron's first drawings resembled Indian rock art. Yet all Aaron really knew about drawing were a few primitive rules that anyone, even a machine, might use to draw a figure that would mean something to someone else. The computer knew the difference between an open form and a closed one — for example, the difference between a circle and a line. It knew when one form was located inside another one, and when it was outside. It knew not to draw one figure on top of another. It knew how to shade things in a manner that Cohen described as "Renaissance" in

style. Perhaps most importantly, it could scan what it had already drawn and decide what to do next. (Aaron preserves a drawing in its working memory as if the drawing were a piece of graph paper divided into 43,200 small squares; certain squares are already filled and are not available for further use.)

Aaron still knows these things, and a great deal more as well. It knows a little about perspective — that a figure in the foreground might partially obscure a figure behind it, and that the figure behind should be drawn smaller and higher up in the drawing, as if it is farther away. In this respect Aaron's new drawings differ radically from its early ones, because the figures and shapes now relate to each other spatially in the picture.

Most recently Cohen has taught Aaron about certain things in the real world, too. It knows there are such things as people, but all it knows about them is that they have appendages, bodies, and heads with noses

and eyes. It knows there are things called trees that have trunks with more branches higher up. It knows there are things called boxes, and that boxes can be stacked on top of each other but not on top of people or trees. This is all Cohen has decided to teach Aaron about the world so far. The computer draws many other things that make it seem as if it knows more — for instance, it draws shapes that look like clouds, and other shapes that look like mountains — but the machine comprehends these things only as variations and repetitions of certain kinds of lines, not as objects.

The computer's program selects the type of figure to be drawn and where to draw it, in essence, using guidelines that say, for example, "Ten percent of the time draw a human figure, ten percent of the time draw a tree, fifteen percent of the time draw something behind what you have just drawn," and so on. Once these decisions have been reached, another part of the program begins the drawing.

The machine has instructions to select a beginning point at random, but it knows that if it begins too close to the paper's edge there will be problems in trying to complete the drawing, unless it moves the pen in a certain direction. It selects a second point and begins drawing a line connecting it to the first point, but it constantly pauses to decide whether or not to change direction, and if so, which direction (again using a range of choices Cohen has given it). Thus, a line can change directions many times before it actually connects two points. In addition, if Aaron calculates that the line it is drawing will cross a figure that has already been drawn, it can pick up the pen when it reaches that figure and resume drawing on the other side. It even has a factor for mistakes built into it — a certain percentage of the time it will deliberately throw the line it is drawing off course, "as if you were driving a car and hit a rock in the road — not a big rock, but big enough to throw you off course

slightly, and you have to steer to get back," Cohen explained. "I wanted to simulate the way human beings really behave, not the way they're ideally supposed to behave." The number of choices Aaron can make is, for all practical purposes, infinite, and it can therefore generate an infinite number of different drawings.

"Aaron is a model for some aspects of human behavior. There's no claim to completeness," Cohen continued. "In a way, there's a line above which what Aaron does corresponds to what people do; but below that line it is not doing them in the same way people do them. The machine is not like a human being at all. It does busy itself with the same things we busy ourselves with, but what's in Aaron is only interesting as an embodiment of [my] beliefs about how human beings use images, and how they go about making art." Many people have remarked that Aaron's drawings have a consistent "personality," but while Cohen agrees, he insists there are no

instructions in the program to make drawings that have a particular personality. Aaron's personality, he has concluded, "is simply the signature of a complex system."

Since 1983 Aaron has produced more than 7000 original drawings. Cohen has sold more than 3000 of these, including 1000 during a seven-week exhibition at London's Tate Gallery in 1983. He sells the black-and-white drawings for twenty dollars each; hand-colored versions go for \$2000. The Tate Gallery and Boston's Computer Museum also sell original drawings by Aaron in their gift shops, and Cohen himself sends out drawings from his studio in response to requests that come to him in the mail from all over the country. In the last five years Cohen has also painted, on commission, eight large murals that Aaron has drawn. He readily admits he could not possibly have produced this much artwork in the same time span without the aid of

(continued on page 20)

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# Program Picasso?

(continued from page 19)

the machine, but he insists the machine's voluminous output is only a by-product of his research, not a goal.

Nevertheless, he is proud of the fact that his artwork reaches a larger and more diverse audience than most accomplished artists. "There's something very elitist about a commercial art gallery," said Cohen, who has not had a gallery show in seventeen years and demonstrates his computer only in museums and public institutes. Cohen personally attends nearly all these shows in order to field questions from the audience and explain the meaning of what he is trying to do. Galleries, he says, are set up to show a limited amount of artwork to a limited number of people, and are forced to charge high prices for the work displayed. "I'm setting up where I can sell original pictures to people for twenty dollars apiece. But I'm not just talking about buying 'art' at twenty dollars a shot, either. I'm talking about [establishing] a different relationship between art and the public. I'm not naive enough to think the world will change overnight because of what I've done, but in the early stages of any endeavor the idea is to show that it's possible."

Cohen is far from the only member of the artistic community who has become uncomfortable with the trend for serious contemporary art to appeal to a smaller and smaller number of people, who seem to be not only the sole people who can afford it but the only ones who can understand it.

Maurice Tuckman, a senior curator at the Los Angeles County Museum of Art, noted recently that "it's desirable and, to a degree, possible" to expand the accessibility of art to the public, and that Cohen's work will likely attract viewers who otherwise might not have much of an interest in art at all, particularly scientists. UCSD's Moira Roth agreed, saying Cohen's work at least challenges the notion that good art must necessarily be scarce, expensive art. She also countered the criticism that Cohen signs Aaron's work himself, using an argument Cohen himself uses: "An artist did do the programming...."

Ironically, though, Roth pointed out that while some artists and critics are interested in Cohen's work, "basically his audience doesn't seem to be other artists at the moment. I think it's largely due to prejudice against the computer, and maybe a discomfort in thinking about how the computer is 'aping' human visual inventiveness. As a critic, I can say that [Cohen's work] is a obviously hard to write about, too, because, most of us know very little about computers."

Cohen sometimes seems bothered that the artistic community has shown only grudging acceptance of his work — he complained there was apparently a limited but organized artists' boycott of his show at the Tate Gallery in 1983 — but it hasn't daunted his experiments with Aaron. In fact, he recently worked out a system by which the machine can memorize every single drawing it has ever done. Cohen gave Aaron that ability hoping that at some point the computer will be able to learn from its past performances and modify what it does in the future.

In effect, call on its experience to make better drawings, just as a human

artist does. The problem is, how do you explain to a machine what is "good" and what isn't? Cohen hasn't figured that out yet, but he's working on it.

He is also working on building a device that will enable Aaron to paint its drawings on its own. "The one I'm going to start in a few weeks will be a large flatbed device, rather like the drawing machines but about twelve feet by nine feet. It will have a couple of gripper mechanisms, one capable of picking up a container of color and the other capable of holding some kind of implement that can be dipped into the color and transferred to the paper. It sounds sort of bizarre, but in fact it's a perfectly realistic solution."

"Of course, I'm also going to have to find some way of characterizing colors [for the computer], so that it can manipulate them.... But I have some clues as to how to go about that, and a good deal of confidence. For instance, you could [break colors down into various characteristics] — light or dark, pure or impure.... And then you could tell the computer, 'If color A is dark, and color A is pure, and color A is associated with, say, a face, then color B next to it should either be less dark and more pure, or color B should be....' And so on and so on and so on...."

Cohen, who says he does some of his best thinking while lying in bed in the morning at his house in Leucadia, noted he has considered moving away from the San Diego area in recent years. "I actually like San Diego, but a few years ago it was beginning to feel like a comfortable prison. I got a few job offers for chairmanships [of art departments at other institutions], but I'd go off to, say, Toronto in mid-winter for an interview.... Two or

three interviews like that convinced me that I was really quite well-off in San Diego."

Besides, the last thing I want is to become chairman of an art department. I've got more work ahead of me [on Aaron] than I could possibly imagine ever getting done. It's as if I'm only at the beginning of my career."

"One of the most exciting things about Harold's work," says Moira Roth. "Is the effect it has on an audience. He's very good at responding to questions, and it's dazzling how quickly he can get people to go from simple questions, like whether the computer is actually doing the drawing, or how long it's going to take, to really speculating about the nature of imagination and technology and artificial intelligence."

"I went to see his exhibition at the Brooklyn Museum the day after it had been written up in the *New York Times* [in 1983]. I came up on an elevator with a whole family. It was the kids who had dragged the family off to the show — children often seem to feel closer to Harold's work than adults do. And there were two children of ten, and they were quite arrogant in the elevator, talking about how they had computers, too, so what's the big deal about this artist using computers. But nevertheless they wanted to go and see his work. So I said to the children, 'Would you like to meet the artist?' And then of course they lost their nerve completely and became very shy. But I introduced them to Harold, and right at the beginning they said, 'We have computers; can we become artists, or do we have to be artists first before we can use the computers?' And Harold just stared at them, and grinned."

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# A NICARAGUAN JOURNAL

## PART II: LOVE AND LIFE IN NICARAGUA LIBRE



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Another memorable visit was with a Maryknoll lay worker who had been in Nicaragua for four years doing health-care work, accompanied by her physician husband and two young children. She talked to us about the new well-mother and family planning programs, and about the national drive that had virtually eradicated malaria. But what lingered in my mind was her description of the vaccination drives, which since the



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BY JORDAN JACOBS  
Photographs by Neil Holman



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the front of one of the three small buildings connected with bamboo fences read, "El Pasado Quedo Atras. Hagamos del Futuro." or "The past remains behind. We speak of the future." I felt completely safe among these people, even when a man escorted me, alone, for a long walk through the fields to rejoin the rest of my party. It was hard to remember that these people were not simply more of the farming populace, because most of them seemed to possess that same



Manager

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Photographs by K. H. Hedman



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(continued from page 1)

weekend, and just think. We had even both lived in religious communities — he at Solentmane when he was sixteen, a famous quassimonastery founded by Ernesto Cardenal, Nicaragua's minister of culture, who was a disciple of the well-known Catholic monk Thomas Merton. And we'd both left home at an early age to work, and were work-and-study-aholics. And he told me of his hopes of going abroad to study engineering.

He told me seriously, "I make all my dreams into reality," which I felt boggled by. His determination was the impression that "what Dan wants, Dan gets," that he bows over or overwhelms all opposition with his endless, well-intentioned energy. All I could think was that it's lucky for the world that that kind of drive had good values behind it.

Anyway, a couple more nights and we were sleeping together again — you couldn't fight nature. At one point I became seriously afraid that I was pregnant. Dan exhorted me not to get an abortion, told me that he could marry and that he would work and support us, and said, "Don't worry about the baby. God will take care of you." He repeated this, and then philosophized, "The only problem is death. All other problems have solution. Death is the only problem with no solution." I figured he ought to know.

He was rather drunk on this occasion and rambled on a bit about his views. "The body is not what is important," he said again and again. "The body will get old, sick. It is the soul that is the important thing." Sometimes I would just start crying when he was talking. I tried to tell him that I knew what he said was true, but it was sometimes hard for me to believe it fully and live that way, having had a father who believed the opposite. But maybe the real reason we liked each other was that there was essentially nothing that we disagreed about. We were in accord about the basics in life. We both believe in God, and believe in revolutions and in becoming better people, which he often talked about

— wanting to better himself physically, intellectually, and spiritually. At one point he said to me, "I don't ask for much. I want a woman who believes in me, who wants to become a better person, and who we can give our hearts to each other. I don't look for perfect body, perfect teeth, perfect arms." When I told him of various problems I thought I had, he said, "You're not a common woman to me. I don't see you as the world sees you. I believe in you. I believed in you from the first second I saw you."

"Really?"

"Yes. I listened to you. You were talking to other men... maybe thirty minutes. And I decide, 'This is not normal North American woman. You different.' And I decide to help you."

We told each other about our pasts. He was always understanding of others' foibles. Not that I was ashamed of mine — my young days of drink, dope, and sex, my other crazy adventures like alternative schools, traveling around the country on my bike, working at carnivals, and working as a raft skipper. But he told me several times, "You mustn't see our relationship as an adventure." He commented on my life. "You've experienced things and learned from them." He also said, "You're not a common person. To look at your life, decide to do something about it, and enter a religious community for ten years, is not common."

And he wasn't "common" either. He kept telling me that people thought he was crazy. He did things like constantly singing, and breaking into dance, which I happen to think are great things to do. It seems to me that if people aren't just plain expressive, often in ways that appear strange, that that drive will probably come out in some other form which really is strange. And he told me of how he had sat in his front yard one night from 4:00 a.m. on, to watch a flower open. And of another time when he had taken a plane to the inaccessible east coast of Nicaragua because he wanted to see the sun rise over the ocean, just once, instead of always seeing it set over the Pacific. So the world might think he was crazy, but I happened to agree with all his "craziness." And he seemed to appreciate that I appreciated him. He told me that nobody had ever told



Millamun telling his friends about his battle against guards

him he was smart before. He said "I think you understand me. And when you leave Nicaragua, I feel alone." After a week's grace, and within a few days of one another, all the Americans I knew went home. At this time I also had to move from the house where I'd been staying, and had ended up paying a cheap rental for, because Crista's grown son had had an accident and was now coming home from the hospital and needed my room. Dan arranged for me to stay with some friends of his who lived near "Los Pinos," where most of our American friends had stayed. It was a sort of combination warehouse and dormitory for poor Americans, or those were its two main uses. It consisted of two rows of rooms that rented for three dollars a night — simply boxes, about ten feet by ten feet, with a bed, a sheet, and a night stand. The Americans would sleep there, but eat and hang out in the lobby of the much richer Hotel d'Ido, around the block.

Dan and I had been sleeping every night at his cousin Louis's room, which she had not been living in since her husband left her. It was one of a string of one-room residences all connected in a row, with one room, one bathroom at the end, and a common area for washing. The roof was slanted, with slats at the top of the walls, so that all was heard from one room to the next, or at least from the most proximate.

I'll never forget lying there in bed, and hearing the sounds... the continuous sound of water running and women scrubbing the clothes and babies, which began at about

4:00 a.m., with the first lightening of the night sky. Plus, in Managua, you seemed always to hear the radio. Somebody always had one on, usually loud — the continuous sound of Latin music and news. Luckily I'm not one to mind noise much. Out walking, there was continuous honking of horns. At first I blamed my driving, or walking too far out in the street, until Professor Silk's assistant, Tad, commented, "They love to hear their horns here. They use them instead of the brakes."

I guess everyone in Managua becomes adept at tuning things out — animal noises, the sounds of families talking, children squealing, women spilling. There is also a feeling of togetherness which I really like. The typical bathroom, for example, if it's in a house and not a separate structure, has no door. It will be around a corner in an alcove, or have a curtain, so people can call things to each other while they shower. Children are always underfoot. Families, usually including the very young and very old, can often be seen as they walk down the street, especially at night, sitting together in their houses on rocking chairs with the front door open, or crowded together on the porch steps, looking into the street. Once Dan and I were walking down the street, and it began to pour. "We can go in here," he said, pointing to the nearest house, not much more than a shack. I acquiesced, curious as to what would happen. But everything is permissible with the courteous phrase "con permiso."



Leaving room on a public transport bus, Managua

and so saying we walked in. We were offered chairs and began to talk with the residents about the rain and whether they had been to the July 19 anniversary celebration.

The women and children, especially, seemed to sit around and watch TV a lot. There was a television in virtually every house I saw, usually broadcasting news, old American movies, or cultural events. The women also spent a lot of time on laundry, since everything is washed by hand, hung on a line to dry, and then ironed. "I suggested that ironing 'no es necesario,'" they looked shocked and laughed at me. But it did seem that many of them, especially the older women, had someone else come by to do the washing and ironing.

The Managuans have these huge sinks, the identical style, in every house. They are large, gray cement outdoor sinks with three compartments. The faucet runs into the middle one, which is kept full of clean water. From that repository, it's scooped with a plastic bowl into the left, clothes-washing side, or the right, dish-washing side. The bottom of the shallow clothes-washing side is cast with ridges, like the surface of a washboard. You soak the clothes in a bucket and then wash them with a bar of soap on the sink's surface. I was horribly embarrassed when Dan saw my ineptness as he washed dishes on the right, and showed me the traditional movements of how to wash clothes by hand, grasping one part of the fabric and rubbing it against the rest on the bottom of the

sink. The clothes are rinsed in buckets of clean water. The dishes are washed, without being immersed, in the right side of the sink with a rag kept in a bowl of pastelike soap, and are rinsed by pouring bowls of the clean water from the middle compartment over them.

As for the people's dress, as in the U.S. there were lots of T-shirts, with political slogans on them, or initials of political, military, or civic groups on them. But there was an even greater showing of American T-shirts, with "Joan Jett," "Harley-Davidson motorcycles," "Harvard University," and "San Francisco" themes particularly popular. Of course I wanted T-shirts of Sandino and the popular Nicaraguan political slogans, so I shouldn't wonder at their wearing U.S. ones. Designer blue jeans and track shoes were also the fashion, for those with enough money. Dan told me that tennis shoes were black-market items from Panama, and said sourly that he cost 3000 cordobas — half a month's salary for a skilled technician. In general their clothing tended to be a little more synthetic and conventional than the U.S. clothing, and looked a little lower-class. The women often wore make-up, but didn't shave their legs. They wore tight pants and high heels, but not shorts, except in their homes, or for sports. Some of the women looked more Indian, more primitive, with browner skin and pin-straight hair and more oriental features, and never wore make-up.

Another feature of Nicaraguan life

was the signs, which were everywhere. Banners hung across streets and against factory buildings; billboards announced government propaganda or advertising, and lots of graffiti was sprayed on homes.

The three most unrepresentative sentiments were "A 50 años, Sandino Vive" (After fifty years, Sandino lives), illustrated by the traditional stencil of the outline of Sandino, the inspirational leader of the Nicaraguan peasant revolution of the 1930s, with his big sombrero, "Todo para los combatientes, todo para la frente de guerra" (Everything for the combatants, everything for the war front), or simply "FSLN" (Sandinista National Liberation Front).

But the most outstanding impression of the character of Nicaraguan life that I was left with was the honesty of the people. Every American I talked to was continually amazed by this. One of our party was riding a very crowded bus when his wallet fell out. The passengers returned it to him immediately, passing it up the aisle to where he'd gone, and several people took pains to ask questions to make sure it had gone to the right person. Another incident was when we visited the tree farm, and Tad left his 35mm camera there. He finally remembered, and we got back about twenty minutes later. They had put away the camera, which had been left sitting on a truck, and gave it back to us. Tad was incredulous. "Even where I live, in a middle-class suburb, that camera would've been gone, just like that!" he said. He's a pretty cynical guy, and was just bowled over by their actions. But my favorite honesty story is of the woman we met who'd left her watch on the beach, and returned sometime later to find it not only still there, but somebody had placed it on top of a little wooden stool so that the owner could find it.

## TRAVEL

As the days went by, Dan kept telling me that I had to see Granada before I left. So on my last weekend there, we took off for a short tour. First we went to the beach. Pochochil, which was very pleasant, in its primitive-tourist-attraction sort of way. It reminded me of beaches in California, except that the water was

much warmer, and heavenly. There were several men on horseback on the beach, selling rides and posing with people for photos. "No caballos on beach in California?" Dan asked in surprise, as I laughed at the very thought. I explained to him that there also were not chickens, goats, or cows in the middle of the city. Not that I minded. I thought they were a very humanizing influence, and had read of incidences in the U.S. where inner-city crime rates had been cut down by having animal husbandry and gardening classes in ghetto schools. I love animals, and only in Nicaragua had I ever seen the

following scenes: cars honking as a confused herd of goats, without keeper, crossed the street. The driver sped up to almost touch them, honked exasperatedly, and the goats reversed their direction twice before finally making it to the other side of the street. I also loved the pair of white geese who would pose statuesquely inside the wrought-iron gate of the house next door, looking like beautiful swans. And I always got excited and yelled "¡tortija!" (lizards) when I saw one of the lizards or huge iguanas slither through the grass beside the sidewalk. Another time, we were riding the bus when Dan pointed out the window to a scene by the side of the road. A huge gray hog was standing there, with a boy half its size grasped tightly onto its ears, straining to tug it somewhere, and another boy came running to his aid! On another occasion I was riding the bus when I suddenly heard an ear-splitting "¡squawk!" from about a foot away. A woman across the aisle looked over, our eyes met, and we both started cracking up. The bus was so crowded that we couldn't see the chicken that somebody must have been transporting. Another thing they have there is beautiful, wild, green parakeets. When we went to see the volcano, Santiago, a mountain you can drive to the top of and gaze into a huge crater emitting billows of steam, there were swarms of the parakeets flying around on the stark lava rocks. Also many tiny, yellow- and black-striped flying beetles. I pointed questioning to the many beetles that had landed on my blouse. "They like yellow," Dan said, which was the color of my

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blouse; as usual, explaining the obvious to the poor, convoluted mind of the *norteamericano*. After visiting the beach we headed for Granada, an ancient city built by the Spaniards in the 1700s, which not surprisingly reminded me of Spain. I liked practically all the other cities better than Managua. Granada was at a bit higher elevation and hence cooler. Even its hundreds-of-years-old buildings had held up and were still much more solid than structures in the capital. They were in need of paint, as everything in Nicaragua is, but were real brick structures with tile floors. There was also a gorgeous old cathedral, new and tasteful stone walkways and palm-thatched gazebos for tourists along Lake Nicaragua, and ancient mango trees dropping their fruit on the streets. We stayed at a more expensive hotel that actually had air conditioning, and luxurious furniture in the large lobbies. As we strolled around, Dan told me that life here was different from in Managua. I gathered more pleasant, as he pointed out the bicycles, totally absent in Managua. Apparently everyone goes to Managua because the work is there. We went twice to a restaurant on the lake that was

owned by an old childhood friend of his, which had the best fish — cooked whole but with the bones removed — that I'd had anywhere. Dan was talking to me more these days, and as we wandered, especially to different towns where he hadn't been for a long time, it seemed to stir up his memories. He constantly reminisced about his long-time best friend, who had become the husband of his oldest sister and who was known as "the bluebird." I first heard of him because of the tattoo above Dan's heart. Dan and Tad were discussing how they both had tattooed themselves with the same designs as their best friends had worn — both of whom had died. Dan bore the bluebird on his chest, while Tad had the word "Coors"; Dan's best friend had been killed in the war, and Tad's best friend died in a motorcycle accident on Tad's motorcycle.

Lastly, Dan and I headed for Masaya, the city where they made most of the embroidered clothes for sale in Nicaragua. Dan told me the story of the famous "practical retreat" to Masaya as the Sandinistas were winning the revolution. At that time, the Sandinistas and Somoza's *guardia* were locked into a battle to the death. Somoza had overcome half of Managua, but the other half of the city was walled off, and they and the *guardia* were at a stand-off; the *guardia* couldn't get in, and nobody in it could get out. So the

*guardia* cut off the electricity and water. The residents couldn't see at night, eat much, or drink enough, at times no more than an ounce of water a day. They remained like this for two months. There was nothing for the women and children to eat. Dan said. Finally a *pón* was made, and on the appointed night 5000 soldiers left the city, undetected, by a secret path, and went to Masaya. The next day, the *guardia* came to fight, and there was nobody there! That story of their attempted strangulation of the city affected me more than anything else I heard.

Two days before I left Nicaragua, sickness struck me, all at once. The sore throat I'd had ever since swimming at the beach turned into a head cold; I was very sick to my stomach from eating too much meat the night before; and I got the runs — which I had managed to avoid the whole time — probably due to a generally lowered state of resistance. I awoke in the middle of the night and whined and periodically punched the bed in fury at how awful I felt, which didn't go over too well with stow Dan, but I needed some release.

Dan was so incredibly long-suffering. I always expected him to make fun of my pampered *yanqui* ways, but he never did; in fact, he'd try to help me remember the things I needed that I guess most people there did without — toilet paper and mosquito repellent, for example —

and would go to lengths to get them for me. But occasionally the truth would come out. One day, he was saying that the *norteamericanos* were "different." He said, "They always have the mosquito medicine, the cream."

"What do people here do?" I asked. I was always asking him why I was the only person who gets bitten. I mean, I didn't see Nicaragua women going around with their legs looking bitten and battle-scarred like mine.

"We get bitten," he'd usually say, which explained nothing. Today he just said, "We don't use any."

"You just don't pay attention to the bites?" I asked. He nodded. "I'm not used to them." I defended myself. And then there was the time he asked me a question while I was flossing my teeth, and I started to explain what dental floss was, thinking that was what he'd asked. "You think I am a savage," he exclaimed. "You think I don't know what that is? I been in other parts of the world. I see Johnson for that, Johnson for that, Johnson for everything." I tried to apologize and explain my misunderstanding, and why I'd been told to floss my teeth by the dentist. "It is not necessary," he said, and explained why. "But if you want use all the Johnson products, is for you to decide." I had to laugh. He had really seen through the consumer ethic. In fact I hated using Johnson products, and the

absurd price of dental floss was a particular irritation.

## CONCLUSION

On the last night I was there, there was a scene I'll never forget. We were in the middle of the street at midnight. Dan drunk and in a fit of rage over a Frenchman who had tried to pick up his sister Anna at the club we'd gone to. "I do not love the French," he shouted, which was about as negative as he ever got.

"He thinks my sister a prostitute? These people come, they want to pick a Nica woman like a prize. Do not think that I am a prize to you! They want to make the love to a Nica woman, then forget her; it is shit! They are shit!" he yelled in the middle of the sleeping street.

Periodically kicking things, I tried to say that a lot of men everywhere had that attitude toward all women, but maybe he was right. I was puzzled, because he'd always said he liked the French, and had had French friends stay with his family for several months. But I didn't disagree. Every culture has its "national" faults — among them I would put the amorous tendencies of the French — and I certainly hadn't liked the attitude of this "golden boy" type toward Dan's sister.

Dan cried again, "I work with many people — French, German, all peoples. I sit and joke with them. But underneath, they think we are

savages. I am Dan Ramos, I am not a savage. I am a person! I will be a great man someday. I know it. I like the Jews. They study much, they try to become better people. But these others, I do not love!" I could feel his pain. He was right.

He was a strange combination of racial types. When I'd first seen him at the party, I'd thought he was French, because of his dress, accent, some air he had. In fact he told me that all his life people always thought he was Latin. Sometimes when I looked at him, he appeared like a Latin movie-star type. But more and more lately, I saw his face as being like a black person's. His features were faintly negroid. I think his mother is partly black, from her kinky hair and features. I've had my own feelings to cope with from being a minority myself (Jewish), and feelings of self-hatred, which are probably stronger among my parents, who grew up in less enlightened times. Often when I looked at Dan, I felt I was looking at my father, or myself, or looking at the downtrodden races through the centuries. It was uncomfortable, yet me; I couldn't escape my own racial identity with him.

"Why do you come here, to this poor country, why?" he almost sobbed. "This poor country, this shit tree," he said, kicking a tree, lashing out at the nearest thing in a rare instance of self-deprecation. "And then you leave." What could I say?

"You've done a lot more in your life than I have," I told him. "You're a better person." That was the understatement of the year. "Really?"

Why had I come here? I was always embarrassed when people asked. I couldn't pretend to be some sort of do-gooder, or rather a person capable of doing them any good. "I want to learn about Nicaragua," I said lamely.

At some point he said, "What do you know of the life, of the ways of the people of Nicaragua, the heart, what they're through?" You know nothing, I was glad that he sometimes got drunk, because it was the only time he was willing to get angry. He was never destructive when drunk, but the truth came out.

I had always questioned my own motives in being there. I practically never asked people questions, though I figured that was why I was there — some sort of journalistic endeavor. It felt as though I was trying to probe into people's pain, or that I hadn't figured out how to do it in a positive way.

Dan said, "I talk to the Frenchman when we in the club because I want to know. 'Who is he? Who is he, some Frenchman?' Where is he coming from?" And then, "What kind of person are you? And Isabelle, what kind of person is Isabelle," he said, referring to one of our party who was about as real a person and as idealistically

motivated as anyone I could imagine. I guess it would be pretty confusing to see this moving picture, this influx of all sorts of peoples with all kinds of motivations and personalities — all well-intentioned, at least on the surface, from all different countries — into little Nicaragua, a country fighting for its life on a pretty basic level. It's a country struggling with problems that seem more real than the problems a lot of the rest of us struggle with — of motivations, what to do with the rest of our lives, social and psychological problems. These seem just as big to us — pain from source expands to fill the same space, and often feels just as bad — but it's hard to communicate that to someone who's hungry or in danger of getting shot.

I'll always remember Dan as he was that night — a "live one" with his rippling muscles, forceful voice, and deep pools of eyes; writing around on the end of the fishing line that the human condition has us all on, pitting himself against the injustices of mankind. I moved me. I felt compelled to help him, because he was usually always laughing, and maybe his eyes were so deep because they had a touch of being long-suffering. Or was he always serious? The next morning, after three hours' sleep, it was finally time to get to the airport to leave. I had a sad farewell with Dan, and part of his

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# NICARAGUAN JOURNAL

(continued from page 2)

family, who came to see me off. I promised to write, and gave Dan some money as a promise I wouldn't forget him. I later thought it was a mistake to have done that, especially after I came back to the States and people told me he must just be after my money or citizenship. Life is complicated, especially in a world where so many are denied so much, no matter what their amazing abilities or willingness to work hard.

I realized, on the plane on the way home, that I guess what I was really trying to get out of this trip was some sort of feel for what these people had gone through in their everyday lives — what real suffering is like, and what real change is like. I don't know if I got all I was looking for, but I was there for three weeks, going through something intense that I wasn't in control of, trying to do and learn whatever I was meant to.

What I did get to know was a man who always came back to talking about his dead best friend, who had been the most valiant person he'd ever met and who had the most influence on him of any person he'd ever known, and whom he always felt hollow without. I got to know this man, who appeared to me to be made of steel, with his tireless strength and good humor, a man who seemed to know and be loved by many in town, but who told me when he was drunk, "I don't have many friends. I am like this straight street," he said, pointing, "that



Volunteer, Dan, Nicaragua

stretches on and on . . . always alone. My one friend was killed. Tomorrow you leave . . . I die tomorrow. I have four friends, they are all Ph.D.s; we get together and talk about work, and joke and joke, but I don't really like it."

I met a woman, his sister Anna, who on several occasions had wanted to work in the literacy campaign, but whose father wouldn't let her. She finally insisted on being one of the students who went to help the peasants with the coffee harvest, for two months. It is hard work. She got lice, and was to cut her long hair short.

I also met a fine-looking guy, a close friend of hers who lived next door and had known her for years, who went to work with the peasants too in order to "give her force," as Dan said, or moral support. Dan had gone to visit her on the weekends.

I met a woman who was going to have a hysterectomy in a month. Dan's mother, of whom he told me, "She is a very special woman."

When I asked why, he said, "No matter how bad conditions are, I never once see her bad. She always smile, be happy, and say, 'Wait.'"

And I didn't any longer have to use too much imagination concerning

"conditions bad." I couldn't stop thinking of those two months without electricity, water, or food.

I met Dan's sister Francisca, beautiful and spiritual looking, whose husband, Dan's best friend, had been killed in the war. She had a great way with children, and a special, hefty child, whom Dan said reminded him of the child's father every time he looked at him. The last time I saw them, Francisca looked as if she'd been crying — I didn't have to wonder why — and her child, at age three, was throwing fits in the restaurant over not being allowed to drink more beer.

And I met a woman who had a severe limp. Dan's other sister Maria, the result of an accident at age one and a half, who was the only one of Dan's three sisters still married. I was glad it was her. It was obvious what she must have already gone through in her life because of her disability. She was beautiful though — all of them were gorgeous.

I met a man who drank too much — the father, Franco Ramos, tall and handsome. He had had a lot of money when young but gave it all away, and still seemed to give away his possessions at the drop of a hat. I noticed, as he gave a painting, done by a family member, to a friend of ours who had admired it.

I met people who took security measures as a basis of their lives — habits gained under Somoza's brutality. They often wrote down the cab license plate number after seeing off friends. Dan always locked doors behind him, and carried any papers in his knapsack between the pages of books.

I met young people who liked to go dancing at the clubs (though I

suspected they seldom had the money) and were excellent dancers to the same sexisexual movements and salsa rhythms popular in the U.S. They listened to the same music as in the U.S., though with more mixed in from Mexico and Central America.

I saw teenagers with that "thug" look, which I suspect teenagers the world over have — that "I want to grow up right away, so I'll look tough" attitude.

I saw incredibly dirty children — all children love to roll in the dirt.

I saw old people living with their families, with opportunities for learning and involvement they never had before. Dried milk, donated by Canada, was distributed as an attendance incentive at adult reading classes.

I saw a mass of people, most of whom probably weren't idealists at all — people who were very poor, tired of being downtrodden, cared about their respective forms of commerce and getting ahead, people who didn't necessarily like the FSLN (though the overwhelming

majority seemed to) because they were probably largely selfish and shortsighted as are the mass of people everywhere, and were put off by the temporary shortages. These shortages, I believe, are caused by bringing all of the people up to a certain standard of living: a worldwide drop in all of the commodity markets which Nicaragua depends on for its income (coffee, cotton, sugar, beef); the complete transformation of a government, and the wizardry of organization that transformation requires; and the complete rebuilding of a country, decimated by the bombing and financial thievery of a degenerate dictator.

But I saw leaders who I felt were inspired. Sure there was propaganda, but I really have the impression that their motives are about as pure as is humanly possible. How are you going to work with an ignorant people, downtrodden in body and soul by generations of repression? What better first step could be imagined than to start by teaching all the

people to read, to give them the tool for knowledge, abstract thought, judging issues for themselves, as was done in the literacy campaign within a year of the revolution. What better thing than to give them an idealistically motivated party to look up to, something more sophisticated and realistic and practical than religion, something to get excited about, to uplift them; something totally constructive that they can work within, which is a way of connecting themselves to the larger world.

The Sandinista party reaches them on a basic moral level of equality and sacrifice. Their slogan, "Todo para la frente de guerra, todo para los combatientes" ("Everything for the war front, everything for the combatants"), beseeches them to continue sacrificing, to hold on a little longer until the fighting stops. The Sandinista party is like a shepherd to a wounded people.

"Inscriptions — Uno mas triunfo del Pueblo," read a popular sign. "Registration for the elections — One more victory for the people."



## MEDICAL HINT #3 "TENNIS ELBOW" (part 3 of 3)

The treatment of tennis elbow can be divided into conservative management and medical treatment. The two are in no way mutually exclusive and most cases are treated with a combination. Conservative management consists of rest, ice to the area during acute inflammatory stage (first 12-24 hours) and for flare-ups as needed, and heat. This regime usually needs to be continued for anywhere from 2-6 weeks. Medical treatment usually consists of either aspirin or one of the non-steroidal anti-inflammatory agents; however, your doctor should be consulted before attempting to take any of these potentially harmful drugs. Another, usually last resort, medical option is intra-articular cortisone injections. Newer experimental treatments include acupuncture and acupressure.

The most important way to prevent recurrence is to remove the stress. Besides stopping the activity altogether, there are several options that your doctor will be happy to discuss with you. —Jeffrey R. Williams, Senior Medical Student, Hahnemann University and tennis pro, Victoria Tennis Club. A.K. Williams, M.D. is chairman of Urgent Care Partnership Board.

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## QUARTER NOTES

BY JONATHAN SAVILE



### FRANCESCA DA RIMINI

The opera scholar Gerhart von Westernman has written about the opera of Riccardo Zandonai (1883-1944) that they "have not stood the test of time." *Giulietta e Romeo*, produced at the San Diego Opera a few years ago by Tito Capobianco, showed why, and von Westernman's judgment has been further confirmed by the Metropolitan Opera's 1984 production of *Francesca da Rimini*, shown here by KPBS-TV last week on *Live from the Met*. *Francesca* is a compendium of the worst traits in bad opera, among which the foremost is the tendency to use music and spectacle to inflate rather than to intensify the dramatic material. Dante's story of these thirteenth-century adulterous lovers is told briefly, swiftly, and with tremendous power. Their mutual passion bursts explosively out of a few dozen lines, and their tale of love and death is given comic meaning by its use as an illustration of the vice of lust and of that vice's eternal punishment. The opera libretto, after Gabriele d'Annunzio, packs the action with superfluous filler, surrounding and suffocating the lovers in cascades of

operatic Styrofoam: battles, ballad singers, servant girls, extra relatives, and anything else that can be found to stretch the story out to four long acts. The comic meaning has quite disappeared, to be replaced by a rapid sensuality. Zandonai's musical style has this same quality of inflated emptiness, with its feeble Wagnerisms, its penchant for the emotional cliché, its lack of melodic inventiveness, and its undisciplined, slithering chromaticism, which is scarcely ever justified by dramatic or musical considerations. The best scene in the opera — quite beautifully sung in this production by Renata Scotta and Plácido Domingo — depicts the moment when Paolo and his young sister-in-law at last succumb to the erotic passion that has been drawing them together. But even this scene is unconsciously long and devoid of incident. It is Dante's scene desperately prolonged but never enriched, with the main addition by librettist and composer consisting of huge inexpressive pauses and the two singers murmuring "Paolo," "Francesca," like the Nichols-May routine of "John," "Marsha." The Met production was an opulent one, with a luscious pre-Raphaelite atmosphere exquisite in itself but perhaps a bit too pure and graceful to suit d'Annunzio's morbid and garish imagination and Zandonai's feeble attempt to graft Wagner's orchestral style onto Italian operatic lyricism.

### SYMPHONY & OPERA: 1985-86 SEASONS

The two major musical performing organizations in San Diego have announced next season's programs, and it may be of interest to comment on what we will be hearing from the San Diego Symphony and the San Diego Opera. The problems of programming for these organizations are manifold. Both must appeal to diverse audiences. In



David Atherton

particular, they must please the masses of ordinary music lovers, who want to hear good performances of their mainly nineteenth-century favorites and who are reluctant to confront anything too new, too old, too odd, while at the same time they must not neglect the passionate lovers of modernity and of the unusual, those who would rather be stimulated and shocked than coaxed and lulled. The latter group is a considerably smaller one, but their passion counts for a lot. Unfortunately, the two groups are often at odds: one will balk at anything with a lot of dissonance in it, while the other will look ill at the very mention of Tchaikovsky or Mascagni. In any case, the music director of a large metropolitan orchestra or opera company must have concerns beyond giving these varied constituencies what they want, and even beyond selling tickets and attracting donors. There is a responsibility to the larger world of musical culture — an obligation to educate the audience and to foster music as a living art.

Maestro David Atherton has put together a season's program for the San Diego Symphony unprecedented in its intention to meet all these diverse demands. It is generous in supplying average, tasteful,

educated concertgoers with what they want: the classics, concertos with soloists, familiar masterpieces. All the major symphonic composers are represented, with the exception of Bruckner. There is a witty emphasis on fifth symphonies (by Beethoven, Schubert, Tchaikovsky, and



Jan Campbell

Sibelius). We will also hear the Beethoven Second and Fourth, the Brahms Fourth, the Schumann First, the Dvořák Seventh, the Mahler Ninth, the Tchaikovsky Third, the Mozart Fortenth, Haydn's Nos. 47 and 91, Mendelssohn's *Italian*, and Berlioz's *Symphonie fantastique*. The piano concertos will include the Brahms No. 2 (with John Lill), Beethoven's No. 4 (Lill) and 5 (Andre Watts), Rachmaninoff's

No. 2 (Alexander Toradz) and "Paganini" Rhapsody (Paul Schenly), the Gershwin Concerto (Schenly), and the Mozart No. 23 (Imogen Cooper). The violin concertos will be the Mendelssohn (Schlomo Mintz), the Dvořák (Mark Kaplan), Mozart's No. 5 (Cho-Liang Lin), Haydn's No. 1 (Joseph Silverstein), Bach's No. 2 (with Andrés Cárdenas, the orchestra's new concertmaster), and Vivaldi's *Primavera* (Cárdenas). Still in the concerto category, there will also be the *Sinfonia Concertante* in E-flat and the Second Horn Concerto of Mozart (the latter with Jerry Folsom), the Bassoon Concerto of Weber (Dennis Michel), and Bach's Brandenburg Concerto No. 3. To these works are added the equally familiar *Daphnis et Chloé* of Ravel, Strauss's *Don Quixote*, and (at Christmas time, as in this past season) Berlioz's *L'Enfance du Christ*. There are even a few relatively unfamiliar works of the classic repertoire: Mozart's "Mitridate" Overture and his Adagio, K. 261 and Rondo, K. 373 (these are violin concerto movements), Dvořák's "Othello" Overture, Tchaikovsky's *Hamlet*, Cimarosa's Concerto for Two Flutes and Orchestra, and Brahms's Four Songs, Op. 17, for female voices, two horns, and harp.

Juxtaposed with these well-known works, or little-known works by well-known eighteenth- and nineteenth-century composers, is an extraordinarily rich and varied selection of twentieth-century music. The modern works include Bartók's *Wooden Prince*, Debussy's *Images*, Copland's Dance Episodes from *Rodeo*, Bernstein's Dances from *West Side Story*, Nielsen's Symphony No. 3, Vaughan Williams' Tuba Concerto (with Matthew Garbutt), five major pieces by Stravinsky (the Symphonies for Wind Instruments, the Mass, *L'Histoire du Soldat* (staged), the *Dumbarton Oaks* Concerto, and *The Rite of Spring*), Henry Cowell's Symphony No. 4, Luciano Berio's "Folk Songs," Jacob Druckman's *Auricle*,

Francis Poulenc's *La Voix Humaine* (staged), Kurt Weill's *Melancholy Songspiel* (staged), the first professional performance of Samuel Barber's *A Hand of Bridge* (staged), the West Coast premiere of Richard Rodney Bennett's Double Bass Concerto (with Peter Rofe), the West Coast premiere of Roger Sessions' Concerto for Orchestra, the West Coast premiere of Michael Tippett's First Symphony, and the world premiere of a new work by Bernard Rands, along with his *Canti Lunatici* and *Canti del Sole*. This remarkable list gives the lie to those critics of the orchestra's programming who insist that the San Diego Symphony is merely a museum, and that its concerts offer nothing new or challenging. Maestro Atherton has in fact constructed an astonishingly daring season, if we compare it with those of five or ten years ago. Yet this bold affirmation of a commitment to modern music (including the music of today) is nicely balanced by the more conventional programming of the classics.

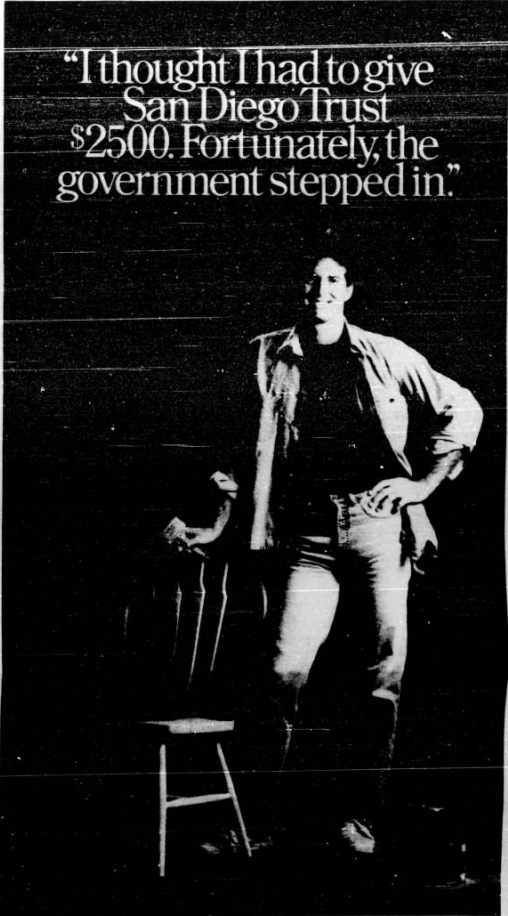
Balancing of this sort is much more difficult in the case of the San Diego Opera. Atherton is terribly expensive to produce; the necessity of pleasing a large majority of the audience (and hence selling out the house) is far more pressing; and hence the scope for taking risks is far more limited. The former general director of the San Diego Opera, Tito Capobianco, was a risk taker of a mild sort. In addition to the standard masterpieces (*Aida*, *Bohème*, and the like) he ventured into the early and relatively unknown Verdi (*Il Corsaro*, *Un Giorno di Regno*) and into various more or less justly obscure works from the nineteenth-century French repertoire (Chabrier's *Gwendoline*, Thomas's *Hamlet*, Saint-Saëns's *Henry VIII*), even offering an occasional example of decently conservative twentieth-century opera by composers off the main track (Zandonai's *Giulietta e Romeo*). Yet these timid forays out of the standard repertoire proved financially disastrous, and when Capobianco's successor, Jan Campbell, took over, the company was fairly deeply in the red. To deal with this situation, Mr. Campbell has beaten a retreat, as the 1985-1986 season testifies. The summer Verdi Festival has of course already been eliminated. The usual six productions at the Civic Theatre during the winter season have been cut to four, and the choice of operas is unapproachably conservative, right in the middle of the mainstream: *Tales of Hoffman*, Eugene O'Neill, *The Marriage of Figaro*, and *Oello*. The object here is evidently to avoid all risk, to produce operas of universal appeal, and to sell tickets. But to counterbalance this emphasis on the standard repertoire and the standard operagoer, Mr. Campbell has also programmed the most avant-garde opera that has been produced by the company since *The Young Lord* of Hans Werner Henze (a decade and a half ago, and long before even

Capobianco's time). This is Peter Maxwell Davies's *The Lighthouse*, an important work by one of England's foremost contemporary composers, and something all lovers of modern opera should be grateful for the opportunity to hear. Canally, Mr. Campbell has chosen to produce *The Lighthouse* not in the huge Civic Theatre but in the smaller Old Globe. The Globe is better suited to the intimate nature of this opera — but, even more importantly, the limited number of seats will ensure that the house will not be shockingly empty, that all San Diego's venturesome operagoers will be comfortably accommodated, and that those subscribers resistant to opera outside the standard repertoire will not be forced to sit through something they detest on principle. Like Maestro Atherton, Mr. Campbell has mixed conservatism and innovation in what appears to be the optimum way, given the realities of musical life in San Diego at the present time.



### CAPRIOLLO ON LIBRETTOS

The Italian Community Center provides San Diego speakers of Italian with a number of monthly meetings devoted to Italian language and culture. At the Kona Kai Club last Thursday, before an audience of native Italians and students of the language, Giovanni Caprioglio gave a charming talk on opera librettos. Dr. Caprioglio, a chemist, began by explaining that his only credentials in the field of opera consisted of the fact that as a youth he had lived on Via Donizetti, played ball on Via Bellini, and later moved to Via Caruso. But for what he sought to do in his talk, this — along with his wide knowledge of and deep enthusiasm for opera — proved to be quite sufficient. After a brief history of the origins of opera in the late Italian Renaissance, he devoted most of his talk to a reading (with commentary) of selected arias from Italian opera librettos, concentrating on the masterpieces written by Lorenzo da Ponte for Mozart's Italian-language operas. Hearing these texts spoken — indeed acted, for Dr. Caprioglio has the resonant voice, beautiful pronunciation, and histrionic flair of an actor — provided the rare opportunity of listening to the words in themselves, without their musical setting, and so of appreciating to an even greater degree than in the opera house their wit, poetic shapeliness, and independent artistic validity. The speaker's comments were amusing and insightful, his manner graceful and engaging. Da Ponte himself would have enjoyed this talk.



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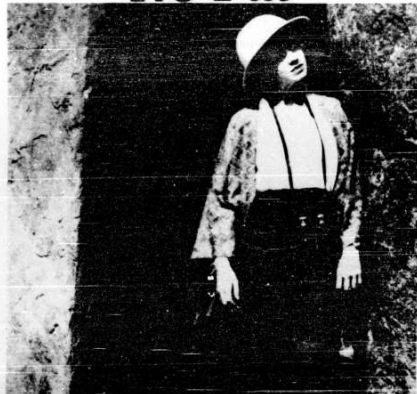
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# No Fat



Judy Davis

DUNCAN SHEPHERD

Lucky thing my deadline precedes the announcement of the Oscar nominations, and I can say what I have to say about *A Passage to India* before they can have a chance to change it. Let me hurry up, then, and state that if *A Passage to India* goes on to take the Best Picture prize, it will be a long way from the worst movie

to have done so. How high I hold the Oscars will be plain enough if I say that my money, had I a better track record as prognosticator, would be on *Amadeus*. All I can go by is that the new David Lean movie seems to me to have a closer kinship with the last David Lean movie, *Ryan's Daughter* (1970), in its combination of epic scope and intimate scale, than it has to those full-on overblown epics, *The Bridge on the River Kwai*, *Lawrence of Arabia*, *Dr. Zhivago*. And two of the

later three were Oscar winners — and the third a near miss — while *Ryan's Daughter* is universally acknowledged, except by me and maybe three or four surviving members of the Christopher Jones Fan Club, to be a disaster.

Here as there, the epic factor, without the accompanying spectacle and sweep and so forth, means that there will be plenty of allowance for old-fashioned novelistic virtues: the unhurried construction of the narrative, the tangential embellishment of it, the omniscient circulation among the *dramatis personae* to obtain various perspectives on it. The individual point-of-view shots are perhaps the most enlivening and enriching things in the entire movie: a glance out the train window at the inky glistening river; a turn of the head at the scabble of leaves on the mosque courtyard; and the appearance of a ghostly floating figure on the far side of it — that kind of thing. Fourteen years is a long time to go without making a movie, but there is no indication here of a fall-off in Lean's powers, such as they ever were.

The comatose scope of the movie, for example, would hardly have accommodated so much if Lean were not also a director of some economy. The cultural geography laid out in just a few shots, in the short trip through the teeming native marketplace to the tranquil British oasis of neatly geometrized lawns and hedges, tells as a lot. And for that matter nearly every shot in the introductory phase speaks volumes. Granted, it is nothing we should not already have heard somewhere. But if this tale of colonial India is less urgent than when E.M. Forster first told it in 1924 (less so, even, than since the advent of *Gandhi* in 1982), it might well mean something more to a filmmaker now in his mid-seventies, who might well feel there is something to be said for the long view. His attitude toward the racism of the British colonials, a racism typified by the episode in which two fluttering society ladies pre-empt a taxi from a well-dressed Indian doctor whom they staunchly refuse even to notice, is in-

finitely more humane and compassionate than that of his countryman Richard Attenborough in *Gandhi*. In place of liberal piety and self-flagellation, we get deep crimson embarrassment over snobbery and insensitivity, and watery tenderness over the smallest tolerance, inquisitiveness, and (best!) comfortableness. Outrage always looks a trifle silly half a century after the fact.

Lean — whose name, in combination with whose budgets and running times, has inspired quite enough ironic puns — is certainly capable of heaviness: the sense of premonition built up around the Marabar Caves; the significance attached (but none too securely) to the sun and moon; the horror-film *frisson* of a young English virgin beset by monkeys at a temple of erotica. Such things would best be seen as part and parcel of the old-fashionedness, or simple oldness, that has its good side too. Apart from the broad and civilized perspective brought to bear, there is also the solid craftsmanship 1940s studio technique (almost brazenly trumpeted in that first, putently false shot of a parade of umbrellas in front of a travel agency show window) that is no longer passed on in quite so systematic a way.

And here might be the place to notice that although Lean has taken credit for the script adaptation himself, he keeps that as a separate credit from the unusual tail-end credit of "Directed and Edited by..." as if to declare thereby his professional evolution. No director, presumably, would have quite as carpenterly a view of film construction as would a former editor, and it is perhaps cause for lament that the connecting door between editorship and directorship, so freely swinging when Lean went through it forty-two years ago, has since been all but nailed shut. There has lately been Ashby, yes. But there used to be, among others, Wise, Robson, Parrish, Siegel, John Sturges — as sober and erect a group of filmmakers, Lean included, as you could happen to rope together.

In any case deafness is much the more

characteristic touch than heaviness; and the movie as a whole can be seen as a judicious pruning job on the Forster original, trimming and shaping his slow-turning pages into scenes that will "play." The indignity of the major plot turn — the charge of attempted rape brought by our English virgin against a respected Indian doctor — is pointed up nicely, for instance, in the unemphasized moment when the Scottish commandant, picking through a box of "evidence" culled from the accused's apartment, perfunctorily opens a portrait of his dead wife, in the presence of the only white man who has theretofore been privileged to see it. (Even we, as we cannot help but be aware, are not so privileged.) To bring such a moment off takes preparation and patience and art — yes, that, too. It would not have been as potent a moment without the presence of that other white man; and it would have been altogether too potent with the presence of the openly charged Indian, or with the presence of additional minions of the commandant. It is just right as is.

Besides scenes that play, Lean is blessed with the players to play them. Alec Guinness in brownface is perhaps to be regretted, but he is too much on the sidelines to be regretted for long. And Victor Banerjee, with darkened skin himself, is somewhat too strained to tap the full comic potential of the accommodating Moslem who invites so much trouble on himself. (Invites the visiting English

ladies to his home, that is, and then to wriggle out of that commitment, invites them instead on the fateful picnic he can after all, to let the situations take care of any humor. And all doubts may leave off there. James Fox, as the Englishman who has ventured furthest into the intercultural no-man's-land, doesn't spoil the effect with the slightest trace of self-congratulation. And Peggy Ashcroft, the open-hearted and good-Christian tourist who comes to symbolize for the natives some impossible fraternal ideal, fully lives up to the doctor's description of her as possessing "the most kind face of any English lady I have ever seen." But the finest display comes from Judy Davis as the overstrung virgin. The role, like that of *My Brilliant Career*, is rather far beneath her actual attractiveness, but she plays it at a level of such subtlety as somehow to equate with mousiness. I take it as a test of her virtuosity that her effects never lose clarity even as they dwindle in size and volume; and I submit in evidence that smile of anticipation which just barely starts to form on her lips when her fiancé taps on her bedroom door, and which vanishes before it fully arrives when he follows up with a mere "Good night." That sort of "range" — a singer's or instrumentalist's sort of range — strikes me as far more impressive and worthwhile than the sort that calls for brown greasepaint and the humorous mimicry of a foreign tongue.

It is too bad, then, that Davis must be strapped with the most overplayed and unplayable scene in the movie: the courtroom "drama," with the slow-motion tragedy to the witness box, the flashbacks to those sinister Marabar Caves, and the supposed victim suddenly behaving as hostile witness to the prosecution. The scene is in the novel as well, but how much truer it might have been to the Forsterian spirit — or what I think of as the Forsterian spirit — if the Davis character were allowed to screw up her courage in a somewhat less spectacular forum. Ashcroft, on the other hand, has had the luck to pull one of those distinctive Forsterian disappearing acts, dropping voluntarily out of the action just as it approaches its climax and immediately thereafter dropping involuntarily out of life altogether. It is as if she knows somehow that what would have been the highpoint anywhere else will be the lowpoint here. Or to return to our pruning metaphor: the story has been clipped down here to the bare and knobby branch. But the movie recovers from its trial phase in time for a brilliantly tricky *dénouement*. I have to take people's word that this ending is not up to the ending of the novel, having not got there myself. I wonder, though, how much more surprise, hope, and human mystery a man can stand. A moviegoer has no business turning his nose up at this much.

I always seem to be one major movie in

arrears these days, and today the movie I am tardy on is Bertrand Tavernier's *A Sunday in the Country*, currently at the Cove. The least I can say is that no one should risk letting it slip away while waiting for me to say something about it. I hope to do that next week. In the meantime, and certain by then to be past time, there is also Pierre Schoendoerffer's *Le Crabe Jambar* in the UCSD International Film Series, next Tuesday. And there is also, at the Ken through Saturday, Sergio Leone's *Once Upon a Time in the West*: "the fully restored director's cut." You would have to have a better memory than mine, or have seen it more recently than I have, to pick out the alleged twenty-four minutes that have been restored. I had the help of a detailed rundown of those minutes in the press packet, and I can only raise the question of whether this might have been one of those movies that was cut after or during its premiere engagement. This sometimes happens: *The Wild Bunch* and *New York, New York* come to mind as two times it has happened. I would swear, in any case, I had already seen Henry Fonda kick the crutch out from under Gabriele Ferzetti's armpit and threaten to crush him like a wormy apple. But maybe this just goes to prove that the movie is all very much of a piece. One way or another, it will be good preparation for the more extensive restoration job on Sergio Leone's *Once Upon a Time in America*, which I am told is on the Ken schedule some time in March.

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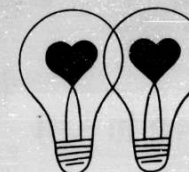
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# The Star Treatment



Illustration by Shep Sorenson

ELEANOR WIDMER

**The Restaurant:** Bertrand's Mille Fleurs  
**The Location:** Paseo Delicias at Avenida Acacias, Rancho Santa Fe (756-3085)  
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Aunt Bertha has never dropped her vocabulary borrowed from the movies; to this day she awards people or situations "two stars" or "four stars" and anyone whom she likes or admires she refers to as "that movie star." I am sometimes embarrassed when she talks about my sons be-

cause she inevitably refers to them as "movie stars." "Her sons are movie stars," she admits with a modest shrug of her plump shoulders, "regular movie stars." It will take a moment or two for the listener to realize that this is a generic compliment that has nothing to do with employment in films. Having made her pronouncement, Aunt Bertha will add, "What did I mean by calling them just movie stars? They're ten movie stars."

Aunt Bertha awards these "tens" to my sons, to Saul Bellows the novelist, to Ralph Nader the consumer advocate, and to Mario Cuomo the politician — to Aunt Bertha they are movie stars all. Needless to say, Aunt Bertha has her favorite restaurant people and when I mentioned the possibility of dining at Mille Fleurs, which has recently been purchased by Bertrand Hug, Aunt Bertha virtually "two stars" "What? You're thinking of going to see the movie star and not taking me?"

Aunt Bertha has been one of Bertrand's

fans since his earliest days at Côte d'Azur on Prospect Street in La Jolla, to the period when he was maître d' at Mon Ami in Del Mar, to his time at a restaurant named for him in Leucadia, Bertrand's, and to his recent interval at La Maison du Lac in Carlsbad. No matter what Bertrand is actually thinking or experiencing, he is unfailingly ebullient, outgoing, dancing between tables as he exercises his prodigious powers of memory; he is able to recall what you had in any of his restaurants as far back as a half decade ago and he never forgets a name or a face.

He's also lucky; no matter how unpromising the situation, Bertrand manages to land on his feet. Though diners admired the food served at La Maison du Lac, the drive to Carlsbad prevented many from dining there midweek. Restless, and with a great need for new and better experiences, Bertrand sold Maison du Lac and began negotiating for a restaurant in the newly expanded University Towne Centre. Far from weeping when the deal could not be completed, he searched for another locale and came up with the flourishing Mille Fleurs in Rancho Santa Fe.

Now called Bertrand's Mille Fleurs, the place is as beautiful as ever. You enter through a charming tiled courtyard, and the restaurant is broken up into a series of rooms, all beautifully appointed. The tablecloths and silverware are impeccable, and if there aren't exactly one thousand flowers distributed through the rooms, well, as Aunt Bertha would say, "Who's counting?"

One nighty that Bertrand always practices is personally conducting every party to its table. When Aunt Bertha sees him at the door in his navy blue suit, white shirt, and red tie, she hisses rudely, "Did you see that movie star? What a movie star!" At first he leads us to a table in one of the smaller rooms, the one that was originally an open sun room. However, at our request he gladly gives us another location that affords the maximum amount of privacy, the end table in the back where the entire wall is a seat lined with pillows.

Since there are three of us, Aunt Bertha insists on taking the chair so that she can crane her neck and not miss any details of this glamorous Saturday evening, which includes softly played classical music in the background. My friend and I luxuriate against the pillows. Then we glance at the menu.

Every item is à la carte. Appetizers range in price from \$7.50 to twelve dollars, soups are four dollars to \$6.50, salads \$4.50 and \$5.00, and entrées cost seventeen dollars to twenty-four dollars. Aunt Bertha emits a deep sigh. She is fiercely independent and pays her own way. But at best all she can afford is an entrée. She doesn't order any wine and I can almost see her calculating the cost of every mouthful of food. But the splendid bread and butter are free. She works down two basketfuls. When we order, I mention to the captain of the tables that we have to watch our budget. Bertrand seems to be in one of the other rooms, but a second later he brings Aunt Bertha a glass of house wine. "Compliments of Bertrand," he bows to her and smiles. We haven't tasted a single one of the dishes, but I can already see those stars emblazoned in the heavens. Aunt Bertha is silenced into ecstasy.

I ordered one appetizer for all three of us, angel hair homemade pasta with wild mushroom sauce (\$7.50). The pasta is delicate and the mushroom sauce is enhanced by veal stock. It's first rate, but the single dish is placed in the middle of the table and Aunt Bertha spoons the pasta into our smaller dishes. "In France," Aunt Bertha notes, "the waiters always divide the portions. They never let patrons do this, fool around with slippery pasta. Of course, it would have been nice if they gave us this service." She glances around quickly and adds, "But I guess the people who come here don't bother sharing appetizers so there's not too much need for them to require the help of the waiter."

This slight gaffe on the management's part she immediately forgives with the advent of the mustard soup (four dollars). It's nothing short of incredible. Prepared from veal stock, cream, and two types of mustard (Dijon and Pommery with tiny black seeds), the soup is a stunning triumph. (I would have settled for the tri-umph meal.) There's no harshness to this soup; it's simply unique and elegant. Please be sure to phone to see whether the mustard soup is available the evening you dine there. It's worth the trip.

I would be hard pressed to say which of our three entrées was the best. Aunt Bertha had filets of three fresh fish: turbot, John Dory, and swordfish prepared in a bell pepper sauce (eighteen dollars). Red and yellow bell peppers are steamed, then puréed with a light butter sauce. The result is delicacy itself, and each fish filet is fork tender and at its peak of freshness.

The fish filets vary according to the market, but you can't go wrong with this dish if you are a fish lover. All entrées are accompanied by rice over which is placed a basket of fresh vegetables. The baskets are prepared from water-soaked slices of potatoes placed in a mold and deep fried into the form of a rosette. This presentation of the vegetables is not only gorgeous but delightful to the palate.

My friend's salmon in sorrel sauce and Pommery mustard was equally fine (\$17.50) and salmon lovers will do well with this dish. I had one of the evening specials, veal loin in zingara sauce prepared with madeira wine, truffles, and ham julienne. The sauce was outstanding, but next time I intend to try the pavé of veal, which is a tenderloin of veal in a

morel sauce. Veal dishes are the most costly on the menu. The veal loin was twenty-four dollars and the veal pavé twenty-one. Yet I must confess that every dish that we sampled had integrity and was beautifully prepared.

Aunt Bertha was a bit disappointed because she didn't get to meet Chef Remy ("definitely a movie star") but she offered a round of applause instead. Though I tried to restrain her, knowing that today she would moan and groan about the cost, Aunt Bertha grew characteristically rebellious when I suggested that we all share one bavarian cream (bavarois) for dessert, the likes of which can't be duplicated in this city. This rich dessert with its chocolate sauce and creamy interior is a killer in terms of calories and if you have a

small amount of it you are able to feel both virtuous and sated. But Aunt Bertha cried, "When we're out with movie stars we have to act like them." Nothing would do but for us to have one dessert each: a fresh fruit tart, a strawberry cake, and the bavarian cream (each five dollars). The first two were pleasant indeed, but not in the same class as the bavarois.

As we left, Bertrand gave Aunt Bertha a hug. She left bravely when we were out in the courtyard when weak-kneed but resolute she exclaimed, "That movie star has a hit on his hands. The food is expensive, but it's worth it. Beginning tomorrow, I'm going to start saving for my lunch here." Then she added wistfully, "Do you think the movie star gives hugs for lunch?"

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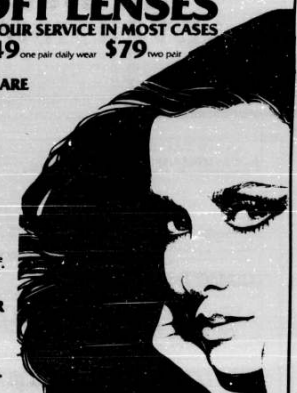
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# Hands



Larry Drake, David Huffman

JEFF SMITH

In 1936, amid the Great Depression and a private foreboding that the novel is "painfully dead" as a genre, John Steinbeck began writing a book for children. "I want to re-create a child's world," he wrote to Ben Abramson, "not of fairies and giants but of colors more clear than they are to adults, of tastes more sharp. He's all right," Lennie's partner George says, "he just ain't bright." But George

want to put down the way "afternoon felt" and of the feeling about a bird that sang in a tree in the evening. "The book never materialized, but the child's perspective did in *Of Mice and Men*, John Steinbeck's hymn to the homeless.

Like a child, Lennie Small sees the world as if for the first time. A huge man with the mind of an infant, Small is attuned to the unseen poetry of things but is cursed to crush them with love. Soft textures, in particular, make him turn savage. "He's all right," Lennie's partner George says, "he just ain't bright." But George

knows from experience that Lennie's other constant companion is fatality. Steinbeck claimed that in his days as a "bottle-stiff" itinerant farm laborer whose belongings could be carried in a bundle, or rucksack he worked alongside a man like Lennie. But it matters not where the character came from — be it the fields of Salinas or from Benji, the tale-telling idiot in William Faulkner's *The Sound and the Fury* — Lennie is one of the most unforgettable characters in American letters.

Lennie has come alive, once again. The Old Globe Theatre's production of Steinbeck's *Of Mice and Men* is quite good overall (though its acting is surprisingly spotty) and Larry Drake's portrayal of Lennie is outstanding. Often the best man or an usher, but never the groom at the Old Globe, Drake has finally earned a starring role. And this gifted character actor has made the most of it with a performance that verges on the definitive.

Drake makes us believe, as Steinbeck wanted, that Lennie's sensitivities are supremely acute. His Lennie becomes joyous at the things we take for granted — or may even find repulsive, like the tiny field mouse in his pocket, which Lennie has fondled out of existence and yet refuses to abandon. Where we hear crickets, Lennie hears a choir, and to him a routine sunset becomes a masterpiece. He is surrounded by hardship and plenty, a feudal world of landowners and caravans of penniless men whose dreams of imagined wealth have shriveled to the talisman that guides them on: the hope for a simple "stake" and maybe, someday, a little land of their own. These men live in a foreboding future. Only Drake's Lennie lives in the present, a realm of fluid sensations he is compelled to acknowledge in ways that reveal the poverty, both economic and spiritual, of his fellow laborers. In scene after scene, Drake consistently re-creates this child's perspective. In doing so, he refreshes our eyes as well.

But Lennie is also a monster, albeit an unintentional one. Like the audiences who filled the amphitheatres of ancient

Greece, *Of Mice and Men* has become so ingrained in our dramatic heritage that most modern audiences already know the story, including when and where Lennie will strike. In this regard, Drake has wisely refrained from giving the character a Frankensteinian edge. Instead, he creates the monster with a subtle economy of means. Small reactions become suggestive. A minor change of Lennie's expression — as when Curly, the owner's son, goes storming through the bunkhouse — is all that Drake uses to indicate a major shift of mood. And when Lennie and Curly's unnamed wife begin to discuss the thrill of touching velvet, in act two, scene two, Drake moves a half an inch toward her, no more, and demonstrates vividly that a dark cloud has just blocked out the sun. The move was barely perceptible on opening night, but it was also eloquent. Drake's next line disappeared amid a rustle of squirming seats.

Most impressive of all is Drake's — and this production's — ability to make Lennie's violent acts completely devoid of cruelty. The pain he inflicts on beings, who become progressively larger in size (a field mouse, a puppy, Curly, and then Curly's wife) is certainly real. But equally real is Drake's power to earn on-the-spot understanding for Lennie, even though he is as much a slayer as a lover of creation. Drake makes it impossible for us to condemn, or even to laugh at, Lennie. We feel not sympathy, for that implies superiority, but empathy for this character. And there are moments, especially in the second act, where Drake's performance becomes so complex that we forget where we are. We leave the theater and find ourselves beneath an actual railroad trestle somewhere in the Salinas Valley. We hear the lynch mob approaching, see George reach for his pistol of mercy, and become torn in two by conflicting feelings about the necessity of ending so destructive yet gentle a life.

Drake's performance is excellent. Not far behind, in the Old Globe production, is David Huffman's portrayal of George Milton. Where Lennie exists in the

present, George lives in several worlds at once — the fields, his romantic vision of a better life, and at Lennie's side as a constant protector and spiritual brother — all of which George attempts to hold together. Though he relies heavily on a staccato delivery of his lines in a machine-gunning, at times monotonous reading, Huffman is nonetheless a fitting companion to Drake. He shows us that George's real dream is for order and that, so unlike the chaos around him, George is courageously single-minded in the pursuit of his goal. Where Lennie is cursed by an accident of birth, George is cursed by his ability to care deeply. We also see in Huffman's performance that were George less dedicated, he would never have encountered the dilemma he faces in the end.

After Drake and Huffman, however, the quality of acting drops off severely at the Old Globe. Philip Reeves is reasonably competent as Slim, the savvy muleskinner, and Fred Pinkard has some good moments as Crooks, a black man segregated

from the rest. But in general the supporting cast is dreary, and in some cases so cardboard-like that they detract mightily from the production. Nancy Claire Bennett can be forgiven, since her character is more a blond-haired prop than a person. She plays Curly's wife, whom Steinbeck has drawn as unappealing as possible (she's an ex-hooker, a compulsive flirt, and — to make sure she don't become attached to her at all — the author hasn't even given her a name). Bennett is unable to overcome Steinbeck's authorial fudging with good reason. Were Curly's wife at all appealing, then Lennie would become less so. But the other actors could have done much, much more than their minor characters. James Coyle, Jack Axelrod, Don Took, Mitchell Edmonds, and Johnny Crawford (whose Curly, when angry, speaks like Lennie) all are flat and at least a beat behind the pace of the scenes. Everyone knows where *Of Mice and Men* is going, and thus knows to be patient. But the supporting cast, especially in the slow first act, made the wait seem much

longer than necessary.

When the supporting cast is on stage, and while we wait, we have a chance to admire the technical work done for the production. Scenic and costume designer Steven Rubin has effectively evoked the feel of the period. His set — skeletal buildings — is framed by huge wooden pilings and crossbeams. Initially they represent the railroad trestle under which George and Lennie camp. But during the production they hover over the bunkhouse and the barn like a death shroud, and become a massive, symbolic reminder of where the story will end. Michael Holton's sound designs, more felt than heard, provide a fine subliminal atmosphere, and a sense of distance, with the howl of a lonesome coyote coming, it seems, from outside the theater, beyond the next imaginary ridge. And Kent Dorsey's lighting is excellent, be it artificial indoor illumination, tattered moonlight, or the sun's gradual dance across the sky. Most impressive is Dorsey's artistry on the scrim, which captures a poetry worthy

of Lennie's eyes in an aureate sunset, and also a reality of the area, one of those bone-chilling, Monterey Bay fog banks that can shoot icicles of pain through the raw hands of a picker in the fields.

In concert with Steven Rubin's set, director Craig Noel has located a majority of the action downstage, close to the audience, which achieves a necessary, Cassius Carter Center stage intimacy for the play. Craig Noel's direction of the play, in general, strives for a balanced, naturalistic tone that only falters when his cast does. At its worst moments (and there are many more than one would expect from a production directed by Noel), the show is talky and repetitive, and Steinbeck's stylistic habits of repetition and overexplanation emerge uncorrected. But in its best moments — Larry Drake's splendid work, his tandem efforts with Huffman, and the conclusion — like Steinbeck the production powers through the verbiage and genuinely strikes an ineffable chord, a candle for the homeless who, as in 1937, wander once again in our midst. □

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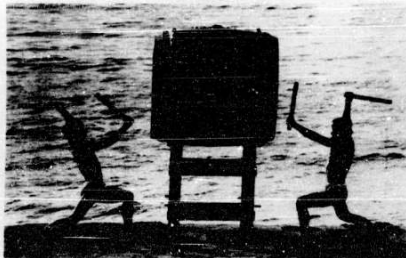
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# Something from Nothingness



JONATHAN SAVILLE

Koto, which appeared at Mandeville Auditorium last week under the sponsorship of UCSD's University Events, is a group of Japanese performers whose work is centered on what would seem a rather unimpressive musical instrument, the drum. Their ninety-minute program was divided into fourteen pieces, most of which employed drums of various sizes. Like other Japanese companies that have visited America recently (Sankai Juku and the Waseda Sho-Gekijo), Koto goes far beyond the expected possibilities of its medium. This is art of great surface excitement and of great depth. Here are some thoughts generated by the performance.

Koto cannot be neatly characterized as to genre. At first, it would seem that this is a musical concert, a drum recital. Yet even within the category of music, the drums are supplemented with other instruments — plucked string instruments such as the *koto* and *shamisen*, and bamboo flutes — as well as with singing. At the same time, the performance is thoroughly theatrical. The musicians wear various costumes, the stage is set with striking dispositions of objects for each piece (not all of them drums), and the playing of the instruments is treated as a series of dramatic events. One of the

pieces has the musicians masked as comic demons and animals, cowering with each other even while they participate in the drumming. This is acting, but it is precisely choreographed acting. Indeed, throughout the performance, the movements of the musicians come close to the quality of dance, sometimes explicitly crossing the border into that art.

Koto does not offer a miscellany, however. The mixture of genres, with each blending into the others, itself has a meaning. It imitates the form of ritual. Music, drama, and dance are elements in a more comprehensive experience whose aim goes beyond that of ordinary art and suggests the religious. In fact, the Koto performers regard their art as a means of communicating with superhuman powers, the gods of nature. As he plays, the drummer is removed from the everyday world and enters a "world of nothingness," in which he confronts the divine and demonic forces that ordinarily lie hidden beneath the world of appearance. His drumming is a means of bringing him into contact with these gods, and also of conveying his experience to the audience; he — and his drumming — become a conduit by which the divine force can enter into the experience of those who are watching and listening to him. The performance of Koto is therefore less like that of a symphony orchestra or a dance company than like the celebration of the Mass.

The performers, indeed, undergo training that is scarcely distinguishable from religious discipline. For fourteen years, the group has been established on the rugged island of Sado in the Sea of Japan. Their community contains numerous elements of the monastic. They run from twelve to twenty-four miles each day. They practice not only the drums but also dancing, singing, ballet, and Japanese calligraphy. All these activities are clearly given a spiritual meaning: they are ways of opening the senses to perceptions of the divine, and of achieving communion with that higher reality.

The means of this communion is the body. The divine is understood not as

something different from or opposed to the physical, but as its highest manifestation. The gods do not dwell in nature but are nature, at that level of perception — unclouded by impression or routine, by flabbiness of mind or body — the spiritual and the physical are one. Hence the immense emphasis on physical perfection, evident in the appearance of the Koto performers and in their mastery of the muscular activity of drumming. The perfected and disciplined energy of the body is transferred to the sound produced by the drums, and that sound, physical in the way it is produced and physical in its own nature, is spirit, the language of the gods, the language of ultimate reality. In the climactic moments of the performance, the central instrument is the *myo daiko*, weighing 900 pounds, and with a head diameter of five-and-one-half feet. Two performers, naked except for loincloths, drum with mighty beats upon this massive instrument. The sound it gives out is indescribably thrilling. One does not so much hear it as feel it, deep within oneself. In responding to that sound with our body, with our entire being, we are participating as communicants in a ritual whose priests are the drummers, whose medium is the body-understood-as-soul, and whose aim is union with a divine soul-understood-as-body.

Again and again in the theater it is Japan that brings to us these examples of art become ritual, of the fusion of opposites, of the merging of categories, of radically new ways of thinking, feeling, seeing, hearing, knowing, being. Why Japan? Koto's approach to drumming provides an answer. Most of these pieces are based on native Japanese dances and rituals, on the folk music of the primitive Japanese village. Yet this is not authentically primitive art, in which there is an unbroken, organic connection between the art and the traditions of the community. It is a highly sophisticated transformation of the primitive and the traditional by highly sophisticated artists. They are artists who have lived in the modern world and experienced its alienation from human needs,

and who have made an enormous effort to overcome that alienation by giving new life to traditions being crowded out by industry, commerce, urbanism, and the influence of the West. Japan is the prime contemporary instance of an extraordinarily formalized traditional society undergoing radical modernization. Its traditions are attacked both by its internal development and by contact with alien cultures. Out of the extreme tension of this conflict arise artists who wish to maintain tradition but can no longer do so serenely, who wish to respond to modernity without being overwhelmed by it, and who in the course of attempting to control and reconcile the two great rivals discover a figure different from either of them, be-

hind them, encompassing them, giving them a meaning greater than themselves. It is that figure, that enhanced artistic form and the reality it reflects, that is evoked by the performances of Koto. The vision of Koto is a universal one, but it should cause no surprise that those theatrical artists who are calling this vision to our attention are Japanese.

The metaphysical vision of Koto is attained through a supremely powerful emotional experience, and that emotional experience is principally one of aggression. There are quiet, delicate moments in the performance, but the breakthroughs are made when these sinewy long-distance runners are smashing away at the drumheads with a fury so intense that it

seems to spring from the very heart of the world. It is an impersonal fury, working through the individual drummers rather than constituting part of their private emotional biographies. It is a controlled fury, transforming the unalloyed aggressive drive into precisely coordinated rhythmic patterns. But its underlying nature is unmistakable. There is very little of the erotic in Koto's art. It is not through love but through pounding, hitting, smashing that one rises to the world of nothing and everything, the world of the gods. Koto demonstrates that there is a destructive energy in the universe (perhaps it is the only energy in the universe) and a destructive energy within us, that that energy is of the body, and that with

unremitting discipline of the self and its powers we may use that energy to transcend the supposed separation of the physical and the spiritual and to arrive at a perception of the real. The drummer summons his drumstick into the head of the drum. But the drumhead does not break. It rebounds, undamaged, and sends a sound into the air that speaks to us with the voice of the divine.

"Koto" means "children of the drum" and "heartbeat." The heart, like these children of the drum, is driven by an impersonal aggressive force. It fights unremittingly against the sluggishness of things, the desire of the blood to stagnate. It beats. Yet this is a beating that results not in destruction but in life.

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# Nostalgia Trip



JOHN D'AGOSTINO

Stone's Throw has been one of San Diego's busiest and most popular dance/lounge/concert acts for a decade now, and critics, musicians, and fans have been nearly unanimous in their praise of the group's contemporized yet authentic renderings of classic jazz and pop from the Twenties through the Sixties. So when the quartet's cofounder, Molly Stone, received a phone call recently from a local reporter, she was taken aback by the caller's query. "He said he wanted to do a story on the band," recalled Stone during a conversation last week in her appropriately vintage home in North Park, "but he wasn't sure I'd want to talk to him because the angle of the story would be, 'Why hasn't Stone's Throw made it big?' That really made me think."

After giving the matter some thought, Stone concluded that Stone's Throw has, in its own way, "made it big," and her satisfaction with the band's ongoing local success stands as a rebuttal to those San Diego musicians who measure success only in terms of record contracts, major concert tours, and financial independence. "When you consider that I never intended to make music my career, and that we never expected the band to become a permanent thing, then the fact that we're all making a good living playing ex-

actly the kind of music we love most is pretty amazing," allowed Stone. She might have added that the odds of a group sustaining a career by playing scaled-down versions of old songs — some of which were popular in the days of hand-cranked phonographs — are not very good. But ten years after the group's inception, Stone's Throw is more in demand than ever. Clearly, the group has come a long way in every sense but the geographical, and even that will change dramatically in a couple of weeks when Stone's Throw embarks, literally, on a seven-week busman's holiday aboard a Princess Cruises ship that will take them as far as South America.

There was a time when the idea of spending nearly two months aboard a luxurious ocean-going vessel playing their favorite tunes to a passel of well-heeled revelers would have seemed a deluded fantasy to the three original members of Stone's Throw. In 1974 Stone, Phil Shopoff, and Paul Severson were merely neighbors, each occupying a separate apartment in a four-unit building in North Park. Stone had just graduated from UCSD with a degree in sociology and was playing stand-up bass and singing in a North County bluegrass outfit called Squatter's Rights. Shopoff, who had played for a time with renowned jazz pianist Anthony Davis, had moved to San Diego from the East Coast and was play-

ing in a local rock band called Back Street Severson, a graduate of Yale who had first met Shopoff in New Haven, Connecticut, was a violinist in the San Diego Symphony, which was at the time on strike. None of them was making much money. Despite their obviously disparate musical backgrounds, the three decided that there was little to lose in experimentation and in 1975 began playing together "just to see what would happen."

"We figured that this was a chance to play the songs we really liked," recalled Stone. "Even though I had been in a bluegrass group, I had just gotten interested in Twenties blues, and Phil was at the same time rediscovering the trumpet and Louis Armstrong, so at first we played a lot of Twenties things. Then we added some pop tunes from the Sixties, so for a while our repertoire was like a pair of musical bookends — fairly old and fairly recent material." That rather wide stylistic and chronological gap narrowed when Stone's interest in Twenties blues inspired her to investigate swing music of the Thirties and Forties. Shopoff, meanwhile, was culling tunes from an extensive collection of Fifties doo-wop and rhythm and blues 45s that he had accumulated while coming of age in New York City. Before long Stone's Throw's song list spanned fifty years of jazz and pop, taking detours around some forms for purely practical reasons. "The Forties stuff was the hardest to learn because of the big horn arrangements," admitted Stone. "We knew we couldn't pull off something like [the Glenn Miller Orchestra's] 'String of Pearls,' so for our Forties material we pretty much stuck to doing vocal harmonies like the Andrews Sisters."

Calling themselves Lost Horizons (after the 1937 Frank Capra film), the all-acoustic trio set out to find work, but six months later all they'd been able to manage were a couple of short-lived gigs that had led nowhere. Disheartened, the three-some drove up to the coast to get away from everything and to plan their next move. While in Long Beach the group agreed to abandon their name, having grown weary both of explaining its origin and of fending off criticisms that it had negative connotations. "Stone's Throw seemed a good choice," remembered Stone, "both because of my last name and because it didn't mean anything." Back in San Diego the band passed an audition to play at the Ancient Mariner restaurant in Point Loma, and the company that owned that establishment later hired them to work other eateries in Sacramento and Newport Beach. As word spread of Stone's Throw's multiple talents and unusual show, the group's dance card quickly filled up, and they were soon playing regularly throughout the San Diego area.

Those first audiences had to have blinked and looked twice, delighted but perhaps a little befuddled by what they were seeing and hearing. If one were to read and internalize enough press releases one would begin believing that every group in existence provides a "unique musical experience," but when those words appeared in early advertisements for Stone's Throw, they were for once justified. The trio dressed in Thirties and Forties garb, among them played a number of instruments, and gave lively readings to wildly varying material that ranged from turn-of-the-century New Orleans jazz to Gershwin to Enkline Hawkins to Elvis to Motown, often in the same set. Close vocal harmonies — in which Stone's husky alto was frequently the lowest — gave way to Severson's sprightly fiddle solos, Stone's forays on flute or tenor sax, or Shopoff's cornet blasts. A Billie Holiday song with Stone on sultry lead vocal might segue into Shopoff's rendition of Bobby Lewis's 1961 chestnut, "Tossin' and Turnin'," only to be followed by "Chattanooga Choo Choo" or an early pop standard. One never knew quite what to expect from Stone's Throw, and that was (and remains) a large part of the band's appeal.

From 1975 to 1979 the group worked steadily, converting new listeners at folk festivals, nightclubs, and private parties. The band even initiated a series of eight, self-produced, costume-optional "period parties" that included a Sixties-style "Junior Prom" (aboard the ferryboat Berkeley), a Fifties-style "Rockabilly Boogie," and a Forties-style "Hep Cat Holiday," held last August at the Hotel San Diego, downtown. "We've never lost money on one of those parties," said Stone, "but the most successful one definitely was the 'New Jump Steady Ball,' with a Twenties theme, that we put on at the Hotel Del in 1978. We sold out the main ballroom, and a lot of the 800 people who came arrived in limos and everything. No one was more surprised than us that these nostalgia events became so popular so fast."

Riding the public's growing fascination with nostalgic music and garnering both critical and word-of-mouth raves for their versatility and musicianship, Stone's Throw could look forward to a seemingly limitless future, at least in San Diego. But in 1979 a move to beef up their sound was partially responsible for the group's eventual, though brief, disbandment. "We added a pianist thinking that would allow us more flexibility and give us a bigger sound," said Stone, "but it just made it harder for us to get jobs. Clubs that didn't have pianos were telling us that we'd have to supply our own, or not play, and some club owners didn't like the idea of paying for an extra musician. That and the sudden disco craze made it real tough for Stone's Throw to find work." As prospects for employment worsened, the band decided to break up, fully intending the split to be permanent. But Stone insisted

that they at least have a memento of their time together. Fortunately, some people from L.A. who had heard Stone's Throw at a folk festival stepped forward with an offer to record the group on their own small folk label, Sierra Blue Records. So on July 15, 1979 Stone's Throw played and recorded a special farewell concert at a local recording studio. The result was *Suppressed Desires*, a representative sampling of the band's stage show that received airplay on college radio stations and was even given a glowing review in the national *High Fidelity* magazine. But Sierra Blue's promotional and distribution resources were severely limited, and when the label went under in 1980, so did *Suppressed Desires*. But the band's "re-

tirement" was not to last. "Paul called me one day in 1980," said Stone, "and said, 'Hey, this is silly — let's play.' Phil was in Europe at the time — he had done graduate studies in European history — and when he came back we went at it again as a trio."

With disco dying a horrible and well-deserved death, Stone's Throw soon re-emerged in local profile, and when the Sheraton Hotel's cavernous Sundowner Lounge hired them in 1982 to play in the Sheraton Hotel's cavernous Sundowner Lounge they added a drummer, Will Parsons. Parsons had played with the Harry Partridge Ensemble and jazz reedist David Sanborn, among others, and his ability to provide a rhythmic kick without compromising the authentic flavor of the band's vintage material proved an unqualified

bonus. The only personnel change since then came in March of last year when Severson defected for family reasons and was replaced by guitarist Wayne Riker. Just as their repertoire and line-up have expanded, Stone's Throw's audience has broadened to include people in their early twenties who are curious about the imagined nostalgia/historical value and older folks who simply relish the opportunity to hear their favorite music performed live. Many of these seniors drive to the Betty Up Tavern in Solana Beach every Wednesday to dance at Stone's Throw's popular supper-hour gigs, and a number of them voiced their disappointment at Stone's announcement last Wednesday that the group would soon be leaving for several weeks. Stone herself has mixed emotions

about being away from home for that long. "It's funny," she said, "we're all excited about the trip, which will take us from L.A. to Acapulco and then through the Panama Canal to San Juan, St. Thomas, Martinique, Caracas, Antigua, Cartagena, and Aruba. And the guy in L.A. who got us the cruise is certain he can get us lots of work in other parts of the United States, too. [Going on a concert tour] is something we've always talked about doing, but now that it's a possibility, we're not sure we want to be away for as long as a tour would take. And besides," she added in an afterthought that might confound many ambitious local musicians, "we know that we've got it pretty good right here in San Diego." □

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## City Lights

### Not Here

(continued from page 2)  
homeowners board in a March 3 election. This informal group will run a slate of three candidates — including homeowner and Municipal Court Judge Ronald Mayo — for vacancies on the executive board. Mayo admits the electoral challenge is "a real pain in the butt," but says he's tired of "seeing people so mistreated and unfairly dealt with by having mandates imposed on them that aren't legal." Judge Mayo has nicknamed the 225-unit development "Camp Seabluff," in reference to the strands of barbed wire stretched across the top of the development's entry wall. He blames the cost of the fences — which are designed to keep neighborhood surfers from using Seabluff as a short cut to the beach — and the price of maintaining a squad of private security guards for the \$250 per month maintenance fee demanded from each homeowner. The challenges

hope to win votes by arguing that the fee exceeds that of comparable developments, and makes it difficult for Seabluff homeowners to sell their units at competitive prices.  
Homeowners attorney Grinnell counters that the Seabluff directors are spending only what's necessary to enforce the development's by-laws. —P.K.

### Golden Hill

(continued from page 2)  
city's average of 67.38. Stewart Mayo and his wife live in a large, one-bedroom apartment with hardwood floors in a building that was renovated last summer, two blocks south of McCarty's project. While the Mayos pay \$475 for their place, rent for the top-floor one-bedroom apartment occupied by another young couple is \$600 a month. When the Mayos first arrived in San Diego from Dallas-Fort Worth late last year, they had trouble finding an apartment and initially had not wanted to spend more than \$350 a month for rent. After a couple of weeks of searching, the couple

found that the beach-area apartments were too expensive and often too dilapidated for the rent being asked, and the only large and relatively cheap places were to be found in El Cajon. But the two didn't want to live that far inland. "This place is big, nicely done, it's kind of like something you'd find back East," Mayo says. "Although the neighborhood is kind of run down, we haven't had too many problems. One of the other tenants, a single woman, had trouble with a peeping tom, and someone bashed my car's rear window out. They didn't want or try to take anything, I guess, he just said to himself, 'There's a new car, these guys have more money than we do, I'll just break their window.'" —A.O.

### Mexican Radio

(continued from page 2)  
Mexican government began a stringent enforcement campaign. Still, the four Tijuana stations that aim their signals north to San Diego listeners —

XTRA-AM (oldies); XTRA-FM, or 91X (new music); XHRM-FM (black); and XHITZ-FM (Top Forty) — had been largely unaffected by the beel-up enforcements, outside of devoting an hour of broadcast time each week to a Mexican "national hour" and periodically identifying the stations' signals as emanating from Tijuana. But last November the *Camara de Radio* group held a meeting in Tijuana with top Mexican broadcast officials, and when the officials turned in to the four stations, things began to change.

Victor Diaz, who owns XTRA-FM, says that at the time of the Tijuana meeting, the several public service announcements he had been running each day on behalf of Mexican organizations had been "accidentally" suspended, and that particularly aroused the ire of Mexican officials. The result: XHITZ-FM now runs an average of twenty-five

south of the border. A sample: "If you're planning to drive during your next stay in Mexico, you'll find that your trip is now easier than ever. The Mexican government has developed a system of modern highways that have made traveling anywhere in the country a pleasure." XHRM-FM, which officials last November, says operations manager Darryl Cox. The station had not been broadcasting any tourism ads; now it runs an average of nine a day. And even though John T. Lynch, general manager of XTRA-AM-FM, says he knows nothing of the meeting — and claims his station has always been running its average of twenty to twenty-four tourism spots a day — "just because it's good business" — another station source says the tourism spots are indeed a fairly recent development brought about through government complaints last fall. —T.K.A.

—Paul Krueger,  
Thomas K. Arnold and  
Abe Opiener.

## Letters

(continued from page 4)

As for helping to make the park a safer place, I like the idea of no inner parking lots and adding a mini-train for service to outside cars, sort of like what Disneyland has. I think if San Diego also became more aware of this problem it would help greatly. Launch a campaign for better parking, including posters, advertisements, and articles like yours. Go all out with fundraisers and contributions. Most of all, get people to open their eyes, and acknowledge that "derelicts" exist, because most people pretend it's not around — the "not in San Diego" attitude.

Without Ballou Park, San Diego would be missing something. We all use it, so let's contribute and fight for it, and let's give derelicts to get a job!  
Lori Ann Elder  
Del Mar

### Sucked Into One

Phew! Finally, I have a solution — after a thorough investigative analysis — to the mystery enshrouding the *modus operandi* employed by Duncan Shepherd when dandy rolling his amorphic armings under the guise of movie reviews. It required a lavish

investment of time to accomplish such a feat, but it was by no means trifling.

I mention this in passing only because I have assumed that you, as his editor, would appreciate knowing just how this capricious character operates. He closely guards his secret from even you, no doubt. And well he should. It would be a disservice to you if I were to reveal his secret, as I now do, I would be willing to render rabid reviews for less remuneration than you are currently doling out to him.

The validity of my solution has been substantiated by environmental testing of his aforementioned MO under strictly monitored conditions. By all means, verify the methodology I have detailed below! Observe your own results as being indistinguishable from his. Or mine. Here's how it works:

To start, you identify the lexicon of the film cynic. Two procedures may be utilized for this task (I command both highly):

- 1) Misappropriate everyday, household terminology; e.g., "bread dough"; and
- 2) Blindly lead through Roger's Thesaurus (or *any* other's, for all that it matters) and randomly select expressive descriptors which strike your fancy; e.g., "pastiche" (which in this case is actually a variation on it, this term obviously being a not-so-subtle

bastardization of another everyday, household phrase — in San Diego, at any rate — "pas-de-queue").

Having now become a lexicographer in your own right, you inject life into your otherwise mundane pontifications regarding the film in question by haplazardly — the more arbitrary the better — incorporating these glossular delicacies into your scriptures. It is imperative that the content of the vocabularies equal the obscurity of your lexicon. (Or at best, be no less bewildering.)

Remember to recklessly rein the continuity of your text with deliberate doses of digression — parenthetical interludes — thus destroying (and requiring — at minimum — a third reading to extrapolate any sort of comprehension from the ms.) logically all thought of progressing. Occasional alliteration can be an amusing afterthought, as well.

*Few* accomplish, you assign the film an astronomical rating using a scale of black hole to five stars. This rating is necessarily antithetical to the parent perspective as portrayed in this point in the proposition. This

should be done solicitously. It must creep furtively upon the naive reader, grasping the theatrical neophyte unsuspectingly, as if he had been surprised by a phantom in an abandoned projection booth.

American films can receive no higher rating than three stars, though you will typically find one or two stars to be adequate. Foreign films, with rare exceptions, are automatically receive four stars — especially any produced prior to 1965. Black holes, as any Trekkie can tell you, are to be avoided, but you will occasionally find yourself sucked into one, albeit unwittingly.

Now go on the actual movie itself. This will allow you to add a whimsical comment or two regarding the plot of the film. And you are done. You now have The Complete Duncan Shepherd Movie Review.

So, there lies the solution, dear editor, to how Mr. Shepherd reviews his films. Its utter simplicity is quite obvious once subjected to such an in-depth analysis, don't you agree? Oh, begging your pardon, sir, I am most ungrateful. The use of all

five stars is reserved for *Dune* himself. That's *his* best. He's the only one possessing sufficient galactic authority to allocate the entire constellation. You nor I will ever use this rating so we may forget it exist.

And in light of that, it is now obvious that it is ludicrous for me to even give a second thought to aspiring to duplicate such eulogistic excursions as his. Alas, you would be wise to retain him after all.

But a word of admonition: beware of films to which he has consigned all five stars. You will find them so overburdened with surrealistic symbolism, watery images, and weighty dialogue that you'll need *Dune*'s Pils to rise from your seat. And even exponents of Carlos Castaneda will leave the theater shaking their heads in wonderment.

Yet, have I labored in vain? Obviously not. You are now privy to how Mr. Shepherd's *modus operandi*, for which you will no doubt be eternally grateful to me, remaining as I do,  
Lorry Edwards  
La Mesa

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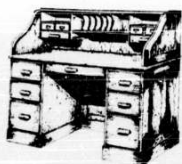


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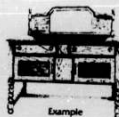
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## Section 2 Events, Theater, Music, Film

### Remember The Future

From the perspective of our hi-tech, fantasyland America, it is not entirely easy to imagine that, during most of the long run of human history, the future (for those who bothered to think in such terms at all) was a decidedly prosaic and unimproved picture. Tomorrow would be simply another imitation of yesterday and today, in which labor, tools, food, clothing, and the rest would

change very little. The future might have spanned the farming season or the hunting migration, but for the most part it was probably no more ambitious a reach than guessing the next day's weather.

The concept of future, with which we are familiar today, then, is a relatively recent evolution. What would have required quantum leaps of faith for our ancestors have become ordinary modes of thinking for us as we effortlessly pass idle theorizing to the certain knowledge that our lifestyles will be subject to profound changes in the future — that, for

example, a cure for and vaccine against cancer will be found, that liver will eventually be less filling and taste great, and that five-year liver overhauls will be performed routinely on an outpatient basis for no more than the cost of a good bottle of champagne.

As the future grows before us in breadth and complexity, the pastime of speculating on its dimensions has become institutionalized, as well as appended to distinctly commercial strategies. And in the revered American tradition of carrying the new and the unusual into the provinces and banking it to the locals, "Future Expo" will tape its tent in the Al Bahr Shrine Temple this weekend for a two-day peek at the products of the future that, through the miracle of modern science, you can buy today.

From the expo's advance advertising one learns that San Diego was chosen as the site for the show over Sacramento and Seattle, in part, because of the Al Bahr Shrine itself, which the event's organizers call "one of San Diego's most futuristic buildings." Once inside this architectural space odyssey, visitors will be treated to numerous exhibits and shows, including one on cryonics, which is often mistaken as the technique women use as a last resort to get their way, but which, in fact, is the science of freezing an organism for preservation and future resurrection.

"Several moving holograms will be featured," we are told, one of which is a three-foot-by-two-foot image of Dracula at work on a victim. A four-foot tall robot named Hubot, billed as "the ultimate appliance of the

(continued on page 8, col. 3)



Illustration by Robert Taylor



"Mrs. Thomas Gage," John Singleton Copley, 1771

### John Singleton Copley

"In this country — there is no example of art except what is to be met with in a few prints, and, differently executed, from which it is not possible to learn much. I think myself particularly unlucky in living in a place into which there has not been one portrait brought that is worthy to be called a picture within my memory." — John Singleton Copley's lament was an accurate evaluation of the status of painting and the arts in general in America in the mid-Eighteenth Century. Boston, Copley's birthplace, was perhaps the quintessential American city at a time when merchants and clergymen saw art as the servant of trade, and the clergy saw it as the servant of the devil. In this unpromising atmosphere, Copley nurtured his innate artistic skills and tailored his idealized notion of the grandeur of European art to the economic realities of the time, and became the first American-born painter to be recognized here and abroad as one of the great artists of his day.

At about the age of thirteen (1751), out of economic necessity, Copley began his career as a portrait painter with little instruction aside from that given him by his stepfather, an engraver, and what he could glean from the few English painters working in America. His early commissions were from successful tradesmen only a few rungs higher on Boston's social ladder than his own family. But by twenty-one his skill and perseverance earned him commissions from the most prominent families in the city. Eventually he would have his own home on Beacon Hill alongside those of his commissioners.

But as a portrait painter, Copley was considered simply a skilled tradesman. His subjects saw his work as a memorial to their social standing; he saw it as a means of escaping the poverty of his childhood and perhaps a way, eventually, to escape America's crude sensibilities for the artistic world of Europe. In

this aesthetic vacuum it is remarkable that Copley's portraits went beyond the requirement to present a likeness and became instead individualized, personal statements about each subject. His work adds immensely to what is known about some of the most important figures in pre-Revolutionary America and of the society and culture of the time.



"Self-Portrait," c. 1776

Working virtually alone, Copley had no real idea of how his art compared to that of the prominent painters of Europe. In 1765 he carefully planned and executed a painting specifically intended to test his reception in London. He submitted it for consideration to Joshua Reynolds and the other masters of the day. Their acceptance of the painting for exhibition along with theirs, and their astonishment that so skilled a painter could have developed in the artistic wilderness of the colonies, was to Copley's way of thinking, the first real confirmation of his talent. He left Boston in 1774 for Rome and finally settled in London.

One of his last portraits before leaving America was Mrs. Thomas Gage (1771), wife of the British army commander-in-chief. This portrait of the Tinkler Art Gallery in Balboa Park purchased the work for their collection. Copley himself considered this the best of his portraits of women, and it shows him at the peak of his form during the "American period." In celebration of the acquisition, the gallery has planned a one-day symposium on the life and work of John Singleton Copley, which will feature five scholars who will discuss the artist and his work in both their American and English contexts and his remarkable achievements as a self-taught painter. The distinguished speakers are: John Walsh, director of the J. Paul

(continued on page 8, col. 5)

### Bejart: The Exotic & The Erotic

Two years ago formidable dance critic Clive Barnes ate crow and was gracious enough to do so publicly. What appeared in his New York Post column (for three consecutive weeks, in fact) was nothing short of a recantation of his long years of negative criticism aimed at Maurice Bejart's Ballet of the Twentieth Century dance company. Not that the company's technique had suddenly improved for its 1983 New York appearances, or even that Bejart's choreography — often puzzling and always

spectacularly theatrical — had been found less wanting. Not at all. The dancers, Barnes wrote, were as superb as ever, and Bejart's choreography flamboyant, assertive, and intelligent. The epiphany was the result of one critic's coming to terms with the choreographer's persistent iconoclasm and, engendered a newfound respect for the creative brilliance of the man who had been Barnes's long-time friend and artistic foe.

Maurice Bejart, age fifty-six, founded his dance company twenty-five years ago in Brussels, Belgium; since then he has created sixty ballets for his dancers, most of whom graduate from either of the two dance schools he also directs. For years, American critics rallied against the success the company enjoyed

across the Atlantic. His works, when performed on tour here, were labeled gaudy, hysterical, unimaginative. The expressionless portrayals of his women, the sensually lavished on the male roles, the lush theatrical elements that (so the critics wrote) leagued incoherence and thus made its absence more palpable, all amounted to "true avant-garde stuff." But the man and his art have triumphed here in recent seasons. Sellout houses, standing ovations, Barnes's defection to Bejart's camp all have left the critics wallowing in contrition.

This weekend the San Diego Arts Foundation introduces Ballet of the Twentieth Century to San Diego for the first time with four performances. Two programs are planned on Friday.

(continued on page 8, col. 2)



Ballet of the Twentieth Century







## READER'S GUIDE

Northridge Street, Hillcrest.  
272-8425 or 452-6221.

**Classical Guitarist** George Svoboda performs Saturday, February 9, 7 p.m., Woods and Music, 3826 Fourth Avenue, Hillcrest. 298-4011.

**Harpichord Concert**, an all-Bach program is featured by harpichordists Elizabeth Hamilton and Anthony Newman, who teaches at The Julliard School, SUNY and Indiana State University, Sunday,

February 10, 7 p.m., First United Methodist Church, 2111 Camino Del Rio South, Mission Valley.

"Bach and Sons, and Scarlatti and Friends" harpichordist Jennifer Paul, winner of the 1981 Edwin Beatty International Competition for early music performers, will perform a program of works by the aforementioned composers. Doro Domestico Parades, and Padre Soler, Sunday, February 10, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. 298-9978.

**Pianist Pamela Placencia** performs at a lunch hour recital on Monday, February 11, noon, Athenaeum Music and Arts Library, 1028 Wall Street, La Jolla. Free. 454-5972.

**Spring Chamber Music Series**, the Minus Trio, with Pamela Strubbs, piano; Rex Dymov, violin; and Bonnie Rogers Rockley, French horn, will open the chamber series Tuesday, February 12, 7:30 p.m., third floor auditorium, San Diego Public Library, 522 E. Street, downtown. Free. 236-5849.

**Chamber Orchestra**, the San Diego Chamber Orchestra, under the direction of Donald Barin and with guest harpist John Renshaw, performs Schubert's *Piano à quatre mains* in June, Vaughan Williams' *Antiphony Suite*, "The Waves," Respighi's *Storia*, and songs by Gounod, Verdi, Mozart, and Scarlatti, Tuesday, February 12, 8:15 p.m., Fairbanks Ranch Country Club, Fairbanks Ranch, 750-4865.

"Jazz Live," Dwight Stone and

band perform Tuesday, February 12, 8 p.m., San Diego City College Theatre, Twelfth Avenue and C Street, downtown; the concert will be broadcast live from the theatre at 8 p.m. over KSDS-FM (88.1).

"A Little Mozart," the Pacific Chamber Opera's Susan Lord and Christine Lindsay will perform operatic arias and offer a sneak preview of parts of the upcoming production of *The Marriage of Figaro*, Wednesday, February 13, 6:15 p.m., lower lounge, Casa de Mariana, 849 Coast Boulevard, La Jolla. 454-2151.

**Flutist Marye Martin**, who has performed with Jean-Pierre Rampal and James Galway, will perform Wednesday, February 13, 7 p.m., Smith Recital Hall, STEI, 265-6947 or 229-2427.

### Lectures

**Perry, Philip** Whalen will read from his work tonight, Thursday, February 7, 7 p.m., Council Chambers, Attec Center, SDSU. Free.

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## TO LOCAL EVENTS

(265-5443), Steve Kowitz will read poems based on exotic poetry of India, with musical accompaniment, Sunday, February 10, 3:30 p.m., Greenwich Village West, 536 Fifth Avenue, downtown. Free. 237-9151.

"Photography in California: 1945-1980," in conjunction with the ongoing exhibit at the Museum of Photographic Arts, Robert Flick, chair of the USC department of photography, will speak tonight, Thursday, February 7, 7:30 p.m., Natural History Museum, Balboa Park. 239-5262.

"Crossroads and Crosscurrents in Contemporary American Performance," you say you sat through last year's entire season of performance art and still wonder if your sensibilities are undeveloped? Fear not, UCSD associate professor (visual arts) Mona Roth will guide you along in her discussion of the shifts in intent and style within the medium. Artists such as Tim Miller, Laurie Anderson, Rachel Rosenthal, Suzanne Lacy, Lin Hixson, and Linda Montano will be discussed in her lecture tonight, Thursday, February 7, 8 p.m., Sherwood Auditorium, La

Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-2267.

**Former CIA Analyst** David MacMichael, who was assigned the documentation of alleged arms trafficking from Nicaragua to El Salvador from 1981 to 1983 and who found no evidence of arms, will speak on "United States Policy toward Nicaragua," sponsored by Friends of Nicaraguan Culture, tonight, Thursday, February 7, 7 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. Free. 459-

4655; he will also appear Friday, February 8, 1 p.m., Latin American Center, SDSU. Free. 265-6686.

**Activist/Author Daniel Berrigan** will speak on "Peace: A Past Promise," tonight, Thursday, February 7, 8 p.m., Salomon Lecture Hall, USD. Free. 293-4802.

"United Nations Development Programs in Africa," Evelyn Pickart will speak and present slides from a visit to West Africa that included stops at UN Development projects, Friday, February 8, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. 453-9280.

**The Peninsular Mountain Range**, its history, and the local's wealth of precious gemstones and minerals will be the topic for a slide-illustrated presentation by naturalist Douglas L. Free, sponsored by the El Capon Valley Gem and Mineral Society, Friday, February 8, 7:30 p.m., Wells Park Clubhouse, 1153 West Madison Avenue, El Cajon. 464-7841.

**Opera Preview**, Vero Wolf continues his series with a discussion of Puccini's *La Bohème*, Saturday, February 9, 10 a.m., Mira Costa College Del Mar Shores Center, North Street and Stratford Court, Del Mar, and on Wednesday, February 13, 1 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 942-1152.

"Great Leaders of San Diego's Past," Philip Klauer, president of the San Diego Historical Society, will present an illustrated program, such personages as Kate Sessions,

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### WHAT'S COOKING



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CENTER FOR MUSIC EXPERIMENT

#### Schedule of Events

Thursday, Feb. 14  
7:00 p.m. Registration \$5.00 Advance Conference Registration  
8:00 p.m. **Pauline Oliveros** *Talking Bitter and Bones*  
**Phish Keys** *Homemade of a Whistle*  
**Jill Krossen** *Joseph Hannon* *New Narrative Songs*

Friday, Feb. 15  
4:30 p.m. **Joe Brainard** *Readings*  
8:00 p.m. **B. P. Michel** *Three Essays on Language*  
**Jerry Rothberg** *Bert Tumbly* *First Dada Strain*  
**Charlie Morrow** *Light ritual of Cleansing*

Saturday, Feb. 16  
4:00 p.m. **Marc Battier** *Jean-Paul Cartay* *Audio-Body Across the Screen*  
**Linda Montana** *7 Years of Living Art*  
**Eleanor Antin** *Reading from Being Antinova*

6:00 p.m. **Jean-Charles François** *Cooking, What*  
8:00 p.m. **Carolee Schneemann** *Fresh Blood—A Dream Morphology*  
**Marina La Palma** *Here's Duna then, a Habit*  
**Jill Krossen** *The Lowell Jerkin Story*

Sunday, Feb. 17  
11:00 a.m. No Host Brunch  
2:00 p.m. **Daryl Chin** *Narco-slim or the Drug of Self Love*  
4:30 p.m. **Jean-Charles François** *Open Forum*

NOTE: All programs will be presented in the CME Main Performance Space, 406 Warren Campus, UCSD. What's Cooking is supported by a grant from the National Endowment for the Arts. Additional funds have been provided by the Canada Council, by the University of California, San Diego, and by the UCSD Departments of Music, Visual Arts, Drama, and Literature.

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Regents' Lecturer In February

### FREDERICK W. TURNER III

Mr. Turner, a one-time university professor whose passion for jazz and the environment led him to a free lance writing career, will give two public lectures:



### "ORIGINS OF NEW ORLEANS JAZZ: SIGHT & SOUND"

Tuesday, February 12 • 7:30 pm  
International Center  
Reception to follow

### "MUIR IN THE MOUNTAINS"

Wednesday, February 20 • 8:00 pm  
Third College Lecture Hall 104

BOTH ARE FREE TO THE PUBLIC

### WEST COAST WHALE RESEARCH

Dr. Jim Darling, internationally recognized scientist of the West Coast Whale Research Group, with a stunningly beautiful film and multi-media show featuring the sights and sounds of killer, grey and humpback whales in the wild. These may be the most stirring whale images ever shown!



### WEST COAST WHALES

Sat., Feb. 16th: 7:00 PM and 9:15 PM  
LA JOLLA MUSEUM OF CONTEMPORARY ART  
700 Prospect Street — Phone 454-6267  
Tickets \$6.50 Advance / \$7.00 at the Door  
Advance tickets available at San Diego Diner's Supply in La Jolla, P.B. Ski and Sport in Pacific Beach, Seabreeze Nautical Bookstore in Point Loma, and all Teleview outlets.

CHARGE BY PHONE: 263-5847  
LIMITED SEATING — GET TICKETS EARLY!  
A Pacific Productions Presentation



## READER'S GUIDE

James Copley, and the Scripps, Horton, and Speckle families. The film, "Mama's Boy," February 11, 7:30 p.m., Joshua Hall, Congregational Church of La Jolla, 1216 Case Street, La Jolla, 92037. \$4.50.

"Everything You've Always Wanted to Know about Water," the Ocean Waters section of the Clean Water Act, water reclamation, and other water-related issues will be discussed by Susan Delaney, of the Executive Office of the Regional Water Quality Control Board, in a slide-illustrated talk, sponsored by the San Diego chapter of the Sierra Club, Monday, February 11, 8:30 p.m., County Community Center, 131 Pacific Avenue, Solana Beach, 92088.

"Origins of New Orleans Jazz: Sight and Sound," former university professor Frederick Turner will speak Tuesday, February 12, 7:30 p.m., International Center, UCSD 452-1122.

"Travel Lecture Series" Sherin Mentes will narrate her film, "Greece: A tour through Athens, the islands, and the mainland," Tuesday, February 12, 7:30 p.m., Carlsbad Union Church, at Harding Street and Pine Avenue, Carlsbad, sponsored by Mesa Vista College Community Services, 943-1352 or 757-2121.

"New Views of Women" Lecture Series, SIDS, professor Christine Downing will discuss the ritual and myth associated with menopause in other cultures, and the sociological, psychological, and spiritual aspects of this stage of life in her talk, Wednesday, February 13, 3 p.m., room 221, Hynes Hall, SIDS, Free, 265-6524.

"Oceanography from Space" Paul Scales-Power, the first oceanographer to fly aboard the space shuttle

Challenger last October, will present slides and a movie shot during that mission and speak about space oceanography, Wednesday, February 13, 7:30 p.m., Summer Auditorium, Scripps Institution of Oceanography, 8602 La Jolla Village Drive, Free, 452-3624.

### Radio/TV

"Sex and the Single Girl," Natalie Wood, Henry Fonda, and Tom Curran are featured in this comedy, Saturday, February 9, 2 p.m., KFTS-TV, Channel 6.

"AIDS: Chapter One," Nova examines the complexities of Acquired Immune Deficiency Syndrome and the scientific community's attempts to understand the origins of the disease, Tuesday, February 17, 8 p.m., the program reports Friday, February 15, 2 p.m., KFTS-TV, Channel 15.

"And Still I Rise: Maya Angelou," the author of the best seller *I Know Why the Caged Bird Sings* speaks about her life, career, and disappointment with the slow progress of the Civil Rights movement, Sunday, February 16, 8 p.m., KFTS-TV, Channel 15.

"The World According to Garp," Robin Williams plays John Irving's Garp, Wednesday, February 13, 8:30 p.m., KFTS-TV, Channel 8.

"Fun with Dick and Jane," George Segal and Jane Fonda are cast as a couple whose bourgeois budget won't support their champagne tastes. Without a doubt, Gail's humor, Wednesday, February 13, 9 p.m., KFTS-TV, Channel 6.

Photographers and Editors of *Life* magazine show their recollections

in this hour-long retrospective of the magazine's days of glory, Wednesday, February 13, 10 p.m., the program reports Thursday, February 14, noon, KFTS-TV, Channel 15.

"The Status of Blacks in San Diego," UCSD professor Charles Thomas and activist Walter K. Jamali discuss relevant issues during the call-in hour, next Thursday, February 14, 11 a.m., KFTS-FM (89.1).

PSAA Surfing continues, with the San Diego Pro, the final event on the 1985 tour, sixty-four men and sixteen women will compete, Saturday, February 9 and Sunday, February 10, 7:30 a.m., North Torrey Pines State Beach, Del Mar, 755-0635.

Tennis, the Valentine mixed doubles tournament continues into final rounds Saturday, February 9 and Sunday, February 10, 8 a.m., North Park Tennis Club, 4544 Lido Street, North Park, 298-0631.

Hobie Cat Fleet Four Winter Series, the second winter race series begins this Sunday, February 10, with a 9 a.m. registration. The race begins at 11 a.m., in the water-skiing bay off the northwest side of Punta Prieta. Free viewing, 578-3193.

Franchise, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla, Free, 273-7441.

Golf, PGA Player of the Year Tom Watson, Gary Koch, last year's

Junior Amby Williams San Diego Open champion, Mark O'Meara, James Watson, Tom Kite, Bruce Lickie, and Fred Couples head the list of top picks competing next week in the south coast event of the 1985 PGA Tour, our own Junior Amby Williams San Diego Open, the \$400,000 prize money opens with a Celebrity Pro-Am on Wednesday, February 13, 8 a.m., and continues through Sunday, February 17, Torrey Pines Golf Course, 11480 North Torrey Pines Road, La Jolla, 727-0851.

Franchise Golf is played daily at the Morley Field Golf Course, located at the east end of Morley Field, near Poinsett and the Redwood Street, Balboa Park, Free, 298-0920.

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## To LOCAL EVENTS

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for information on where to meet phone 771-6710 or 671-1806.

Nature Walks in the northern Tijuana 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.

Future Expo, there will be robots, holograms, futuristic fashion shows, UFO exhibits, NASA space exhibits and films, laser shows, and all kinds of state-of-the-art equipment for fun and recreation, Saturday, February 9 and Sunday, February 10, 12 a.m., Al Bahi Shrine, 5440 Kearny Mesa Road, Kearny Mesa, 565-7111.

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

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The Old Globe's Play Discovery Program continues with a prepared reading of Robert Lord's *Ben and Danny*, Monday, February 11, 8 p.m., Cassius Carter Center Stage, Old Globe Theatre, Balboa Park, Limited seating, 271-1941.

Comedy Writers are invited to bring their material and good humor to the Improv Comedy Cafe, Tuesday, February 12, 6:45 p.m.; for the daring, an "open mike" session before the audience begins at 8 p.m. The Improv is located at 833 Garnet, Pacific Beach, 483-4520.

The Public Is Invited to Attend an open meeting of the San Diego County Review Panel, the first of several such meetings to be held throughout the county; the panel will be discussing land use issues relating to the Charter of San Diego County, next Thursday, February 14, 3 p.m., Hearing Room C, East

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Country Regional Center, 230 East Main Street, El Cajon, 236-1888.

For Kids

"The Lion and the Mouse," the Kent Family enacts this puppet story, Friday, February 8, 10:30 a.m., and Saturday, February 9, Sunday, February 10, and Monday, February 11, 11 a.m., 1 and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park, 420-0794.

Film, children's film will be shown Friday, February 8, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free, 691-5176.

Bow's Gymnastics Competitions, more than 300 bows, ranging in age from five to nineteen, will participate in the 1985 All-Star Selection and Second

Easy Contest, kids age eleven and up are invited to enter the essay competition, the theme of which is "My Future in Space," sponsored by the San Diego Unit of Science and the US Society, the deadline for entries is February 15, for information phone 238-1233, 213.

Preliminary Meet of the Southern California Bow Gymnastics Association Saturday, February 9, 12:15 a.m., and Sunday, February 10, 10:15 a.m., Perrin Gym, SIDS, 265-6531.

In Honor of Black History Month, a children's program, featuring dance performances by SIDS's Black Repertory Troupe, Theatrical Experience and the Malaka Dance Troupe, will be presented Wednesday, February 13, 10 a.m., Casa Real, Artes Center, SIDS, 265-6531.

"Kazoo's Kids" a mime, puppet, song, and special guests entertain every Sunday, 1 p.m., near the Tile Shop in Seaport Village, downtown, Free, 239-6569.

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Easy Contest, kids age eleven



# READER'S GUIDE

## Galleries

"The Art of Black Africa" works of twenty-seven African artists, including masks, statues, and textiles, are included in the exhibit, which opens with a reception Friday, February 8, 6:30 p.m., and continues through March 14. International Galleries, 643 G Street, downtown. 235-8255.

"Beyond the Monument," sixteen American artists, including Jackie Ferrara, Dan Flavin, Richard Fleischner, Nancy Holt, Robert Irwin, and Scott Burton, are featured in the exhibit, which features proposals, photographs, blueprints, and drawings that document American public art projects, the exhibit opens on Saturday, February 9 and continues through March 15. Mandeville Art Gallery, USD, 432-3122.

"Streets of Europe," recent photographs by Eric Blau are on view from Tuesday, February 12 through February 23, with an opening reception on Friday, February 15. Accedo Gallery, 4910 Cullingham Street, Mission Hills. 246-5746.

Paintings, Drawings, and Constructions by Walter Cotton and

Katsuhisa Sakai are on view through March 9, a reception is scheduled for February 16, 7 p.m., Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

New Work by visiting lecturer and painter Kenneth Morgan remains on view through February 8, Grossmont College Art Gallery, Grossmont College, 8800 Grossmont College Drive, El Cajon. 465-1700 x163.

New Sculpture by Iralo Scanga remains on view until February 9, Quint Gallery, 419 West G Street, downtown. 239-8592.

Faculty Exhibition, the annual faculty show continues through February 15. Mesa College Art Gallery, Building D104, Mesa College, 7250 Mesa College Drive, San Diego. 232-6095.

"Images of the Virgin of Guadalupe in Mexican Art," oil paintings, and photographic depictions of the Virgin of Guadalupe are on view through February 15. Triunfo Cultural Center, Paseo de los Herenices, in the new river development zone, Triunfo. 726-054-1111.

Furniture and Drawings by David Fokes and recent drawings by Daniel Wiener are on view. Perry Ames Gallery, 660 North Avenue, downtown. The show con-

tinues through February 16, 231-9242.

Intaglio Prints by Beverly Brown are on view through February 22. Grass Gallery, 252a Chest Street, Grasslands. 746-5226.

"Photography in California: 1945-1960," fifty photographs, including Robert Hennecken, Lewis Baltz, Minor White, and Judy Dater are included in this thirty-five year collection; the exhibit continues through February 23. Museum of Photographic Arts, Balboa Park. 239-5262.

"Figure Space Images," sculptures, drawings, collages, and assemblages by Eduardo Chillida, Jose Luis Chillida, and Henry Moore are on display through February 23. Tascade Gallery, 7250 Prospect Street, La Jolla. 454-3601.

Dimensional Paintings of wood, built and materials, collaged papers, and found objects, by Ellen Scheidman Salk are on view through February 23. Salk, 852 Eighth Avenue, downtown. 235-8466.

"Island: Eighth Wonder of the World," forty photographs by Jeffrey Mender may be seen through February 23. Salk's Photography Gallery, 1114 North Highway 101, No. 4, Encinitas. 942-5671.

"Verbally Charged Images," contemporary paintings, sculpture, and photographs by such artists as Jasper Johns, John Baldessari, Robert Rauschenberg, Barbara Kruger, and eleven others, supplied with accompanying land purposefully manipulated text are on display through March 2. University Art Gallery, SDSU. 265-4941.

"Cosmos around the World," 120 photographs of people and other subjects from around the world are on view; the photographer is renowned man Norman Cousins and the show runs through March 7. Mingei International Museum of World Folk Art, 4455 La Jolla Village Drive, La Jolla. 453-5330.

"John Hoagland: Photographicist," an exhibition of thirty-five photographs taken in Central America war zones between 1979 and 1984 by San Diego John Hoagland, who was killed in El Salvador last March, continues through March 7. La Jolla Museum of Contemporary Art, 703 Prospect Street, La Jolla. 454-0267.

A Group Exhibition of Works in Mixed Media, Martha Chatelein's handmade paper will reflect. Young-hung Kim's ceramic forms, Vivian Vaughan's woven baskets, acrylic wall pieces by Carol Shattuck, wood vessels by Dennis Stewart, and ceramic works by Joanne Hargrave, Joanna Hansen, and Joanne Spenser are presented through March 9. Gallery Eight, 7464 Camino Avenue, La Jolla. 454-9781.

## The Future

(continued from page 1) Eighties," will start his stuff while speaking in fluent synthesized English and flashing on command his built-in stereo, television, and video-game displays.

The makings for the patio of the future will be there in the form of outdoor furniture constructed of plastic pipe. Cell Tech, Inc., will peddle a line of vitamin and mineral supplements that it calls "Super Blue Green." The miracle ingredient is algae, and for reasons that Cell Tech's Don Import will probably be happy to explain, the Super Blue Green is nicknamed "The Money Machine."

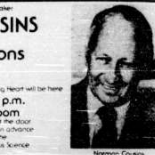
For the outdoor recreationist who has everything, there will be the one-caster "paraplane," an aerial recreation vehicle, designed with "parachute wing technology," which consumes a mere two gallons of fuel per hour. And for golfers, the club of the future, "the first metal-plug, inverted-left putter."

Finally, look for the NASA exhibits and films on its 1986 Galileo mission to Jupiter, LSO shows that are scheduled to repeat twice each hour. UFO exhibits, futuristic fashion shows, and the latest in medical technology.

Yes, sir, step right up, it's all here, right now, in the future, at the Al Bahr Shrine Temple.

## Copley

(continued from page 1) Gerry Museum, Jules D. Brown, professor of art history at Yale University (and Copley's principal biographer), Robert R. Work, curator of art collections,



## NORMAN COUSINS

### "New Dimensions in Healing"

The author of *Discomforts of My Flesh* and *The Way to Well-Being* will be here Sunday, February 17, 8 p.m. Bahia Hotel, Mission Room. Limited time seminar. \$15 donation or no cost. \$12.50 donation in advance. For further information call the San Diego Community Council of Religious Science. 280-2400.

## Diabetes Bulletin FROM SHARP CABRILLO HOSPITAL

**Who:** Diabetes and their doctors now have a vital new resource: The San Diego Area Wide Diabetes Treatment Center at Sharp Cabrillo Hospital.

**What:** A unique team approach brings together the skills of many specialized professionals to offer you comprehensive and up-to-date diabetes care. Services include complete inpatient and outpatient care, classes in proper diet and exercise and social and psychological counseling. All are backed by state-of-the-art medical technology and diabetes research. Emergency treatment for any diabetic crisis is available 24 hours a day. Every day.

**Where:** Sharp Cabrillo Hospital (P.L. Loma) 3475 Kanyon St., San Diego 92110. Call (619) 221-3553.

## DIABETES SEMINARS

A series of six seminars offering practical knowledge for better living. Reservations requested. Admission: \$7 per seminar or \$30 for six seminars.

**Monday, Feb. 11, 6:30-8:30 p.m.** "Diabetes: History, Causes, Treatments, and Current Concepts" Speaker: Solomon Rosenblatt, MD "Focus on Feelings: Film and Discussion" Speaker: Debra Kimmel, LCSW

**Wednesday, Feb. 13, 6:30-8:30 p.m.** "Creative Diabetic Diet: Part I" Speaker: Lisa Fortier, R.D.

**Diabetes Support Group:** Bimonthly meetings to present accurate information and updates about diabetes, its management, treatment and therapeutic alternatives. Next Meeting: Wednesday, March 20, 6:30-9 p.m. Inform-a-thon movie night. Admission: \$5.00, reservations requested.

Reservations: Call (619) 221-3501 or 221-3553 Location: Sharp Cabrillo Hospital (P.L. Loma) 3475 Kanyon St., San Diego

## SHARP CABRILLO HOSPITAL

# To LOCAL EVENTS

Henry E. Huntington Library and Art Gallery; David Bull, curator of painting conservation at the National Gallery of Art; Joseph J. Ellis, professor of history, Mount Holyoke College; and introductory remarks by Grant Holcomb, the Timken Gallery's associate director. The symposium will be held Saturday, February 9, 9:30 a.m., in Sherwood Auditorium of the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For registration information call the Timken Art Gallery at 239-5548. In conjunction with the symposium, the Timken will have on display through March Copley's portrait of General

Thomas Gage (1769) and other archival material of the Revolutionary era. — Lydia McRae

## Bejart:

(continued from page 1) February 8 at 8:00 p.m., and on February 9 at 8:00 p.m. at a 2:00 p.m. matinee, the seventeen-section *Ernst Thälmann* (Love and Death) is featured. Each section comprises a work from one of Bejart's full-length ballets of the past quarter

century and offers solo or ensemble performances threaded on traditional Indonesian music, pop music, or works by Bach, Beethoven, Verdi, Mahler, and Stravinsky. The choreography ranges from the classical pas de deux to folk and disco movement to what has been described as "a pulsating, breath-catching mating ritual." Featured in the finale (and in several other pieces during the company's engagement), which is danced to Ravel's *Bolero* and is a frankly sexual work, is Argentinian-born Jorge Donn, who, at age sixteen some twenty years ago, doggedly followed Bejart-on-tour halfway around the world before being accepted

into the company. It is for Donn that Bejart has since created some of his most famous ballets. The program for Saturday, February 9, and Sunday, February 10 (both performances at 8:00 p.m.) includes three works. *Seven Greek Dances*, set to jazz-soul music for wind and string instruments by composer/conductor Mikis Theodorakis, provides excellent classical variations to Mediterranean folk dances. It is a kaleidoscopic work for the full sixty-member company — dances away in and out of formation and finally slip into the sea from where they initially emerged. *Concerto in Re*, choreographed to Stravinsky, is Bejart's neoclassical tribute to

Balanchine, whom he considers "the greatest choreographer of all time," and in comparison to whom Bejart fared badly for some time at the critics' pens. The final number is the company's signature piece, *The Rite of Spring*, an exotic, erotic ballet that first brought Bejart fame worldwide in 1959. Maurice Bejart's Ballet of the Twentieth Century debuts in San Diego at the Spreckels Theater, 121 Broadway, downtown, this Friday, February 8 through Sunday, February 10. For further information and reservations phone 235-9500 or any Ticketron outlet. — Dinah McNichols

## SELF ESTEEM Seminars



Presents a series of workshops with **Jack Canfield**, world-renowned author, motivational speaker, business & educational consultant. **There's Only Love** FREE 2 1/2 hour workshop Valentine's Day, February 14 Seminars by the Bay 1936 Quivira Way, Suite A, Mission Bay Registration 6:30 pm-7:15 pm • Workshop 7:30 pm-10:00 pm

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For seminar reservations or further information call or write: Dick Knott, CTC President California Travel Academy 2247 San Diego Ave., Suite 234 (1st Floor) 296-0615



FEBRUARY 7, 1985







# READER'S GUIDE TO THE THEATER

And while the true cult comes as a complete surprise, the play to that revelation in the Coronado production is very slow — and at best uneven — going. (Sm.)  
Coronado Playhouse, through February 9, Thursday through Sunday at 8:00 p.m.

## OF MICE AND MEN

News from this one:  
Old Globe Theatre, through March 10, Tuesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m.  
Matinee Saturday and Sunday at 2:00 p.m.

## OH, COWARD!

The North County Community Theatre is staging a musical revue based on Noel Coward's fifty-year-long contributions to the theater. Directed by Renee Porto, the production includes "Zigzaggers," "Mad Dogs and Englishmen," "If I Were a Rich Man," "The Secret Heart," and "Sunshine in Find You." Cast members are Bill Curtis, John Maran, Loretta Abramson, Mable Darnall, Bob Plachet, and Bob Fette. (Sm.)  
North County Community Theatre, through February 10, Friday and Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

## PLAY IT AGAIN, SAM

The Pin Hiss Hobbies are staging Woody Allen's romantic comedy about a homely hero making it in the world of beautiful people. Scott Hovory directs the production. Cast members are Tony Hawley, Linda Lennin, Rick Swartz, Rick Silvers, Sally McFarlane, Sue Anicim, and Kim Rowe. The dinner theater opens at 6:30 p.m., with no-host cocktails.

followed by a barbecue dinner of ribs or steak at 7:00 p.m. Vegetarian entrees are available on request. (Sm.)  
Pine Hills Lodge, through March 30, Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

## THE POSSESSED

The UCSD Theatre presents a new adaptation of Fyodor Dostoevsky's novel, based on the stage version by Albert Camus and the adaptation by Andrei Markov. Set in a remote, isolated village, the play is a chilling study of man's inner conflict and the power of the subconscious. (Sm.)  
UCSD Theatre, through February 17, Tuesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

## RECKLESS

The South Coast Repertory Theatre presents the West Coast premiere of Craig Lucas' "Reckless," about a young man's journey to self-discovery. Directed by David Byrne, the production is a powerful and moving study of a young man's journey to self-discovery. (Sm.)  
South Coast Repertory Theatre, through February 17, Tuesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

## THE SHOW OFF

George Kelly's comedy of characters, "The Show Off," is a hilarious and heartwarming study of a man's journey to self-discovery. Directed by David Byrne, the production is a powerful and moving study of a young man's journey to self-discovery. (Sm.)  
South Coast Repertory Theatre, through February 17, Tuesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

## STAGESTRUCK

The Old Globe Theatre presents Simon Gray's mystery thriller about an actress, her stage-manager husband, and her "possible lover." Staged by the fourth of Gray's plays staged at the Old Globe, the play is a hilarious and heartwarming study of a man's journey to self-discovery. (Sm.)  
Old Globe Theatre, through February 17, Tuesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

## STRANGE SNOW

The North Coast Repertory Theatre is presenting the West Coast premiere of Craig Lucas' "Strange Snow," about a young man's journey to self-discovery. Directed by David Byrne, the production is a powerful and moving study of a young man's journey to self-discovery. (Sm.)  
North Coast Repertory Theatre, through February 17, Tuesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

## SUPPOSITIONS ON HISTORY

The South Coast Repertory Theatre is presenting the West Coast premiere of Craig Lucas' "Suppositions on History," about a young man's journey to self-discovery. Directed by David Byrne, the production is a powerful and moving study of a young man's journey to self-discovery. (Sm.)  
South Coast Repertory Theatre, through February 17, Tuesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

## THE TIME OF YOUR LIFE

Since it was first produced in 1939, William Somerset Maugham's life-embracing comedy-drama has earned the unfair reputation of being too old-fashioned to be taken seriously. Seen from our cooler, post-World War II perspective — and as offered in the San Diego Repertory Theatre's fine production — beneath the play's grim, caring surface is a world as dark as Waiting for Godot. Somers's play takes a dramatic snapshot of characters in transition. No wonder they attempt to find happiness at

from African influences — talking drums, bachelors, shakers — to the blues and bebop, and to the experimental musical developments of the Eighties. (Sm.)  
The South Coast Repertory Theatre, through February 17, Tuesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

## THIS PROPERTY IS CONDEMNED

AND LET ME LISTEN  
The UCSD drama department is staging two one-act plays by Tennessee Williams. Set in Mississippi, "This Property Is Condemned" is about a world that has crumbled and yet is kept alive in the memories of an innocent and tragically abandoned young girl. Michael Parker directs the production. Talk to Me Like the Rain, directed by Ross Wessman, is a tender depiction of a couple whose intimate relationship has been reduced to routine conversation. Lucie Lortie has designed the sets, costumes, and lighting for both productions. (Sm.)  
UCSD Theatre, through February 17, Tuesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

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South Coast Repertory Theatre, through February 17, Tuesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

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Nick's Saloon, Restaurant, and Entertainment Palace at the foot of San Francisco's Embarcadero. All are coming from, and are headed toward, obscurity. And they know it. More an atmosphere or a mood piece than a well-made play, "The Time of Your Life" rambles where it pleases, like a drunk, from one parking meter to the next. The play's course may be wavering, but it is theatrical, and the play's production, directed by Sam Woodhouse, has pared away many of the play's excesses and has created a believable, funny, and compelling swells of life out of the play's episodic vignettes. Added by Mark Donnelly's raised, overly droll set, Mary Gibson's excellent period costumes, Don Child's ambitious (but fully executed) lighting designs, and by a solid cast, Woodhouse has effectively captured the play's strengths: its love of mixed melodies, both harmonic and dissonant, and its texture, the overall quality of life at Nick's Saloon in 1939. Embedded into the fabric of Woodhouse's direction is a sense that the play is actually a musical improvisation, a basic Blues in F, with each character given eight bars to sing a tale of woe. Choosing highlights from these soliloquies is difficult, since so many cast members, both individually and as an ensemble, have such fine individual performances. Most memorable, however, are William Aronson as Tom, Douglas Jacobs as Joe, and Tova Rose as Kate Williams. When combined, these actors orchestrate a fierce and playful lingo into life's simple pleasures. But do their excursions and Donnelly's wistful, fondly remembered scenes have anything to tell us today? The answer, in an age where one doesn't know what will come first, the bomb or the rent, is yes, volumes. (Sm.)  
San Diego Repertory Theatre, Sixth Avenue Playhouse, through March 10, Thursday through Sunday at 8:00 p.m., Matinee Sunday, March 3 at 2:30 p.m.

## THE TWO GENTLEMEN OF VERONA

The Lamb's Players Theatre opens its eighth season with William Shakespeare's classic comedy about friends from boyhood who both fall in love with the same woman. Robert Smyth directs the production, which he has set on a college campus in the late 1950s. Members of the cast are Deborah Gibson, David Heath, Carolyn Schutte, Phil Carl, David Carrinno, Norman Miller, Mark Pritchard, and Carl West. David Pether is scenic, lighting, and sound designer, and Terence Medical is the costume designer. (Sm.)  
Lamb's Players Theatre, Friday, February 6 through March 3, Tuesday through Saturday at 8:00 p.m.

## WARREN C. BOWLES PORTRAITALS OF PAUL ROBESON AND JACKIE ROBINSON

As part of the events scheduled for San Diego's Black History Week, the Educational Cultural Complex will host actor-director Warren C. Bowles of the Mound Blood Theatre in Minneapolis. On Friday, February 8, Bowles will portray Paul Robeson. Using vignettes, speeches, and reminiscences, Bowles will re-create the life of a man who was a performer, an activist, and an athlete. On Saturday, February 9, Bowles will highlight the career of Dodgers great Jackie Robinson, the man who broke baseball's color barrier. Bowles, whose portrayal of Dr. Martin Luther King last year was a huge success, will present each figure for one performance only. (Sm.)  
Educational Cultural Complex, Friday, February 8 (Paul Robeson) and Saturday, February 9 (Jackie Robinson) at 8:00 p.m.

## WHOOPIN'

The San Diego Playhouse is staging Anthony Shaffer's comedy spoof of the murder mysteries of the Thirties. See strangers, plus a buffet, here gathered for a black tie dinner at a wealthy lawyer's mansion in England. One of the guests vows to blackmail the others. One of them gets even. But which one? Cornelia Easton directs the production. Members of the cast include Jack Pritchard, Garrett Brown, Jerry Moonhead, Diane Bowen, Linda Anderson, Curt Letton, Mary Lynn, Rod Trapp, Robert Brown, and Ginger Perry. (Sm.)  
San Diego Playhouse, through February 9, Thursday through Saturday at 8:00 p.m.

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# READER'S GUIDE TO THE MUSIC SCENE

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

The next time you're at a party and you want to stump that annoying dilettante who seems to have an opinion on everything, ask what he thinks of "zydeco." The know-it-all might blurt out ahead, allowing that zydeco is a marvelous advancement in synthetic fibers that should revolutionize the carpet industry. But a more honest individual would respond, "Zyde-who?" and admit that the term is a new one for him. Just so you'll be prepared to go one up on the competition, know that zydeco (usually pronounced "zy-deh-coh") is not a new word at all but the name for a hybrid of blues and Cajun music that came into being some forty years ago. Originating at the *faisado*, or country dance held in the south-central area of Louisiana known as Acadiana, zydeco mixed the bob and sway of Louisiana swamp music with the full-throttle energy of jump blues for a sound that was custom-made for quick-stepping dancing and what the Cajuns call "*le bon temps*" (good times). The word "zydeco" is actually a bastardization of *la banyole*, which is French for "green beans," the subject of a very popular song brought to the Louisiana bayous by the



QUEEN IDA GULLORY

expatriated French Canadians who settled there long ago. In Cajun country, where mastery of anything of significance earns one the title of "King" or "Queen," the current occupiers of the zydeco throne are Clifton "King of the Bayous" Chenier and "Queen Ida" Guillory. Of the two, Chenier's name is probably familiar to a greater number of people, but ill health yanked Chenier off the road a few months ago, leaving Guillory as zydeco's leading exponent. But not entirely by default. Like Chenier, Guillory plays the button accordion, an instrument of Bavarian ancestry

not widely regarded for its funkiness until it was introduced to Acadia in the late Nineteenth Century. As the lead instrument in a zydeco band, the accordion's choppy, propulsive rhythms dovetail with those produced by a drummer, bassist, and rub-board player (a rub-board is a washboard-like sheet of corrugated metal worn like a vest and manipulated with hand-held bottle openers) to create a zesty rhythmic gumbo. Sweetening the pot in a typical zydeco band are such traditional Cajun instruments as the fiddle, the triangle, and the guitar.

As befits her royal station,

Guillory ascended to the throne by mastering not only the button accordion but also that peculiar blend of spicy ingredients that is zydeco. Zydeco may have begun as a blues-Cajun alliance, but over the years it has taken on elements of modern rhythm and blues, country-western, jazz, Caribbean music, and even rock and roll. Like zydeco itself, Guillory has absorbed several kinds of music during her lifetime, beginning with the old-style Cajun music she heard as a child in Lake Charles, Louisiana, a community so far removed from city life that it had no access to radio stations or even radios. Rhythm and blues was just coming into its own as Guillory was entering her teen years, and it managed to find its way into the swamps, where it added a certain urban grit to zydeco. Eventually moving to Texas with her family, Guillory started listening to country music, and when at age eighteen she picked up an accordion for the first time, the music she coaxed from that *boite petite* was a natural mixture of her influences to that point—traditional Cajun music, rhythm and blues, and country-western. Settling in San Francisco some years later, Guillory's musical education continued as she was exposed to Latin music, jazz, and rock and roll. By the time Guillory played her first public performance at a church-school festival in the Bay Area she had her zydeco ingredients together

and was ready to cook. Immediately following that first gig, Guillory was crowned "Queen Ida." Since her debut ten years ago, Guillory has played all over the United States and in Europe, where she is a big star. Like Chenier, Guillory has won a Grammy Award (best traditional or ethnic album of 1983) and has recorded a number of albums that showcase the kitchen-sink collection of zydeco—veering into swamp-soaked blues one minute, rhumba-like Cajun swing the next. But more than anything else, zydeco is great live dance music, and an artist such as Guillory can best be experienced in person. For a graduate course in zydeco that will earn you the respect of an coveysdropping musicologist, let alone an irritating dilettante, check out Queen Ida and the Bon Temps Zydeco Band tonight, Thursday, at the Belly Up Tavern. Opening for the Queen is Talk Back.

In other concerts this week, *Angie Upstart*, *Vandals*, the *Front*, and *Condemned to Death* will play at Carpenter's Hall on Saturday; while fusion violinist *Jean-Luc Ponty* is at UCSD's Mandeville Auditorium for two shows; and *Din, Doll Congress*, *Luna*, and the *Hidden* are at the Spirit. On Sunday, *Creation Rebel* will play reggae at the Bacchanal. Oddly enough the busiest day of the week will be Tuesday,

(continued on page 18)

TIM MAZE PRESENTS  
CORE MOVES DOWNTOWN  
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ANGELIC  
UPSTART'S  
VANDALS

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SATURDAY • FEB. 9 • 8 P.M.  
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TEX & THE HORSEHEADS  
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and spaced away... Mose was my man."

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Blues/Jazz Legend

MOSE ALLISON

In Concert  
with Rick Gazlay and his Blue Zoo Review  
Tuesday, February 12  
8:00 P.M.

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ALL TICKETS \$10

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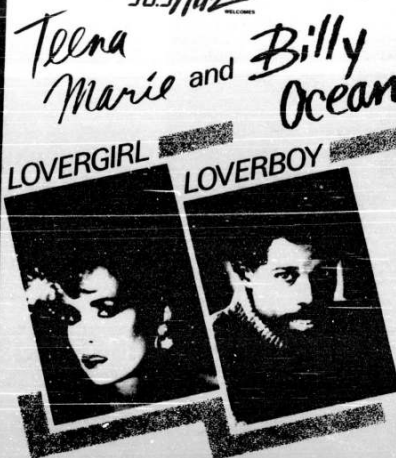
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FEBRUARY 20 • 8 P.M.  
GOLDEN HALL  
TICKETS: \$14.50 AND \$12.50. AVAILABLE AT

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UB-40

FRIDAY, FEBRUARY 14, 8 P.M.  
GOLDEN HALL

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AND DON'T FORGET ABOUT THESE SHOWS



QUEENSRÿCHE

FRIDAY, FEBRUARY 22-8 P.M.  
San Diego Sports Arena

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(Continued from page 14)

when **Muse Allison** and **Rick Gazlay** and **His Blue Zoo Review** are at the Bacchanal: **Doyle Stone** and **B-a-a-d** are at the San Diego City College Theater in a continuation of the "Jazz Live" series; and jazz saxophonist **Eddie Harris** is beginning a week-long stint at Elanos in La Jolla. But Wednesday needn't lower its head, since guitarist **Wayne Johnson** brings his trio to the **Belly Up Tavern** for a gig with the **Tom Grant Band** (Johnson's last show at the now-defunct Rodeo was an unqualified triumph, so look for a big crowd at this one); and Irish traditional musicians the **Chieftains**, will perform in UCSB's Mandeville Auditorium. I would have trouble choosing between the Chieftains and the Boys of the Lough if pressed to name a favorite traditional group, but at any rate if you like this stuff, don't miss this concert.

## CONCERTS

**Queen Ida and the Bon Temps Zydeco Band** and **Talk Back! Belly Up Tavern**, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Din, Doll Congress, Luna, and the Hidden Spirit**, Saturday, February 9, 9 p.m., 1130 Buena Vista, 276-3993.

**Angelic Upstarts, Vandalia, the Front, and Condemned to Death**, Carpenter's Hall, Saturday, February 9, 8 p.m., 2249 Broadway, downtown, 565-9947.

**Jean-Luc Ponty**: UCSB's Mandeville Auditorium, Saturday, February 9, 8 and 10:30 p.m., University of California at San Diego campus, La Jolla, 483-6039.

**Creation Rebel**: Bacchanal, Sunday, February 10, 8 p.m., 8022 Claremont Mesa Boulevard, San Diego, 560-8022.

**Muse Allison and Rick Gazlay and His Blue Zoo Review**: Bacchanal,



MUSE ALLISON, Tuesday, Bacchanal

Tuesday, February 12, 8 p.m., 8022 Claremont Mesa Boulevard, San Diego, 560-8022.

**Bluegrass Jambooree with the**

**Bluegrass Club**: Pizza Plus, Tuesday, February 12, 7:30-10 p.m., 764 Jamacha Boulevard in El Caimo in the Long Center at Jamacha and Washington, 449-5930.

"Jazz Live" featuring **Dwight Stone** and **B-a-a-d**: San Diego City College Theater, Tuesday, February 12, 8 p.m., 14th and C streets, downtown, 239-2481.

**Reggae Extravaganza '85**, featuring **Jack Miller**, the **Rebel Rockers**, **Barbara Paige**, the **International Reggae All-Stars**, **For Me, Talk Back**, and the **Fortune Hunters**: Belly Up Tavern, Tuesday, February 12, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

**Eddie Harris**: Elanos, Tuesday, February 12, through Saturday, February 16, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

**The Chieftains**: UCSB's Mandeville Auditorium, Wednesday, February 13, 8 p.m., University of California at San Diego campus, La Jolla, 452-5559.

**The Wayne Johnson Trio** and the **Tom Grant Band**: Belly Up Tavern, Wednesday, February 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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If you liked you'll love out "Fanny's"

Live music & dancing nightly  
Featuring Monday-Thursday  
**PANIC CITY**  
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Thursday, February 7  
**BEAT CLUB**

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O.S. Town Council presents a Valentine's Day Special  
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**MONDAY** Restaurant and nightclub employees in free. \$1.75 drinks and free pizza from 11 pm-1 am.  
**TUESDAY** Surprise Party — expect the unexpected! Champagne \$1.25 all night long.  
**WEDNESDAY** Male Fitness Challenge — starts this Wednesday, \$1.25 Confetti Coolade.  
**THURSDAY** Confetti Heart-On Ball. Dress in red & white. Door prizes.

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SEVEN  
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TOMORROW  
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SATURDAY - MARCH 2 - 8PM  
SAN DIEGO SPORTS ARENA

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

BOX OFFICE OPENS AT 9AM. TICKETS AVAILABLE AT: **THE SPORTS ARENA**  
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NO LINEUPS AT THE  
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RANDOM PRIORITY NUMBERS WILL BE  
ISSUED AT THAT TIME



UB40: Golden Hall, Thursday, February 14, 8 p.m. Community Concurrence downtown. 481-6339.

The Del Fuegos: Spirit, Friday, February 15, 9 p.m. 1100 B Street, 276-3993.

The Supremes Forever Show: Fox Theatre, Saturday, February 16.

Suicidal Tendencies, Tex and the Horseheads, and Insolence: Carpenter's Hall, Saturday, February 16, 8 p.m. 2289 Broadway, downtown. 565-9947.

Allan Holdsworth: Bell-Up Tavern, Sunday, February 17, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

"Elliott Revisited" featuring the Melotones Orchestra: Mesa College Music Building, Monday, February 18, noon. Mesa College campus, Mesa. 485-0872.

The Kinks: Golden Hall, Wednesday, February 20, 8 p.m. Community Concurrence downtown. 481-6339.

Kiss and Queensrÿche: Sports Arena, Friday, February 22, 8 p.m. 224-4176.

Toxic Reasons, Bad Religion, and Ministry of Truth: Fairmount Hall, Friday, February 22, 8 p.m. 3760 Fairmount Avenue, 485-9947.

David Clayton Thomas and Blood.

Sweat and Tears: Bell-Up Tavern, Sunday, February 24, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

George Thorogood and the Delaware Destroyers: U.S.N.S. Commisium, Monday, February 25, 8 p.m. University of California at San Diego campus, La Jolla. 483-6339.

Los Lobos and the Beat Farmers: Bell-Up Tavern, Thursday, February 28, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

Billy Ocean: Fox Theatre, Friday, March 1, 8 p.m. 720 B Street, downtown. 483-6339.

Hinder Du, Minutemen, Meat Puppets, Saccharine Trust, and SWA: Rock Palace, Sunday, March 3, 7 p.m. 3465 El Camino Boulevard, 565-9947.

## CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 282-8282. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## North County

Barr-X Ranch House, 119 East Broadway Vista, 724-4500: Duane Wall and Bobby Allen, country and country rock, Friday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Queen Ida, Zydeco music, Cajun, rhythm and blues, Caribbean, country and rock, and Talk Back, reggae, Thursday; the Rebel Rockers, rock and reggae, Friday; the Mar Dela, vintage rock, Saturday; the Paladins, rockabilly and rhythm and blues, Sunday; the Mar Dela, vintage rock, Monday; the Rebel Rockers, rock and reggae, Tuesday.

The International Reggae All-Stars, reggae, Friday-Monday, 8 p.m. Talk Back, reggae, Barbara Page, reggae, and Jack Miller, reggae, Tuesday; the Wayne Johnson Trio, jazz, and Tom Grant, jazz piano, Wednesday.

Bobby G's, 485 First Street, Encinitas, 436-7397: Dash Magriel and the Dragsters, rock, Thursday through Saturday; the Reflectors, rock, Wednesday.

Bookworks/Panikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-

3725: The Peter Sprague Trio, jazz, Friday.

Borrelli'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, 722-1804: Don Tension, country and contemporary, Monday, Tuesday, Wednesday, and Sunday, and with Cindy, Thursday through Saturday.

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 Swann Boulevard, Solana Beach, 755-6733: The Reflectors, rock, Tuesday through Saturday; the Beat Club, rock, Sunday. Notice to Appeal rock, Wednesday.

El Comal, 12845 Poway Road, Poway, 486-1010: Rock Room, contemporary, Friday happy hour; Ambition, contemporary, Wednesday through Saturday.

Firestone Lounge, 439 West Washington, Escondido, 745-1931: Kracker, rock, Thursday through Saturday; the Effect.

rock, Wednesday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420: Friendship, contemporary, Tuesday through Saturday; Gal Palatin and Linda Parra, contemporary, Friday through Monday.

Henry's, 261 Elm Street, Carlsbad, 729-9244: Tony Sonar and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Road Runners, Fitness and Sitties rock, Sunday and Monday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5000: Denny and Kristina

Clark, contemporary, Tuesday through Saturday; Jim Moore, contemporary, Sunday and Monday; Pato bar, M.J.B., Monday through Friday, happy hours.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633: M. Stone, adult rock, Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 596-2400: Scott Myers, comedy and music, Wednesday through Saturday.

Jazz's, 815 North Hill Street, Oceanside, 722-7068: The James and Mc C and Company, jazz and

# MONK'S

10475 San Diego Mission Rd. • Six 3.000's • 3 blocks east of the stadium



**DEVOCEAN**  
Tonight, February 7  
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**FATTBURGER with HOLLIS GENTRY**  
Sundays, February 10, 17 & 24

**LORI & AND THE LOOKALIKES**  
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Live entertainment 7 nights a week  
Mon.-Fri. 4-8 pm 75¢ well drinks, 50¢ drafts



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Menu:  
Love Apple Soup  
Hearts of Lettuce  
Shrimp Cassanova  
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Champagne

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FRIDAY • FEBRUARY 15 • 8 PM

SDSU students \$5, general public \$8

Tickets available at Antec Center Box Office (262-6947), Off the Record, and

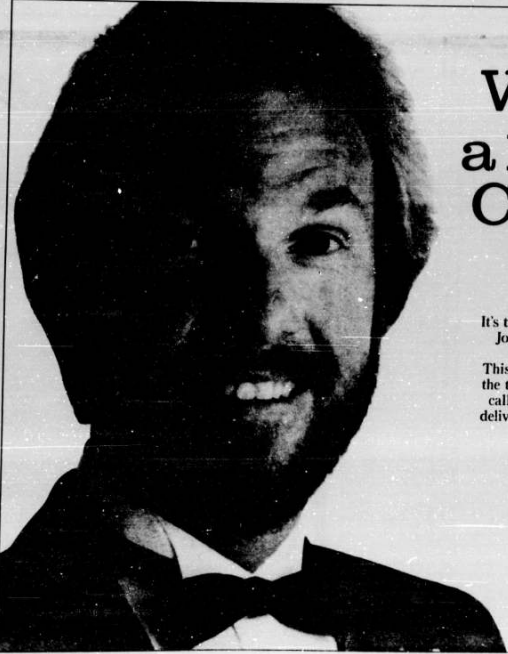
TOYOTA plus ~~at the May Company, Mad Jack's,~~  
Plaza Music Shoppe and Fleet Exchange. Ticketmaster charge (619) 232-0800

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Every Thursday, \$175 cash prizes each week. Winners of 10 week competition will be eligible for "Finals" and \$500 cash prizes on April 4. 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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Corolla from  
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It's the sixth week of the Great KLZZ Car Giveaway. John Forsythe has given away five cars already and you still have a chance to win. This week listen to KLZZ FM 106.5 or AM 600 for the title of the mystery song. Be the first listener to call in when the mystery song is played and take delivery of your new car from Toyota of Escondido. Listen to KLZZ, San Diego's Class Radio and call in to win.

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**Live Music is Alive at Lehr's**  
We feature San Diego's hottest bands. Between sets, enjoy the latest music videos mixed by our VJs on San Diego's biggest screens.

## TONIGHT

Thursday, February 7  
**KGB-FM 90.1 SKI PARTY**  
\$1.01 nachos  
• Lift tickets giveaways  
• Surprises • Guest DJ Mike Berger  
• Price admission with KGB-FM card

## The new Londons

### ROCKIN' WEEKEND

Friday & Saturday, February 8 & 9

## The new Londons

**PRIVATE DOMAIN**

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

## SUNDAY

Sunday, February 10  
**NOSTALGIC ROCK NIGHT**  
Nostalgic rock mix & 60s duets @ 10:00 pm  
• \$1.01 potato skins

Featuring  
**The Fabulous Spud Brothers**

## TUESDAY

Tuesday, February 12  
\$1.01 Margaritas  
\$1.01 and Tacos  
Late night charge  
8:30-1:30 pm  
**Autobros**

## WEDNESDAY

Wednesday, February 13  
**KS 103 AFTER WORK PARTY NIGHT**  
5:00-7:00 pm • 75¢ beer & wine • \$1.03 well drinks  
Hors d'oeuvres • Music  
**FANTASY FASHION AUCTION NIGHT**

## COMING EVENTS

Thurs. Feb. 14—Thursday Night Club  
KGB Valentine's Party  
Sun. Feb. 17—Washington's Birthday Blowout  
Automatics, Neon Vanilla, The Reflectors  
Prophet, The Risk  
Mon. Feb. 18—1st Annual Fox Cruise on the  
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Tuesdays—50 minutes  
Wednesdays—KS103 party

Thursday through Saturday, Tom  
MacLeod, Sunday and Monday

**Beach Club**, 1221 Ocean Street,  
Ocean Beach, 222-0822. The Club  
high rock, Thursday, Friday,  
and Saturday through Saturday

**Carlos Murphy's**, 1301 La Jolla  
Village Drive, La Jolla, 457-4759.  
The Two Tones rock, Thursday  
through Saturday. The Stormakers  
recovered music and video audio  
participation presentation, Sunday  
through Tuesday. Ron Bolton and  
Bruce Hallas, rock, Wednesday

**Catamaran Hotel**, 3999 Mission  
Boulevard, Mission Beach, 488-  
1081. Forward Motion, Top 40  
dance music, Tuesday through  
Saturday

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

**Elario's**, 7055 La Jolla Shores  
Drive, La Jolla, 494-0541. Eddie  
Larras jazz, Tuesday through  
Saturday. Bob Long, jazz piano,  
Sunday and Monday

**Hilton Hotel**, Cargo Bar, 1775  
East Mission Bay Drive, Mission  
Bay, 276-4070. The People Movers,  
contemporary, Wednesday through  
Saturday. Triple Flax,  
contemporary, Sunday through  
Tuesday

**Hotel del Coronado**, 1350 Orange  
Avenue, Coronado, 435-0001. The  
Elements, contemporary, Tuesday  
through Saturday

**Islandia Hotel**, Supper  
Club Lounge, 1441 Quivira Road,  
Mission Bay, 224-5541. Peter  
Robb, piano variety, Tuesday  
through Thursday happy hours. The  
Peter Robb Trio, variety  
including classical and Top 40  
music, Friday and Saturday

**Joe Murphy's**, 1302 Mission  
Boulevard, Pacific Beach, 270-  
3220. The Stern Brothers, rock,  
Thursday through Saturday. The  
Jazz rock, Sunday and Monday;  
the Heaters, rock, Tuesday and  
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, 225-5300. The  
Source, rock, Thursday through  
Saturday. Millennium, rock, Sunday  
and Monday. Born Crossed,  
Tuesday and Wednesday

**McP's**, 1107 Orange Avenue,  
Coronado, 435-5280. The  
Cometables, contemporary,  
Thursday. Thank You White Face,  
contemporary, Friday and Saturday;  
the Rockaways, contemporary,  
Wednesday

**Mexican Village**, 120 Orange  
Avenue, Coronado, 435-3822. The  
Spirit, contemporary, Friday and  
Saturday. Piano bar, Wayne Steele,  
Sunday through Thursday

**Miguel's Cocina**, 1351 Orange  
Avenue, Coronado, 435-4257.  
Philip Beebe, classical guitar,  
Thursday through Saturday

**Money Money's**, 3595 Sports Arena  
Boulevard, Loma Portal, 223-5306.  
In Colour, rock, Tuesday through  
Saturday; live rock, Sunday and  
Monday; call club for information

**Muhavey's**, 1031 Orange Avenue,  
Coronado, 435-4660. Jeff Williams,  
contemporary, Friday and Saturday;  
Patent night with Koby Becker,  
Sunday

**Muhavey's**, 4230 Mission  
Boulevard, Pacific Beach, 483-  
7285. Robin Heister, blues guitar,  
Thursday through Saturday



## Harvey and the 52nd Street Jive

Harvey and the 52nd Street Jive is San Diego's premier swing jazz  
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plays knock-out dance medleys from the '30s and '40s.  
Thursday 8 pm-12 midnight, Friday & Saturday 9 pm-1 am  
**UNDER THE NEON LIGHTS OF**

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## Bobby G's

Always Rock & Roll at Bobby G's

Wednesday-Saturday, February 6-9



Wednesday-Saturday, February 13-16  
First time at Bobby G's!



Thursday, February 14  
**VALENTINE'S DAY PARTY**  
Drink specials for your sweetheart

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## DANCE TO ROCK & ROLL 7 NIGHTS A WEEK

Friday & Saturday,  
February 8 & 9  
**SCARLET**  
4:00-8:00 pm  
Now dance to two  
bands every Friday &  
Saturday with no price  
increase during happy  
hour! (Happy hour  
3:00-8:00 pm)

**CLEMENT FORREST**  
9:00 pm-1:30 am

**FAST LANE**  
Sunday-Tuesday, February 10-12

**STRIKE FORCE**  
Wednesday-Saturday, February 13-16



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TRADE**  
WE'RE OPEN 7 DAYS  
Across from the  
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Alison Moyet, All LP... 7.99 Howard Jones, 12" album... 5.99  
Smokey, 20th Anniversary... 3.99 Killing Joke, new LP... 3.99  
George Thorogood, new LP... 5.99 Beat Farmers... 5.99  
Sale prices effective through Sunday, while supplies last

## NEW STUFF THIS WEEK

Whitman—pic disc, David Bowie—new 7" & 12",  
Mick Jagger—new 7", Howard Jones—new LP,  
Replacements—live cassette, Grass posters,  
The Ex-Pistols 7" & 12", Blue Cheer—new LP.  
Adicts—new LP, U.K. Subs—new LP, Heartbreak  
U.S.A. (ex-Fire), Bauhaus—pic disc

## CASH PAID FOR ALBUMS & SINGLES

## Bunbury's

Steaks • Seafood • Cocktails  
9900 Mira Mesa Blvd. 578-8666

## Don't put off seeing...



Thursday-Saturday  
through February 16

## Flower for all ladies on Valentine's Day—February 14

## ★ SEE WHY AFTER DARK WAS VOTED #1 ★



**COME SEE ALL THE NEW  
ATTRACTIVE THAT AFTER DARK  
HAS ADDED**

As 100s and 100s from all over Southern  
California, come party with us  
**OUR BIG PARTY DANCE NIGHTS!**  
with TY ALEXANDER, one of the best new dance music, plus you  
receive a special pass to come Sunday for just \$1

Every Wednesday night—By far San Diego's Biggest Happening!

**★ LADIES' NIGHT ★**  
FREE FOR THE LADIES! Every Wednesday night from all over  
Southern California—Come dance with us.

**★ GENTLEMEN'S NIGHT ★**  
All guys get in FREE every Thursday night. Ladies come see all the guys.  
Come to Bunbury's & T. Kelly's. Free admission to all 1500  
OFF WEDNESDAY-SUNDAY 8:30 UNTIL 7:41-4055

**Old Pacific Beach Cafe**, 4287  
Mission Boulevard, Pacific Beach,  
224-7522. Katharine jazz,  
Thursday through Saturday. Ella  
Roth Pagan, jazz and blues,  
Sunday. Notice to Appear rock,  
Monday and Tuesday. The Five  
Ladies Love, blues and rhythm  
and blues, Wednesday

**Redway Inn**, 2901 Nimitz  
Boulevard, Loma Portal, 224-3655.  
The Rockaways, contemporary,  
Thursday through Saturday. Live  
music, Tuesday and Wednesday, 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,  
274-5314. Ed Ellis and Tapestry  
jazz, nostalgia, blues, and  
contemporary, Thursday through  
Saturday and early evening Sunday

**Silver Fox Lounge**, 1833 Garnet,  
Pacific Beach, 273-9194. Dan  
Conner Band, country and  
originals, Friday and Saturday

**Spice Rack Restaurant**, 4315  
Mission Boulevard, Pacific Beach,  
453-2646. Robert Weiler, classical  
guitar, Wednesday through  
Saturday

**Tablao 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, Tom "Cat"  
Courfies, blues, Thursday. Chuck  
Boh, blues, ballads, and rock,  
Tuesday and Sunday

**Top of the Cove**, 1216 Prospect  
Street, La Jolla, 454-7779. Mel  
Good, jazz piano, early evening  
Monday and Tuesday, Piano Bar:  
Bob Corwin, Wednesday through  
Sunday

**Upstart Crew and Co.**, Seacoast  
Square, 1475 Mission Beach  
Boulevard, Pacific Beach, 272-  
8990. David and Francesca Savage,  
light classical music, Sunday  
brunch

**Vacation Village Hotel**, Bar  
Lounge, Vacation Isle, Mission Bay,  
274-1630. Shine It On,  
contemporary, Tuesday through  
Saturday; Laura Springer, jazz and  
contemporary piano and vocals,  
Sunday and Monday

**Victor's**, 1403 Rosecrans Street,  
Point Loma, 226-1871. Upstarts:  
live music, Tuesday through  
Saturday; call club for information;  
Sunday and Monday. Doves:  
Norman Clifford, contemporary,  
Sunday and Monday. Doves:  
Norman Clifford and Frankie  
Fertin, contemporary, Friday and  
Saturday

**Windrose**, 1935 Quivira Road,  
Marina Village, Mission Bay Park,  
223-2335. The Heroes, rock,  
Thursday through Saturday; live  
rock, call club for information,  
Tuesday and Wednesday

## San Diego North

**The Abilene Country Saloon**,  
Town and Country Hotel, 500 Hotel  
Circle North, Mission Valley, 291-  
7131. Jesse Danisco and Randera,  
country, Tuesday through Saturday;  
country dance lessons, Tuesday  
through Thursday

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

**Bachand**, 3022 Clairemont Mesa  
Boulevard, Kearney Mesa, 568-8022.  
The Beat Farmers, rock, weekly  
and country rock, Wednesday  
through Saturday with the Electric  
Sons, rock, Thursday and Saturday;  
the Sordide of Soul, blues and

## HALCYON

4258 W. Pt. Loma 225-9559

Thursday-Saturday  
February 7-9



Sunday, February 10  
& every Sunday night

## RESTAURANT EMPLOYEE'S NIGHT

If you work in a restaurant or bar just wear your  
establishment's T-shirt or bring your stub with you  
**NO COVER CHARGE**  
\$1.25 beer, wine & well drinks all night this week



Monday, February 11



Tuesday, February 12 & every Tuesday night

**91X-FM & HALCYON**  
present  
"The alternative to boredom"

## ORIGINAL MUSIC SHOWCASE NIGHT

featuring the newest original acts from San Diego  
& Los Angeles. This week's showcase:

## SO REVEAL & THE HEROES

Hosted by 91X-FM's Steve West  
**91X Happy Hour from 6-9 pm**  
Hors d'oeuvres, 91X cheese  
914 Long Island keel teas 914 Schnapps shooters  
\$1.01 potato skins  
**MUSICAL TRIVIA CONTEST** for prizes, trips,  
movie & concert passes

Wednesday-Saturday, February 13-16  
& Tuesday-Saturday, February 19-23



featuring Carrie "Driving Instructor" Weiland

## LITTLE KINGS NIGHT

6-12 midnight  
Little Kings beer-2 for \$1.50 • Bucket of Little Kings \$4.00

## \$3.95 "EARLY BIRD DINNER SPECIAL" \$3.95

Monday-Thursday, 5-7 pm  
choice of:  
Fresh Red Snapper, Teriyaki or Hawaiian Chicken  
Soup or Salad, Vegetable, Baked Potato or Rice Pilaf  
**THE BEST KEPT DINING SECRET IN TOWN**

Bring this coupon with you



Rosenbly's 1980s Music Moves

**Carriage House, 7945 Balboa Avenue, Claremont, 278-2587.**  
Peter Jay contemporary.

**La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South,**

**The Magic Lamp.** 9522 Miramonte Road, Mira Mesa, 271-8780.  
Recorded music with Mr. Goodfellow Wednesday through Sunday; live music, Saturday through Monday; call club for information.

**Monterey Whaling Company.** 88 Camino del Rio South, Mission Valley 291-1638; Jim Hawley, contemporary, Thursday through Saturday; the Rebecca Drake Review, variety music and stage show, Monday; M. Stone, adult rock, Tuesday; Phil Stumpo, comedy and music, Wednesday

**The Speakeasy,** 9379 Mira Mesa Boulevard, Mira Mesa 506-0870; The Jimmy Corson Trio, 1722

**Tio Leo's/Mira Mesa, 10787**  
Camino Ruiz, Mira Mesa, 695-146  
Jeff Williams, contemporary.

Boulevard, Terrasanta, 560-6677;  
Ray and Laine Correa with Bert  
Miller on drums, swing, pop,  
nostalgia, and contemporary dance  
music. Thursday through Saturday

**Anthony's Harborside**, 1355 North Harbor Drive, downtown. 212-6358: The California Transfer; contemporary. Tuesday through Saturday.

**Big Dick's**, 3315 Farmount Avenue, 28040209; Funkytrich, hip and rock, Sunday.

**The Boat House**, 2040 Harbor Island Drive, Harbor Island, 291-8011; Ron Holton and Bruce Dallarock, Thursday through Saturday; Sally Saxton, contemporary; Sunday through Tuesday; the Two,

887 Camino del Rio, South  
Mission Valley - 291-1638

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

## 8022 CLAIREMONT MESA (BETWEEN HWY. 163 &amp; 805)

## 5404 Bo

Video Dancing at Baxter's  
5404 Balboa Avenue At Genesee  
277-8814

## February 26 through March 23



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

## Coral McFarland &amp; the Art Resnick Trio

9 pm to 1 am

**Holiday Inn**  
San Diego Embarcadero



s Parkway  
to Jerry  
country.  
ough

oulevard.  
country  
ay call

Highway 80  
4288:  
aturday.  
El Cajon,  
with Gerrie  
day

[illegible]

**Mai Tai  
For Your Tie**

...and a boost for the  
March of Dimes

Wednesday, February 13,  
5 to 8 p.m.

Give us your favorite tie, we'll  
give you our favorite drink,  
the Mai Tai, free. You'll join  
a host of celebrities who've  
already given us their ties to  
be auctioned off by Larry  
Himmel of KFMB-TV. All pro-  
ceeds, of course, go to the  
March of Dimes. Shop in—  
for the fun, for the bidding,  
for the support of a worthy  
cause. And to exchange your  
tie for a Mai Tai at

**Donegal's**  
5323 Mission Center Road  
San Diego  
395-6600

[illegible]



**Mr. Bill's Backroom Saloon**, 399 North Magnolia, El Cajon. 447-4500; Dusty and Gary, country and

**The Ox Bow Inn**, 9816 Campo Road, Spring Valley. 469-9616: Andy and Donna, contemporary.

**Win Cody's Saloon**, 240 West Main Street, El Cajon. 440-9247: Ricochet, rock. Thursday through Saturday.

Crystal, rock, Thursday through Saturday; France, rock, Sunday and Monday; the Toys, rock, Tuesday and Wednesday.

Joey's, 415 Broadway, Chula Vista.  
420-4828: Louie and Loose  
Change, contemporary and oldies,

through Sunday.

Restaurant

## RESTAURANT FOLK CLUB.

## Harmony Theory



**ADELE  
BLUE  
& Justice**

Appearing  
Tuesday - Saturday  
Beginning at 8:30

MEXICAN  
LA HACIENDA  
RESTAURANTE

MISSION VALLEY INN  
875 Hotel Circle South  
Mission Valley  
298-8281


---

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

---

Every Wednesday through Saturday

**THE HEROES**



---

Every Sunday,  
Monday & Tuesday  
Come dance to the music of our D.J.'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

[illegible]

**Harmony  
Theory  
Ear Training  
Sight reading  
Composition  
Arranging  
Improvisation  
Ensembles  
and more . . .**

*Directed by Neil Crook  
composer/arranger/  
musician with the  
NBC "Tonight Show"  
orchestra.*

Beginning thru advanced  
level classes forming  
immediately in jazz,  
rock, and pop styles

**JazzSchool**  
*creating musicians*  
**284-5240**

|  |  |   |
|--|--|---|
| <p><b>THE OLD</b></p> <h1 style="font-family: cursive;">del mar</h1> <p><b>CAFÉ</b></p> <p>2730 Via de la Valle<br/>Del Mar<br/>455-0920</p> | <p><i>Your Ticket to<br/>Live Music<br/>and Dancing</i></p>  | <p>= <b>OLD</b> =<br/><b>pacific beach</b><br/>= <b>CAFÉ</b> =</p> <p>4287 Mission Boulevard<br/>Pacific Beach<br/>270-7522</p> |
| <p><b>HEATERS</b></p> <p><i>Thurs.-Fri.-Sat.</i></p> <p>Rock and Roll • Dance • Dining 'til 3 am Fri. &amp; Sat.</p>                         | <p><b>FATBURGER</b></p> <p>with Hollis Cenny, Carl Evans Jr.,<br/>Mark Hunter, Kevin Koch, Steve Laury</p> <p><i>Sat. Diego's Famous Jazz • Dining 'til 3 am Fri. &amp; Sat.</i></p> |   |
| <p><b>5 CARELESS LOVERS</b></p> <p>Rock and Roll • Dance • Rock and Roll 9-11 pm</p>   | <p><i>Sunday</i></p> <p><b>ELLA RUTH PIGGEE</b></p> <p>Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz</p>  |   |
| <p><b>ELLA RUTH PIGGEE</b></p> <p><i>Jazz • Jazz • Tues. — Complete prime rib dinner \$5.99, 4-11</i></p>                                    | <p><i>Mon.-Tues.</i></p> <p><b>NOTICE TO APPEAR</b></p> <p>Mon. — KGB 5M Night • Tues. — Restaurant Employee Night</p>   |   |
| <p><b>PRIVATE DOMAIN</b></p> <p><i>Wed. — Restaurant Employee Night • \$1 well drinks • Rock and Roll</i></p>                                | <p><i>Wednesday</i></p> <p><b>5 CARELESS LOVERS</b></p> <p>Mexican Lobster Night \$7.99 • Margaritas \$1.00</p>  |   |



Networks: *Equinox* (Lounge)  
 Notice to Appear: *Equinox*  
*Nightclub*, *Hot*, *Flats*, *Old*  
*Nightclub*, *Hot*, *Flats*, *Old*  
 Outta Control: *Equinox*  
 Co-Start: *Equinox*  
 The Paladins: *Manhattan* (Lounge)  
 Planet: *101* Entertainment Center  
 Private Domain: *Old* (Lounge)  
 La's Greenhouse  
 The Procrustean: *Equinox*  
 Prophet: *Nightclub*, *Hot*, *Flats*  
 Rockless: *Equinox*  
 The Reflective: *Equinox*  
 Nightclub: *Equinox*  
 Riochet: *Hot*, *Flats*  
 The Road Runners: *Equinox*  
 Harry's

Robin Banks: *101* Entertainment  
 Center  
 Rockola: *Equinox*  
 RPM: *Equinox*  
 Scarlet: *Equinox*  
 Sergeant Slaughter: *Equinox*  
 Sirens: *Equinox*  
 Soda: *Equinox*  
 Wicked Fence: *Equinox*  
 ZZZN: *Equinox*  
 So Reveal: *Equinox*  
 The Source: *Equinox*  
 The Spud Brothers: *Equinox*  
 Lounge: *Equinox*  
 M. Stone: *Equinox*  
 Hunter: *Equinox*  
 Whaling: *Equinox*  
 Sven-Erik and the E Ticket  
 Holders: *Equinox*  
 Thriller: *Equinox*

Midway's: *Equinox*  
 Toys: *Equinox*  
 The Two Tones: *Equinox*  
 West Coast: *Equinox*  
 Wicked Fence: *Equinox*  
 ZZZN: *Equinox*  
 Country/  
 Country Rock  
 Alton and the On Bow Country  
 Lads: *Equinox*  
 Jerry Baze and a Touch of

Country: *Equinox*  
 The Beat Farmers: *Equinox*  
 Ron Bell: *Equinox*  
 Boulevard Express: *Equinox*  
 Chasers: *Equinox*  
 Cinnamon: *Equinox*  
 Dan Connor Band: *Equinox*  
 Red Lane and Rumble: *Equinox*  
 Cottonwood: *Equinox*  
 Country Breeze: *Equinox*  
 Country Casanova: *Equinox*  
 County Line: *Equinox*  
 Crossfires: *Equinox*  
 Dakota: *Equinox*  
 Jesse Daniels and Banders:  
 Mike's Country Saloon  
 Dusty West: *Equinox*

Firecracker: *Equinox*  
 Four Star Country: *Equinox*  
 Gold Coast: *Equinox*  
 Grand Central Station: *Equinox*  
 The KCBQ Flatbed: *Equinox*  
 The Smith Brothers: *Equinox*  
 Stagecoach: *Equinox*  
 Stampede: *Equinox*  
 Sweet Crazy: *Equinox*  
 Sundance: *Equinox*  
 Duck Tanner and the Shillet  
 Lickers: *Equinox*  
 Lardner: *Equinox*  
 Lone Riders: *Equinox*  
 Lone Star Country: *Equinox*  
 Duke's Restaurant and Lounge  
 Ron Morin: *Equinox*  
 Wild Fire: *Equinox*

Jimmy Nixon and Downhome:  
 The Blue Horizon Lounge:  
 The Blue Horizon Lounge:  
 John Bess: *Equinox*  
 The Soxy Brothers: *Equinox*  
 Shadow Riders: *Equinox*  
 The Smith Brothers: *Equinox*  
 Stagecoach: *Equinox*  
 Stampede: *Equinox*  
 Sweet Crazy: *Equinox*  
 Sundance: *Equinox*  
 Duck Tanner and the Shillet  
 Lickers: *Equinox*  
 Lardner: *Equinox*  
 Lone Riders: *Equinox*  
 Lone Star Country: *Equinox*  
 Duke's Restaurant and Lounge  
 Ron Morin: *Equinox*  
 Wild Fire: *Equinox*

Contemporary/  
 Top 40  
 Ambition: *Equinox*  
 July Ames: *Equinox*  
 Andy and Donna: *Equinox*  
 Aris: *Equinox*  
 Back Beat: *Equinox*  
 Barker and Orr: *Equinox*  
 Roper/Solana: *Equinox*  
 Randy Beecher: *Equinox*  
 Restaurant  
 Breeze: *Equinox*  
 Jerry Burchard: *Equinox*  
 California Transfer: *Equinox*  
 Harborside  
 Jose Caraba: *Equinox*

Choice Review: *Equinox*  
 Danny and Kristina Clark: *Equinox*  
 Norman Clifford: *Equinox*  
 The Convertibles: *Equinox*  
 Roy and Laine: *Equinox*  
 Miller: *Equinox*  
 Costa V: *Equinox*  
 Donna Cote: *Equinox*  
 Lighthouse  
 Carol Crawford: *Equinox*  
 Ed Cunningham: *Equinox*  
 Hunter/Superior: *Equinox*  
 David Daniels and Niall: *Equinox*  
 Jase Davis: *Equinox*  
 Delene: *Equinox*  
 Patti Soap Anderson:  
 Harborside

Devocion: *Equinox*  
 Frank Decker: *Equinox*  
 Dusty and Melissa: *Equinox*  
 East Coast: *Equinox*  
 The Elements: *Equinox*  
 Ed Ellis and Tapestry: *Equinox*  
 Encore: *Equinox*  
 John Englem: *Equinox*  
 Fortune: *Equinox*  
 Forward Motion: *Equinox*  
 Friendship: *Equinox*  
 Jim Gabe and Sound Investment:  
 Wayne Gire and Tony Irvine: *Equinox*  
 Bonnie Shore Restaurant

Greg Gower: *Equinox*  
 Good Stuff: *Equinox*  
 Kevin Green: *Equinox*  
 Jim Hawley: *Equinox*  
 Patsy Hanson and Prime Time:  
 Sharon: *Equinox*  
 The Invaders: *Equinox*  
 Doc James: *Equinox*  
 Jaret: *Equinox*  
 Jaret: *Equinox*  
 Peter Jay: *Equinox*  
 J.C. and Company: *Equinox*  
 Kitty Kieffer: *Equinox*  
 Mike Lamy: *Equinox*  
 Lonnie and Dusty: *Equinox*  
 Lori and the Look-alikes: *Equinox*

## WEST COAST TICKETS

|  |  |
|--|--|
| <b>KISS</b><br>Feb. 22<br>General Public (Irvine)<br>Iron Maiden (Long Beach)<br>Billy Ocean<br>UB-40<br>Prince (L.A.)<br>Padres Season Opener | <b>KINKS</b><br>Feb. 20<br>March 8<br>March 1<br>February 14<br>February 18-24<br>April 15 |
|--|--|

Now accepting deposits for:

### PRINCE

(S.D. & Long Beach)  
 Iron Maiden (S.D.)

Buy • Sell • Trade  
 New office at Stardust Hotel, Hotel Circle  
 692-4133 • M-S 9:30 am-6:00 pm



## CALIFORNIA TRANSFER

Great dance band • Feb. 5-Mar. 6

### Anthony's Harborside

232-6358



## PACIFIC ESPRESSO

### ROAD MAP

Fri. Feb. 8 • 7:30-11:00  
 Performing a selection of original fusion & jazz



### STONE'S THROW

Sat. Feb. 9 • 7:30-11:00  
 Join us Saturday for the special bon voyage party for Stone's Throw



## RPM

Mercedes Lounge Tuesday-Saturday, 9:00 pm-1:30 am  
 Chessham's Jazz Quartet every Sunday, 6:00-10:30 pm  
 Happy Hours Monday-Saturday, 4:00-8:00 pm  
 Sunday 4:00-5:00 pm, hot & cold hors d'oeuvres  
 Sunday Buffet Brunch 10:00 am-2:00 pm, all you can eat, includes one cocktail, adults \$8.95 children under 10 \$6.95

## Bahia

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

## COUNTRY DANCE CONTEST

## FASHION AUCTION


WEDNESDAYS THURSDAYS

★ CASH PRIZES  
 Awarded every Wednesday  
 Night to the couple with the best swing!

★ 1st PLACE  
 Will receive \$50 and an invitation to the finals on March 13

★ 2nd PLACE  
 Will receive \$25 and a chance for a First Place win in the following weeks

★ FINALS  
 The winning couples in the finals will receive \$200 for First Place and \$100 for Second Place.



Located at the Town & Country Hotel  
 1146A Garnet Ave.  
 291-7131

## ABILENE

The Nightclub for Western San Diego!

## Murray's TICKETS

### TWO FREE KISS TICKETS

with any new Concert Club Membership

**MICHELOB INVITATIONAL**  
 Feb. 15  
**HAGLER/HEARNS**  
 Fight-of-the-century  
 April 15  
**SOCKERS**  
 All games—Best seats  
**PADRES**  
 Season opener

**KISS**  
 Feb. 22  
**GEORGE THOROGOOD**  
 Feb. 25  
**U2**  
 Mar. 2, 4 & 5  
**L.A. BILLY OCEAN**  
 Mar. 1

**UB-40**  
 Feb. 14  
**KINKS**  
 Feb. 20

DEPOSIT NOW  
**IRON MAIDEN**  
**NEIL DIAMOND CULTURE CLUB**  
**PRINCE**

**PACIFIC BEACH**  
 across from McDonald's  
 1146A Garnet Ave.  
 483-0800

**SAN DIEGO**  
 Glasshouse Square,  
 corner of Sports Arena  
 Blvd. & Reservoirs  
 224-3747

**DEL MAR**  
 Flower Hill Mall  
 2570 Via De La Valle  
 481-0522

**SAN FRANCISCO**  
 Cathedral Hill Hotel,  
 Van Ness & Geary  
 (415) 441-1900

Other offices: Los Angeles, Anaheim, Westwood & Encino

## BODIES

Tonight, February 7 from Austin Texas

### ANSON & THE ROCKETS

with guests  
**PALADINS**  
 Drink specials 8-10 pm, \$1.00 well & bottle beer

Friday, February 8  
**ELECTRIC SONS**  
 with **CINDY LEE BERRYHILL** plus the debut of **CHORDS OF FAME**  
 Drink specials 8-10 pm, \$1.00 well & bottle beer

Saturday, February 9  
**ARMY OF LOVE** with **SYNDICATE OF SOUL**  
 Drink specials 8-10 pm, \$1.00 well & bottle beer

Sunday, February 10  
 Olives, goddess fusion, latin rock at 5:30 pm with **CRUZZ**  
**FREE BUFFET** 6-8 pm  
 Drink specials 8-10 pm, \$1.00 well & bottle beer

Monday, February 11  
**EPISODE V: "Matt Don't Take No Jive from Bruce"**  
**EVERETT KING'S MODERN RHYTHM**  
 S.D.S.U. students welcome all week  
 Drink specials 8-10 pm, \$1.00 well & bottle beer


Tuesday, February 12 — Tex-Mex & Rockabilly  
**FORBIDDEN PIGS**

Wednesday, February 13  
**OUTTA CONTROL** — "Rock 'n' Roll you"

COMING UP:  
 February 14 — **SYNDICATE OF SOUL** "Valentine Party"  
 February 15 — **FIVE CARELESS LOVERS** and **TOM CAT COURTNEY**  
 February 16 — **PALADINS** and **TEXAS CONNECTION**  
 February 17 — **COW JAZZ** February 22 — **ROOSTERS**  
 February 23 — **"GET WELL BENEFIT FOR BOBBY CHEVROLET"**  
 February 24 — **COUNTRY DICK** and **THE SNUGGLE BUNNIES** — **ELECTRIC SONS** of **DAN MCGAN**  
**PALADINS**, **TOM CAT COURTNEY**, **CINDY LEE BERRYHILL**, **BOBBY HENNEL**, PLUS SPECIAL GUESTS

• 6149 University Avenue • 583-5700

## JOIN US FOR THE FUN OF IT! Oh! Ridge



Tuesday-Saturday, 9 pm-1 am

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

## Doc Masters

in the Shelter Island Marina Inn  
 223-2572









## CURRENT MOVIES

FEBRUARY 7 1985 35



# CURRENT MOVIES

**BIRD STORY** The same to grow a musk... and another lot. (And the same... who consistently makes here would not have been good practice.) With Catherine Mary Stewart, Kelly Preston, and Chris Nash, directed by Mel Damski. 1985.

\*\*\* (Carousell Cinema 4, La Jolla Village UA Chula Vista 6, UA Cinema 3, UA Glasshouse 6, Wagon Plaza 6, from 2:00)

**Mrs. Soffel** Turn of the century true story about the involvement of the warden's wife with a condemned murderer, starring Diane Keaton and Mel Gibson, directed by Gillian Armstrong (Cinema Plaza 5, Valley Circle, from 2:00)

**The Natural** One must of course be willing to go a certain distance, however glumly, with the movie's chosen premise: the misadventure of baseball and American Romance. The movie is a historical romance, but the road to romance from American Romance to the latest issue of Baseball Digest is not short and not unclouded. The problem isn't only or even mainly that "Clay" at the bat might be thought to have put a comma, and not the vice approach. The problem is also, and mainly, that there have been plenty of other treatments of divine or satanic, or otherwise supernatural, intervention into the game of baseball. The NATURAL inevitably claims a closer family resemblance to them than to any distant American an-



Mass Appeal

center, and other others — ANGELS IN THE OUTFIELD, DANNY KAYEES (IT HAPPENS EVERY SPRING), et al. — have established the tone for such scores as whimsical. THE NATURAL makes perhaps one attempt to get into that spirit, with an absurdly gay about a right fender who has a character in a cartoon, crashes through the outfield

fence in pursuit of a fly ball, but who, unlike any character in a cartoon, manages to break his neck in the process. This sort of gay cannot come off here — not amid all the golden photography, backlighting, and slow-motion, still less and the flapping and crowing. Again, "Condemners" of the Randy Newman musical score (per-

formance as a concert piece, perhaps, entitled something like AN OUTFIELD OVERTURE OR FANFARE FOR THE UNCOMMON SPORTSMAN). In this context, a momentary lapse of sublimity as a disaster: a single "hard rump" can start a landslide. With Robert Redford, Robert Duvall, Wilford Brimley, Glenn Close, and Kim Bas-

inger, directed by Barry Levinson. 1984. (Carnegie Cinema 4, from 2:00)

**1984** The second screen treatment of the Orwell novel, with John Hurt and Richard Bradford, directed by Michael Radford (Cinema 21, from 2:00)

**Once Upon a Time in the West** Twenty some minutes cut for American distribution have since been put back into Sergio Leone's sprawling epic Western, which was plenty long as it was. Long on build-up and stretch-outs, on grizzle and grim, on perspiration and labored breathing, on swirling dust, on harmonica solos, on cynicism about the American Empire, and on ineliminable villainy in the person of black-hatted tobacco-spitting Henry Fonda. The brilliant camera work is by Tonino Delli Colli, whose color sense appears to have come from extensive training in alchemy. With Charles Bronson, Jason Roberts, and Robert Redford. 1969. (Carnegie Cinema 4, from 2:00)

**Paris, Texas** This is a doughy lump of a soap opera poured out to the spectators in the form of a movie. Its director is an inveterate vagabond, often to the point of a Mr. Sally Field. In this context, a momentary lapse of sublimity as a disaster: a single "hard rump" can start a landslide. With Robert Redford, Robert Duvall, Wilford Brimley, Glenn Close, and Kim Bas-

**A Passage to India** Reviewed this issue. With Victor Banerjee, Judy Davis, Peggy Ashcroft, and James Fox, written and directed by David Lean. (Carnegie Cinema 6, Grossmont, Oceanwide 8)

**Phantom of the Paradise** The Faust/Machinist/Phantom is fixed into the business of star-making in the music industry, and the business is fixed in turn into a PHANTOM OF THE OPERA plot format. The things are not really much, nor are they comfortable. The project perhaps needed more follow-through in the writing and a more self-assured, less self-conscious hand in the directing (Rus Meyers for example). Brian De Palma's direction is pretty enough, musical enough, in his and starts, although it may leave the spectator feeling a little queasy. Starring, and musical scoring by, Paul Williams. 1974. (UA Glasshouse 6, 2:00 and 9:00)

**Pink Floyd, the Wall** — A sort of "Video Jukebox" selection, but on a very large and very lavish scale even allowing for the vast amount of footage run through more than once. Blood, dancing telephone receivers, piped music, more blood, virtuosic animation sequences, frenzied carnage, and cutting, more blood, and so on, are meant to communicate the depth of anguish of a "space out" during the last days of a Second World War casualty, immaturity runs not. With Bob Geldof, directed by Alan Parker. 1982. (UA Glasshouse 6, 2:00 and 9:00)

**Pinochle** — Some say the best of the Daney cartoon features, though the story is a little piecemeal, and the cast of characters a little motley. The ending is a little anticlimactic, and the ending is a little anticlimactic. (Carnegie Cinema 4, from 2:00)

The Brothers of Saint Basil's School preached against vice, lust and disrespect. But that never stopped these guys.



## Heaven help us

If God had wanted them to be angels, He would have given them wings.

1984 PICTURES IN ASSOCIATION WITH SILVER SCREEN PRESENTS A MAMA CARRACINO PRODUCTION A FILM BY JERRY HENSHAW "MISCHIEF" DOUG MACDON CATHARINE MARY STEWART KELLY PRESTON CHRIS NASH Director of Photography DONALD E. THORIN

Directed by JERRY HENSHAW Starring DOUG MACDON CATHARINE MARY STEWART KELLY PRESTON CHRIS NASH Director of Photography DONALD E. THORIN

### STARTS FRIDAY

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**PACIFIC LA JOLLA VILLAGE THEATRES** 8879 Villa La Jolla Dr. La Jolla Village Sq. 452-7831  
**PACIFIC CENTER CINEMAS** 2071 Mission Way, Mission Valley 207-1888

**Places in the Heart** — The anxious question beforehand was whether or not the alleged autobiographical origins would produce something a little more "human" and "real" than the formula that Robert Benton had given us in the past. Something a little more "human" and "real" than the formula that Robert Benton had given us in the past. Something a little more "human" and "real" than the formula that Robert Benton had given us in the past. (Carnegie Cinema 4, from 2:00)

**The River** — Being last in line in 1984's much-remarked "rural trend" must inevitably bring charges of copycatism. As in COUNTRY, we get a storm straightaway, albeit a flood rather than a tornado. (This permits a director Mark Rydell to do some clever "GOLDEN POND") And we soon move on to the action directed by a hand of "No safe" But there seems actually to be more modern here than in COUNTRY and PLACES IN THE HEART combined, with such high lights as a grueling farm machinery accident and the serene visitation of a deer in an farmhouse. The whole thing is very slick and professional, the photography by Vilmos Zsigmond is sometimes more than that. You cannot see through the veneer, however, to any genuine feeling underneath. Sissy Spacek strikes the only note of authenticity in this highly photogenic fables: see Valley farm family. Mel Gibson's Aussie staccato, in contrast, refuses to yield to a Southern drawl. And Scott Davis's land grabbing, wife stealing, violence is straight out of Frank Capra, if not Victorian melodrama. With Barry Primus, Billy Green Bush. (Fiesta Twin, from 2:00, Santa Anita 8, Studio 3 Cinemas, from 2:00, Universal Towne Centre)

**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 possum "robot" model plus a little more gnomes such as a guided missile pilot, a "flower camera," and moving picture mug shots — but the world into which these inventions are sprinkled has otherwise not changed much from our own. Tom Selleck is the uniformed

police officer who heads up the robotics squad — in arrest and rehabilitate errand robots — and who incidentally has a problem with acrophobia. Well, maybe not so incidentally you will not be surprised that the nearest "robot" comes, after a long drawn-out, man-hunt, 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 Rhodes. 1984. (Fiesta Twin, from 2:00)

**A Soldier's Story** — Problem picture concerned less with interracial discord than intraracial, though some of both. The setting of the problem is in intriguing Fort Neal, Louisiana, 1944. The tough black sergeant (and later ball coach) of a segregated army (the first black officer to be seen in these 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 pages and glares, and double takes. The working out of the problem becomes a bit of a grind. The action, if that's the word, 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, some musical numbers, a baseball game, some highlights, and the by revelation of the unfashionable facts of the case. They also acquaint us, more than we need, with the murder victim, a strong character strongly portrayed by Adolph Caesar. A near-less banal cock with the respect

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## Harrison Ford is John Book.

A big city cop. A small country boy. They have nothing in common...but a murder.

**Protocol** — Brassy political satire, still in unwelcome muted color, by William Frieder. A cocktail waitress loses an assassination attempt on a Middle Eastern emir, who then wants to add her to his circle of wives. The State Department, anxious to negotiate a military installation in the emir's homeland, sends the wheels in motion by promoting the new national heroine overnight on People Magazine and so on to a job in the diplomatic corps. She proves to be uniquely unsuited to the position, because of her propensity for saying whatever comes to her mind. And what comes to her mind tends to sound like a hack comedy writer's idea of a laugh track cue. (The hack comedy writer, by name, is Buck Henry.) Things only get funnier when they get serious. Gosh, even in a sullied meditation on the Jefferson Memorial or quoting the United States Constitution to a congressional committee. Directed by Herbert Ross. 1984. (Carnegie Cinema 6, La Paloma, from 2:00, Oceanwide 8, Santa Anita 8, University Towne Centre)

**Red Dawn** — John Milius's envisionment of a Colorado small town occupied by Allied Communist Revolutionary Forces starts out in a genuine night-mare vein, but it soon seems to wade up and to enter a controlled dreary vein, a conscious conspiracy of the Good Old Days of the Minute Men and the Green Mountain Boys, where a small pack of teenage renegades descend from their mountain hideout to make guerrilla strikes against the oppressors and to leave their school no-man's-land. Wolves, spray-painted on the battle site like Zorros carved initial. No doubt the most common remark among reviewers around the nation has been that the movie seems a made-to-order promotional tool for the NRA and the anti-gun control lobby. One could go further in that strain and remark that the napalm mushroom might feel a certain vindication, after so many black-clad Vietnam movies, as seeing their product demonstrated in such a context that the audience can not assert that the characters mutters through his teeth, "Fry 'em." And the nuclear anti-freeze people, or contemporary Big Backs, will surely be able to find sustenance in the notion that nuclear missiles can keep the globe and life can eventually pick up again and go on much as before (mutual, to be sure, a few metropolitan). If the stupidity here enfolds the sincerity, it is perhaps a fatuousness and defensiveness so typical of the right-wing mind, insists on doing his worst best toward. Where liberals tend to talk among themselves, conservatives go out to their way to be overheard by the enemy. Patrick Swayze, C. Thomas Howell, Ian Thompson, Ron O'Neal, and William Smith. 1984. (Powers Theater, from 2:00)

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## Mischief

A JERRY HENSHAW/MICHAEL NOLIN PRODUCTION A MEL DAMSKE FILM "MISCHIEF" DOUG MACDON CATHARINE MARY STEWART KELLY PRESTON CHRIS NASH Director of Photography DONALD E. THORIN

Directed by JERRY HENSHAW Starring DOUG MACDON CATHARINE MARY STEWART KELLY PRESTON CHRIS NASH Director of Photography DONALD E. THORIN

### STARTS FRIDAY

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# CURRENT MOVIES

since Loni Anderson and with a mind toward depicting his whole race not just his immediate station, into shape. With Howard E. Ross, Jr., directed by Norman Jewison. 1984. (Cinema from 2/8, La Palma from 2/8, Mini-Max Cinema from 2/8, Oceanide 8, from 2/8, Studio 13, Cinema from 2/8, Ula Vista 6).

**Starman** — Imagine the shock, a young Wisconsin dude, sleeping on an overpass of mine and home movies, wakes up to find the living room all aglow, and a naked man on the floor who metamorphoses before her very eyes into a structure of her dead husband. She promptly passes out and wakes up again. Was it a dream? No. An extraterrestrial has accepted the invitation of viewer J.D. to let "Please come and visit our planet Earth," and has effected a "symbolic

transformation," using a look of man in the family photo album to change himself from a T-1000-like being into a man. With Howard E. Ross, Jr., directed by Norman Jewison. 1984. (Cinema from 2/8, La Palma from 2/8, Mini-Max Cinema from 2/8, Oceanide 8, from 2/8, Studio 13, Cinema from 2/8, Ula Vista 6).

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# CURRENT MOVIES

transformation from the previous voyage. My God, it's full of stars!" is turned over and over to see if it will yield any meaning. Traces of chlorophyll, a sun sign of organic life, are detected on one of Jupiter's moons. Kiri Dulles, last seen adrift in space in empty form, begins to reappear to her old acquaintances with the manner and message of a Jehovah's Witness. "Something is going to happen. Something wonderful." And the official state of the world on Earth forces the two teams of scientists to go to their separate vehicles, the Russians to stay aboard the ship that got them there, the Americans to retreat to their reactivated Discovery. The rewards for being on these boats are several sequences of tortuous suspense, and without anyone chasing anyone. Roy Scheider, John Lithgow, Helen Mirren. 1984.

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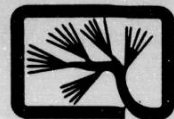
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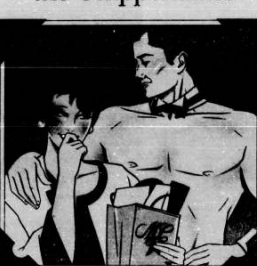
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