

Silence Spoken Here

Sign language interpreter Kaylin Waisbrot was working at a Lamaze class attended by several deaf expectant parents when a man who was not deaf came up to her and asked cautiously, "Tell me, do any of these women worry that their babies will be deaf?" As has happened hundreds of times in her life, Waisbrot was being asked a question that only a deaf person can answer. So she said what she always says in such situations: "Why don't you ask one of them?"

"That's a thought," said the man. So with Waisbrot acting as interpreter, he asked a deaf woman if she was afraid her child might be deaf. "I don't really care one way or the other," the woman replied with her hands. The man was taken aback. How could it be that a pregnant mother could be indifferent to such a terrible misfortune befalling her child? "But my husband," the deaf woman continued, "he definitely wants the baby to be deaf." Waisbrot laughs when she tells this story. "That answer really blew the man's mind," she says.

As it would likely surprise most "hearing" people, who in general haven't even a remote understanding of what is perhaps the most silent of all minorities: the deaf. You see them moving about all the time, in super-



Photograph by David Green

markets, department stores, buses, and banks, but unlike most "physical disabilities," deafness is invisible. In fact, the deaf call themselves "the invisible minority." San Diego alone has some 125,000 "hearing im-

paired" people, about 16,000 of whom are "deaf." Though the term is difficult to define, most accept this prosaic definition: a deaf person is one whose hearing cannot be improved by a hearing aid. Whereas the blind, paraplegics, epileptics, and other physically disabled groups frequently voice their opinions and advocate their causes in the media, the deaf have great difficulty speaking for themselves through conventional media. They are foreigners in the speaking world. "To deaf people, the hearing world is the solar system," says sign language interpreter Gary Gough. "They live in the hearing world, which is just out there, but they have a little world all their own."

I dial the Deaf Community Services relay system and tell the operator I want to call Dennis Schemenauer at the Salk Institute, and I give her the number. This is the second time I've used the relay system, and I feel pretty comfortable with it, despite the awkward delay between statements. "Please hold, I'll make the connection," the operator tells me. About a minute later she's back on the line. "I've reached Dennis; what would you like to say?"

I tell her, "Hello, Dennis. How are you? Would it be possible to meet for an interview on Thursday morning at

(continued on page R9)

Imagine attempting to communicate in a soundless world. Tough? Many deaf people do more communicating than you would believe.

By Stephen Meyer

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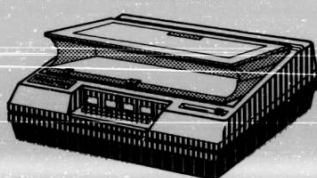
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Balcony Out Of Sight

I'm in general agreement with Jonathan Saville's review of the San Diego Symphony ("Quarter Notes," November 27). But in his complaints about the hall's acoustics, I must add my own complaint about the miserable sight lines. From the balcony it is not possible to see the front of the stage, leaving the impression that the architects of redesign wrote off the people in the balcony seats early on. We sat upstairs with acceptable sound but with no visual feeling of inclusion in the performance. After the intermission we moved downstairs to find better sight lines but notably poorer sound.

Those of us who previously enjoyed the Symphony at the East County Performing Arts Center were lucky indeed, as that venue has all the attributes of a real concert hall — one that allows the performance to be enjoyed to its fullest.

Therefore I regard with dismay the reports of plans to set the status quo at Symphony Hall literally in cement by designing and building new structures around it. To me it is unthinkable to so preserve that which will never be more than an old movie theater when the Symphony needs a well-designed, true concert hall to achieve its highest potential.

I hope the Symphony will see the need to parlay its interests in the downtown property into a plan that will include a new hall rather than the preservation of one which is marginally satisfactory.

William Bender
El Cajon

LETTERS

The Reader welcomes letters for publication. Address them to: Letters to the Editor, Box 8080, San Diego, 92108. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

No Skin Off Their Backs

Re: "Is Anybody Listening?" ("City Lights," November 21). I would love to go to the renowned Fox Theatre to listen to the symphony, but then I would subject myself to the sight of rich old bags draped in fur. This visual reminder of the waste and suffering of beautiful animals killed for this purpose would anger and depress me. So I'll stay home and enjoy Beethoven, Tchaikovsky, and Chopin on my stereo.

Virginia D. Kirby-Smith
Pacific Beach

Zero Help

In response to Chuck Martin's letter to the editor (November 21) concerning Neal Matthews's story "Welcome to San Diego" ("City Lights," November 14), I would like to make a few facts known to all.

On the same day Mr. Martin's letter was published, my daughter Mollie again changed both homes and schools and went to live with her mother in Los Angeles. As I have been a single parent for the past nine years, this was a very sad and painful day in my life. For Mr. Martin to even remotely suggest that he offered me any assistance whatsoever is at best complete folly.

All this letter writing is not putting my family back together again. Maybe if you and Judge Smith are ever involved in a case

I received my eviction notice on Thursday evening, October 17. (Believe me, Mr. Martin. That was the first time I was aware of it.) The story is tragic enough in reality. I don't have to add to it. The next day Mollie and I went to Superior Court and sought your assistance in speaking to Judge Smith. You told me Judge Smith was gone for the weekend and would not be available until Monday morning.

As I pointed out to you, my eviction notice had a Tuesday deadline, therefore I asked for Judge Smith's house phone number. Refused on this request by you, you did graciously give me a piece of paper and advised me to write a letter to Judge Smith and state my position. You implied Judge Smith would read my letter Monday morning and get back to me.

Monday morning at 8:00 a.m. I was back in Superior Court trying to gain an audience with Judge Smith. You told me I could not see Judge Smith; that "Judge Smith will read your letter when he has time and mail you his reply." Those words still ring loudly in my ears. Obviously, since the marshals were coming to evict Mollie and me the next day, I asked you where Judge Smith was going to mail the letter. You did not give me a clear answer, to that but you did assure me that he would mail me a reply. Since you mention Judge Smith's letter so often in your letter, and state that it is available to anyone who wishes to read it (although I do not know how that can be since I have it), let me include it here so everyone can read it. It states:

"The plaintiff in the case is entitled to the occupancy of the premises; therefore, I cannot help you, although I sympathize with the difficult position you find yourself in." Due to my change of address, I received this letter on November 18. So as everyone can plainly see, Judge Smith's letter offered zero help or assistance; but it did offer sympathy.

Since I suspected that would be the case at the time I spoke with you on Monday morning, I asked you what Mollie and I were supposed to do. Your so-helpful advice was that I hire an attorney and find a hotel room (in your letter you term that "habitation"). Following your counsel I called "everyone under the sun" and received answers ranging from "don't worry — the marshals won't really come" (they did to attorneys who wanted anywhere from \$800 to \$3000 to represent me at an "ex parte" meeting with Judge Smith that same afternoon.

Legal Aid, however, did advise me that it was possible to represent myself at "ex parte" as long as I could fill out the necessary documents. I phoned you that same morning and asked for your assistance in helping me with the logistics of going through the necessary paperwork to meet with Judge Smith that afternoon. You told me that since I was not "a party in the action," Judge Smith would not meet with me. As I pointed out to you, both Mollie and I were named on the judgment ordered by Judge Smith, so somehow we were involved. Again your response was that Judge Smith would mail me a reply to my letter, that you could be of no further help. All you but hung up on me.

As I would understand it, both you and Judge Smith's responsibility is to administer justice. However, I feel you both have an additional responsibility to victims of a crime, and that is to offer both compassion and assistance. This, sir, you and Judge Smith were very negligent in, that is what I would term "malicious error," not Neal Matthews's article.

All this letter writing is not putting my family back together again. Maybe if you and Judge Smith are ever involved in a case

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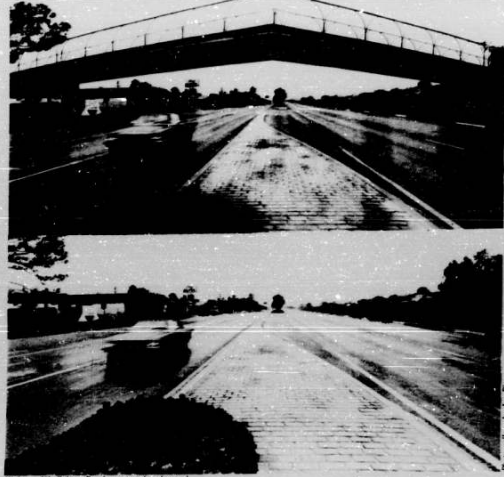
City Lights

Highway 101 Revisited

The delayed new version of Diego's Pacific Beach nightclub, this one planned for Solana Beach, may have another big problem to solve before its dance floor is filled with the lean and the hungry.

One of the toughest demands placed by the county on the future restaurant and disco may be the task of finding another 132 parking spaces. The building, planned for the site of the almost-demolished La Mediterranee restaurant on Highway 101 a quarter mile north of Via de la Valle, will be able to hold 700 people. But the parking lot cannot hold all their cars, and neither can the surrounding businesses or neighborhood. So the county of San Diego has limited the club's occupancy to 300 people until more parking is secured and another public hearing is held.

Meanwhile, on the east side of the highway and directly opposite the Diego's site, the dream of a parking lot is taking shape. The dream belongs to the developer of Diego's, and the shape is a long, narrow strip of land that runs along the railroad tracks. With its 235 possible spaces, the proposed lot would satisfy the county's parking requirement for Diego's and fit 400 more bodies inside its walls. Problem solved? Whose



Highway 101, Solana Beach, parking lot under construction.

problem are you talking about? asks Jim Pieri, developer of both the parking lot and the nightclub.

"We're not applying for a Diego's parking lot," says

Pieri, explaining that the lot will lease spaces to local businesses, one of them probably being Diego's. "But I don't have a signed [parking] contract with Diego's yet," he

adds. Pieri is a partner and part-owner of Americor, the company applying to build both projects. But no connection should be made between the two, he asserts,

adding: "The parking lot should be taken on its own merits. You don't buy a Chevrolet by judging Ford's quality."

But Novas and Pintos barreling down on Diego's patrons might be the reason why Americor's left hand is ignoring its right. The county sees these vehicles, traveling along Highway 101 at forty-five miles per hour, encountering the nightclub's customers as they cross between their cars and their cocktails. Larry Hurt, a county traffic engineer, said he is assuming that the proposed parking lot will be used by Diego's. With that in mind, Hurt has told Americor that a pedestrian footbridge might be necessary.

"It's more costly, but it would certainly be safer and wouldn't delay traffic," said Hurt. Costly, to Americor, means "hundreds of thousands of dollars," says the company's private traffic consultant. Hurt, who thinks a pedestrian bridge could be built for less, has not yet made his official recommendation to the county. But he does not favor the alternatives to a footbridge. A painted crosswalk, the solution being proposed by Americor, gives pedestrians "a false sense of security," he says; a traffic signal is doubtful, he adds, because a constant justification is needed to stop all those cars.

An average 1000 vehicles.

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Paging Rambo

Vagrants taking sponge baths in the second-floor restroom wash basins, perverts exposing themselves to shocked female readers in the far corners of the literature section, and the loud, unintelligible mutterings of mentally disturbed men and women wandering aimlessly through the hallways have long been highlights of a visit to downtown San Diego's central library. But even hard-nosed library staffers have been complaining recently about a notable upsurge in the frequency and seriousness of such distracting behavior, and both library employees and city officials are unhappy with the efforts of a two-man private security force hired last February to prevent incidents such as these:

• On October 24 a transient urinated on 150 books in the library's art and music room. The books, valued at more than

\$2250, were ruined, and the vandal, who was described as being "drunk," walked out of the library on Eighth Avenue and E Street before either of the two security guards could apprehend him.

• On November 1 a man walked into a woman's restroom and attacked a woman, cutting her with either his hands or a weapon. A security guard apprehended the assailant, locked him in the library mail room, and used his hand-held radio to summon city police. But the suspect wasn't handcuffed, so he climbed out a window and fled before the squad car arrived.

• On November 16 a security guard dispatched to stop a transient from bathing in the men's restroom was attacked and beaten by the bather. The guard required treatment for paramedics and was hospitalized briefly with cuts and bruises.

• Reported cases of indecent exposure, purse snatchings, and fights over umbrellas and coats are so routine that one library employee says the incidents no longer even cause alarm.

Gus Magee, a library analyst and former Air Force policeman who volunteers his time to oversee security problems at the downtown library, says the "homeless have been flocking here since late October, and there's



Central library, downtown.

greater concern this year than before," Magee attributes the increased numbers — and the resultant rise in vandalism and disturbances — to the exceptionally rainy November and to the efforts of police patrolmen to keep transients off the downtown streets since the opening of the Horton Plaza shopping center. He and other library staffers are also upset that a city-issued tourist brochure distributed throughout downtown lists the central library as a provider of public toilet facilities.

Magee and his boss, library director William Sanwald, have also expressed concern about the quality of service provided by private security

guards hired in February. Following the November 1 incident in which the woman was roughed up by an assailant who later escaped, city staffers requested that the guards carry and use handcuffs. And at a meeting held after the November 16 beating of the security guard, the owner of the security service, James Washington, Jr., was asked to equip his guards with batons. Washington also says a city staffer asked him why the

guard "didn't pick up a chair and hit [the assailant] over the head."

Washington Patrol Service was awarded the library security contract after it agreed to perform the service for \$35,000 yearly, the lowest bid received by the city. "The city wanted the lowest bid, and for \$3,35 an hour, you're not going to get the best quality help," says Washington. "I got this

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City Lights



Villa La Jolla Park

Sick Puppies Strictly Prohibited

Each year the sign shop for the city of San Diego produces about 20,000 new signs for various city departments.

Most, says shop supervisor Bob Evans, are traffic regulatory signs for the city's engineering and development department, advising motorists

about such things as "No Parking" and "Left Turn Only." And others, about one-tenth the total, are for the parks and recreation department, informing users of the city's parks and beaches where they may or may not swim, fish, surf, build campfires, or walk their dogs.

But each year, Evans adds, there is the odd request for a specialized sign that his staff of sign painters finds amusing. There are, for instance, the two

"Prisoner Parking Only" signs that were recently installed in the courtyard of the San Diego Police Department's downtown headquarters on Market Street. "When we got that order," Evans says with a chuckle, "we pictured in our minds prisoners driving up in their own cars and getting mad if someone else has taken their spaces." Then there are several signs ordered by the parks department for "athletic areas in Balboa Park. One, which

reads, "No Arguments Will Last Over One Minute," was installed seven months ago near the Municipal Gym's basketball courts. That one came about, says Evans's assistant, Larry Villa, because too many games were being held up by arguing team members. "My question is, who's going to monitor the arguments? Who's going to determine when they start and how long they last?" he asks. Also in the gym is a sign that says, "Don't Bounce Your Ball on the Wall." In the original request, according to Villa, "Ball" was plural. "If we'd printed that," Villa says, "we would have been in trouble." And in the gymnasium washrooms hangs another oddity — "Don't Wash Your Clothes in the Showers," which was ordered "because a lot of transients started using the washrooms for other than the intended purpose," Villa says.

There's more. For the restroom of the Memorial Recreation Center on Marcy Avenue in Logan Heights, the parks and recreation department several months ago ordered a sign that would have

read, "Please Put Toilet Paper in Bowl," in both English and Spanish. But that request was turned down, Villa says, "because it's so obvious, and besides that — how's it going to be enforced?" And even more recently, sign shop supervisor Evans continues, residents of the condos that surround Villa La Jolla Park just east of Gilman Drive asked the parks department to do something about the dogs that were constantly fouling up their park. The normal "Dogs Must Be On Leash" and "Please Clean Up After Your Pet" signs weren't doing the trick, Evans says, and nearby residents "felt something a little more drastic was required." The result? Four signs positioned around the park, each of which cites the municipal code and offers dog owners four different messages. Atop a caricature of a sitting dog with a halo over its head reads: "C.F. Hutton Says . . . Bag It." "After Your Dog Paws, Clean Up, Please . . . Pet Owners — Help Pick Up Droppings," or "Fido & Fifi Owners Are Neat — Or Are They . . ."

— T.K.A.

Crime On Foot

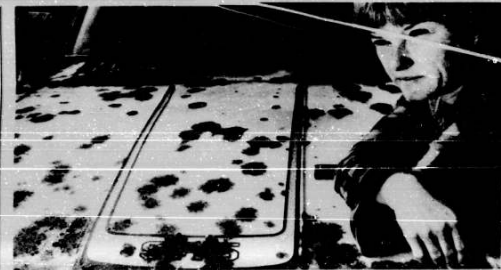
In April they took five shoes — only the right foot — from the Second Sole athletic shoe store on Encinitas Boulevard. It was 4:50 a.m., and the alarm was ringing loudly, fraying the nerves of those frantically shopping in the dark. There was no time to try anything on for size or correct footage. The burglars grabbed some socks (in pairs) and sweat suits, fleeing before the law arrived. Behind them, in boxes, lay five abandoned shoes, now a waste of good leather. And in a nearby wall display, five empty spots where their mates had once been.

The reported loss: \$650. The suspects: anyone running in circles. The sheriff's department made no arrests. The following month, on May 3, it happened again. Same shoe store, same smashed window, close to the same time. But this burglary was different. Bypassing the shoe display, the thieves went right for the complete pairs, emptying twenty boxes and absconding with forty shoes.

Deputy sheriffs, answering the store's alarm, first noticed the boxes, carelessly strewn throughout the store and leading to the back door. The two officers, following the boxes like giant bread crumbs, walked through the hills behind the shopping center for a quarter of a mile. The cardboard trail ended at a pile of shoes, sweat pants, and shorts — all from Second Sole. Rising in some nearby bushes were two young men, both Mexican nationals, who were arrested on suspicion of burglary.

Crime has a way of repeating itself, especially at Second Sole. Two weeks ago the front window was shattered again. Deputies arrived on the scene at 3:00 a.m., one minute after the alarm went off. Outside the store were empty shoe boxes; inside the store was nobody. Checking the rest of the shopping center, the deputies discovered that the Sav-on store had also been broken into. Behind the center they found an electronic trail of dropped VCRs and radios, leading to a cache of audio-visual goods wrapped in a blue sheet and

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Carolyn Sampson

Don't It Make My White Truck Brown?

The trouble began two years after Carolyn Sampson bought a new Toyota SR-5 pickup truck. She'd moved down to Ocean Beach in 1980, and almost immediately her white truck began to grow patches of rust. Soon jokesters were saying her car had the measles, but the more she washed and waxed it, the less she laughed. By the time Sampson tried to trade in the truck for a new Chevy in 1982, it had developed large boils in the paint that pocked the hood, roof, and sides. The Chevy

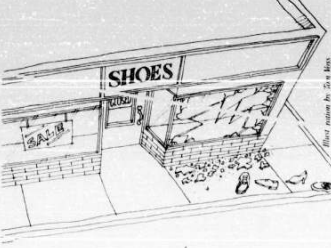
dealer told her the Toyota had almost no trade-in value because the body was destroyed by rust.

Today the 1978-model truck looks as though it has been eaten away by some virulent metal plague. Daylight is visible in fissures all around the sides of the bed, the roof is so corroded that Sampson has taped contact paper over it to keep out the rain, and parts of the hood appear to have been melted away by rust. "People say, 'Well, you live in the beach area.' And I say, 'Yeah, but I don't park on the bottom of the ocean,'" explains Sampson, who works as an office manager and cannot afford to purchase another vehicle. Sampson, and almost everybody else who has the stomach to look closely at the truck, believes it has rusted because of something Toyota did — or didn't do, during the

truck's manufacture. But the people who disagree with that assessment — Lee White and his employees at the Lee White Toyota dealership in Lemon Grove — are the ones who count.

Sampson took the truck back to the dealership in 1982 after her unsuccessful attempt to trade it in for a Chevy. The service manager told her the rust was due to natural elements and wasn't something the dealership was liable for. She demanded that the vehicle be inspected by a regional

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Shoe store display

STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
I'm from Lanning, Michigan, where we have fewer people and less traffic, and some of us are habitual jaywalkers. When people want to cross the street here, they're given a little button on a pole to push. Can you tell me if these buttons actually do anything? I mean, they don't seem to change the flow of traffic at all.

Kim

Pacific Beach

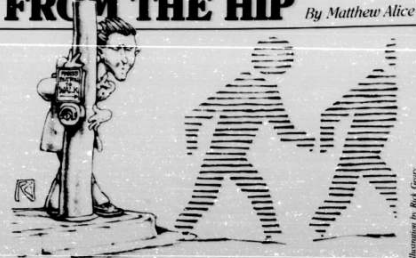
Dear Matthew Alice:
Do those "push to walk" buttons make the signal change or just make the green light last longer? Is Midway and Rosecrans the longest signal in town, or does it just seem that way? What is the busiest intersection in San Diego?

Mike Gleeson

San Diego

It takes a sophisticated person to understand the traffic here in Southern California — apparently someone more sophisticated than Lanning can come up with. On second thought, perhaps I'm too hard on you Midwesterners. Mike doesn't understand it either, and for all I know he's a native San Diegan. Nobody seems to believe much in those little buttons. Well, take heed, ye of little faith. Matthew Alice is here to tell you that there is sense in all those flashing lights.

Admittedly, pedestrians don't have much power in the scheme of things. But the automobile hasn't taken over completely — yet. Traffic engineers have set up our signals so that when a pedestrian pushes the walk button, an electronic message is sent to the traffic signal controller (a microprocessor) near the intersection. Wheels (actually circuits) are set in motion that will allow the pedestrian to cross, but only after all other vehicular traffic demands are met. In other words, pushing the button doesn't make the signal change. But what does happen is that



the intersection's electronic mastermind knows that the walk signal has to be displayed. You can see for yourself that it works — just stand at an intersection and don't push the button.

Mike is correct, in a sense, when he asks if pushing the button makes the green light last longer. The purpose of a pedestrian signal in the first place is to allow the pedestrian sufficient time to cross the street — a simple green light isn't long enough. So for seven seconds the Walk sign lights up, meaning you'd better start flapping those wheels. After this there's a period of time that traffic engineers refer to as the "clearance interval" or "pedestrian protection" time, which is the period that begins with the flashing Don't Walk signal and ends with a red light. It's a precisely calculated time, based on state and national studies, divide the width of the street, in feet, by four, which gives the number of seconds for the clearance time. This averages to a speed of four feet per second.

The rest of Mike's questions are a little fuzzy — I'm not sure if he's writing from a pedestrian's or a driver's point of view.

Perhaps he's been breathing the exhaust fumes at Midway and Rosecrans too long. But a worse intersection (for cars) is the one at Garnet and Mission Bay Drive, according to the city's traffic engineers. It's the busiest in the city, and its signals do last longer than those in Loma Portal (but it's impossible to say which of the city's signals is longest, since the factor that determines their duration, traffic, is so variable from day to day). Intersections ranking below the two mentioned above include Balboa and Genesee, Balboa and Conroy, Clairemont Mesa and Conroy — no surprises there. It's also not surprising that the busiest pedestrian crosswalks are downtown. Fifth and Broadway is the champ. Not that the bankers and secretaries and street people have a monopoly on crowded crosswalks; school neighborhoods are particularly active, and a good example is the meeting of Tierrasanta Boulevard and Santo Road, which is surrounded by little red schoolhouses — and big ugly gray ones.

Dear Matthew Alice:

A harmless little domestic squabble be-

tween me and my husband came to an abrupt halt last night just after he threatened to "read me the riot act." There was a pause in the action, and we both realized that we didn't have a copy of this so-called act and therefore couldn't go on with the argument. Just what is this riot act?

Sharon Rutherford

Terrasanta

I don't mean to put a damper on your domestic disharmony, but I don't have the space to quote said act. You'll have to improve in your orations. I can tell you, however, that the Riot Act was (and still is) an English statute, put on the books in 1715. It says that if twelve or more people assemble "unlawfully or riotously" to disturb the public peace, and if they refuse to disperse within one hour after being so ordered by a "competent authority," they are guilty of a felony. England at the time of the act had just been graced with a new king, George I. (George was, as one historian noted, "cold, stingy, sensual, and a bully." He quarreled with his wife, for example, and kept her locked up for the next thirty years.) George wasn't too popular, especially up in Scotland, where the people wanted to see James III (the Old Pretender) sitting on the throne. Rebellion and riot burst out, and in an attempt to control the populace the government passed the Riot Act. We've watered it down over here in the colonies, until now it means nothing more than an energetic warning or reproach, and it's usually not the reader of the act who gets tossed in the clink (unless he or she gets a little too vocal for the neighbors' liking).

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90003, San Diego, California 92138.



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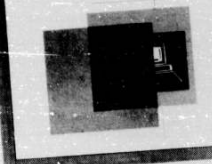
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THE INSIDE STORY

BY PAUL KRUEGER

LOCAL TELEVISION NEWS IS AT ITS BEST when covering fires, freeway pile-ups, and SWAT team maneuvers. Political coverage, on the other hand, is often woefully incomplete and embarrassingly glib. But this year Channel 10 and Channel 39 are using on-air editorials and commentaries to address political issues with an unprecedented vigor.

After three years of unsuccessful lobbying, Channel 39 general manager Bill Fox this summer secured the permission of parent corporation Sorel Broadcasting to broadcast editorial endorsements of political candidates, starting with last month's municipal election. Fox backed a mix of candidates for the four San Diego City Council seats (incumbents Ed Strumka, Gloria McColl, and Bill Mitchell, and moderate Judy McCarty), but the station was alone among the county's major media to endorse Proposition A, the Managed Growth Initiative. And having backed the controversial ballot measure that will give voters the right to approve or reject development on some 24,000 acres of open space, Fox and editorial director Tim Chelling

helped secure the November 5 ballot victory with a single-minded zeal usually reserved for the ventings of the *San Diego Union's* editorial page. Chelling wrote—and Fox read on the air—four editorials supporting Proposition A. Opponents of the ballot measure were allowed to rebut the first two editorials, but having thoroughly reviewed the FCC's "fairness doctrine" and its provisions for opposing points of view, Chelling decided the station could deny rebuttal time for the final two. "They didn't like it," Chelling says of the response from Proposition A opponents when he told them of the station's decision. "But we figured it was justified because of the overwhelming resources the opponents brought to bear on the issue." (The No-on-A forces outspent the ballot measure's proponents by twelve-to-one.) Chelling says, too, that general manager Fox decided to campaign hard for Proposition A because "it was a turning point for the future of managed growth."

When possible, Fox and Chelling also try to increase their editorials' impact by broadcasting the segments as close as possible to related news items. The station's final



Tim Chelling, Bill Fox/Channel 39

Michael Jack/Channel 10

"Yes-on-Proposition A" plea ran twice on election day. And before the jury in Mayor Hedgecock's second trial had returned its verdict, Chelling had written and Fox had videotaped separate editorials to cover each of the three possible trial outcomes: guilty, innocent, and a hung jury. The jury delivered its guilty verdict in the early afternoon of October 9, and Channel 39's editorial calling for a special election to replace Hedgecock

was on the air that same afternoon. An editorial demanding the resignation of Ben Montijo, executive director of the San Diego Housing Commission, was researched, written, and broadcast before the station's news department aired its own story. And because reporter Dave Owen shared documents with Chelling, the station's call for the temporary suspension of city auditor Ed Ryan was broadcast only minutes after

Channel 39's November 8 news report that Ryan had personally paid a nine-dollar finance charge billed to Councilman Uvaldo Martinez's city-issued credit card. (Ryan, in a November 13 memo to city council members, called the station's story a "hatchet job" . . . that a moron ought to know better than to manufacture.) He was not suspended.) Channel 10's contribution to the aggressive tenor of

television newscasts is anchorman Michael Tuck's nightly "Perspective." Tuck has used his ninety-second opinion segment to belittle everyone from Councilman Uvaldo Martinez ("the saddled horse of big developers who provided a critical vote for the land rape at La Jolla Valley") and Supervisor Paul Eckert ("Old Boss Hog") to "hypocrite . . . network [television] bosses" who refuse to broadcast a birth control spot sponsored by physicians.

Tuck researches and writes the toughly worded segments, which air weeknights on the station's 11:00 p.m. newscast. Although his commentaries are reviewed beforehand by station news director Paul Sands, Tuck says his prose has never been toned down and claims he's free to disagree with the station's own editorial positions, as when he supported Proposition A, which the station opposed. Tuck says his segments have provoked "showing matches" with two viewers who disagreed with his opinion and told him so in chance public meetings. One disagreement escalated into a fist fight, though Tuck jokes that "I think [the combatants] were both drunk."

Tuck, who moved from Channel 8 (CBS) to ABC network affiliate Channel 10 last fall, claims his commentaries have helped boost ratings for the station's late-night newscast. "ABC is right in the toilet in the ratings, and our lead-in shows [to the newscasts] are terrible, but we've been number one [in the ratings] since February, 1985," says Tuck.

Aggressive, unrelenting coverage of the U.S. Navy has never been a hallmark of the *San Diego Union's* news pages. While *Union* editors recall proudly how their 1981 series about drug abuse aboard navy ships provoked navy commanders to institute tough antidrug programs, it was the tiny *Lufkin (Texas) News* (13,000 circulation) that told how recruit Lynn McClure was pummeled to death in 1976

during training exercises here. And the *Detroit News* reported the full story behind the 1981 death of seaman Paul Terice aboard the San Diego-based carrier *Ranger*. Both of those out-of-town newspapers won Pulitzer Prizes for their coverage.

The *Union* this year has had numerous opportunities to silence critics who claim the paper coddles the military. Yet it was the *Los Angeles Times* that on July 14 first printed and then pursued the intriguing story of eight civilians and navy enlistees charged with pilfering F-14 jet fighter parts from ships and supply depots for use by the Iranian Air Force. And while the *Times* was busy detailing the allegations of navy Petty Officer Robert Jackson that the supply system of the aircraft carrier *Kitty Hawk* was riddled by theft, fraud, and waste, the *Union* downplayed evidence supplied by Jackson and instead wrote a piece on the *Kitty Hawk's* departure from port on a training cruise "with a formation of sailors on the flight deck spelling out 'We (heart shape) America.'"

The July 31 retirement of Kip Cooper, a former career navy man who spent two decades reporting on military affairs for the *Union*, has given the paper yet another opportunity to strengthen its coverage. But four months after Cooper's departure, the military reporting job remains vacant, and the *Times* has in that period beaten the *Union* on at least seven major navy stories.

On September 28 *Times* readers were first to learn the results of a navy investigation that confirmed Petty Officer Jackson's claims of sloppy bookkeeping on board the *Kitty Hawk*. The paper on October 27 reported that navy doctors here were under investigation for allegedly referring numerous heart surgery cases to a favored group of civilian surgeons, and on November 20 the *Times* told of the navy's previously unknown plans to build a 400-bed prison at Miramar Naval Air Station. While *Times* reporters in

Washington, D.C., and Los Angeles contributed to the paper's exclusive stories, most of the reporting was done by *Times* staffers here. Though the paper doesn't have a local writer assigned exclusively to military affairs, reporter Glenn Bunting, who arrived here from the *San Jose Mercury-News* in June, handles most of the navy stories.

Union assistant managing editor Al Jacoby discourages comparisons of navy coverage in the *Times* and *Union*. "I'm not trying to put out a paper to please the *Los Angeles Times*, but to please our readers, and we have five times as many readers [in San Diego] as does the *Times*," says Jacoby. He stresses that the spate of navy stories published by the 50,000-circulation local edition of the *Times* will not prompt *Union* editors to "precipitously rush in and hire" a new military writer. "We are, as we always do, attempting to find the best person for the job," says Jacoby.

The *Union*, though, has moved to enhance its military coverage by apparently trying to improve relations with Congressman Jim Bates, who has become a prime source of information on military affairs for the local media. Bates, a Democrat who has long been estranged from *Union* editors who opposed his election, met over breakfast with Jacoby when the first big navy stories began breaking early this summer. Bates claims Jacoby told him that the *Union* wanted his help in staying on top of military news and says Jacoby promised "to treat me fair."

Jacoby says no such pledge was made, though he recalls that "I assured Congressman Bates that how he was treated on the news pages had nothing to do with this treatment on the editorial page." The *Union* has since published several lengthy stories detailing Bates's allegations that the navy commissary here has sold rotten meat. The *Times*, in contrast, hasn't covered the story because reporter Bunting and his editors agree that Bates's evidence isn't strong enough.

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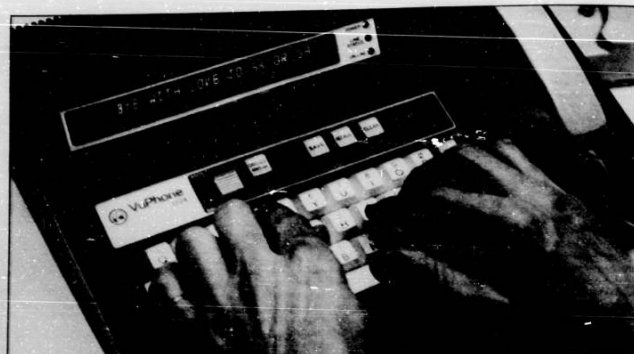
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Silence

(Continued from page 10)
about 10:30. Go ahead." I can hear soft clicks as the relay operator types the message into her "TDD," the special telephone communication device with a keyboard and a screen that displays the caller's message. I wait. Finally the operator tells me, "Dennis says, 'I'm sorry, but I can't...'" no wait. "I'm sorry, but who are you?" Good point. This device takes more getting used to than I'd imagined. The first thing you do, obviously, is identify yourself.

On Thursday morning Schemenauer and I meet as planned at UCSD for a brief discussion before heading down to Balboa Park to attend the weekly meeting of the Deaf Seniors Club. We write messages back and forth on scrap paper for a couple of hours, discussing the mysterious and ill-understood notion of "deaf culture." No hearing person, not even Gary Gough, whose parents are both deaf, could explain to me exactly what it is. "I learned ASL [American Sign Language] before I learned English, but I don't feel I fully understand the deaf myself," he says. Deaf people are equally incapable of defining the term. It has something to do with a series of conventions, attitudes, and behaviors typical of deaf people as a class. More and more, deaf culture has to do with deaf people's pride in their own identity. "Deaf people are considered to be in the handicapped group, but I don't consider myself handicapped," Schemenauer told me through an interpreter. "When people say to me it would be better to be



blind than deaf. I tell them that's ridiculous. I can do anything I want to. I have no mobility problems whatsoever. I have communication. When people say they feel sorry for me, I ask them, 'why?'"

Deaf culture has a lot to do with the ability to "think deaf," which entails everything from my knowing to identify myself on a TDD, to an expectant father understanding why deaf parents might want deaf children, to a policeman knowing that "Stop or I'll shoot" is an improper command to give a deaf person running with his back turned. From the perspective of the deaf community, hearing people can seem incredibly dense at times. Barbara Buchanan, director of the

Deaf Program at San Diego State, long ago stopped admitting to hearing people that although she was deaf she knew how to lip read. "If you say yes, they speak a mile a minute and you don't understand anything," she says in a remarkably clear voice. Gary Gough recalls that the San Diego Police Department once changed the phone number for the general information TDD service they offered. "They put a tape recorded message informing callers, who were obviously all deaf, that they had to dial a different number," says Gough with a laugh. "That's an example of 'hearing thinking.'"

Schemenauer offers another example, the "cochlear implant," a device

implanted in the inner ear that gives certain deaf people some semblance of hearing. "The implant was created to help deaf people be able to hear," Schemenauer told me, "but the deaf community says, 'So what? We don't need to hear. We're doing fine.' Science and medicine invent this thing to help us hear because they want to turn deaf people into hearing people. They don't understand that deaf people don't feel it is something they need. From the perspective of a hearing person, it is important to hear. From a deaf person's perspective, it is not."

Deaf people and those close to them speak often of their struggle to increase the awareness of the hearing

(continued on page 12)

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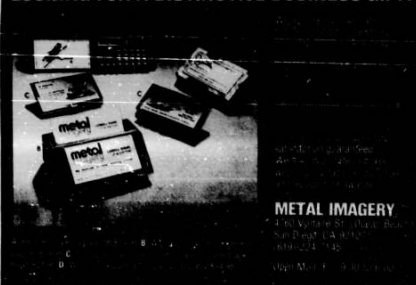
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Silence

Continued from page 30
community. This is a daily battle to eradicate age-old prejudices anchored in our culture and reinforced by language, most notably in expressions such as "deaf mute" and "deaf and dumb." The expression "deaf mute" is a misnomer because deaf people are in fact not mute. Their vocal chords work fine; it's just that it is difficult or impossible for them to articulate words they have never heard. The expression "deaf and dumb" has even greater implications. "Dumb," of course, means mute, but any deaf person will tell you that many people think it means stupid. "Deaf and dumb" is a term still used by the courts," says one San Diegoan who works with deaf people, "but in the deaf community the term has been unacceptable for at least ten years."

Schemenauer is a jovial fellow with a sparse red beard, a balding head, a malleable and highly expressive face, and lightning-fast hands. "He likes to talk," said interpreter Kaylin Waibrot during a frenetically paced interview at the City Deli restaurant in Hillcrest. Schemenauer has absolutely no interest in sports, and he spends his free time traveling, reading, and going to movies. "Usually foreign ones," he says, "not only because they're better made, but because they have subtitles." You can't help but notice Schemenauer's utter lack of inhibition. When he uses American Sign Language in public, he is oblivious to those who may think making hand signs and exaggerated facial expressions is strange.

Schemenauer, who neither talks nor reads lips, is equally oblivious to the confusion of those who try — always unsuccessfully — to speak to him. At the City Deli he ignores such attempts by a waiter and matter-of-factly points to whatever it is he wants on the menu. When he needs more water, he points to his glass. If someone doesn't understand him, Schemenauer pulls out a pencil and paper and writes his message. Embarrassment and confusion over his deafness are quite clearly other people's problems, not his. "The last thing in the world I want is to be able to hear," he says. "That would throw my world totally off. I've already established an identity as a deaf person. I have self-esteem and self-pride as a deaf person. For me, learning to hear would be like you becoming deaf. I'd go through the same process of frustration and fear, learning to depend on sounds I'm not used to. My life would change drastically."

This isn't to suggest that life without sound is easy. It's a hearing man's world, and in spite of great improvements in the quality of deaf life, the list of daily inconveniences deaf people endure is endless. The most routine activities hearing people can take care of in a minute by phone — verifying one's bank balance, finding out if a restaurant is open, making a hair appointment — must be done in person by most deaf people. A simple visit to the doctor's office often means hiring an interpreter who costs anywhere from twelve to twenty dollars per hour. The same goes for visits to lawyers, accountants, and prospective employers. Deaf people can't use the drive-through window at a fast-food restaurant. They can't use intercom systems at condominium gates. They can't hear flight changes announced at airports. When the lights are turned down low in a romantic

restaurant, deaf people have trouble seeing each other's hands. "We keep telling the waiter, 'More candles! More candles!'" says Schemenauer. And the list goes on.

It's time to head from UCSD down to Balboa Park for the Deaf Seniors Club meeting, and Schemenauer suggests I tail him in his Pontiac Phoenix. I'm just about to go to my car when he stops me and scribbles on some scrap paper. "I've got a lead foot. I may zoom to Balboa Park." He'd warned me about this when we met at the City Deli a few days before: "I like to drive fast," he told me. "I'm an All-American boy."

"Maybe you could go just a little slower this time so I don't lose you!" I write back.

"I will try," Schemenauer replies, twisting his face into an expression that means he'll do his best but that the matter is really out of his hands. He keeps it at about sixty miles-per-hour down I-5 to I-8 to I-63 and up Sixth Avenue. While waiting to turn left on Laurel Street, I notice the rear-view mirror on the passenger side of his car, the DMV's only special requirement for deaf drivers. If there is one thing deaf people just hate to hear from the unlighted hearing community, it's the question, "If you're deaf, how can you drive a car?" Once when a cop wrote this to him, Schemenauer returned a snide look and wrote back, "We depend on our eyes to watch other cars, not our ears."

Deaf people come to expect such behavior from the hearing world, which somewhere along the line got the idea that life, liberty, and the pursuit of happiness had something to do with one's ability to hear. "If you can't speak English, you're dumb, you're ignorant," says Schemenauer. "Hearing people need to know that the deaf person is not some old animal, and they shouldn't assume that deaf people are stupid."

Schemenauer and I drive into Balboa Park, past the California Tower and the Old Globe, then we take a right and park near the Alcazar Gardens. As we walk through the gardens, we stop behind a man painting a landscape. Schemenauer looks at it, frowns, and makes a universally understood gesture with his hand. "So-so," was his unmistakable message. Heading down the Prado toward the fountain, we stop and chat several times. That is, we literally stop. If we're near a wall, Schemenauer uses it to support his notepad when he writes; if we're not near a wall, a raised knee does the trick. First we talk about the fires at the Old Globe Theatre. Twenty steps later we stop, take pen in hand, and observe what a beautiful day it is. After another forty paces, we write a few words about the history of the park. It occurs to me that when communicating in writing with deaf people, there's no such thing as small talk. Every communication, no matter how trivial, is a major undertaking.

This had become only too clear the previous week when I interviewed Schemenauer for the first time without an interpreter at his Pacific Beach apartment. I showed up at 3:15 sharp and rang the doorbell. No answer. I tapped gently on the door. No one home. We'd set up the interview earlier in the day when he'd contacted me through the Deaf Community Services relay system. The last thing he'd said was, "I'll leave the door open." Figuring he'd be a little late, I wandered over to a drugstore on Garnet and bought a birthday card for my niece. Ten minutes later I went back

(Continued on page 14)

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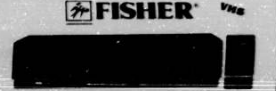
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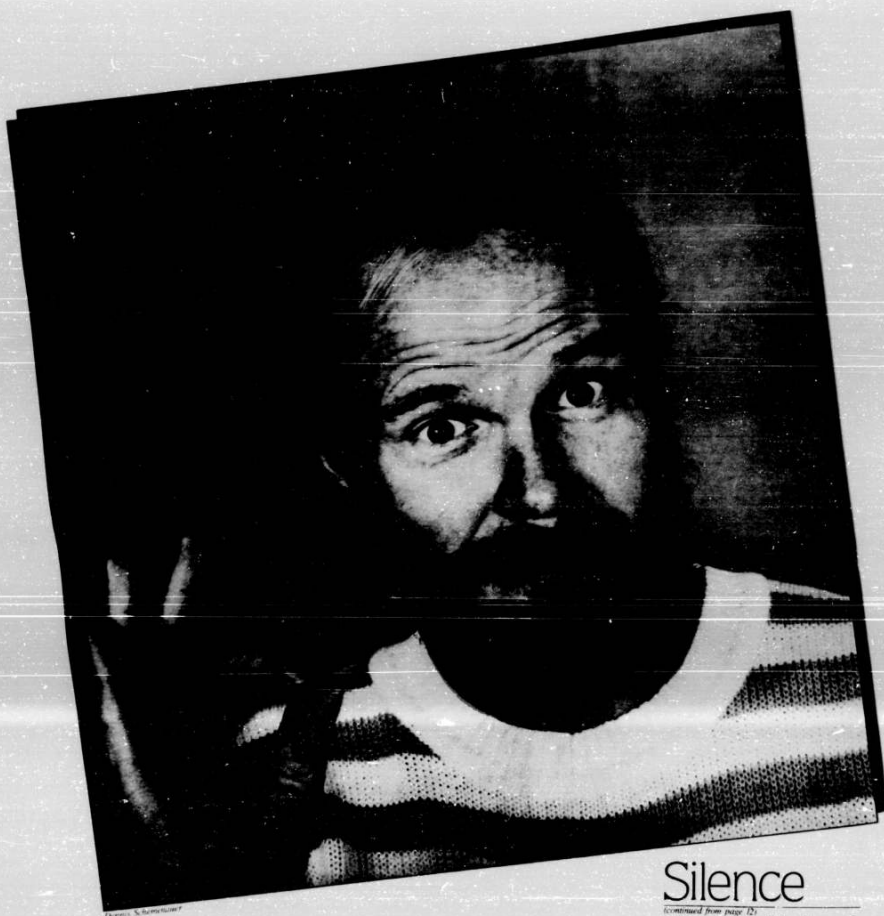
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Silence

(Continued from page 15)

to the apartment, and there he was sitting on the couch in blue jeans and a T-shirt, eating a salad and watching a silent TV. First he smiled broadly, then he pointed to his watch, shrugged his shoulders, and wrung his features into something Marcel Marceau would have been proud of: "I'm terribly sorry I'm late," said his eminently depictive face. Schemenauer then introduced me to his roommate Brenda, also deaf, who sat across the room with a remote control channel switch in her hands. I did the best I could to convey, wordlessly, that it was a pleasure to meet her. She offered me a cup of tea and went to boil some water.

How to communicate during the interview? Schemenauer recommends we use the TDD's digital screen. I

suggest we use his Smith-Corona typewriter so I could have a record of our entire "conversation," word for word. "Perhaps you should finish eating?" I write.

"We can talk and eat at the same time. No problem at all," he replies. Brenda changes the channel several times, stopping for a while at *The Phil Donahue Show*, which without sound is presumably as incomprehensible to her as it is to me. Then she tunes into *Sesame Street*, one of the numerous shows that make up some seventy hours per week of closed-captioned local television (a special system available to the deaf that displays a printed read-out of the dialogue on the screen). "How do you know when the phone rings?" I type out on the Smith-Corona. Schemenauer raises his eyebrows in delight at this opportunity to explain a gadget. He points to the telephone, next to which is a TDD device and a small desk lamp with its shade pointing straight up to the ceiling. "When the phone rings, the light flashes," Schemenauer writes, adding a facial gesture that can only mean "pretty clever, huh?"

"How do you know the phone is

the money to get a special device? We just leave the door unlocked when we expect somebody. If anyone shows up unexpectedly, too bad. We miss him."

The teakettle whistles for about thirty seconds before I realize I'm the only one in the room who can hear it. As luck would have it, I'm also the only one seated in a position to see the column of vapor shooting almost to the ceiling. I stamp on the floor and wave to Brenda to get her attention, then motion to the kitchen and pantomime drinking from a cup. She gets the message.

Conducting an interview by writing questions and responses is hard work. In nearly two hours we say on paper what we could have said with an interpreter in roughly ten or fifteen minutes. It's tedious to "talk" this way, and in Schemenauer's experience, most hearing people simply won't take the time. "Often I'll offer someone a paper and pencil and I'll show them through gestures that I want to communicate through writing, but they don't understand," he tells me. "People are very resistant to communicating by writing. Sometimes I have to become very assertive



ringing if you're in another room?" I ask.

"We miss the call," Schemenauer types. "I used to have a special wireless device that flashed lamps in every room. But it wore out and I decided not to replace it." Suddenly it hits me. When I came earlier I'd rung the doorbell, then rapped softly on the door. I assumed Brenda had been there, but of course she didn't hear it. That explains why Schemenauer had said he would leave the door open. He was "thinking deaf," and I wasn't.

Now I know that what I should have done is pound as hard as I could on the door, hoping to create enough vibration to catch Brenda's attention. If that didn't work, I should have opened the door and stamped my foot on the parquet floor. This, I've been told, is acceptable behavior among the deaf. Schemenauer, unlike many deaf people, has not wired his doorknob to a flashing lamp. "I figured that we live in a small cozy house, so why spend

with people. One time, at the bus station, I had to force a clerk to write on a piece of paper what time the bus was going to leave."

Schemenauer was born in Ogden, Utah thirty-three years ago. Both of his parents were deaf, as were one grandfather and several aunts and uncles. Schemenauer is grateful to be one of the few deaf people raised in a deaf environment, because it allowed him to master sign language as a child. About six months earlier than a hearing infant's vocal chords are capable of uttering coherent sounds, Schemenauer made a fistlike sign that means "milk" in American Sign Language — which is his native tongue. When he was about six, Schemenauer began learning his second language, English, at a residential school for the deaf in Utah. "My mother tried to teach me before I started school, but it was very hard," he recalls. "English was such a different concept to

(continued on page 16)

Silence

(continued from page 15)

me. I couldn't figure out all the rules. English grammar is difficult for a deaf person, particularly verbs. The verb 'to be', for example, doesn't exist in sign language. And I used to always write 'he have to go' because I had never heard the distinction between 'have' and 'has'."

For the deaf, learning English as a second language is far more difficult than learning Chinese or Greek would be for a hearing person. Which explains why the reading level of the average deaf person is estimated to be about third, maybe fifth grade, depending upon how optimistic the source is. Schemenauer, like most deaf people, recognizes that it is necessary to learn written English, and although he often makes grammatical mistakes when he writes English, he has taught himself to read at the college level. Nonetheless, he is adamant in his resistance to speaking English. "Sometimes people will say to me, 'You should learn to talk,' and I tell them that I don't want to invest the time. Since I was a child I've used signs and I'm happy with sign language," Schemenauer tells me there was great emphasis placed on speaking and lip reading at his grade school. "It didn't work for me," he says. "English is very difficult to read on the lips. Thirty-five percent appears on the lips, the rest is guesswork. The teacher used to tell me in the classroom how good I was at speaking, but I remember once I went into a candy store and asked for something and the person just looked at me



Clashed-captured television

funny. In the real world, no one understood me. I'm an oral failure."

Today Schemenauer works at the Salk Institute as a laboratory assistant to Ursula Bellugi, who studies sign language. Her work, in collaboration with Ed Klima, a UCSD linguistics professor, has advanced the notion that American Sign Language has syntactic and grammatical structures comparable to spoken languages. Until recently it was believed that the various sign languages around the world (of which ASL is one) were not "languages" in the strict sense of the word but merely sophisticated forms of pantomime. Deaf activists are currently struggling to make colleges recognize ASL as a legitimate second language, one that could be added to curricula right alongside French, Spanish, and German. Affirming the

ices. "If you don't teach deaf children sign language, you'll lose five years of communication with them. They'll start school with a vocabulary of fifty words instead of thousands. It's important to teach ASL, so the child will have a grasp of language, so he'll at least know why he's being taught English."

In addition to his work at the Salk Institute, Schemenauer teaches "deaf culture" and ASL for the San Diego Community College District, which provides classes for many of the approximately 1000 San Diegans who study ASL each year. Schemenauer's hearing disability has rarely hindered him in the work world. At age fifteen he worked for Allen and Beatrice Gardner, two University of Nevada psychologists who decided to study chimpanzees learning to use sign language. Schemenauer taught the most well known of the chimps, Washoe, who eventually learned about 150 signs. After graduating from Cal State Northridge in 1980 with a B.A. in liberal studies, Schemenauer had difficulty finding work as an accounting clerk; no one, he claims, was willing to risk hiring someone who was deaf. But finally he landed a job with the S.S. Kresge discount store in Reno. Within a few months he had become head payroll clerk and was training new employees, using pencil and paper to communicate. "I refused to let a communications barrier exist," he says.

When he arrives at the deaf seniors meeting in the Casa del Prado, where about two-thirds of the club's thirty-seven members have gathered for conversation and a film. When we walk in, they

(continued on page 16)

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Silence

(continued from page 10)
are putting in the third and final reel of *Resurrection* (the replacement for *Raiders of the Lost Ark*, which for some reason didn't arrive on time). Schemenauer seems to know everybody, as heads nod and fingers go into motion when the seniors see him. He introduces me to several deaf seniors, spelling my name to them with his fingers, then writing their names on a piece of paper for me. The room is silent except for a few grunts, an occasional laugh, the squeaking of chairs, and the ceaseless friction of talking fingers.

Schemenauer calls me to the front of the room, where he formally introduces me to the group. I'm waiting for them to nod and smile at me, but almost every eye in the room is on Schemenauer's fingers. You can't look and listen when you're deaf. Looking is listening. Schemenauer is signing furiously: at one point everyone starts laughing, though I have no idea why. A woman in the front row says very clearly, "What is it you need to know?" It is the first voice I've heard in two hours since I joined Schemenauer, and it jars me. "Can you hear?" I ask her. "Not at all," she replies. Her name is Flo and she's been deaf since she was nine. "I lost my hearing overnight, and no one knows why," she says in a voice typi-

With deaf people,
you see an opportunity
to put a word in
edgewise, you don't
hear it.

cal among the speaking deaf, all treble and no bass. She tells me how different life is today for deaf people, how technological advances such as TDDs and closed-captioned television have made life easier. "Thanks to TDDs, we don't have to depend on our children to make all our calls for us," she says. "And we don't have to drive all the way to someone's house if we want to speak to them." Flo tells me how raising her children presented a thorny problem; she couldn't hear a baby's cry. "I would have to get up every two hours during the night to check on them," she says. "Now there are devices, activated by sound, that make lights flash when the baby cries."

Deaf Community Services, a government-funded social service organization, is largely responsible for educating and assisting deaf people in San Diego. Operating on a \$300,000 budget, DCS's seventeen employees (four of whom are deaf) offer job placement, interpreters, counseling, training services, and the telephone relay service (which everyone agrees is hopelessly inadequate to handle the quantity of calls). Due both to San Diego's growth and the increasing awareness in the deaf community, Deaf Community Services has expanded dramatically in the last few years. One employee reports that his case load of 300 in 1982 has grown to 1500.

Deaf Community Services also provides advocacy. For example, they will help a deaf person work out a problem with the welfare system, social security, or any other agency. DCS also works for deaf people as a class. It participated in the drive to get the California Public Utilities Commission to authorize a three-cent monthly charge to all Pacific Bell customers in order to provide TDDs to deaf persons. In 1987, thanks to the work of deaf advocates throughout California, Pacific Bell will begin providing a relay service that will allow deaf people with TDDs to call anywhere in the state. DCS assistant director Lu Ann Woodford, who is deaf, has been lobbying off and on for years trying to persuade local television Channels 8, 10, and 39 to provide closed-captioning for the nightly news. "We've sent several letters to the news directors at the local stations, but they decided it was too expensive," said Woodford through an interpreter. "They failed to respond to several of our letters. Lately, I haven't been bothering them, but I will again."

The deaf seniors at Balboa Park are extremely eager to talk. A few who can speak tell me about the club. Several came up with notes telling me about the new deaf recreation center at the Old Fire Alarm Building on Mission Point or inviting me to the Christmas party. I have a question for Schemenauer and grab his arm, but (continued on page 20)

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Silence

(continued from page 16)

he's deep in conversation with someone else. In the presence of the deaf, I've discovered, silence does not signal a break in conversation. With deaf people, you see an opportunity to put a word in edgewise, you don't hear it. When Schemenauer is finished, I present him with a note that says, "Perhaps people could sign to Flo and she could speak the message to me? That would take less time than writing." Schemenauer shakes his head, and takes the pad. "I don't want to burden her by making her interpret." Again, "hearing thinking." Within deaf culture, I have learned, etiquette dictates that you don't ask someone to interpret. There are two reasons. First, because it's a tiring job, and it's one that excludes the interpreter from the conversation. "Asking someone to interpret is telling them, 'We want you to work for us. We don't want you involved,'" said one interpreter. Sec-

ond, translating ASL to English and vice versa is extremely complex and requires extensive training. Therefore, most deaf people prefer to avoid calling on someone who is not actually trained as an interpreter. Better to communicate slowly, but correctly. Hearing thinking often leads to more serious consequences than simple misunderstanding. Few hearing people would be in a better position to talk about these problems than Gregg Relyea, an attorney with Higgs, Fletcher & Mack who works closely with the deaf community and represents many of its members in legal actions. He has seen and heard about many instances in which deaf people were mistreated and denied their rights by police and the judicial system. A stereotypical encounter between a cop and a deaf person goes something like this: an officer pulls over a deaf driver for speeding. The deaf person, very nervous, tries to explain through gestures and slurred speech that he can't hear. The policeman, thinking the deaf person is drunk, drugged, crazy, or all three, interprets the gestures as potentially

violent behavior and draws his gun. In the worst case — and this has happened (though not in San Diego) — the deaf person reaches into his glove compartment to get a paper and pen, and the cop, thinking he's going for a gun, shoots him. For the past three years the San Diego Police Department has provided a training film showing officers how to handle various situations involving people with disabilities, including deafness. In fact, the film explains how to avoid the encounter described above. Schemenauer recently had a potentially unpleasant encounter with the police when he reported that his car had been damaged by a hit-and-run driver. It was late at night and he couldn't use the Deaf Community Services relay system, so he dialed 911 hoping they'd have a TDD. They didn't. Schemenauer tapped the keys on his own TDD to let the operator know he was deaf, but she had no idea what the scrambled beep-beeps of the TDD meant, and she hung up. Schemenauer called back several times. Not long thereafter, three policemen showed up at his apartment with their

hands on their gun holsters. "They thought they were investigating a domestic problem," says Schemenauer, who immediately indicated to police he was deaf by pointing to his ear and shaking his head. "I asked one of them if 911 told them the call was from a deaf person. He said no. I think the 911 emergency service should get a TDD and give operators proper training how to deal with reports from deaf people. I just wanted to make a report, not get involved in a big scene with police knocking at my door late at night."

Potential violence is not the only problem in encounters between police and the deaf. "Problems can arise in any situation where communication is the key," says attorney Relyea. "For example, when deaf people are arrested, the police officer often assumes that they understand when he reads them their Miranda rights, but they don't. If a deaf person doesn't understand his right to remain silent, he may start saying things that could have terrible consequences for him later." According to the SDPD, offi-

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Silence

(continued from page 20)

cers have access to cards with Miranda rights written out, but they are not required to carry them.

To Relyea's knowledge, he is the only attorney in San Diego who is fluent in sign language. As a child he was very close to a cousin who was deaf, and he learned early in his life the problems encountered by the deaf. Before he became an attorney, Relyea worked as an interpreter, often in the courts, where he was able to see firsthand the discrimination deaf people suffer in the legal system. As an interpreter, it was not uncommon for him to meet defendants in the courtroom who hadn't spoken to anyone since the time they were arrested. "The county jail to this day has no TDD," Relyea says. "When a deaf person is arrested and taken to jail, he sometimes remains totally isolated until he comes before a judge, where he has an interpreter."

In 1977 a law was passed in Califor-

nia giving deaf people involved in criminal litigation the right to a court-appointed interpreter. "Before that law was passed, deaf defendants would get their brother or some friend to interpret, and often they weren't very good," says Relyea. "The deaf person would only get part of the communication, or he'd understand the opposite of what was said. He couldn't tell whether what a witness on the stand said was true or not, so he couldn't challenge his testimony. Bad interpreting could be very damaging to a deaf person's case."

Much of Relyea's work involves acting as a legal advocate for deaf people who face discrimination in its many forms. A term that comes up often in his work is "Section 504" of the Rehabilitation Act of 1973, a law that requires all federally funded organizations to provide TDDs (average cost, \$400) so the deaf can communicate with them by telephone. Relyea says that many, if not most, organizations are still in violation of this law. Resource specialist Jack Cassell of Deaf Community Services has been frustrated in his efforts to make govern-

ment agencies accessible to the deaf. "We train someone at an agency to use TDDs, then six months later they don't know how to use them anymore. Either the person forgets or there is turnover and new people don't learn."

After delaying reel three of *Resurrection* for nearly an hour, Schemenauer and I leave the deaf seniors meeting. Back out on the Prado, Schemenauer stops and takes my notepad: "I hope you had good conversation with them," he scribbles. "Yes, they're very nice." I write back. We walk along a bit and Schemenauer shows me his hands, which are splattered with ink stains. I stop and take out my pen: "Your hands have had quite a workout today," I write. He shows me a leaky pen, laughs, and then grabs the notepad. "Most of our muscles are in our hands," he says. "Don't they get tired when you talk a lot?" I ask. He laughs again and takes back the notepad. "Does your tongue ever get tired when you talk a lot?" Touche.

In front of the botanical gardens is a trio of Peruvian musicians—a drummer, a guitarist, and a fellow playing

one of those extraordinary handmade reed flutes. I've always found the sound mesmerizing, especially that unmistakable shrill flute that wants to lift your soul as high as the Andes. My impulse is to comment on it, even to try to describe this sound to a man who has never even heard his own laugh. But I decide not to. Hearing, I have learned, is considered by deaf people to be not a cultural advantage but a mere cultural contrast. We in the hearing culture have it and they don't, sort of like Muslims worship Allah and we don't. To mention the music would only highlight the difference between us.

After a couple of more stops to make idle chitchat, we arrive at our cars. "One small thing before you go," he writes. "You noticed that English is my second language, so when you quote me, clean it up a little."

"Okay, I'll make you sound like Shakespeare," I write.

He laughs and grabs the notepad. "Oh no, he's too old. Make me sound like ... hmmm ... like Noam Chomsky."

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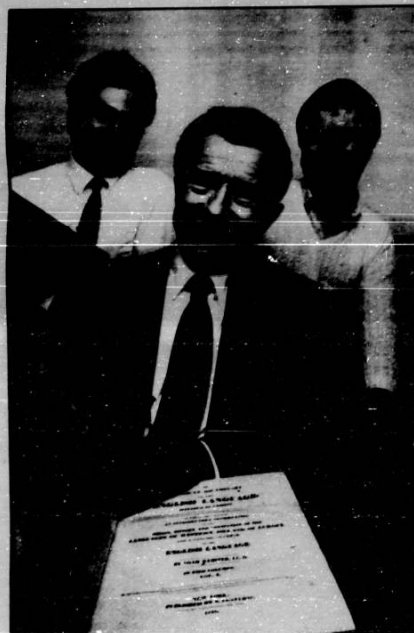
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JIMMY Z

IN SO MANY WORDS

Can a machine really increase your vocabulary?

By Jeannette De Wyse
Photographs by Robert Burroughs



Charlie Ester, Andy Kay, John Upshaw

If we Americans knew more words, America would be a better place. This is the premise of some people up in Solana Beach, so they've built a word-teaching machine.

If you were to sit in front of that machine and call up word number 1997, for example, "integument," you would hear a woman's disembodied voice ask if you knew whether an integument is a "covering," "cozy," "complication," "portion," or "com."

The correct answer is "covering," the woman's voice would tell you. An integument is a "skin; coating; cuticle; rind; clothing; investment; casing; envelope; shell; crust; natural protection of a body; tegument; tectorium; tegmen. The skins of animals as well as the skin of vegetables and fruits are integuments."

She would continue, explaining how thirty-two percent of adult readers and twenty-five percent of high-vocabulary ones confuse "integument" with "complication." She would mention the word's roots in the Latin words for "upon," and "to cover," explaining that "integument is by derivation any covering, anything which clothes. But in modern usage, an integument is more specifically a natural, inherent part of the animal or vegetable body which it covers." Ninety-seven percent of adult Americans don't know the meaning of this word, but those who do are

one step closer to success in life. Or so believes Andy Kay, chairman of the board of the Kaypro Corporation, the North County firm best known for its line of personal computers. Kay has been entranced by the idea of a vocabulary-building machine for much longer than he's been building computers. He has been trying to construct one for twenty years and has devoted more than half a million dollars to the

enterprise. Now he is getting ready to take a product to market. Kay himself is no polysyllabic exhibitionist; he's the antithesis of a William F. Buckley. Kay's money has been self-made; his speech retains hints of the New Jersey streets on which he grew up. But he is a man of lively curiosity, a man whose interests for many years have included psychology and, more broadly, ways in which human

potential can best be tapped. So when Kay learned something about aptitude testing back in the late 1940s, it was natural for him to take an interest in the subject, and in 1954 he and his wife ventured up to Los Angeles to have themselves tested extensively at the Johnson O'Connor Research Foundation there. A few years later, Johnson O'Connor was visiting San Diego, discussing test results with people who had undergone his battery of tests. Kay was introduced then to this man who is considered the father of modern aptitude testing and who would arouse Kay's own interest in vocabulary-building.

O'Connor was a graduate in philosophy from Harvard, but he developed an interest in engineering and had gone to work at a Massachusetts General Electric plant as a factory worker. Soon he was promoted to head the engineering department, and it was in this capacity that he first faced the question of how to increase worker efficiency. Eventually he left the plant to set up his own "human engineering laboratories" throughout the country, where he and his colleagues found themselves going beyond the scope of industrial efficiency.

In the course of his work on aptitudes, O'Connor was surprised to discover that presidents and vice presidents of large companies had better vocabularies than any other occupational group in the nation.

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WORDS

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including writers, editors, and college professors. Further research convinced O'Connor that a good vocabulary was a necessary component to success in many fields. Since words were "the tools of thought," O'Connor came to believe that a low vocabulary score would likely inhibit the flowering of all one's other natural aptitudes; a poor vocabulary was something all people should be urged to improve.

This gospel is one that Andy Kay readily subscribed to — but not because he himself was any linguistic master. In fact, in his initial aptitude testing, Kay's vocabulary had placed him only at the thirty-fifth percentile. Characteristically, Kay's response was to roll up his sleeves and try to do something to improve his scores. One thing he tried was to take a course that taught the roots of words, along with various prefixes and suffixes, but "I couldn't stand it," Kay says today. "I wasn't getting any whiffs. It was just a mumbo jumbo. Who wants to learn words completely out of context?"

Fortunately, Johnson O'Connor himself offered a radically different approach — a supposedly scientific method for expanding the number of words in one's lexicon. As O'Connor became increasingly interested in vocabulary, he and his assistants administered vocabulary tests to tens of thousands of subjects. From these O'Connor was able to



formulate some important principles about word acquisition. First, he had concluded that all the words in the English language could be ranked in order of their difficulty. "The words 'soak,' 'horseshoe,' 'secret,' and 'crippled' ... have been found by tests to be known to practically

every grammar-school pupil. 'Excellent,' 'copy,' and 'mild' ... are unknown to eleven percent of grammar-school pupils but known to practically all adult readers," according to O'Connor. Toward the other end of the scale, "tacit" is not recognized by seventy-five percent

of adults, and only one percent of the population recognizes such words as "inchoate" and "anfractuous."

O'Connor was somewhat baffled by the explanation for this. He asked, for example, why "horseshoe" should be more familiar than "farrier" (which is unknown to sixty-nine percent of adults). Length wasn't the only factor, he said, citing "conference" (known to every nine-year-old), a longer but easier word than "parley" (unknown to eight percent of adults). The Anglo-Saxon word is not always easiest; "hapless," which can be traced back at least to Middle English, is more difficult than "unfortunate," which is based in Latin.

Regardless of why words vary in their difficulty, O'Connor believed another generalization could be made about this variance: that people learn words in order of their difficulty. "Vocabulary advances with an almost unbroken front," O'Connor wrote. "The words at one's command are not a miscellany gathered from hither and yon." If the person whose vocabulary places him at the sixtieth percentile goes out and tries to memorize the meaning of "serried" (unknown by ninety-nine percent of the population), chances are he won't retain the word; it won't "stick."

This led O'Connor to formulate one more "law of learning vocabulary": the rate of anyone's acquisition of new words will be "greatest for those words which are on or just beyond the boundary of one's vocabulary." Only at that linguistic frontier will one be able to make the

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WORDS

(continued from page 26)

mental associations necessary to usher in the new words with ease.

O'Connor didn't stop there. To facilitate vocabulary expansion for learners of every level, O'Connor compiled a three-volume work entitled *English Vocabulary Builder*. Encyclopedic in scope, the first two volumes concentrate on 2151 words, beginning with "soak" and other words familiar to all nine-year-olds, and graduating up to such stumpers as "mooty," "demulcent," "algid," and "surreal." Along the way, O'Connor includes plenty of traditional dictionary fare such as synonyme and etymology, but he also tosses in abundant morsels of more unusual information.

Discussing "gnome," for example, he tells how gnomes, tiny imaginative beings who inhabited the interior of the earth, guarded mines and quarries, then adds, "The feminine is GNOMIDE (no-mid), a female gnome. The GNOMIDES, a foot high, were extremely beautiful. They were the special guardians of diamonds. The GNOMES, the men of the species, were as ugly and misshapen as their women were beautiful." In other passages, he delves into literature, architecture, art, history, engineering.

Andy Kay says he began using O'Connor's *English Vocabulary Builder* back in the 1950s, reading selections to his children. But Kay also discussed with O'Connor the difficulty of working straight through the books, a difficulty O'Connor acknowledged.



"O'Connor himself said for every thousand people who bought his books, only one got through," Kay says. By 1964 O'Connor had suggested that Kay help devise some means of presenting the vocabulary-building material in audiovisual form, and Kay readily accepted the challenge.

The device Kay and the engineers at his Non-Linear Systems Company came up with some two and a half years later was eloquent testimony that — where money is no object — dedicated engineers can build anything. A Ruben Goldbergian

contraption if ever there was one, that 1967 vocabulary-building machine looked a bit like a table-model television set, into the back of which snipped bulky hand-machined metal cartridges. Kay explains, "The cartridges contained two-inch-wide video tape which had a hundred audio tracks on it so the head could move back and forth and select the proper track." Thirty-five-millimeter film ran in synch with this. "Boy, was it tough to keep in alignment!" Kay recalls.

Despite that ominous problem and a price tag of \$5000 for the machine alone (with the various cartridges

costing an additional \$125 apiece), Kay said that he expected the machine to be "significantly more important" than the digital voltmeter he had invented fifteen years before and which had turned Non-Linear Systems into an electronic industry leader. One early setback was the refusal of local teachers to take any interest in the new teaching tool. "But O'Connor had told me I'd never be able to sell it to the schools," Kay says today. O'Connor had warned Kay that teachers as a group (as revealed in years of aptitude testing) didn't like

(continued on page 30)

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WORDS

(Continued from page 26)
machines; they weren't "structurally oriented." Undiscouraged, Kay installed the machines (dubbed "Lexicons") in four specialized tutoring centers: in Del Mar, La Jolla, on College Avenue, and downtown. Those outlets never came close to covering their costs, Kay today says ruefully, and after six months, he closed them. (Before its demise, however, the Lexicon machine was used enthusiastically by at least one couple: Kay and his wife, who worked their way through all 2151 words, as a result of which Kay says his scores on English vocabulary tests more than doubled.)

Before long, Kay confronted other problems in addition to the failure of the Lexicon machine. With the advent of the Seventies came the collapse of the aerospace industry, upon which Kay's instrument business had depended, and as a result, Non-Linear Systems shrank to a quarter of its former size. But throughout these travails Kay didn't forget the vocabulary-building project. "I never lost my desire to do the job and do it right." By the spring of 1981 his company was ready to consider four possible new products: two were electronic instruments, one was a portable personal computer, and one was a revised version of the vocabulary machine.

The portable computer turned out to be Andy Kay's jackpot. Dubbed the Kaypro, it hit the market in June of 1982 and the first year brought in

some \$75 million. But at the same time his staff began developing it, Kay also had his engineers begin thinking about ways to build a teaching machine using computer technology. By spring of 1982, when the first prototype of the Kaypro computer was beginning to draw raves at computer fairs, Kay kept one eye on the vocabulary project and hired a young man named Charlie Elster to begin typing the first sixty entries from O'Connor's *English Vocabulary Builder* into a computer-usable format.

Though the work was menial, Elster welcomed it. An aspiring free-lance writer, he was struggling at the time to support himself with odd jobs as a handyman and laborer. Elster had gotten a degree in American literature from Yale University, and although he never specialized in linguistics, he quickly was captivated by O'Connor's magnum opus. "At first glance, he [O'Connor] appears bookish, pedantic. But there is something charming about his pedantry. The guy is not a writer; he's an engineer. But he knows so much. You just cannot ignore his prodigious knowledge." Almost immediately, O'Connor's work fueled Elster's own deeply rooted and intense love for words.

Elster is a fellow whose attitude toward language calls to mind O'Connor's word number 1068—fastidious: exacting, squeamish, finical, fussy, difficult to please, overnice, hard to suit, having a proud particularity. When a co-worker pokes his head in the door of Elster's office at Kaypro headquarters and inquires about the correct spelling of "processor,"



Charlie Elster

Elster not only supplies it but also yells a purring shout that the word is correctly pronounced as if the final syllable were spelled "er," not "or." He's the kind of man roused to passion by the thought of people pronouncing the last two syllables in "controversial" distinctly, as contra-ver-se-el, instead of the correct con-tra-ver-shel. "Why is it [the lengthier pronunciation] suddenly so popular? Why change? It's a vogue pronunciation. . . . The only reason I can see is so that they'll sound hyperarticulate, getting all those syllables!"

After a few months of typing O'Connor's work, Elster's head was spinning with the particularity replete in the vocabulary-building project. So he went to Kay and asked to direct the effort to completion. At that time, the summer of 1982, the

Kay family was beginning to sell more computers than they had ever dreamed would be possible. "So the 'Tutor Computer,' as [the vocabulary-building project] was then called, was on the bottom of the Kay's priority list," says Elster. "But when they sensed the passion on my part, they said, 'Great! Somebody who sympathizes with us, who appreciates this work. Go for it!'"

From the beginning, Elster saw one of the main reasons for mechanizing O'Connor's work as being to allow for hearing the pronunciations at the same time as people saw and learned about the words. So Elster undertook the arduous task of researching the proper pronunciation for all the words—not just the 2151 so-called key words, but also every other word used to explain them, more than 20,000 in all, including a fair sprinkling of Latin, Greek, French, Italian, and other foreign words. Often, Elster says, he found that his assumptions about pronunciation were incorrect. "Take preparatory. It's been very trendy in the last ten or twenty years to say preparatory. 'I went to preparatory school,' let the pronunciation that's been around the longest and is countenanced the most in dictionaries is preparatory." He found a number of words for which British pronunciations had been adopted, promulgated, for example, for which Elster "chauvinistically returned to the American pronunciation" (promulgate in that case).

When it came actually to recording the audio portion of the program, Elster read half of them, while a woman was hired to read the

(Continued on page 22)



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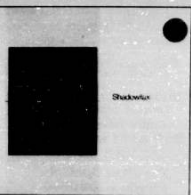
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WORDS

(Continued from page 30)
other half. "I let her do certain things to give her a more Midwestern and Western regional flavor while I took on the Eastern regional pronunciations. Words like 'majority.' I would say 'majairity,' while she would say 'majority.' And then there are words where you can go either way. For fifty years, since John Walker wrote his famous pronouncing dictionary, some words have been disputed, so both pronunciations have been allowed. A good example is 'leisure' [leezhur and lezhur] or 'neither' [neether and nether]. But what we did was to

always be consistent. I always said neither; she always said neither." By the end of 1983, the Kays had decided against building a special machine that would be used solely for the vocabulary work, in favor of adapting the program to work on a personal computer (which the original team could also use for word processing, accounting, and so on). They hired a computer engineer with a love of words named John Uphouse to work on designing the equipment. Uphouse explains that the advantage of using a computer is that it allows for users to interact with the vocabulary program in fairly sophisticated ways; the machine can test one's knowledge, rank the scores, and keep track of that information. Unfortunately, today's personal computers still lack

the ability to synthesize human voices well, so Uphouse knew the final vocabulary-building machine would have to combine a computer with some sort of audio tape player. The product Elster and Uphouse have come up with is nowhere near as cumbersome as that original Lexicon machine of the Sixties, yet it's also many orders of magnitude more complex and expensive than the \$4.95 build-a-better-vocabulary-in-thirty-days paperback with which it seems to compete. The user first of all needs a personal computer—either a Kaypro or an IBM-compatible machine. Not just any cassette player can be connected to it; because of the need to synchronize the recorded voices with the written words that simultaneously scroll across the

computer's screen, the Vocabulary Improvement Program (VIP) user needs a specially modified \$200 cassette player. And he also needs the set of tapes—ten "volumes" of tapes, with each volume containing ten cassettes. At the moment, Kay says the price tag for the recorder and all the cassettes will probably be \$1000. But Elster adds, "What this amounts to is a sixty-five-hour lecture on the English language!" Users can "join" that lecture at the very beginning, with the very first word, or alternatively, they can take a computerized, twenty-question placement test designed to assess the initial level of their vocabulary. The computer might inform someone, for example, that the boundaries of his vocabulary begin about the level of the words

contained in volume six of the program. That person would then begin working with the first word in that level—"pilferer," in this particular case. To do so, he inserts a floppy disk in his computer and inserts the relevant cassette tape in the attached cassette recorder. "Pilferer" (like all the other twenty-two words on that cassette) will be introduced with a little multiple-choice test designed to tell if the user yet understands the word. If he chooses the correct synonym for each word, the computer records this in a

running score; if he gets eleven out of the twenty-two words correct, for example, his score at the end of that session will be fifty percent. Every time someone correctly selects the meaning for a word, he can choose either to listen to the "lesson" for that particular word, or he can use a fast-forward control to skip that particular lesson. After having worked through a series of lessons, users also can take a "review test" that assesses how well they have assimilated the material. If someone still fails to understand or remember the meanings of some words, he can

go back and listen again to the relevant lessons. While the structure of this learning experience is fairly mechanized, the tone of the lectures themselves hearkens from another, more genteel day. Select word number 1360, for example, "burl," as in "burls in the wood." Five choices appear on the screen: rings, grains, knots, wormholes, discolorations. When the user selects the correct one, knots, Elster's voice begins to lecture: "Burl comes apparently from... burrel, a kind of coarse cloth used in

the Middle Ages, a word that later became the French "bureau," at first a coarse cloth. From this have developed all of the modern meanings of the word bureau. Because this cloth was used in covering the tops of writing tables and desks, the word bureau came to signify not only the cloth but the desk. The same word then came to be used for the room, office, or place of business, in which stood the desk, covered by the coarse cloth, originally called bureau. From this the word bureau came to mean a

(Continued on page 34)

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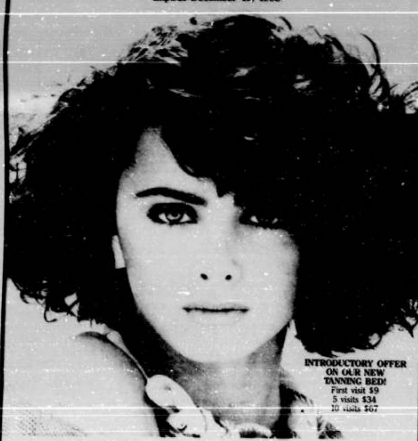
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WORDS

(Continued from page 13)

department of the government that occupied the office in which stood the desk covered by the coarse cloth originally called bureau, so that today we speak of the weather bureau and the bureau of standards. There is drama in these lessons, but it's very refined—the drama of dwelling dictionaries, one of Elster's favorite subjects. "The dictionary is not this monolith of knowledge. It's

argument. It's this wonderful protracted disputation about words." Thus users who reach word number 2136, pudicity (which means modesty or prudishness), hear how "pudicity" and "pudency" are virtually synonymous, then learn, "The Century Dictionary prefers pudicity and marks pudency obsolete; the Oxford English Dictionary prefers pudency and lists pudicity as rare; Webster's Third New International gives both in good standing, as does Dr. Johnson in his 1755 edition. Since the authorities cannot seem to agree on

whether one or both have a right to belong in the language, nor can they supply a precise distinction in their meanings, the choice of whether to use pudency or pudicity is moot, and perhaps ultimately a matter of personal preference, depending on the rhythmic and alliterative demands of each particular context."

The only people who are using the vocabulary-building program at the moment are ninth- through twelfth-graders at the Francis Parker School in Linda Vista (where two of Andy

Kay's grandchildren attend classes). Ten machines have been installed there on a test basis since mid-September and are being used as an adjunct to the school's regular program of vocabulary instruction. Although it's still too early for the school to be able to draw any conclusions about the machines' effects on standardized vocabulary test scores, the chairwoman of the school's English department, Sally Ramert, says the machines have won the students' enthusiastic approval. Although the use of them is voluntary, Ramert says many

students have been working with the program an hour a day, every day. "Others are spending half their lunch hour every day."

Elster and Uphouse met with less success this fall when they approached representatives of the San Diego Unified School District, who greeted Kaypro's invention with a mixture of apathy and skepticism, according to Elster. Kay shrugs this off; he knows that some teachers get defensive when you suggest a machine can do something they can't do. "They haven't learned," Kay says, "the move technology you

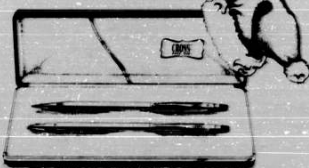
use, the more you can accomplish." The rebuff from the school district notwithstanding, Kay hopes other local schools will agree to try out the product through next spring, when Kaypro will begin to sell it in earnest. Kay confesses that he'd really like to sell the machine most to retail consumers, rather than schools. Kay has always hated toadying to bureaucracies; besides, he's convinced that every home ought to own something like this. "Students ought to come to school with English as part of their tools, their equipment, like a briefcase or a

pair of shoes.... If they know English, then the teacher can start telling them about things, imparting knowledge. If they don't know enough English, she can't do that."

But how do you persuade this nation of television addicts—even that minority who already own home computers—to dish up \$1000, even \$500, for hour upon hour of linguistic lectures? "I guess I should have been trying to solve that problem before I got this far," Kay says mildly. "But then I've been kind of busy."

Clearly, however, this has been a labor of love, the kind of thing you don't submit to too much hard-nosed business analysis. Kay says, "In the course of my career here at the company, I've seen quite a few people with a great many aptitudes who are very, very frustrated... because of low vocabulary." He quotes psychologist Abraham Maslow, a long-time friend, who used to say that when you change a person's vocabulary, you change his awareness of the world. Kay saw his own awareness change when he expanded his stock of words, and he'd like to share the experience. □

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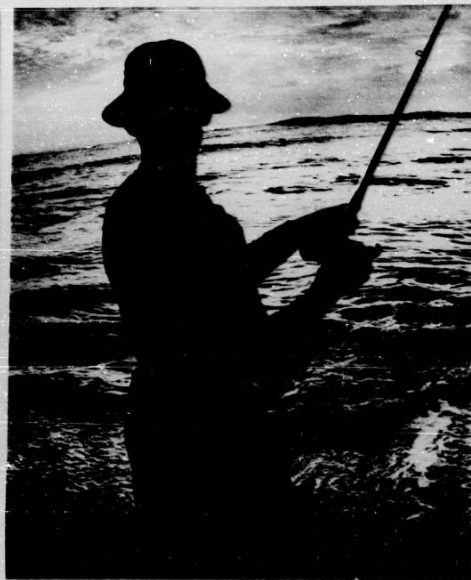
The sport of surf fishing and the art of contemplation

By Scott Sadil

A CAST OF ONE

An old flame phoned and said she just wanted to talk. She went on about the weather, as one will when a fledgling San Diegan, and she voiced delight that it was nearly Christmas and the hillsides were still green. Despite our past differences, I felt it only right to set her straight. The grass here grows in winter, I explained, and by summer it's seeded and dying.

I pedaled my bike up the mesa and out through greenery to the edge of



the cliffs overlooking Black's Beach. There was swell from the north, long lines sweeping geometrically off the horizon, and the winter sunlight caught the smokelike spouting of the migrating gray whales. The beach beckoned, all but gone, the sand now steep along stony berms. You could see into the water, not only the currents but the contours and patterns of the bottom; and I tried to picture the promise of things, come the seasons of fish in the surf.

Surf fishing in San Diego is a year-round game; if you refrain through the dry spells, there is the dark possibility of something happening without you. I know of a fellow, warming up for a winter steelhead tour, whose fly found a corbina you could fish all summer for without matching. Where was I? Planting my tulips? Nevertheless, the way I play it, I've rationed my shots like a bowman, knowing the bass will eventually show up around the rocks and, swell permitting, there'll be the long shots at the gathering surf species. The halibut

— the mature spawners — move into the shallows sometime near the start of baseball, but they're around long after the various members of the croaker family are feeding in the surf, which, when you're casting in the heat of summer, can be a madhouse of surfers, sun-bathers, swabbies on leave, and the entire galaxy of San Diego beachgoers.

Where I live, the surf of our Eastern Pacific swings out of a deep submarine canyon and traces the variegated shorelines of La Jolla. This canyon probably influences local sea life in ways beyond any angler's understanding, and even the

illuminati at Scripps Institution of Oceanography are known to quibble grimly about its effects. But the canyon is only part of the picture. All around are guideposts to fish: the pier, kelp beds, a marine reserve, the reefs and tight coves at the south end of town; to the north, the cliff-lined beaches and isolated waters of one of the last wild stretches of Southern California coast. I fish here for the diversity of game fish, which, when you get one in the surf, pinpoints the season in a way no calendar can.

*** We were chased out of high country by the sort of knockdown storm that invariably makes April trout fishing a shaky proposition. Back in the desert, tail winds kept pit stops to a minimum; and by the time we made Cajon Pass, re-entering the Southland, the rainfall had turned light as shadows.

There were wildflowers in the foothills, poppies and lupine and the big splashes of mustard. For once the freeways didn't seem a bad way to travel. We reached the county by sunset, swung west across the mesas, catching glimpses of the Pacific under low, gray skies. We dropped into La Jolla, and we could see the surf was small, and the blue of spring, through the twilight's last gleaming.

The following evening I hiked down to Black's Beach, spotfin croaker on my mind. The spotfin are usually the first of the croaker family to move into the surf; but anybody who fishes for spotfin knows you can go years without hooking that good one which runs in the neighborhood of, say, five pounds. I've had my five-pounders

— and some decidedly bigger — on trips into deep Baja, and I've found them there in numbers that make one wonder what the old days must have been like back home. Yet I've been home and fishing a good portion of my life, and I've seen spotfin worth keeping about as often as blue moons.

I strung up my jiggling rod, and I tied on a chrome spoon. Maybe I was still a little road weary. Nobody in his right mind fishes for spotfin with a lure, because they feed deliberately and seem, at best, to take bait with a tentative suck. But I'd been back pounding nails all day for an honest buck, and I'd missed low tide and a chance to gather some mussels.

Working a channel between the high-tide shorebreak, I put the spoon through its paces. I had clear water to my feet, and when I cut loose I could reach the back side of what was left of the winter sandbar. I liked my chances. Sometime later I still liked them, though by now I was thinking just as much about what I might fix for dinner. Then in midretrieve, the spoon stopped. I raised the rod, and I came up tight to something solid.

I lost line fast. My initial response, besides trying to keep things in order, was hope for a white sea bass, the granddaddy of all Pacific croakers. I know they're still out there, despite the gill netters, and you always hear they can be earlier than spotfin. On the other hand, I'd never picked up a white sea bass in surf north of the border. Which, in my way of thinking, was all the more reason to imagine I was into one with my lure headed for the high seas.

It turned out, instead, to be a spotfin, an honest five-pounder at that. I was careful to examine how it was hooked. I'm not one to nitpick, but when it comes to sport, landing a foul-hooked fish can in no way be called a success. A point of the big treble hook was held squarely in the spotfin's mouth. I bogged it, my first keeper of the year. Now winter was officially, and finally, over. I put the spoon back into play.

*** Is surf fishing the domain of the little man? Let's nip this one in the bud. Surf fishing breeds intimacy with fish, the sea, and freedom. The spirit of the game is its refined simplicity. Surf fishermen don't chum. Nor is there anywhere the bondage of gear that can reduce other anglers to equipamental slavery.

The surf fisherman relies on his eyes and two feet, a rod and reel and his ability to use them. He is apt to be rather patient, it is true, yet no more so than the naturalist awaiting each evanescent rush of wildflowers. Above anything else, surf fishing marks the man of hope, not the party-line optimist of religions, but the man who senses, somehow, that he can know things about the world around him, and that these things are worth knowing and the world itself is okay.

Which isn't to deny the surf fisherman his serious lapses. The richness of a sport is to be recognized in its propensity to reduce good men to meatheds, if only momentarily. My closest fishing buddy, a scientist stalking the voodoo of cancer, once saw fish hit and reel into the surf after losing two big fish in a row. For years we ranked this as an all-time

low, right up there with the 800-mile trout-fishing trip we took only to discover the season hadn't yet opened, and spending a week smoking grass and fishing for smallmouth bass. Eventually even my buddy was able to laugh about his disreputable seizure. Then one day the two of us had a morning of casting interrupted, and finally cut short, by a gang of teenagers clubbing golf balls at us from a cliff above the beach near Black's.

I admit I'm not a big golf fan, but still, nobody would disagree that a salvo of golf balls, launched from 200 feet overhead, is at odds with the joys of fishing. We went up to have a word with the fellows; I told my buddy I'd handle it. We circled up to the back of the bluffs, approached the fivesome without notice. At the edge of the cliff I asked if I might try my hand with the driver. Then, to make sure I got everyone's attention, I inverted the club and laid the shaft to the back of one of the youngster's thighs.

Obviously I do not relate this incident to establish reader sympathy. Instead of lecturing on the possible consequences of the adolescent sense of sport, I broke out in a fit of barking. I snatched away all of the clubs, snapped them in two, and tossed the pieces off the cliff.

I'm trying to make this short. Despite my swashbuckling, it didn't take long for the gang to conclude that, at five-on-two, the odds were in its favor. The boys caught up with us at my buddy's pickup, fired rocks and golf balls at us as we drew away from the curb. I didn't like that any more than getting shelled on the beach, and I didn't like the thought

that I'd just acted the asshole and now I was trying to slip away. I got out of the pickup. We rumbled some. After an outing in the surf, you are inclined to stress the particulars: the wind, the tide, the matrix of waves — all of those special aspects which, as often as not, add up to a fishless stint of wading. In this case, I logged two black eyes, a swollen snout, and a lousy feeling about myself that took a long, long time to swallow.

*** In spring in the surf, you are thinking of halibut. Everybody loves halibut. Fished for from shore, halibut offer all that is sporting in angling: a certain elusiveness, the confident strike, the spirited fight of the aggressive predator, and power and wave sense that make every landing a delicate operation. And it is arguable that there is no finer dining than fresh halibut, the big filets marinated an hour or two immediately after dressing out, then grilled lightly over open flame on a balmy May eve.



But halibut can present a problem in timing. Their arrival in the surf assumes the deep mysteries of spawning, no less mysterious than the halibut's winter life in open ocean. Yet to state categorically that you're fishing for spawning halibut is to set yourself up for all sorts of scientific rebuke. Then again, like most fish, probably half of a mature halibut's year is in command of the sheer chemistry to reproduce, so that its time spent in the surf, whether to feed or to spawn, is essentially response to one and the same dynamics. Which is a roundabout way of saying that you can stand tall against those

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CAST

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accusations of pipe dreaming when you've lost a day, casting for halibut in the teeth of late-winter Arctic swell, or wasted entire weeks of summer tossing lures for one last halibut, when the smart bet is a sand crab aimed at corbina.

I always fish for halibut with a lure. They'll take an anchovy, live or frozen or however you can get them, but it seems somehow wrong to dangle bait out there when you're after a fish lying in wait for something to swim by that it can rise to and nail. I've seen halibut jump, exploding crazily from the shallows upon, presumably, unsuspecting bait fish. And in Baja I've fooled a

number of halibut with the fly, the strikes as brilliant against the surface as those of the aerodynamic pelagic fish.

Anyway, to paraphrase somebody somewhere, I've never caught a halibut I didn't like (although many short of the minimum twenty-two-inch size limit, all immediately released); and I'm thinking now of an evening on the rocks, toward the end of one of those late-spring days that just seem to go on forever. Dawn in the garden, trying to hose down everything against another beating from the sun. Ten hours setting fence posts around a tuna fisherman's suburban port o' call. A beer with my buddy while laying plans for an upcoming Baja run. (He's got a dinner date and, much as he'd like to, can't join me on the water.) Then, finally, a quick surf

check at Windansea Beach, the search for a parking space, rigging up, and a double-time hike along the outcroppings beneath the shorefront estates of ritzy southern La Jolla.

An hour above the horizon, the sun looked like a cross between a beach ball and a heavy drinker's cheeks. I tied on a fluorescent-red Scampi. No doubt, only the practiced hand thinks a Scampi a good first bet. Those new to or stupid about surf fishing think it's a ridiculous-looking lure, but those who fish it regularly consider the Scampi a marvel of fish-fooling creativity. The rubbery body and tail do seem rather childish in design, and the blunt lead head strikes one as being as lifelike as a stone. Yet in combination these elements make for a lure that can be fished at any depth and at any speed; and to

predator fish, the Scampi's outrageous action is as close to irresistible as anything fashioned by man.

I climbed down to the water, picking my way through the clutter of dead seaweed. The tide was high, pressed up against the sandstone, and I had to perch atop a limpet-covered rock to gain a toehold for casting. But the surf was small, the wash as gentle as a stream, and ahead, blue water marked a fissure in the rocks, opening out into a tight, deep hollow of sand.

While halibut lie on sand, one will often stake out this sort of hole between reefs or fingers of rocks. There it can keep an eye peeled for the diversity of feed that naturally surrounds such spots. And this halibut will necessarily be one of the biggest, toughest halibut in the

neighborhood. It didn't lay claim to its turf through diplomatic request.

I worked the Scampi around some just under the surface, trying to gauge the lay of things before risking a snag. Then I shot for the heart of the slot. I let the Scampi sink. It hit bottom and the line went slack. I flicked off the free-spool. I waited. Finally I lifted my rod and, without any perceptible strike, I was into something good.

Now, halibut are notorious for allowing you your way with them up to a certain point. At that point, often within plain sight, they get down to business, and from then on the game, as is said, isn't over till it's over. Those same zero-to-redline bursts of speed with which halibut ambush bait fish are transmitted through the rod as sharp, implacable runs. Stopping, halibut assume the

manner of a mule, the broad body working against moving water like an oar. Add kelp, rocks, backwash, shorebreak, or whatever may be, and you have your hands full, the sort of fight in the surf you never really bargain for.

This one went off without a hitch. Spotting him a second time right below me, I let the halibut hang until a small wave formed. I lifted him with it, and I slid him up onto the rocks. He was legal by half a foot, probably pushing a good eight pounds. I loosed the Scampi from the needlelike teeth, and, because my fiancée's mother was in town, I decided to kill the halibut for dinner, which by now I was already late for.

The surf builds and flattens, changes colors with the sky, and

shows the wind and swings of tide. Sometimes the pelicans ride the waves, their motionless wings carrying them down the beach and out of sight, like leaves on a quiet river.

The summer haze breaks up earlier and earlier until you meet the dawn under smoke-blue skies, fretting with the thought of sunbirds already gathering. The time tree across the yard catches the first rays peeking over the mesa. You can hear the traffic beyond the big hedge out front, the rush of cars pouring into La Jolla from the interstate.

It is clear that if you don't face the crowds, another surf-fishing year will drift off to nowhere, along with pennant races, garden tomatoes, and a number of other blessings that just don't last.

You can catch anything in summer

— from perch to bony to sargo, and eye to g every kind of croaker lobster crawl onto my casting bait at low tide at my feet. I've also d moray eel or two, whi ght u ve carried home to eat if I find them utterly hideous to But it is the corbina, that ghostly avatar of the surf, that sharpens your summer pulse. There's always a chance for one year-round, and especially when the swell takes its periodic rests. Yet only in summer, when shorelines are rippling with sand crabs, do you fish for corbina in earnest.

This year I wanted a corbina on the fly. It isn't as far-fetched as it may sound. Given clear water and the right light, you can actually spot

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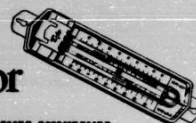
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CAST

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corbina moving. Like disembodied shadows, at ocean's very edge. Creeping forward to cast, it isn't unusual to see the gray, exposed back of a corbina grubbing through sand. This is generally a quite fleeting sight, however, followed immediately by the agonizing sight of a wake disappearing into surf, your shot at that particular corbina

riding off with it.

I worked out a couple of abstract sand crab patterns back home at my tying vise, and I haunted the surf from Black's Beach all the way north to Torrey Pines. Two months later I switched back to bait. I hadn't moved a thing with the fly -- and should a summer pass without me catching a corbina, I really would die of shame. I suppose I began to cut a rather grim figure, casting at arm's length from the sun-maddened crowds. But in summer you know there's a corbina with your number

on it, because the surf is what it is, and in it these wild fish still roam.

It came down to this, an evening in late August that had corbina written all over it. Rising tide. Lapping shorebreak. A clear stretch of sandy bottom alongside low, jutting rocks. I filled a Dixie cup with sand crabs, and I tied on a little bait hook to a drop leader hanging just above a one-ounce pyramid sinker. I wasn't actually seeing fish. But as I began to cast, I imagined corbina everywhere.

I picked up a couple of sargo. You

never really fish for sargo; they usually show up when you're hot for something else. But sargo are always a treat, their spirited fight lasting right up to the landing and ensuing release. Then on a cast not more than twenty feet out, I felt the gentle, unmistakable nudgings of a corbina. I was patient. For every one corbina I've hooked, I've probably pulled the bait out of the mouths of a dozen of them. Then again, should you wait for that big, rod-bending strike, you might never hook one. It occurred to me, eventually, that my

sinker was on the move, and not because of waves. I struck at that movement and, this time, the hook went home.

A while later I had a corbina all right -- but not the one I was after. At, say, eighteen inches, a corbina will run close to two pounds, a decent fish, it's true, and one to keep if you're planning to bring home a sack full. Nobody I know, however, catches corbina in bunches. And I do know, from experience, that there are few things sadder in this world than a single, midling corbina

guttured out on the back yard lawn. I kept casting. There were bumps and scrapes, nibbles and good jolts. But I failed to connect. I cast right on into darkness, stopping, finally, with the realization that the push of tide was over and done with. Looking north through moonlight, I saw all of the summer solitude I could ever ask for. The surf was up tight to the cliffs, my route home underwater.

The year in the surf ends, as it does everywhere else, in fall. There

is no sharper San Diego season, as emphatic in my eyes as autumn to a Maine woodsman. The Santa Ana winds blow, sweeping haze and smog beyond the horizon; and from the south march the long, clean lines of swells kicked up by the Baja chubascos.

I think of fall as my favorite season. There's the surfing to be done, the World Series, the eclectic arrival of migrating waterfowl, the resurgent greening of seaside gardens. You skirt the sea on private wings, and in the fresh, crystalline

light, you can see anything that moves. But in fall I don't fish much at home. Probably it's because anything you make happen will only be a repeat of another, earlier season. I put away the jiggling rod, give lures a good rinsing, and clean my casting reel through and through, the way I've neglected to all year long. Then it's back to the fly vise, tying handfuls of big, bright streamers; and I make again for Baja, its frontier shores, and the ventures of sport promised anglers in the surf.

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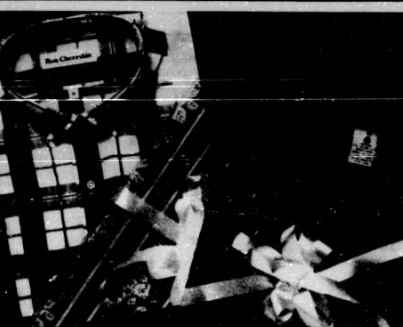
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Currently in Los Angeles there is a sensational theatrical production called *Tamura*. Anyone interested in the possibilities of theater, and anyone yearning for a unique, wild, theatrical romp, ought to go see it at once.

Tamura is environmental aleatoric melodrama. What do these epithets mean? First, environmental: The theater for this play is a large mansion, formerly an American Legion headquarters, located at 2035 North Highland Avenue, near the Hollywood Bowl (phone 213-851-3771). The action takes place throughout the building, in all its rooms: the lofty entrance hall, upstairs bedrooms and offices, a large auditorium fitted out as a private chapel, the dining room, the downstairs kitchen, the servants' quarters, even the men's room. The building represents Il Vittorioso, where Italian poet and paragon Gabriele d'Annunzio was placed under house arrest by Mussolini in the 1920s. Each of the rooms is a stage

set, suitably furnished and decorated, but with the audience inside it along with the actors. Since some of the rooms — the chauffeur's bedroom, for example — are fairly small, this means that actors and audience are sometimes within inches of each other. The actors play their roles as though the audience were invisible. The extreme degree of realism produced by the environmental sets and by the physical intimacy of the action is disconcerting and often shocking, particularly when the scenes involve (as most of them do) sex and violence. The audience finds itself right in the bedroom with the aging lesbian making sexual advances to the chaste young ballerina, right in the bathroom with the near-naked chauffeur emerging from the shower, right in the valet's quarters where the maid and the black-shirted fascist are violently tossing mattresses and chair cushions around and rifling through drawers to find a hidden pistol, right in d'Annunzio's study where he and one of his mistresses are struggling over that very pistol, which in their fight is continually being aimed at the

covering spectators. The actors in the Los Angeles company are skilled and intense, producing in the onlookers a very powerful conviction that all these things are really happening, and right under our noses. The pretense of realistic theater that we are looking through a transparent fourth wall into the real lives of our neighbors is here taken to its extreme limit, so that we are made to feel like authentic voyeurs, intruding into other people's rooms, spying on their personal activities, and eavesdropping on their secret conversations, while magically (as in the universal infantile fantasy of this type) our presence remains utterly undetected. Furthermore, as we come to know the rooms, corridors, and stairways of the house, it becomes our environment as well as that of the actors, a familiar world that surrounds us the way our own homes do, so that we feel we are not only observing the lives of this frenzied little society but also living it ourselves.

"Aleatoric" is a term used in some avant-garde music to denote pieces in which chance plays a significant part. A

composer, for example, will write out all the sections of a composition but will instruct the performers to play those sections in any order they choose, according to their whim of the moment. The material is thus controlled by the composer, but the sequence and structure of the piece are unpredictable and will vary from performance to performance (provided — which is not always the case — that there are more performances than one). *Tamura* is constructed on analogous principles. Each actor has a through-composed part, which carries him or her through a large number of scenes — and rooms — from the beginning of the play to the end (these hard-working actors are "on" all the time). At any moment, many different scenes are going on simultaneously in various rooms of the house. All this is predetermined by playwright John Krizanc and carefully rehearsed under the direction of Richard Rose — the peculiarity for the performers is the simultaneity of scenes, but chance plays no part in what they actually say and do. It is the audience that is subject to "aleatoric" procedures. The rule of this theatrical game is that at the end of every scene, each audience member may follow whichever actor he chooses to that actor's next scene. One makes one's choice because one likes a particular character or actor, because there is a particular line of plot one wants to follow, because one wants to gain knowledge of what is going on below stairs or above stairs, or out of pure whim. Between scenes, the actors rush through the corridors and up and down steps, each actor followed by a scurrying group of spectators, and because the individual audience members make their own choices of whom to follow, the composition of the various audience groups is in a constant state of flux. Each spectator so to speak composes his own version of *Tamura* out of the excess of material given him by the production. Consequently, no one witnesses every scene in the play; in fact, on a single visit to the production the scenes one does get to see are greatly outnumbered by the scenes one does not see at all.

The aesthetic results of this unusual theatrical form are manifold. The audience regains the sense of power and spontaneity that is lost to them in ordinary theatrical performances. Our theatrical experience is guided at least in part by our own preferences and our own curiosity. The fact that we are to a notable extent free of the usual audience passivity is

confirmed by our constant movement: we are always on our feet, moving out of the way of the actors in a scene, or hurrying about the house to get to the next scene we have chosen to witness. We are also partially freed from the sense of being intercalated gleeful parts of an audience, all of whose members experience precisely the same show. Each of us, in an assertion of individuality and freedom, sees his own show, and our solidarity with the rest of the audience is more like that of real life: we recognize that other people are having experiences similar to ours, but we also know that the particulars of our experience are unique to each of us.

As a necessary corollary to the enhanced sense of power, freedom, and individuality, a production of this sort diminishes our intellectual control of the play's material. We know much less about what is going on than we do in a play by Shakespeare or Shaw. When we are watching one set of actors, we do not know what all the others are doing. Various elements of the plot or trains of character, some of them quite important, remain obscure or invisible to us. Our desire to understand action and motivation, to follow the story, to make sense of the characters, is sometimes satisfied, sometimes frustrated, and in a way that is beyond our power to control. If we choose to see the crucial scene between the chauffeur and the maid, which elucidates

the mysterious roles these two play in the house, we miss the crucial scene between d'Annunzio and the Polish painter, Tamara, with its sexual assault, smashed vase, and hurled expressions of lust and rage. Any set of scenes will give us a general picture of the plot, but no matter what scenes we choose, the edges (and sometimes the center) remain blurred. It is, in fact, just like real life, where we are constantly exerting our freedom to choose and constantly blundering about in confusion and ignorance — a realistic aesthetic effect extraordinarily hard to reproduce in conventional theater (Pinter sometimes does it, without aleatoric devices).

Such a production thus teases and frustrates the inherent human longing to know, to understand clearly, to put experience in place, to explain mysteries, but the strength of that longing is so great that many members of the audience come back to see *Tamura* again and again, with the intention of finding out what was going on in the dining room when they were absent, and are used. Several of the characters undergo nervous breakdowns. D'Annunzio tries to commit suicide, Aldo beats up Emilia in the kitchen, Luisa in a long scene unsuccessfully tries to vomit, d'Annunzio and Aelia have a steamy sex scene on the rug. There is a great deal of weeping, shouting, screaming, sobbing, at times, intense sounds of

of a ticket — seventy-five dollars, and worth every cent of it! (The management, by the way, caters to repeaters by offering progressively greater discounts for each subsequent visit.) *Tamura* makes us aware that chance decisions, based on whim and ignorance, are not the optimum way of discovering what the world is about, but it also gives us the chance, not offered by the real being-in-the-world it imitates, to go over things again and again until at last we understand what has happened.

Up to this point, I have been speaking about the form of this production, which is certainly its most important contribution to the art of theater. What about the play's content? *Tamura*, as I have suggested (and illustrated), is melodrama, showing us extreme characters undergoing extreme emotions in extreme situations. The aging d'Annunzio in his villa is surrounded by former and potential mistresses, by intriguing fascists and communists, by madwomen and alcoholics. Everyone seems to be having a sexual affair with everyone else. Weapons are abundant, and are used. Several of the characters undergo nervous breakdowns. D'Annunzio tries to commit suicide, Aldo beats up Emilia in the kitchen, Luisa in a long scene unsuccessfully tries to vomit, d'Annunzio and Aelia have a steamy sex scene on the rug. There is a great deal of weeping, shouting, screaming, sobbing, at times, intense sounds of

this sort can be heard erupting in virtually every room of the mansion, filling every section of the audience with anguish at having to miss so much exciting stuff going on elsewhere. The actors, dealing with material of this sort, play at a high pitch, which varies from extreme nervousness to uncontrollable hysteria, and when you are closed up in a small room with characters going off their heads in this way, the melodramatic atmosphere becomes all the more overwhelming.

One may ask whether this play — which, with its production, comes to Los Angeles from the 1981 Toronto Theater Festival — has any meaning, whether it has anything serious to tell us about life. Various speeches here and there suggest that the play is supposed to be about a conflict between moral and political responsibility, on the one hand, and sensual and romantic self-indulgence, on the other, with this theme exemplified in d'Annunzio himself, a fascinating and contradictory character if ever there was one. Someone who has gone back often enough to see all the scenes and analyze all the dialogue might be able to judge whether the theatrical sensationalism has a serious purpose. But even if it is nothing but grand guignol, merely an exploitation of environmental sets, audience "participation," and melodramatic cliché, *Tamura* is terrific. □

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Food before Theater



Illustration by Greg Savelle

ELEANOR WIDMER

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On Friday night downtown San Diego was dazzling. Horton Plaza, ablaze with lights, looked like a huge confection, a holiday of colors. From one of its levels came the sound of young voices praising the season with carols. On the sidewalks and in many arches of the plaza itself, people held lighted candles. The shops had rarely looked more appealing or more cosmopolitan.

As if this were not enough, the streets leading to the Civic Center were filled with richly dressed people: men in tuxedos and women in brocades and beaded beads; sequins flashed, and silver and gold lamé was as commonplace as blue jeans used to be.

Amidst the crowd traversing Broadway Circle (formerly known as Second Avenue), none was more in tune with the general air of festivity than my Aunt Bertha. A few weeks earlier she had arrived at the gala for the opening of Symphony Hall in what she referred to as "her little black dress." But the moment she saw the glittering crowd she whispered, "I feel like Cinderella before her fairy godmother fixed her up. Women older than I, maybe ninety, maybe with backs curved from osteoporosis, are wearing ten pounds of sequins." Aunt Bertha had sniffed the air as if resolving the problem and had quickly added, "Do you remember the old Aga Khan? When it was his birthday he sat on one side of the scale and his loyal subjects filled the other side with gold and diamonds. I bet if they weighed the dresses of all the women at Symphony Hall, they would weigh more than the Aga Khan."

That said, Aunt Bertha had a happy time at the gala, but the next day she went to see my neighbor, who had recently returned from India with several incredibly glamorous dresses, beaded and sequined and elegantly styled in the manner of Givenchy and Fabrice. Of these, Aunt Bertha selected a dress in black and silver sequins, a 1920's style, the hemline of which consisted of a series of points that were slit almost to the thigh. How Aunt Bertha managed to fit her lumpy body into this sheath of blaring slenderness I will never know, but thus attired and with her head cast proudly skyward we made our way downtown. As we walked toward our restaurant we heard a woman remark incredulously, "Is this really San Diego?" To which my Aunt Bertha replied, "What do you take us for, some hick town, some hamlet like San Francisco?" And she sailed into Broadway Place restaurant.

I should mention that due to Aunt Bertha's energetic stride, sequins would occasionally pop off her dress, especially at the hips where the material could scarcely accommodate the strain. We left a trail of silver and black sequins in the street, but whenever Aunt Bertha would

spy a sequin on the ground, she would pick it up and cry with genuine innocence, "Look what I found! I could use this if I lose a sequin on my own dress." By the time we were seated at our table, she had a fistful of these shiny disks, and I wondered whether she intended to press them into the waiter's hand as a form of tip.

Fortunately for Aunt Bertha's mood, Broadway Place was jumping. It wasn't so much the black and beige colors of the interior, nor the dining area on two floors, nor the etched glass, nor the chrome railing of the stairs leading to the upper story, nor the jazz music that pounded from the bar, as it was the diners themselves. Dressed for their attendance at the ballet, many could have stepped from the set of *Dynasty*. One silver blonde who was having a drink at the bar wore a black dress whose deep V exposed her entire back. Every time the door opened and a chill wind circulated around the room, the blonde would put her palms to her back.

"What price fashion!" Aunt Bertha exclaimed as if she, herself, were not in great discomfort. The points of her dress slid up above her thighs, and the pinch of the waistline caused her to sound as if she were hyperventilating. But she was happy. I could not deny it. The dress, the night, the ambience, all contrived to elicit some fantasy in which she, Bertha Silovitz, was the star.

Our table was situated one flight up, overlooking the activity below. It had been so jostled that we sat there to avoid the smokers on the main floor — our waiter had said there were no designated nonsmoking areas, so we took our chances at the balcony level. Since almost everyone was attending some function and had to be out before 8:00 p.m., the waiters bustled about, making sure that orders were taken with dispatch. In most restaurants you have to instruct the waiters to be sure to get you out in time for a concert, theater, or opera. It was to the credit of the staff at Broadway Place that everyone realized without being told that

most of the diners had to be out by curtain time. In that sense Broadway Place is oriented to the crowd that stops at a restaurant either before or after a cultural event.

At first glance the Italian menu appears limited, mainly because it's printed on narrow sheets of paper, but it offers at least five fish and seafood dishes (\$14.95 to \$18.95), an equal number of meat and veal dishes (\$14.95 to \$16.95), not to mention a half-dozen specials of the day (\$12.95 to \$17.95), and ten pasta dishes, which range in price from \$10.95 to \$15.00. It's interesting to note that at Broadway Place, fresh salmon in lobster sauce costs \$18.95, or two dollars more than filet mignon. All dishes are served à la carte, but my Aunt Bertha, my escort, and I did handsomely because we shared a large Italian salad (\$4.95), the cioppino for two (\$13.95), and one pasta, namely, *vermicelli alla carbonara* (\$10.95).

Before our courses arrived we were served very good sourdough bread, which is referred to as being at "room temperature." This is a lovely sounding phrase, but translated it means "cold." Twice this week I have tasted cold bread and been told it was "room temperature," so from now on I'll automatically ask to have my

bread heated as I did at Broadway Place. When the heated bread was brought to us it proved the perfect accompaniment to our first course, cioppino, or Italian-style fish and seafood stew.

My escort and I planned on sharing the cioppino without the aid of Aunt Bertha, who, in consequence of her tight dress, ordered only a salad. But the waiter kindly placed three dishes before us. These were flat, small plates, akin to bread and butter plates. Cioppino and its French version, *bouillabaisse*, are always served in deep bowls with high rims, else what would you do with the broth, which is intended to be sopped up with bread? We stared down at these flat dishes before Aunt Bertha winked seductively at the waiter. "The copper pot that you're serving in is so lovely," she smiled, "and the tomato broth and seafood look incredible. Don't you think we could have some soup bowls for this wonderful concoction?"

And wonderful it was. Cioppino is prepared from a variety of fish and seafood; this one contained lobster, shrimp, salmon, mussels, clams, and oysters in great plenty, and the sauce prepared from tomatoes and onions was thick, pungent, and altogether a marvel. While the broth in *bouillabaisse* is always as thin as

consommé, cioppino has a reduced sauce, which is like a gravy. Aunt Bertha forgot about her sequins, and when the soup bowls were brought, she fell to voraciously. "More bread, more bread," she cried. Fortunately Aunt Bertha loves the mussels and oysters and clams, which I do not — I prefer the lobster, shrimp, and the cioppino would make a very hearty dinner for one, a good light dinner for two, and though we had not planned it, it even managed to serve three.

After we had cleaned the cioppino pot, we found that we still had to deal with a very large antipasto salad that contained prosciutto, eggplant, and salami. My escort and I also shared the *vermicelli alla carbonara*: angel hair pasta, fresh mushrooms, prosciutto, capers, anchovies, and herbs. The pasta is quite rich, the ingredients fresh and lively. However, the combination of capers and anchovies made it a bit more salty than I prefer. Next time I would be inclined to try the angel hair with spinach and shrimp plate (\$12.95) or, if I were not having cioppino as my first course, I would order linguine with shellfish in marinara sauce (\$15.00).

Promptly before eight, most of the diners left, and as we walked out the owner, Gustavo Castille, asked if we were going

to the ballet. Broadway Place is indeed geared to the cultural events of downtown.

Some miscellany about Broadway Place. On Friday night there was a two-dollar parking fee in the parking structure adjacent to Dobson's, so you should be aware of this additional cost — street parking is virtually out of the question. You should also take note of the fact that the menu reads, "Split charge for entrees, \$2.50." Actually, we shared our soup and pasta, which was divided in the kitchen, but we weren't charged for the extra service. Still, if you intend to split an entrée, you should inquire about the fee.

Broadway Place serves food until 10:00 p.m. weeknights and until 11:00 p.m. Friday and Saturday nights, which means that weekends you may sit there until midnight. The restaurant is lively and provides good service and good food at reasonable costs — our bill without wine or dessert but with two coffees came to \$33.76. This did not include tip.

As we emerged onto the street, Aunt Bertha gazed about with approval and said, "San Diego certainly has become a gay place." Since she is always politically correct she added, "Old definition, not new."

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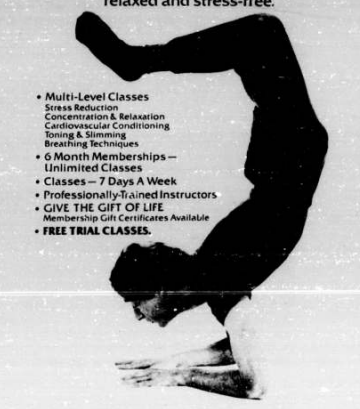
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SPORTS

Reports of Don Coryell's local coaching demise may be a bit premature

BY JOHN D'AGOSTINO

Supposedly, various news agencies maintain updated "future obituary" files on famous people, so that in the event of the death of a public figure they won't have to scramble to publish a comprehensive retrospective of the person's life. For several weeks now, I've sensed that local sports scribes similarly are preparing a career obit for the San Diego Chargers' embattled head coach, Don Coryell. Only these sports writers, apparently self-mandated to provoke, titillate, and surprise — rather than merely to analyze and inform — have grown impatient waiting for the announcement of Coryell's demise. One can almost see them pushing and shoving past each other in a struggle to penase Coryell's dismissal so that if, and when it comes they will be able to say, "I told you so." Discussion of Coryell's precarious situation has become such a constant in press coverage of the Chargers' disappointing season that the combined reportage, if clipped and bound chronologically, would amount to a serialized essay on the events leading up to Coryell's firing. The names both of the publications and of the writers may vary, but the installments in this series carry the



Illustration by John Kohn

same message: if the Chargers do not win all four of their remaining games this season, owner Alex Spanos likely will hand Coryell his walking papers. In the race to prepare us for Coryell's finish, *San Diego Union* staffer Jerry Magee gained the inside track last Friday with a lead story about the Chargers' receiver's coach, Al Saunders. With all the delicacy of a bromesaurus, Magee presented his thesis a few sentences into the article: "Should Spanos decide to dismiss Don Coryell as head coach at this season's end, it would please the current members of Coryell's staff — and it likely would please Coryell — if Saunders were named Coryell's successor." Just as, no doubt, it must please Coryell to read that his lieutenants are being surveyed in print about their aspirations in the event of a coup. Is it me, or is this kind of research more than a little premature and even cruel? Aside from the gaucherie of such "reporting" — which is akin to lining up prospective paleontologists in the presence of a man recently diagnosed as having a serious illness — there are the matters of timeliness, relevance at this point in the season, and, most significantly, the assumption on which it is based.

Truth is, of course, often built upon a foundation of rumors. Jeered by repetition and hardened by circumstances. As Magee and others have pointed out, the Chargers have won only eighteen of their last forty games under Coryell, and if they finish at under .300 this season it will be the team's third consecutive losing season.

It is reasonable, given the volatile nature of the National Football League, to expect a coaching change in most such cases. But aside from precedents set in other cities by other owners, and the presumption of Coryell's culpability, what evidence have the prophets of Coryell's doom that Spanos will chuck the head coach if the Chargers don't win all their remaining games? Scant, at best, inadmissible, at worst. Exhibit A would be Spanos's documented, admitted impatience to field a winning team. Exhibit B is the owner's statement earlier this year that he wouldn't be satisfied with anything less than a break-even record of eight wins and eight losses. That's it. That's the substance of the case for Coryell's dismissal. Pretty weak, I'd say, and certainly not sufficient to warrant public speculation about his replacement. As to the timing of such speculation, Saunders himself provided the best commentary with his published response to Magee's queries: "It's embarrassing to me... because I think we have only one task at hand, and that's to win each week. Distractions are not needed. For any of us." Undoubtedly, the young, talented, well-liked, ambitious Saunders would welcome consideration as a possible successor to Coryell if the head coaching job were officially vacated. But with four games remaining in the current campaign, and especially amid rumors of Coryell's vulnerability, Saunders exercised discretion that appeared all the more commendable in light of Magee's lack of same. Unquestionably, the temptation to

divine Coryell's future with the Chargers is great. Coryell has been synonymous with San Diego football since he first walked onto the San Diego State campus in 1961. His Aztecs teams were exciting to watch and, for a stretch in the early Seventies, were outdrawing the Chargers in their own stadium. After coaching the St. Louis Cardinals for five years, Coryell returned to this town and promptly turned the beleaguered Chargers into the prototype of the high-tech, high-scoring NFL team of the Eighties. Today, there isn't a genuine football fan anywhere in the country who doesn't equate "Air Coryell" with exhilarating offensive firepower. But Coryell committed one mortal sin in his first years at the Chargers' reins: he didn't win the Big One. In 1979, 1980, and 1981, he wasn't able to lift his team over the final play-off hurdles and into the Super Bowl where so many football pundits (and included thought they belonged. Then when the Chargers began their decline into the mediocrity that has characterized them the last three years, much of the blame was laid at Coryell's feet. Under the intense scrutiny that only the NFL and its rabid followers can provide, Coryell was seen to have a few serious blemishes. The litany of Coryell's shortcomings became common knowledge. He is a terrible manager of time and the game clock; he can't seem to motivate his players for games against inferior opponents; he is so tunnel-visioned about offensive football that his team's defense has never been given adequate attention; he is such a "player's coach" that he overlooks his players' deficiencies and sticks with people long after they've proven their unworthiness; and — this is my own complaint — he seems incapable of devising a method of scoring touchdowns inside the opponent's five-yard-line after drives of eight or more yards and too often settles for the conservative field goal attempt.

All of the criticisms of Coryell — and there are many more than those listed — have some validity. But overlooked in the stampede to blame him for the team's woes is the simple fact that Coryell has been hampered in his efforts by the benchmarks in the Chargers' front office. Beginning with the banishment of Al Pro, John Jefferson and Fred Dean, continuing with the forced decisions of Billy Shields, Gary "Big Hands" Johnson, and others, and topped off by the mangled handlings of negotiations with first-round draft choices Gary Anderson and Mossy Cade, former owner Gene Klein and his band of cronies effectively stripped Coryell of the key personnel he needed to sustain a winning tradition.

Perhaps, as they say, a great coach is one who can patch together a winning team with spare parts and used adhesive tape; maybe the measure of coaching genius is the ability to win consistently with average or below-average players. If that's true, then Coryell failed that litmus test. But if that is true, then what's been happening in Pittsburgh? The Steelers, whom the Chargers will entertain this Sunday night in a nationally televised game, have been up for several years now in mediocrity for the last three years, after having dominated the NFL in the mid- to late-Seventies. As Pittsburgh coach Chuck Noll, like Coryell, "forgotten how to win"? Or could it be that age, injuries, and attrition have decimated a team that once was considered a legitimate dynasty? Are the sports writers in Pittsburgh interviewing potential successors to Noll now that his fallibility is a matter of public record?

doubt it. Noll already has proven his ability to take a good team to the play-offs in consecutive years and is being allowed by a wise Steelers ownership to mold his current charges into a similarly competitive squad. Coryell should, and will, be given the same opportunity. Technically, Coryell has one more year remaining on his current contract. The thinking in some quarters is that the Chargers' disappointing record this year will force Spanos to can Coryell before his contract has expired simply for the sake of change. I don't think he will. Like Klein before him, Spanos possesses the impatience of the self-made millionaire; when he spends a great deal of money for something, he expects it to work. He neither understands nor accepts excuses for slippish performance. But unlike his predecessor, Spanos isn't stupid. He knows that a sophisticated machine will not continue to function at peak capacity

if you replace its custom parts with inferior materials and spare change. So this year Spanos spent millions of dollars to infuse the Chargers with new, high-octane blood. At great expense, he rescued Gary Anderson, Trumanne Johnson, and Tim Spencer from the obscurity of the USFL, and dressed them in lightning bolts. He signed all of the team's draft choices — something the Chargers hadn't done in years. In short, he gave Coryell some quality parts and left him alone to tinker. The results thus far, while not spectacular, have been very encouraging. Although the Chargers will not make the play-offs for the third consecutive season, they have made great strides toward re-entering the play-off picture beginning in 1986. Despite a number of distractions, an injury to quarterback Dan Fouts that cost the team two wins, the late-season entrances of Anderson and a slowly

rehabilitated Kellen Winslow, and the loss to injury of valuable place-kicker Rolf Bennecke, the Chargers showed that they are again capable of challenging the Raiders' and Broncos' dual control of the AFC's Western Division. The pieces that Spanos purchased for Coryell are finally beginning to fit together, and the younger players on whom the team is depending for its future success have been educated in the ways of the NFL. With the prospect of a very good draft in the coming off-season, the Chargers should be poised to launch an all-out assault on the division crown and even the Super Bowl next fall. If Coryell can't coach the Chargers to the play-offs next season with so many weapons at his disposal, then it will be time for Spanos to consider making a coaching change. And I'm sure that he won't have to consult the local sports pages to know when it will be appropriate to do so.

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QUARTER NOTES

BY JONATHAN SAVILLE

FELD BALLET

The Feld Ballet, Eliot Feld's New York-based company, appeared at the Civic Theatre under the auspices of the San Diego Arts Foundation. What a bore! At every opportunity, in every style, this choreographer gave evidence of his sickness, shallowness, superficiality, and lack of inventiveness. His company danced with brisk youthful energy — particularly pleasing were Michael Schumacher, Catherine Unissey, and James Sewell — but the mind and heart behind all the dancing were about as alive as Styrofoam.

Feld's signature piece, *Intermezzo No. 1*, was only his fourth ballet (it dates from 1969), and although it is not a distinguished work of choreography it is a lot better than what came afterward in his career. This is a piano ballet, in neoclassical style, without story, to short pieces by Brahms. As such, it invites comparison with Balanchine's *Liebeslieder Walzer* or Jerome Robbins' *Dances at a Gathering* (to Chopin). The comparison is illuminating, for it shows Feld as an apt but not very talented student of this type of dance, speaking the graceful, expressive, chaste, romantic language with glib

fluency, but scarcely ever inventing a movement, a gesture, a pattern, which might remain in the memory as something fresh and original, revealing in a new way the thought and feelings of the music. The dances in this sequence lack individuality; they seem more like apprentice exercises, and the ultimate effect is one of intolerable monotony.

At least *Intermezzo No. 1* reflects good taste — Balanchine's Feld's later works reflect his movement, a gesture, a pattern, which might remain in the memory as something fresh and original, revealing in a new way the thought and feelings of the music. The dances in this sequence lack individuality; they seem more like apprentice exercises, and the ultimate effect is one of intolerable monotony.

take the easy way, to do the cheap thing. Nor does the choreography do much to realize, express, or enhance the music, which it uses mainly as an accompaniment for more or less silly, crowd-pleasing antics. All of this is even truer of *The Big Lip* (1984), more of the same (what unintelligent program making this was!), but set in this case to Celtic band and bagpipe music of little inherent interest. Feld's method here is to come up with a few weak ideas and to repeat them endlessly, always striving for jokes, never really establishing a distinctive character, mood, or style. *The Big Lip* seemed endless.

The fourth work on the program was the recent *Medium: Rare* (1985), a setting of a flute piece by Steve Reich, performed by a single male dancer with a bunch of gymnastic props (a trampoline to bounce up and down on, and a bunch of inclined planes to climb up, leap onto, or hang over). For the first couple of minutes, the vigorous athleticism of *Medium: Rare* and the smiling high spirits of dancer James Sewell were delightful. But as time went on, and one expected new inventions, greater risks, more exciting stage pictures, nothing in fact came. It was the same

material, over and over, just as in Reich's empty-headed, repetitive score, which, like all works of the wretched minimalist school, is music for those whose perceptions and thought processes have been seriously impaired by drugs. Anyone who has watched a good gymnast on a trampoline has seen movements a lot more varied and exciting than what *Medium: Rare* gave us. In any case, how typical of Eliot Feld to suppose that an athletic exercise is to be put in the same category as dance, which as an art ought to have something to tell us about life. This, ultimately, is Feld's worst failing: he has nothing at all to say.

SAN FRANCISCO OPERA

Richard Strauss's *Der Rosenkavalier* can be, in a suitable performance, one of the greatest theatrical experiences in the world. Hugo von Hofmannsthal's libretto, with its bittersweet treatment of the age-old love triangle theme (here a young man who turns from his older mistress to a girl of his own age), is superbly theatrical and philosophically profound; its depiction of the aristocrat, a rake but also the embodiment of universal erotic energies, a vulgar but at the same time a recognizable (though distorted) image of the aristocrat, erotic, not quite strictly moral, is Marcelline herself. Cheryl Parrish is a lovely Sophie, lively and innocent, childish and passionate, and — happily — well in command of this role's ethereally high range.

But among all the subtle and many-sided characterizations Hofmannsthal and Strauss have created, the subtlest and the most complex is the Marcelline, a beautiful woman in her early thirties, discreetly conducting a series of love affairs while her evidently elderly military husband is away, lamenting (but gallantly accepting) the passing of her youth, pious, kind, generous, understanding, truly noble, and gifted (or cursed) with all-too-clear insight into the realities of love, lovers, and love-making. Many worshippers of *Der Rosenkavalier* have seen Kiri Te Kanawa's Marcelline in the Met production on television and have lamented that this gifted singer, with her exquisite voice, her physical beauty, her intelligence, and her sensitivity, should nevertheless come off so relatively wooden in a role for which her artistic virtues ought to suit her perfectly. Alas, the San Francisco performance is the same one, no deeper, no more fluent, no more convincing. Dame Kiri does everything she is supposed to



deceptions, and self-deceptions of the erotic-romantic drive are the equal of Shakespeare's or Chekhov's, and its insights into the human meaning of time are incomparable. Strauss, too, was at the height of his creativity in this opera of 1911, a master of wit, psychological truth, stylistic variety, and subtlety in orchestration and melodic line. More than perhaps any other opera in the standard repertoire, this is a completely fulfilled work of theater, as satisfying dramatically as it is musically. What it demands, therefore, is acting and staging at the same height of accomplishment. In the current San Francisco Opera production, it does not quite get everything it needs. There is little to fault in the staging (by Hans Neugebauer, with sets by Günther Schneider-Siemssen from the Lyric Opera of Chicago production, and costumes by Sophia Schrick from the Royal Opera of Copenhagen).

production). The traditional eighteenth-century aristocratic opulence and decorum are there, the libretto's intricacies are meticulously observed, and all the familiar inventions of charm, humor, and touching expressiveness are carried out with suavity. This is a conservative, confidently old-fashioned production, which is as it should be, for *Der Rosenkavalier* is replete with "concepts" of its own and does not require bright new ideas from the director. Several of the performances can be described in much the same way. Brigitte Fassbender is a delightful Octavian, a beautiful voice, and apt at conveying the charming theatrical nuances of a mezzo-soprano singing the role of a seventeen-year-old boy who at times, for the sake of the complicated intrigue, disguises himself as a young serving maid. Kurt Moll is a sturdy Baron Ochs, a bit less coarse in manner and broad in humor than many others who undertake this role, and thereby giving Ochs a heightened human reality: this is a bumpkin but also an aristocrat, a rake but also the embodiment of universal erotic energies, a vulgar but at the same time a recognizable (though distorted) image of the aristocrat, erotic, not quite strictly moral, is Marcelline herself. Cheryl Parrish is a lovely Sophie, lively and innocent, childish and passionate, and — happily — well in command of this role's ethereally high range.

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do, but it is as though she had learned each gesture of the body or the voice by rote, without that central core of character that would make the Marcelline seem fully human, fully alive, fully engaged, rather than a dutiful impersonation by a competent singing actress. Moment for moment, phrase for phrase, she sings less, feels less, communicates less than any of the eminent interpreters of the role I have heard (many of whom have sung the Marcelline at the San Francisco Opera in past seasons): Lotte Lehmann, Elisabeth Schwarzkopf, Regine Crespin, Maria Reinig, Johanna Meyer. Dame Kiri even manages to do what one would have thought impossible — to make her dramatic and musical contribution to the glorious trio at the end of the last act seem boring! But it must be admitted that conductor John Neschling contributes to this effect, here as well as throughout the opera, for he never generates the intensity, excitement, and vigor the score deserves. Like Dame Kiri, he is competent, a bit sluggish, and rather unimaginative. And I am afraid that, for all its numerous virtues, the whole production has to be characterized in the same terms.

AFRO-AMERICAN DANCE

The Contemporary Black Arts Program at UCSB presented a program of "Afro-American" dance last week that every lover of the art of dance ought to have seen. That so few in the audience for this varied program was filled with absorbing choreography and wonderful dancing, with two audiences, was among the dancers. The stars were Dudley Williams of the Alvin Ailey Company and the incomparable Carmen de LaValade. There was also a very busy day for dancers from the Dance Theater of Harlem (the only ballet in this program of various styles of modern dance), and two extended and immensely exciting dances by Donald McKayle's newly reassembled Inner City Repertory Dance Company. It was a program that moved from height to height, and if its publicity had matched the quality of its dancing it could have filled the Civic Theatre (rather than the miserable Mandeville Auditorium) several times over.

Dudley Williams appeared in two works by Alvin Ailey, "I Wanna Be Ready" (from *Revelations*) and excerpts from *Love Songs*. Williams is a

dancer of commanding presence, whose every movement, lyrical or abrupt, poised or exuberant, radiates emotional energy. His command over his muscles, as he nears fifty, is not only occasionally that his technique faltered. In general he is one of those dancers whose artistry is so vital, so full of poetry and character, and so expressive of the flesh and personality that embody it, that aging cannot damage it in any significant way. The same thing can be said of Carmen de LaValade. This superb — and ageless — dancer performed Geoffrey Holder's setting of James Weldon Johnson's folk song and flowery recitation of the Biblical creation story, reciting the text with beautiful lyrical effect even as she enacted it, sometimes mimetically, sometimes symbolically, sometimes with the pure music of her body, but always with a nobility of bearing and a total command of the stage (and the audience) that made her the perfect interpreter of this text about God's purposeful creative activity.

Arthur Mitchell's brief and lovely *The Greatest*, one of his former New York City Ballet dance settings of pop songs in pure neoclassical Balanchine style, was expertly danced by Homer Bryant and Kelye Gordon of Mitchell's Dance Theater of Harlem. Miss Gordon is an exquisite ballerina of the NYCB type, cool, precise, commanding a powerful technique, and using her body as a supple instrument to interpret the accompanying music and the choreographer's ideas. The two dances of the Inner City Repertory Dance Company were Leslie Wainwright's *Contest de Ida y Mueble*, inspired by GUINNESS, LAFITE AMERICAN dance, and Afro-Cuban music, and McKayle's *Revelations*, a stunning setting of chain-gang songs from the American folk-song collection of John and Allen Lomas. The dancers of this company, though they have not attained the stature of Williams or de LaValade, have — individually and collectively — the same kind of star quality. Impressive technical command was united in these performances with strong individual personalities, expressed in the ardor or subtriness or tenderness or powerful aggressiveness of bodies chosen not for conformity to a type but rather for their dramatic individuality. The discipline of the ensemble was equally breathtaking. The only defect of this splendid evening of dance theater was that it did not last twice as long.

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Dance

Folk dances are held each Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Intentional parking fee is \$4.49-4.61 during business hours.

"The Snow Queen," the San Diego Civic Youth Ballet presents

its annual Christmas performance of the Hans Christian Andersen tale, with four stages: Friday, December 6, 7:30 p.m.; Saturday, December 7, 2 and 7:30 p.m.; Sunday, December 8, 2 p.m.; Casa Del Prado Theater, Balboa Park. For ticket information phone 233-3365.

"Amahl and the Night Visitors" Three's Company and Dancers stage the annual production of this young "classic," presented Friday, December 6, 8 p.m. and Saturday, December 7, 2:30 and 8 p.m. Sherwood Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla. Ticket information: Phone 266-9523 or 454-1341.

Tchaikovsky in Tijuana, here is an opportunity to see The Nutcracker Ballet performed by the San Diego-based American Ballet Ensemble in a production that features former Joffrey Ballet dancers Angela Goding and Glen Edgerton, as well as a seventy-five member cast. The added treat?

The performance will be held in the newly opened theater of the Tijuana Cultural Center, located on Paseo de los Heros, just one mile from the border crossing. Two performances are scheduled: Friday, December 6, 8:30 p.m.; and Sunday, December 8, 6:30 p.m. For information phone 776-684-1111.

"Dance Jam" create your own dance style in an evening of freestyle, spontaneous movement, expression and recreational dancing every Friday night, 7 p.m. to 11 p.m., 3255 14th Avenue, Hillcrest, 239-1713.

"Nutcracker Ballet," the Stratford Junior Ballet Company, under the direction of Valerie van Tassell, director of the Balboa and Barbara Krastoff School of Dance, presents The Nutcracker Ballet, performed by the San Diego-based American Ballet Ensemble in a production that features former Joffrey Ballet dancers Angela Goding and Glen Edgerton, as well as a seventy-five member cast. The added treat?

Monroe, next to Carlsbad High School. For reservation phone 735-4945 or 436-5768.

Over Thirty-Five and Like to Dance! the 24 Karat Club hosts another dance this Saturday, December 7, 8:30 p.m., at the Voyager Restaurant, 1921 Shelter Island Drive, Shelter Island. For information call this or a local area office, phone 459-1392.

"Diverse Motion," the SDSU Choreographers' Ensemble, sponsors the program, which includes jazz, ethnic, and modern works. Included are Flower Play, a "street dance" jazz number, and Instant, with modern and African dance blends. The works, choreographed by SDSU senior Carly Prochert, will be presented Sunday, December 8, 8 p.m., Studio Theatre, Women's Gym, SDSU. For reservations and further information, phone 265-5542.

"Circle Dancing," Soft dancing is conducted every Monday evening,

7:15 p.m., 4070 Jackdaw Street, Mission Hills, 295-9671.

"Holiday Dance with Frankie Laime," the Classroom Fellowship Center hosts this afternoon of live music and an appearance by the singer Tuesday, December 10, from 1:30 to 3:30 p.m., at the organization's center, 4271 Clarendon Mesa Boulevard and Clarendon Mesa, 483-5100.

International Folk Dancing is held each Wednesday, 7 p.m., no experience and no partners are necessary for the classes, held at the Balboa Club Building in Balboa Park. For details phone 569-4955 or 422-5540.

Music

Symphony, Maestro David Aronson and the San Diego Symphony perform with guest pianist James Tocco in a program that features the soloist in

Gershwin's Piano Concerto and Rachmaninoff's Rhapsody on a Theme by Paganini, and the orchestra in performances of Glinka's Overture to Ruslan and Lyudmila and Bernstein's Symphonic Dances from West Side Story.

Performance times are today, Thursday, December 5, 7 p.m.; Friday, December 6 and Saturday, December 7, 8 p.m.; and Sunday, December 8, 2:30 p.m. Symphonies 1411, 772-B Street, downtown. 283-SEAT or 699-4200.

The Eighty-Five-Member UCSD Wind Ensemble, under the direction of Cindy Earnest, will perform Handel's Water Music, John Barnes Chance's Incantation and Dance, Four Scottish Dances by Malcolm Arnold, and Fanfare for the Common Man, today, Thursday, December 5, 8 p.m., Mandeville Center auditorium, UCSD. Free! 452-3129.

All-Beethoven, violinist Gregory Paik, pianist Peter Frings, and

cellist Ralph Krichbaum return under the auspices of the La Jolla Chamber Music Society for one night only, to perform Beethoven's Trio No. 9 in G, the Sonata No. 5 in D Major, the Sonata No. 3 in E Flat, and Trio No. 4 (Octet) in D Major today, Thursday, December 5, 8 p.m., Sherwood Auditorium, La Jolla, 720 Prospect Street, La Jolla. Seating is limited; if you want to hear the acclaimed trio, call at once 459-3124.

Latin Jazz, pianist Tania Maria, featured at the Newport Jazz Festival, the Concord Jazz Festival, and the San Diego KCOOL Jazz Festival, blends Brazilian samba rhythms with jazz and scat singing. She and her backup team of bassist/pianist Alex Acuna and drummer Abraham Laboriel share the stage with another Brazilian-style music maker, jazz flutist Dave Valentin, today, Thursday, December 5, with two shows, 7:30 and 10 p.m., La Paloma Theatre, 471 First Street.

Catch the Early... or the Late Show! New extended hours 10-5 Friday through Sunday 10-9 Tuesday through Thursday Le Jolla Museum of Contemporary Art 700 Prospect Street • La Jolla Program info 454-0207/454-3541 Galleries closed from 5 pm Christmas and New Year's Eve

Dr. Chris Kennedy Clinical Psychologist 456-2411 Sheila Henry Hypnotherapist 457-1616 The La Jolla Center for Psychological Services 1120 Torrey Pines Road, La Jolla, CA 92037 (Innatecare, Chiropractic, Massage, Acupuncture)

Depressed during the holidays? Weekends before the holidays! through SELF-HYPNOSIS 9 AM to 4 PM, 100 minutes included Dec. 7 & 14 • Dec 21 & 28

Dr. Chris Kennedy Clinical Psychologist 456-2411 Sheila Henry Hypnotherapist 457-1616 The La Jolla Center for Psychological Services 1120 Torrey Pines Road, La Jolla, CA 92037 (Innatecare, Chiropractic, Massage, Acupuncture)

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TO LOCAL EVENTS

Encinitas. Tickets are available at Tele-Seat locations (283-SEAT). Cellists Ron Babicky and Marcia Zeas, both of whom are members of the San Diego Symphony, perform works for two cellos, as well as European folk music by Bartok, Friday, December 6, 1 p.m., College Arts Branch Jewish Community Center, 4079 Fifty-fourth Street, East San Diego. Free, but reservations are suggested. 543-1300 x19.

The SDSU Saxophone Ensemble will present ensemble and solo performances of works in memory of composer Paul Creston, Creston's works, as well as compositions by J.S. Bach, Russell Howard, Paul Hindemith, Paul Paine, and others, are featured, Friday, December 6, 7 p.m., room 113, Music Building, SDSU. Free. 265-6035.

Some 170 Carols and Bell Ringers will be singing traditional carols and other seasonal works on the thirty-five-foot "Christmas tree," Friday, December 6 through Sunday, December 8, each day at 7 p.m. in the West Plaza of Seaport Village. The program reports next weekend, 115-6569.

More Orchestral Works, including Beethoven's Overture to Cosmopolitan of the House, Smetana's Dances from the Bartered Bride, and more, are featured in the USD Orchestra program, Friday, December 6, 8 p.m., Camino Theater, USD. Free. 265-4600 x4296.

The Thousend Quartet, formed in 1975 at Indiana University and now in residence with the Midland-Oletha Symphony (Oletha performs in the UCSD Konek Festival), the quartet will play Kornek's Quartet No. 5, Quartet No. 8, and the Spring Quartet by Robert Erickson, Friday, December 6, 8 p.m., Mandeville Center auditorium, UCSD. 452-3129.

Yoga, Feldenkrais, and Cabaret, in

remembrance of Pearl Harbor, will be performed by John Sebastian Winston, Saturday, December 7, 6 p.m., Center for Music Experiment, 429 Warren Campus, UCSD. Free. 452-1801.

Symphony, the San Diego Youth Symphony, under the direction of Joan Camargo, performs the Overture to La Scala de Seta by Rossini, Respighi's Feste Romane, and the Violin Concerto No. 1 in F Minor, Saturday, December 7, 8 p.m., College Avenue Baptist Church, 4747 College Avenue, College Ave. Free. 233-3232 or 296-6177.

The Los Angeles Philharmonic, under the direction of Esa-Pekka Salonen, brings down to our burg for a program on Saturday, December 7, beginning at 8 p.m. in the Civic Theatre, that gold-forsaken lot, at least, local symphony-lovers) acoustical conundrum. The program by this major orchestra includes Mozart's Sinfonia Concertante in E Flat,

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Baha'i Faith
Lecture Series



World In Transition
Afro-American Artists:
An Historical Perspective

Marjorie Hough, a local artist and writer, will present a historical survey of Afro-American art. The main slides will be shown, as well as local Black artists.

Saturday, December 7 - 8 pm
San Diego Baha'i Center
1011 Alcala Road (at near US 805)
(619) 594-3999 Free to the public.
No donations accepted.

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12 noon-5 pm

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A Christmas Joy

San Diego's California Ballet Company presents

"The Nutcracker"

6 days only

East County Performing Arts Center
DEC. 13th, 14th, & 15th
8 pm 2:30 pm 8 pm
\$18.50 \$14.00 \$9.50
San Diego Civic Theatre with Orchestra
(619) 440-2277

San Diego Civic Theatre with Orchestra
DEC. 20th, 21st & 22nd
8 pm 2:30 pm 8 pm
\$23.00 \$19.00 \$15.50
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Denise Dabrowski
Karen Evans
Paul Koverman
Patrick Nollert
Shawn Boutiller

American Ballet presents
TCHAIKOVSKY'S HOLIDAY MASTERPIECE

THE NUTCRACKER

featuring
THE AMERICAN BALLET ENSEMBLE
under the direction of
LYNDA YOUTHR
with special guests
ANGELA GODING & GLENN EDGERTON
of the Joffrey Ballet

FOUR PERFORMANCES ONLY

Friday, December 13, 8:00 pm
Saturday, December 14, 2:30 & 8:00 pm
Sunday, December 15, 2:30 pm

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Call today for information and reservations
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THE SINGING CHRISTMAS TREE

Seaport Village and the Del Cerro Baptist Church present a joyous holiday celebration. Our SINGING CHRISTMAS TREE is a 35-foot "tree" that is the stage for 170 carolers and bell ringers accompanied by the 33-piece Seaport Festival Orchestra.

The beautiful, non-denominational musical program captures the spirit of Christmas and reflects all aspects of the holiday season. Shows open daily 10 a.m. to 9 p.m. For all holiday information call 235-4014.

Performances December 6, 7, 8, 13, 14 & 15
7:00 p.m. West Plaza

Seaport Village

READER'S GUIDE TO LOCAL EVENTS

performed also by the SDSU Symphony Orchestra on Sunday, December 10, 5 p.m., First Lutheran Church, 4190 Friar Street, Hillcrest, 298-9978.

More Symphonies: the SDSU Symphony Orchestra, conducted by Donald Berra, presents a program that includes Beethoven's Symphony No. 6 in F (Pastoral), December 8, 7 p.m., South Recital Hall, SDSU, 265-6947.

"Festival of Christmas" the orchestra and choir of Graceland College combine to present this program, which features Robert McBride's "Festival of a Mexican Christmas Cantata," Mendelssohn's Fourth Symphony (Italian), the choral suite by Virgil Thompson, "Scenes from the Holy Infancy," Handel's "Hallelujah," and other short works, Sunday, December 8, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 465-1220.

Christmas Programming scheduled for the performance by the Northwestern College Choir and Chamber Singers, they'll be presenting Britten's "Ceremony of Carols," in Duke Jahn's "Prætorius," Bach's "Blessing, Gloria, and Wisdom," a medieval Spanish carol, Handel's "Hallelujah" chorals, and more works. The concert will be held Sunday, December 8, 4 p.m., Mason Theater, Northwestern College, 951 Van Lue Road, Chula Vista, 941-6755.

"Jacin Macabreus" Handel's oratorio will be performed by the First Lutheran Church Chorus,

choirs, and fifteen-member orchestra, Sunday, December 10, 5 p.m., First Lutheran Church, 4190 Friar Street, Hillcrest, 298-9978.

"Festival of Christmas" the orchestra and choir of Graceland College combine to present this program, which features Robert McBride's "Festival of a Mexican Christmas Cantata," Mendelssohn's Fourth Symphony (Italian), the choral suite by Virgil Thompson, "Scenes from the Holy Infancy," Handel's "Hallelujah," and other short works, Sunday, December 8, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 465-1220.

"Feast of Lights," the 120-voice Westminster Choir and the New Down Singers join voices in this program, which includes traditional Christmas carols, John Rutter's "Gloria," and more, Sunday, December 11, 2 p.m., Cathedral of the Immaculate Conception, 1750 Elm Avenue, Carlsbad. The day will repeat the program that evening at 7 p.m., La Loma Ranch Library, 12444 La Loma Road, Carlsbad, 435-3434.

Student Concert: USD music students perform chamber works of Pachelbel, Bach, Mozart, Hindemith, and others, Sunday, December 8, 8 p.m., Mandeville

Recital Hall, USD, 265-4952.

Still More Symphonies: the San Diego County Symphony Orchestra, with guest conductor Henry Johnson, presents a program of short works by Mozart, Schubert, Bach, Handel, Hummel, K. Berlin, and others, Monday, December 9, 8 p.m., Horace Mann Junior High School auditorium, 4445 Fairway Street, East San Diego, 445-0710.

"Jazz Live," Latin jazz standards will be performed by guitarist Jaime Valle and the Circle of Friends, including bassist Dwight Stone, percussionists Tommy Amos and Armando Rosas, drummer Paul Horn, and five members of the Benny Hillson Latin Jazz Ensemble, Tuesday, December 10, from 8 to 10 p.m., San Diego Community College Theatre at Fairview, 4400 Avenue C Street, downtown, 521-2281. The concert will be broadcast live over KSDS-FM 95.1, 240-2481.

Solo Hard Bell Ringer Elizabeth Canales, and guitar Tanya Opre perform Christmas music, Wednesday, December 11, 2 p.m., Cathedral of the Immaculate Conception, 1750 Elm Avenue, Carlsbad. The day will repeat the program that evening at 7 p.m., La Loma Ranch Library, 12444 La Loma Road, Carlsbad, 435-3434.

Amateur jazz get moving to the music, even if it's a loose lunch, heart special. The concert, which is free to the son and should get you going early for the weekend, is held next Thursday, December 12, 8 p.m., in the French Quarter, you'll find the name dealer you'll find the name dealer you'll find the name dealer.

Film

"Political Film Series," the Committee for World Democracy sponsors this series, which continues with "The X-Files: A 1975 French thriller about an American ambassador who is kidnapped at a brothel. The film by Claude Chabrol will be shown at French with English subtitles, Friday, December 6, 7 p.m., room 107, Third Lecture Hall, USD, 265-4445 or 452-2036.

Museum Films: the four-hour film, "In the Beginning," traces early Egyptian civilization through a study of art, hieroglyphs, and architecture in the Nile valley; it will screen Saturday, December 7 and Sunday, December 8, 1 and 2 p.m., Natural History Museum, Balboa Park. Free with museum admission, 232-3621.

"Masters' Night Film Series," this week's presentation is Jean Renoir's 1918 classic, "La Bête Humaine." Based on the work by Zola, it starring Jean Gabin and Simon Simon, Monday, December 9, 7 p.m., third floor

auditorium, San Diego Public Library, 820 E Street, downtown, 236-5849.

Lectures

Film Producer Gilles Aretz, who is also director of the Oregon Museum in Idaho, will be the concluding speaker in this year's "Balboa Lecture Series," with a talk on Groucho's life in the island paradise and the works inspired there, today, Thursday, November 5, 7:30 p.m., Coplan Auditorium, San Diego Museum of Art, Balboa Park. For ticket information phone 236-1275.

Former CIA Agent (and Russian Immigrant) Vladimir Sakharov, whose career of international intrigue was recently featured on a Sixty Minutes segment, will speak on Soviet intelligence systems, international terrorism, and more, today, Thursday, December 5, 8 p.m., USD's Caminos Theater. For details, phone 265-4662.

"New Views of Women," the lecture series continues with a talk of "The Superwoman Syndrome," given by Maryanne Sherrin, a marriage and family counselor and author, Wednesday, December 11, 7 p.m., room 221, Hegner Hall, SDSU, 949-265-4574.

"What Does Weather Have to do with the Price of Fish?" A burning question, no doubt, and yours is the opportunity to hear the answer as Hubert Research (continued on page 6)

DECK THE HALLS WITH "POPS" AND HOLLY



The Holiday Pops Is Back!

Our special Christmas magic is peeping up downtown... with two delightful programs of festive holiday classical. Bringing the season alive as only the San Diego Pops can, the 1995 Holiday Pops is a musical feast for the entire family. For information on our very special V.I.P. and Champagne Tables, please call the symphony at 699-6205.

The Season to be Jolly... with your San Diego Pops.

Dates: December 12-15
December 18-22
Special Senior Citizens Matinee: December 21
Times: All evening performances at 7:30 PM
Senior Citizens matinee at 1:30 PM
Prices: Evening performances December 21 matinee:
\$100.00 - Champagne table for 4 \$100.00 - Champagne table for 1
\$20.00 - V.I.P. Cabaret Seat \$20.00 - V.I.P. Cabaret Seat
\$15.00 - Adult Cabaret Seat \$12.50 - Adult Cabaret Seat
\$7.50 - Child Cabaret Seat \$5.00 - Senior Child Cabaret Seat
Up to 120
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It's the time before Christmas and all through the city The Cinderella Carriages are decked out so pretty With sleigh bells a-jingling and blankets and cider To keep warm and cozy each carriage tour rider. Our romantic tours make a wonderful gift. But we've just so much room, so you'll have to be swift! With each Gift Certificate and tour reservation We'll add a nice touch to your Yule celebration. There's hot apple cider with cinnamon sticks And sweet candy canes to give your best gifts. You'll ride through the city and see all the sights How pretty at Christmas with bright twinkling lights! So call us today, without hesitation For holiday gifts and your tour reservation!

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Rock 'n' Roll bands:
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LAZER EYES
EIYSIAN
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SNAKEBYTE
TEN YARDS

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San Diego Jack Murphy Stadium
8 hours of Rock 'n' Roll fun.
No alcohol, bottles, cans or coolers.
Small beach chairs allowed.
Bring a jacket.

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Treat your friends to an evening in
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Ofuro Hot Tubs
Give them something truly
special this year.
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Buy early and save. Purchase your
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KPMG Welcomes
TANIA MARIA With special guests
DAVE VALENTIN GROUP
Thursday, December 5 • One show only - 8:00 pm
La Paloma Theater, 471 First Street, Encinitas
Tickets: \$12.75 in advance, \$15.00 at the door, general seating. Available at
all TELESEAT locations (Bill Gamble's men's stores and Licorice Pizza) or call
283-SEAT to charge on VISA or MasterCard.
Presented by Rob Hagey Productions

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THE PERFECT PRESENT...
For GIFT CERTIFICATE information call
282-6166

READERS' GUIDE

(Continued from page 4)

Institute director William Evans speaks on the marine environment, evolution, and natural phenomena. Wednesday, December 11, 7:30 p.m., Douglas F. Manschetter Executive Conference Center, USD 260-4585.

In Person

"Living Writers Series," poet Jerome Rothenberg will read from his works and discuss poetry today. Thursday, December 5 at 7 p.m., Scripps Clinic, SDSU. Fee: 265-5441.

"An Evening in December," SDSU's Black Repertory Troup Theatre's Experience sponsors a master class/workshop to demonstrate their work and how a production is held together today. Thursday, December 5, 8 p.m., Monicoma Hall, SDSU. Fee: 265-6131.

Two Comics, Harris Post, a gruff and tough character (and proud of it), and headlines with jocular comedian Bill Munnal, today. Thursday, December 5 through Sunday, December 8, with show times at 8 and 10:30 p.m. today and Sunday, and at 9 p.m. on Friday and Sunday. Comedy Store, 916 Pearl Street, La Jolla, 454-9178.

Winner of the Southern California Comedy Competition, Sean Motes, will regale the crowd with his combined comedy/juggling act, continuing through Sunday, December 8 at the Improv, 812 Camino Avenue in Pacific Beach. Show times are 8:30 p.m. Sunday through Thursday and 8 and 10:30 p.m. on Friday and Saturday. 481-4522.

Improvational Comedy by the Equimancers, poetry by Ernie McCann, and music by Kimberly Miller are featured in the burlesque (it's been twelve years) benefit for Womancare Clinic, Friday, December 6, 7:30 p.m. East San Diego Presbyterian Church, at the corner of Fifty-second Street and Orange Avenue, East San Diego. 298-0967.

Auditions, two plays have recently been commissioned for the San Diego AIDS Project, and actors between the ages of twenty-five and sixty are invited to a three-minute contemporary monologue for their audition. Auditions will take place Saturday, December 7 from 2 to 3 p.m. at the San Diego Repertory administrative offices (rehearsal hall), on F Street between Twelfth and Thirteenth avenues. 265-6617.

Auditions and Readings, Peter Shaffer's play, *The Royal Hunt of the Sun*, set in Peru during the Spanish Conquest, has parts for twenty-one men, one teenage boy, and male and female dancers. Readings are being held Sunday, December 8, 1 and 2 p.m., Westminster Arts Theatre, 1598 Talbot Street, Point Loma. For information, call 454-9178.

Four hours of Musical Theater are yours when KPBS-TV hosts back-to-back programming of *The Sound of Music* and *The Sound of American Music*. The Sound of American Music and The Sound of Broadway, Saturday, December 7, beginning at 7 p.m. on Channel 35.

information phone 1-800-444-2244

More Poetry, future book editor Antonia Allegre dishes up some of her own poetry in this reading Monday, December 9, 7:30 p.m., D.G. Wilds Books, 7527 La Jolla Village Road, La Jolla. Free. 456-1800.

"That Dark Strain," poet Jesse Rothenberg's poetry is "extended for the theater" in this production by Luke Morrison, with music by C. S. Lewis, Benjamin Franklin, Wednesday, December 11 through next Saturday, December 14, P15 Warehouse Restaurant, 200 Fifth Avenue, downtown. 241-2200.

"The Nutcracker," the 1977 staging by the American Ballet Theatre, with Mikhail Baryshnikov and Gelsey Kirkland in starring roles, returns for its annual Christmas run over KPBS-TV, Channel 35. Show time is Sunday, December 8 at 10:10 p.m.

"They Shoot Horses, Don't They?" Jane Fonda and Michael Sarrazin star in the 1969 drama. Monday, December 9, 1 a.m. What's after midnight on Monday, XETV, Channel 6.

"The Lennon Go Incident," this locally produced film examines one of the earliest cases of school desegregation that was centered successfully in court when the Lemon Grove school board attempted to remove all Mexican-American schoolchildren from its existing schools. The program airs Tuesday, December 11, 9 p.m., and repeats on Thursday, December 12, 2 p.m. and Saturday, December 14 at 1 p.m., over KPBS-TV, Channel 35.

Public Auction, vehicles, auto parts, office equipment, and other items are among the items to be auctioned this Saturday, December 7, beginning at 9 a.m., County Operations Station, Building 11, 5555 Overland Avenue. The home may be inspected ahead of time at the police station in Old Gulch of Balboa Park, today, Thursday, December 5 and Friday, December 6, 9 a.m. to 4 p.m. For more information phone 236-6108.

Chanukah Fair, the North County Jewish Community Center's annual fair features gifts, baked goods, and more; it continues through Sunday, December 8, when it closes with a Chanukah party. The center is located at South El Camino Real, Encinitas. 944-0640.

"Star Party," the SDSU department of astronomy hosts this event on Friday, December 6, 7 p.m., hopeful of showing you Halley's Comet, Jupiter, star clusters, and more. Meet outside room 216 of the Physics Astronomy Building on campus. For details phone 265-6102.

Remembrance Banquet, San Diego Mesa College's music department hosts this festive dinner, with singers announcing each course of the meal, medieval and Elizabethan Christmas carols, a brass trio, and merriment dance. Friday, December 6 and Saturday, December 7, 6:30 p.m., St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest. For reservations phone 260-2809.

"A Swedish Christmas," the San Diego Museum of Man sponsors this annual spectacle with Santa Lucia procession of singers; a Swedish marketplace, with crafts and food, a also featured, along with children's dances and storytelling. Friday, December 6, 5 to 9 p.m. and Saturday, December 7, 10 a.m. to 9 p.m., at the museum, Balboa Park. 239-2001.

"Christmas on the Prado," for the eighth year now, the park comes alive with all kinds of events and shows. Festivities begin on Friday, December 6, 5 p.m. Among the activities are a presentation by the San Diego Junior Theatre of Christmas Fantasy, entertainment by the Mesa College Concert Band, the PDS Band, the College Avenue Baptist Choir. Santa will be in his workshop at the House of Hospitality, and the San Diego Floral Association hosts its flower show, with the theme of "Christmas All through the House." The Reuben H. Fleet Space Theater and Science Center shows *Star of the King*, a holiday film, the San Diego Guild Puppetry presents Christmas Puppet Magic, the art museums are open with no admission charge, and more food booths and crafts booths will be spread out than you can shake a Christmas stocking at. For specific scheduling information phone 239-0512.

"Creative Games," adults are invited to exercise their humor and creativity in playful ways, led by Jacques Lowell, Friday, December 6, 7:30 p.m., Radiance Studio, 1618 West Leoni Street, Mission Hills. 581-0050.

Nature Walks through the Tijuana River National Estuarine Sanctuary are conducted Saturdays, December 7, 9 a.m. Meet at the south end of Fifth Avenue and Tijuana Street in Imperial Beach. More details phone 237-6768.

"Old Town Christmas Parade," the twenty-fourth annual parade begins at 11 a.m. on Sunday, December 7 and features bands, floats, classic cars, homes, and more. For details phone 295-8547.

"Peace on Earth Holiday Bazaar," the Peace Resource Center of San Diego sponsors this exhibit of "alternative gifts," Saturday, December 7, 11 a.m. to 5 p.m., Abraxas School, 1366 Hornblum, Pacific Beach. 265-0730.

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TO LOCAL EVENTS

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"San Diego Holiday Card Show," this is billed as the largest card show this year in town, baseball cards, football cards, uniforms, and paraphernalia will be exhibited and sold at more than seventy booths, and to highlight the show, Don Mattingly and Duke Snider will be on hand. Mattingly will appear from 11 a.m. to 3 p.m. on Saturday, while Snider takes his turn in the spotlight Sunday, December 8, noon to 3 p.m. The expo opens Saturday at 10 a.m. and continues through Sunday, until 5 p.m. each day, Scottish Rite Center, 1895 Camino Del Rio South, Mission Valley. 422-2905.

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 231-5227.

Another Nature Walk through the chaparral and biological formations along the Bonville Trail of Point Loma's Cabrillo National Monument, Saturday, December 7, 10:30 a.m. and 12:30 p.m. For reservations phone the Visitors' Center at 293-5450.

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Christmas tree tour through six decorated historical homes Saturday, December 7, 4 p.m. For information phone 435-5892.

Benefit Dinner, CISFES sponsors a Christmas dinner the proceeds of which provide medical and nutritional aid for victims of the war in El Salvador. Saturday, December 7, 6 p.m., College Park Presbyterian Church, 5077 Campanile Drive, College Park. For ticket information phone 231-6994.

The Half-Size Replica of the Vietnam Veterans' Memorial Wall, recently on display in Balboa Park, is now on view in Vista at the Vista City Hall, Civic Center Park, 600 Eucalyptus Avenue. For more information phone 741-1508 or 753-0503.

"La Posada," the 40th re-enactment of the procession of Mary, Joseph, the three kings, shepherds, angels, and other characters began Wednesday, December 11, 7 p.m. At 6 p.m., pack rangers begin the "Luminaria," the lighting of the procession route, leaving from the Central Plaza in Old Town. Free. 237-6770.

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the Old time CAFE

Thursday & Friday 5-6
Saturday 5-6
Sunday 5-6

RESTAURANT FOLK CLUB

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444 North Highway 101, Encinitas 92036
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KATE WOLF
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OLD TIME ROOT MUSIC

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SAN BARTOLOME'S HOLIDAY SHOW
SEASONAL SONGS FROM AROUND THE WORLD FOR THE WHOLE FAMILY

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CELEBRATE THE HOLIDAYS

Musicians of San Diego: Violins, Cellos, Basses, Trumpets, Percussion
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Performing in SYMPHONY HALL, corner of 7th & B Streets, downtown
7PM Thurs. 8PM Fri. Sat. 6-2:30 Sun. TICKET PRICES: \$8.50 to \$27.50
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3's Company & Dancers

presents

Amahl and the Night Visitors
starring Barry Bernal as Amahl

Friday, December 6, 8:00 pm
Saturday, December 7, 2:30 & 8:00 pm
Sixty-second Avenue, San Diego
LA Jolla Municipal Center, parking lot
Prices:
Regular: \$10.00 (evenings) \$7.00 (matinee)
Student: Senior: \$5.00 (evenings) \$3.00 (matinee)
Tickets at all Ticket outlets
MasterCard & Visa accepted or call 296-9923

RUSSIAN AND AMERICAN EXTRAVAGANZA!

GUNKA Overture-Ruslan and Lyudmila
GERSHWIN Piano Concerto
RACHMANINOFF Rhapsody on a Theme of Paganini
BENSTEN Symphonies Dances from West Side Story
DAVID AHERTON conducting DAVID SCHMIDT piano

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TICKETS 283-SEAT

EXPERIENCE THE ENERGY AND POWER OF RESILI

The Radiance Technique

In a free workshop

- Transform high stress into HIGH ENERGY
- Expand your personal power
- Maximize creativity and concentration

Tuesday, December 10 • 7:00 pm
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La Jolla Village Square Community Room

The official Resili Program
Joy Johnson, A.I.R.A., Certified Instructor
for reservations and information
483-7488 or 469-1329

A special holiday season event with

Barbara Marx Hubbard

MOVING TOWARD A POSITIVE FUTURE

An opportunity for action now!
December 14 & 15 • UCSD
Peterson Hall

"There is no doubt in my mind that Barbara Marx Hubbard, who helped introduce the concept of futurism to society, is the best informed human now alive regarding the future and the forecasts it has produced."
—Buckminster Fuller

Barbara Marx Hubbard has been called a visionary, a futurist, as well as an inspired speaker. A cum laude graduate from Bryn Mawr College, she was nominated for vice president of the U.S. Democratic ticket in 1964.

Saturday Evening Presentation, Dec. 14, 7:30-10:30 pm
Barbara will speak about connecting networks in health, education, the arts & sciences, and business to lay the groundwork for an emerging civilization. She will discuss the personal, social, spiritual and scientific breakthroughs which are leading us to events which will change the world and what it will look like when everything works.

Sunday All-Day Workshop, Dec. 15, 11:30 am - 9:00 pm
Opportunity for action: An experiential workshop where you will discover what you can do now to assure a peaceful transformation—beginning with you as an individual, then linking individuals through groups, leading to social & global change.

JOIN US! THIS WILL BE THE EVENT OF THE YEAR.

Presented by: CONNECTIONS UNLIMITED
Call 481-7232 or 759-7099 for tickets and information.

24 KARAT CLUB DANCE

DANCING WITH OCEAN BAY SKYLINE VIEWS for discriminating men and women 35 or over. Cocktail attire. Saturday, December 7 at 8:30 pm in the Voyager of 1901 Shelter Island Drive. \$8 for members (\$10 nonmembers). 24-hour recording 459-3592
Next dance in the Voyager: New Year's Eve at 9 pm

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ENROLL IN SOUTHWESTERN COLLEGE'S WINTER INTERSESSION

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Computer Literacy
CL 120 "Computer Literacy" 8-11:05 AM 1 unit SS
English
ENG 32 "Speed Reading I" 8-10:05 AM 1 unit SS
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MATH 101 "Geometry of Calculus" 8-10:05 AM 3 units SS
Physics
PHYS 101 "Principles of Newtonian Physics" 8-10:05 AM 3 units SS
Psychology
PSYCH 101 "General Psychology" 8-10:05 AM 3 units SS
Sociology
SOC 101 "Introduction to Sociology" 8-10:05 AM 3 units SS
Spanish
SPAN 101 "Beginning Conversation I" 8-10:05 AM 3 units SS
Basic skills also available (reading, writing, spelling, etc.)
FOR MORE INFORMATION CALL: Admissions 421-1193
Counseling 421-1123

READER'S GUIDE

Continued from page 7

Jugglers and Linxwyls are invited to join the International Jugglers Association for free workshops, held each Thursday and Friday, 6 to 8 p.m. Federal Building, Balboa Park. Beginners are especially welcome. 293-1465.

Exercise, the Claretom Boys Club sponsors a free fitness class each Saturday through December at the club center, 4635 Claretom Mesa Boulevard, Claretom. For details phone 458-1292.

Soccer, the super Sockers host Minnesota Saturday, December 7, 7:35 p.m., San Diego Sports Arena. And next Wednesday, December 11 at 8 p.m., the champions of the Indoor League have their own "sonnet" with the Dynamo Kiev, Russia's team. For ticket information phone 224-0204.

"Festival of Lights Run" it's the eighth annual, beginning Sunday December 8 at 7 a.m. with an optional pre-race stretching clinic. The 10,000-meter run (with sixteen waves categorized and two-mile fun run) will both take off at 7:30 a.m. from Pan American Road East, near the municipal gym, in Balboa Park. For registration information phone 453-7797, 578-9456, or 453-9174.

Ordering, the art of navigation through unknown terrain using only a map and a compass, takes place this weekend. Beginners are invited to participate in the course, which has been set up on the UCSD campus. For directions and other information, phone 453-7797, 578-9456, or 453-9174.

National Senior Handcuff Tennis Match Championships, for men over forty-five there will be singles and doubles events in the tournament competition, held through Sunday, December 9 at the La Jolla Beach and Tennis Club, 2000 Spectator Drive, La Jolla. For specific details phone 454-7126.

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

For Kids

"Singing" the Children's Creative and Performing Arts Academy stages a musical presentation with four showings, today, Thursday, December 5, Friday, December 6, and Saturday, December 7, 7 p.m. Saturday also features a matinee performance at 2 p.m., at the school, 4431 Mount Hermon Avenue, Claretom. 279-4744.

"Lion", the Pato Playhouse Youth Ensemble presents this engaging tale of a lion who leaves the circus in order to seek his fortune; performance times are Friday, December 6 and Saturday, December 7, 7:30 p.m., and Sunday, December 8, 2 p.m. The show continues next weekend as well, with some curtain times at the Pato Playhouse, the Vineyard Shopping Center, East Valley Parkway, Encinitas. 746-6669.

TV, "Cinderella," Kermit the Frog and Miss Piggy have been chosen to introduce the San Diego Ballet production of the classic fairy tale on the next Great Performances program, Friday, December 11, 8 p.m., KFBST-TV, Channel 15.

The San Diego Red Cross Chapter sponsors a seven-hour class on how to be a super babysitter, Saturday, December 7, 8:30 a.m., and next Sunday, December 14, also at 8:30 a.m. The two-part course meets at the Red Cross chapter headquarters, 3655 Fifth Avenue in Hillcrest. 291-2620.

Children Ages Three through Six are invited to "Story Time" Saturday, December 7, 10:30 a.m., second floor Children's Room, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

Children's Concerts, Agatha Whitman entertains with sing-alongs, games, and stories. Saturday, December 7, noon to 1 p.m., Gross Rose Cultural Center, 1947 Thierbach Street, Golden Hill. 232-9009.

Puppet Show, McKay Presents presents the ever-popular Night before Christmas Saturday, December 7, 11 a.m., and 1 and

2:30 p.m. On Sunday, December 8, at 1 and 2:30 p.m. only. San Diego's puppet lady, Marie Hirsch, presents "The Story Christmas Show." Paper Theater, Presidents Way, Balboa Park. 466-7128.

More of Misty the Magnificent, this is the home that can do the chiu-chiu, the hula, play basketball, sign her own autograph, and autograph you with forty-five minutes' worth of more tricks, she'll be at the Loma Santa Fe Plaza, at the intersection of Interstate 5 and Via de la Valle in Solana Beach, Saturday, December 7, at 3 p.m. Free, of course. 445-5024.

Preschoolers Are Invited to Bring an Adult to the story time and viewing of the film, "Mormi's Chasing the Bug," Wednesday, December 11, from 10 to 10:30 a.m., National City Public Library, 322 East Twelfth Street, National City. Free. 474-8211.

Arts and Crafts with instructor Carol Chase are featured in a two-hour program, Wednesday, December 11, 2 p.m., second floor Children's Room, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

"Paper Toys", works in paper by Martha Chastain, Chris Slatt, J.R. Reed, Bob Simpson, David Zapf, Richard Frederick, and Genie Schenk remain on exhibit through tomorrow, Friday, December 6, Dana Gallery, 1051

Galleries
Photographs by local masters photographer Yale Strom highlight his eight-month stay in the USSR and "the last remnants of the Jewish community" there. The works will be on view today, Thursday, December 5 through December 15, Congregation Beth El, 8660 Gilman Drive, La Jolla. 467-5433.

"Chester Michalski: Photographs", sixty recent large-format color photographs by the Massachusetts artist are on view, beginning tomorrow, Friday, December 6 and continuing through January 9, 1986, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla. 454-1541.

"Mas Yano: Poetry and Clarity", more than 150 prints are included in this retrospective exhibition of

the late artist, many of which include scenes of change in California during his forty-year career. The exhibit opens Tuesday, December 10 and continues through February 2, 1986, Museum of Photographic Arts, Balboa Park. Museum hours are Tuesday through Sunday 10 a.m. to 5 p.m., and Thursday 10 a.m. to 9 p.m. 232-5262.

"Hear No Evil, See No Evil, Speak No Evil", Kevin White's mixed-media installation remains on view through tomorrow, Friday, December 6, Manderline Annex Gallery, UCSD Gallery hours are noon to 5 p.m. A closing reception will be held tomorrow at 6 p.m. (6:30 p.m.). The release goes both times, with a big question mark, anyone. Take your pick! 452-2862.

"Cash and Carry Show", Roger Griggs speaks on this exhibit of the works of twenty local artists, at which nothing costs more than \$100. A reception opens the show Saturday, December 7, 6 p.m., and the works remain on view through December 20, Gallery hours are Tuesday through Friday, 10 a.m. to 5:30 p.m., and Saturday, 10 a.m. to 2 p.m., and Sunday, North Park. 298-4929.

"Paper Toys", works in paper by Martha Chastain, Chris Slatt, J.R. Reed, Bob Simpson, David Zapf, Richard Frederick, and Genie Schenk remain on exhibit through tomorrow, Friday, December 6, Dana Gallery, 1051

"Second International Student Sculpture Exhibition", more than one hundred works are exhibited in this juried show, and they are all small enough, that's right, to fit in a shoebox. The show continues through December 12, University Art Galleries, SDSU, Gallery hours are Tuesday through Saturday, noon to 4 p.m. 265-5171 or 265-4941.

"On the Homefront", artist Frank Cole's large-scale, multimedia installation exhibit continues on view through December 14, Installation Galleries, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 232-9915.

"The Completion Continues", twenty-five architects and engineers from across the country entered their proposals and drawings for the second high-rise tower, their conceptualizations remain on view through December 14, Installation Galleries, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 232-9915.

"New Works", local artists Julie Cowman and Nancy Vignola are represented by mixed-media works and works in acrylic on paper in a new show, which continues through Saturday, December 7, Spectrum Gallery, 744 C Street, downtown. Gallery hours are Wednesday through

Saturday, 11 a.m. to 5 p.m. 232-9743.

"Highlights Aspects of the Collection", more than 150 photographs by such artists as Ansel Adams, Edward Steichen, Garry Winogrand, Robert Demaree, and others are included in this show, which runs through Sunday, December 8, Museum of Photographic Arts, Balboa Park. 232-5262.

"Selections from the Vance E. Kordon Collection", the new (and controversial) downtown San Diego Art Center stages its inaugural exhibition with a show that features forty-five paintings, drawings, and prints of early twentieth-century Expressionist artists. Represented in the exhibition are Kees Van Dongen, Paul Klee, Otto Dix, Emil Nolde, Gabriele Munter, George Grosz, Max Beckmann, Egon Schiele, and Lovell Reininger. The exhibition opens to the public Tuesday, December 10. Hours of operation are Tuesday through Sunday, 10 a.m. to 5 p.m. The temporary and permanent street-level of Horton Plaza off Broadway Circle, opposite Robinson. 232-5272.

"Important American Paintings: Nineteenth and Twentieth Centuries", oil paintings by such artists as J.M.W. Turner, Carl Oscar Borg, J.G. Brown, Edgar Degas, Severin Rossin, and others remain on exhibit through December 24, Chry's Gallery, 2222 Fourth Avenue, downtown. Gallery hours are Monday through Friday, 10 a.m. to 5 p.m. 234-4765.

Steel Sculptures by Ron Tarno and steel paintings by Larry Lumsan on exhibit through December 27, the San Diego Art Center Gallery, located in the San Diego Standard-Brown Home Decorating Center, 319 Sixteenth Street, downtown. 214-2411.

"Cookie Jar", a group exhibition of twenty artists features those ceramic and glass functional and whimsical containers that we all remember so fondly from our childhood. The show continues through December 11, Gallery Eight, with hours from 10 a.m. to 5 p.m. The gallery is located at 7404 Grand Avenue, La Jolla. 454-9781.

"Photos in a Can", local food photographers, including Ron Gallegos, John Oldenkamp, and Cynthia Saberski will be represented in this exhibition, which continues through December, Gallery 5, La Maison, 3681 Fifth Avenue, Hillcrest. 298-0119.

"Places for the Soul", black-and-white photographs by Susan Blanchard remain on view through January 2, 1986, Rancho Santa Fe Library, Avenida de las Americas, Rancho Santa Fe. 942-3636.

"Contemporary Art for Your Collection", the La Jolla Museum of Contemporary Art sponsors this exhibit of works in various media, designed to acquaint the public with the art acquisition process. Works by such artists as Kenneth Capps, Arthur Climan, Alice Aycock, Jonathan Borofsky, Donald Ridd, Peter Shelton, and others are gathered; prices start at below \$200, and the museum spokesman says they are all museum quality. The La Jolla Museum of Contemporary Art is located at 720 Prospect Street in La Jolla. The show continues through January 5, 454-1541.

"American Masters: The Thyssen-Bornemisze Collection", the new (and controversial) downtown San Diego Art Center stages its inaugural exhibition with a show that features forty-five paintings, drawings, and prints of early twentieth-century Expressionist artists. Represented in the exhibition are Kees Van Dongen, Paul Klee, Otto Dix, Emil Nolde, Gabriele Munter, George Grosz, Max Beckmann, Egon Schiele, and Lovell Reininger. The exhibition opens to the public Tuesday, December 10. Hours of operation are Tuesday through Sunday, 10 a.m. to 5 p.m. The temporary and permanent street-level of Horton Plaza off Broadway Circle, opposite Robinson. 232-5272.

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"Kochmoki" in concert December 12 & 13, 8:00 pm \$5.00 Artistic American music Call for reservations 235-8092

TO LOCAL EVENTS

Monday through Friday, 10 a.m. to 6 p.m., and on Saturday, from 11 a.m. to 5 p.m. 232-9220.

"Belle Baccarat: A Retrospective", oil paintings by the local artist are gathered from private and public collections for this major retrospective, which continues through December 15, Manderline Gallery, UCSD. Gallery hours are Tuesday through Sunday, noon to 5 p.m. 452-2864.

"Paintings", thirteen artists from San Diego and San Francisco including Richard Viam, Don Hughes, Deborah Valentine, Mario Latta, Boyd Rice, and Anneline Willich-Feig, are represented in this show, which continues through December 21, Pink and Paul Gallery, 711 Fifth Avenue, downtown. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m. 236-2796.

"Rebels", or works that change as the posed subject changes, by Robert Jare are on exhibit through December 21, Quint Gallery, 664 Ninth Avenue, downtown. Gallery hours are Tuesday through Sunday, 10 a.m. to 4 p.m. 238-8592.

"Important American Paintings: Nineteenth and Twentieth Centuries", oil paintings by such artists as J.M.W. Turner, Carl Oscar Borg, J.G. Brown, Edgar Degas, Severin Rossin, and others remain on exhibit through December 24, Chry's Gallery, 2222 Fourth Avenue, downtown. Gallery hours are Monday through Friday, 10 a.m. to 5 p.m. 234-4765.

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the authenticity of the letter, since Soviet and American disinformation has become rampant in the post-summit scramble for the upper hand in national conduct. Still, Dynamos knew that most players are also on the Russian national soccer team, will be in town on Wednesday.

December 11. Game time at the Sports Arena is 8:00 p.m. The game will be televised, live, on the ESPN network and will only be televised locally if the game is sold out. For ticket information call the Sockers at 224-GOAL.

—Joe Terrence

Summit

(Continued from page 1)
wholesome American girls is swinging restaurant called Radford's. Say place open all night, so must be real joint, not California, here we come!

After Radford's, boys want to see Horton Plaza imperialist puppet. Suppose to be like Winchester House, with dead ends and stairways go nowhere! Shouldn't see more than Sockers! Also want to see mayor's house. Party boys say he hero of local revolution

conspired by imperialist greed. But he still live in mansion! Party boys say mayor soon to be exiled to terrible fate just like Jerry Brown.

San Diego supposed to be America's finest city? We excited to see this city. Coronado bridge must be better than Golden Gate. Must have great sympathy, so we probably can't get tickets. Many great artists, and works of art everywhere! Great take away! No homeless people! Wonderful football team! No crime! Downtown be swinging all night long, martial. We can't wait to see it, but it may not be so fine after we finish with it — it hard to write without laughing — Sockers!

Yours, Oleg
The Reader does not vouch for

Matchmaker, Inc., A Dating Service ... and Social Club
Offering quality video service, get at a fraction of the expected cost. 692-9000
Columbus Plaza 1990 Old Town Ave. Suite 100A San Diego, CA 92101

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that the Messiah libretto, without the sweeping instrumental contrapuntals and ruminations, could not survive. He returned to London, smoldering in the pain of wounded pride. Assuming a mask of remorse, he attempted a reconciliation with Handel but was rebuffed. Undeterred, he plotted a final vengeance before his untimely death in the arms of an actress, Mrs. Cibber (who by accident found him in Covent Garden in the death throes of smallpox). He was to become the most vocal supporter of the oratorio. "Verily, 'tis needed more instruments! A full orchestra! Two hundred voices! Four hundred strings!" he printed on handbills that he posted about London.

Jennens's scheme worked though he didn't live to enjoy the bitter sweets of his revenge. As the number of musicians used in successive performances of the Messiah grew, the words became hard to discern. Yet he had guessed correctly that the music's gushing inspirational effects would inspire its listeners to seek more librettos, to strive to remember the lyrics that

accompanied those soaring strings, to hum them... to sing along. One day hundreds and hundreds of people would attend performances of the Messiah, but their heads would be buried in the music sheets while they tried to follow the words.

Nearly three centuries later, the workings of Jennens's scheme still flourish as each December churches haul out scores of the libretto to distribute among eager amateur sopranos, altos, tenors, and basses, for whom the "Hallelujah" chorus brings spiritual uplift. The immense success of these sing-alongs naturally precludes any but the most scholarly book-bound treatments of the misadventure from which it sprung. We see no more.

Except that these next two weeks, you too can perpetuate Jennens's revenge. There will be several Messiah sing-alongs, with scores provided (if you haven't already bought a smile to his tune) by having one of your own. On Sunday, December 5 at 6:30 and 8:00 p.m., the San Diego Master Chorus invites anyone interested to participate in it. (Continued on page 10)

Handel
(Continued from page 1)
libretto. Though to be like autobiographical, the recently discovered (1923) two-page document consists of interpolations, revisions, and a reorganization of Jennens's verse contributions. In a fit of artistic pique over Handel's much-praised scoring of the work, a letter dated August 30, 1745 to a friend reveals that Jennens found the composer's music "not near so good as he might & ought to have done. I with great difficulty made him correct some of the grossest faults...". Jennens, at the time a devout man, is said to have gone off from London in a single-handed attempt to immortalize the libretto while the music had whatever brief popularity it might in the sinful bowels of the city. He wandered through villages, across moor and fen, forming small vocal ensembles that would only disband once he pressed on out of earshot to the next township. Decades later as he slowly recognized his route, his hopes faded against the realization

of the Messiah libretto, without the sweeping instrumental contrapuntals and ruminations, could not survive. He returned to London, smoldering in the pain of wounded pride. Assuming a mask of remorse, he attempted a reconciliation with Handel but was rebuffed. Undeterred, he plotted a final vengeance before his untimely death in the arms of an actress, Mrs. Cibber (who by accident found him in Covent Garden in the death throes of smallpox). He was to become the most vocal supporter of the oratorio. "Verily, 'tis needed more instruments! A full orchestra! Two hundred voices! Four hundred strings!" he printed on handbills that he posted about London.

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READER'S GUIDE TO LOCAL EVENTS

continued from page 9

annual Messiah sing-along. The 135-voice choir, soloists, and orchestra will lead the audience both in the Messiah and in a medley of carols and other seasonal works. For information on the concert, which will be held in the Civic Theatre, 202 C Street, downtown, phone 234-SING. Next Sunday, December 14, Thomas Nee conducts the La Jolla Chorus. Chorus and Chorus (and the singing public) in another sing-along. This performance, beginning at 9:00 p.m., will take place in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street in La Jolla. For information phone 452-4637.

If you're too timid to hurt those high notes into the ear of the person directly in front of you, other Messiah performances

are scheduled that require little more than your attention. This Sunday, December 8 at 2:30 p.m., the choir and orchestra of Point Loma Nazarene College will present the oratorio in the campus gym (Gold Gym), located at 3900 Lomaland Drive (222-6474 x210), also on Sunday, at 6:00 p.m. and again at 8:00 p.m. The one-hundred-voice choir, soloists, and members of the San Diego Symphony will present the "Christmas portions" of the Messiah at the La Jolla Presbyterian Church, 7715 Presbury Avenue in La Jolla (454-1605). Finally on Sunday, December 15, with performance times at 5:30 p.m. and 7:30 p.m., the Rancho Bernardo Community Church (7070 Pomeroy Road in Rancho Bernardo) will offer the masterpiece, replete with a living tableau that highlights the

ongoing scenes. For reservations phone the church at 482-2811.

—Dinah McNichols

Modernism

(continued from page 1)

In his long life, Krenek has been the core of the new department, and Krenek thus regards himself as its godfather.

In his long life, Krenek has been known and worked with such giants of musical modernism as Arnold Schoenberg, Alban Berg, Anton Webern, and Igor Stravinsky, and for a short time was married to a daughter of Gustav Mahler. His own music has absorbed a wide variety of influences—two of the strongest being Webern and Franz Schubert—and the catalogue of his compositions numbers more than 200 works. Only a handful of them will be presented in this weekend's Krenek Festival, but they range in date of creation from 1926 to 1981.

The festival will begin at 4:00 p.m. on Friday, December 6 with a free recital of works by Krenek and his former student Roque Cordero in Room B-210 of Mandeville Center. That evening at 8:00 p.m., the Thoverson String Quartet will play quartets by Krenek and Robert Erickson in Mandeville Center's auditorium.

On Saturday morning at 10:30, Stewart Ogden, and Erickson will discuss their experiences of Krenek as a

teacher. This free discussion will take place in the East Room of Mandeville Center. At 3:00 p.m., songs and pieces for piano and violin by Krenek will be performed in Mandeville's Room B-210, again with free admission. And at 8:00 p.m., there will be a Musical Festschrift for Krenek, a concert of twenty short pieces written by Krenek students especially for the occasion. This will be held in Mandeville Recital Hall and is free.

Sunday's events begin at 10:30 a.m. in Room B-210 of Mandeville with free video presentations of Krenek's opera *Arnold* and *Verne* and of an interview with the composer by music critic Andrew Porter. The festival's final event will be a concert of music by Krenek, former students George Pele, Will Ogden, and Gustav Norderstrom. Thomas Nee will conduct the La Jolla Civic University Orchestra in the Mandeville Center auditorium at 3:00 p.m. For information about the Krenek festival, call the UCSD Music Department at 452-3229.

—Brian Stuart

Art

(continued from page 1)

thought we might have gotten something more risqué," Mario Lanza Public. To was supposed to be a phallic symbol, but the inflatable and deflatable "air

sculpture" looks more like an oversize witch's hat. Perhaps one needs to pull the plug and disconnect the fan to achieve the desired effect.

Some other entries include Barry Bell's *Combat Boudoir*, which features two bowling trophies placed opposite one another, each presumably ready to "strike"; Lewis Hack's *Lead Brick*, which reads "Educational Toy #1" on one side and "Justice and Gravity" on the other; and, one of the more interactive toys in the exhibit, Grace Mendelsohn's *Pushing a Game* in which the object is to take a paper mache bull and knock over a paper mache bull. Bush hopes to attract 1000 people to tomorrow's auction, which is being held to raise funds for his nonprofit gallery, "Installation Gallery" has been trying to unify the artistic community downtown. Bush says, "We've been trying to give artists the feeling that there's a visible art community here in San Diego." Judging from last January's festive event, the "Aerospace Auction" sounds like a must for local artists and art lovers. The event will take place on Friday, December 6 in the penthouse at the First Interstate Bank building, 401 B Street. The evening begins at 6:00 p.m. with a hosted preview buffet. Then at 9:00 p.m., the original one-of-a-kind "Aerospace" will be auctioned off. Free parking is available in the First Interstate Bank building, 401 B Street. The evening begins at 6:00 p.m. with a hosted preview buffet. Then at 9:00 p.m., the original one-of-a-kind "Aerospace" will be auctioned off. Free parking is available in the First Interstate Bank building, 401 B Street. The evening begins at 6:00 p.m. with a hosted preview buffet. Then at 9:00 p.m., the original one-of-a-kind "Aerospace" will be auctioned off. Free parking is available in the First Interstate Bank building, 401 B Street.

—Stephen Meyer

READER'S GUIDE TO THE THEATER

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

AN ACTOR PREPARES
La Jolla's Renaissance & Gallery 5 will host a workshop performance that examines the skills and techniques

necessary for an actor to build a character. Directed by Charles A. Poler and assisted by Robert Buhrow, the cast will perform improvisations, monologues, and scenes. Featured in the ensemble are Jose Casanova, Andrew Jones, Patricia Lyons, Richard Luth, Craig Mettewer, Victoria Roberts, Jim Schmitt, and Carol Stoddard. (Sm.) 3681 Fifth Avenue, Hillcrest, Friday, December 6 and Saturday, December 7 at 8:00 p.m. and 10:00 p.m. For information call 295-2733.

BAH HUBBUB
The California Performing Arts Center presents a musical adaptation of Charles Dickens's *A Christmas Carol* with Gary Wright starring as Ebenezer Scrooge. Other cast members include John Martin, Tricia Sale, Keith Dwyer, Pat Cummings, Mark Rogers, Jennifer Grayson, Walker Swan, Paul Henshaw, and Nicholas Higgins as Tiny Tim. The production, directed by Martin Grey, will also feature celebrity guest narrators for each evening, among whom are Bette Walker, Kurt Browne, Kathy Diament, Jerry

Rishop, Lina Nozue, Mary Levin, Anna Briggs, Laura Buxton, and Celine Anthony. The opening night, on December 14, will be a benefit for H.O.P.E. for Handicapped. (Sm.) North Park Theatre, 2891 University Avenue, North Park, Saturday, December 14 through Sunday, December 23, Thursday, December 19 through Friday, December 21, and Monday, December 22 at 7:30 p.m. Matinee Sunday, December 15, and Saturday, December 21 at 2:00 p.m. For information call 692-0200.

BYE BYE BIRDIE
The Santa Community Theatre presents the popular musical book by Michael Stewart, music by Charles Johnson, and lyrics by Lou Aschman—that first disoriented the rock and roll scene among teen-agers—in 1950. Kevin P. Mullin directs the production. Vic Lipput plays Conrad Birdie, an Elvis Presley figure about to be drafted. Other cast members include Denise Granger, Jon Williams, John Ley, Marlene Greenow, Michael Bell, Michael Williams, Candy Powell, David Williams, Anthony Piccinelli, Julie Jacobs, and David Jenkins. Linda Berg is the musical director and James LaBrec is the choreographer. (Sm.) Santa Community Theatre, Capon Peak School, through December 22, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 448-5673.

A CHRISTMAS CAROL
The South Coast Repertory Theatre presents its annual production of the Charles Dickens classic, which was adapted for the stage by Jerry Patch. He'll be in it. Billy Bishop is Ebenezer Scrooge. Other cast members include John Ellington, Ron Bouscaren, Richard Doyle, Art Kesterson, Ann Kelly, Martha McFarland, Ron Michaelson, Howard Shattuck, and Don Tork. Designers for the production are Cliff Fautaker, Dorena and Tom Rozika, and Dwight E. Ward. (Sm.) South Coast Repertory Theatre, Mainstage, through December 24, Tuesday through Saturday at 7:30 p.m. Matinee Saturday at 2:30 p.m. and Sunday at noon and 4:00 p.m.

A CHRISTMAS CAROL
The San Diego Repertory Theatre presents its fourth annual production of the Dickens classic, adapted for the stage by Douglas Roberts. Other cast members include John Ellington, Ron Bouscaren, Richard Doyle, Art Kesterson, Ann Kelly, Martha McFarland, Ron Michaelson, Howard Shattuck, and Don Tork. Designers for the production are Cliff Fautaker, Dorena and Tom Rozika, and Dwight E. Ward. (Sm.) San Diego Repertory Theatre, Mainstage, through December 24, Tuesday through Saturday at 7:30 p.m. Matinee Saturday at 2:30 p.m. and Sunday at noon and 4:00 p.m.

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presents
Charles Dickens'
A CHRISTMAS CAROL
Adapted by Douglas Jacobs

San Diego's most beloved holiday tradition

December 10 thru 24
Performed in the Sixth Avenue Playhouse

Adults \$15.00 Children \$7.50
Low priced preview December 10-11
Adults \$12.00 Children \$6.00

Don't miss this 10th anniversary production!
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Good seating still available for all performances

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ETHNIC...
The Old Globe Theatre opens its new season with the American premiere of Robert Lind's comedy-drama about a modern New Zealand family that has invited a young stranger to take up residence in their home, not knowing that the husband of their housewife will be the guest permanently. Robert Bortner directs the production. Members of the cast are Ian Abernethy, Laura Buxton, Anne Gee Byrd, David Harnum, and Steven Perleman. Kent Dancy is the scenic and lighting designer. Christina Hadrian is the costume designer, and Debby VanDusen is the sound designer. (Sm.)

San Diego Center Stage: Simon Edison Center for the Performing Arts, through January 12, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

BILLY BISHOP GOES TO WAR
Written by John Gray and Eric Peterson. Billy Bishop is both a musical review and a solo light for a courageous actor. Using just a few props, the actor must not only sing, dance, and develop the character of Bishop (who was the most decorated flying ace in World War II), he must also shift into fifteen other roles, be responsible for the flow and texture of whole scenes, and re-create the entire emotional range of the war. Whoever attempts the review's schopenhauerian tasks, in fact, faces the same nightly challenges in theatrical terms that Bishop faced in the European "Theater of War." At the

South Coast Repertory Theatre, however, Douglas Roberts makes the impossible look routine. One is never aware of the difficulties he confronts. Instead, one becomes engaged in Billy's heroic story itself—the true saga of an unlikely success—whereas Roberts narrates and performs with humor, high energy, and subtle craft. He plays

adjuster and general, a downer and Albert Ball (an ace who didn't fly with a full tank), noble snoots and common folk, and Roberts gives each a unique kind of life. These people exist on stage not as they were, necessarily, but as Billy saw them. They have become aspects of his personality that demand to be

Rincon Andino IMPORTS
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Theater Directory

- | | | |
|--|--|--|
| ADAMS AVENUE THEATRE
1225 Adams Avenue, Normal Heights
452-1425 | LAWRENCE WELLS VILLAGE THEATRE
3800 Lawrence Wells Drive, Escondido
742-1425 | SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre
265-6084 |
| ALPHA OMEGA PLAYERS
1531 Alvar Avenue, San Diego
567-1700 | LEMON CIRCLE PLAYERS
Lemon Grove, Santa High School
3146 School Lane, Lemon Grove
466-2929/466-1445 | SAN DIEGO REPUBLIC THEATRE
1620 Sixth Avenue, downtown
225-8025 |
| THE BOWERY THEATRE
4801 La Jolla Village Drive, San Diego
232-9888 | LYRIC DRAPER THEATRE
5758 El Cajon Boulevard, La Mesa
464-1196 | SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre
265-6084 |
| CIVIC THEATRE
2012 Street, Escondido
236-6212 | BARBOS PUBLIC THEATRE
3113 Bala Street, San Diego
295-5654 | SAN DIEGO LITTLE THEATRE
Del Mar, Escondido, Del Mar
755-1358 |
| CORONADO PLAYHOUSE
1725 Coronado Ave., Coronado
431-4856 | MIRACOSTA COLLEGE
Little Theatre
One Bernard Drive, Oceanside
757-2121/4236 | SANTEC COMMUNITY THEATRE
10025 Los Ranchitos Road, Lakeside
448-5673 |
| EAST COUNTY PERFORMING ARTS CENTER
2101 Main Street, El Cajon
448-2277 | NORTH COAST REPERTORY THEATRE
Loma Santa Fe Plaza
Loma Santa Fe Road, Solana Beach
481-0959 | SCRIPPS RANCH COMMUNITY THEATRE
Muirhead, Junior High School
Muirhead
9200 Road Coast Drive, Mira Mesa
566-7300/218 |
| EDUCATIONAL CULTURAL COMPLEX THEATRE
4341 Ocean View Boulevard, Southeast San Diego
230-2800 | NORTH COUNTY COMMUNITY THEATRE
13001 La Vista Way, Vista
724-3421 | SINOCASE SAN DIEGO
2244 Fourth Avenue, San Diego
423-6180 |
| FESTA DINER THEATRE
9605 Camino Road, Spring Valley
997-8977 | OLD GLOBE THEATRE
Old Globe Theatre
Crescent Center Stage
Festival Stage, Balboa Park
249-2255 | SOUTHWESTERN COLLEGE
Avondale Theatre, Main Hall
900 Old La Jolla Road, Chula Vista
423-6180 |
| FOX THEATRE
2018 Street, Escondido
233-6331 | OVERSEA PRODUCTIONS COMMUNITY THEATRE
Park Plaza Theatre, Suite B-3
Park Plaza at the Village, 310 Third Avenue
Chula Vista 421-1446 | STARLIGHT
Starlight Bowl, Balboa Park
232-3448 or 234-1346 |
| GASLAMP-QUARTER THEATRE
247 Fourth Avenue, downtown
234-0683 | PALOMAR COLLEGE
Palomar College Theatre, San Marcos
(651-1680) | THE SUSHI GALLERY
802 Eighth Avenue, downtown
779-8666 |
| GREYSMONT COMMUNITY COLLEGE STAGEHOUSE THEATRE
8800 Greysmont College Drive, El Cajon
465-1000/4310 | VATO PLAYHOUSE
Vato and Shopping Center
1101 E. Valley Parkway, Escondido
746-6669 | THE THEATRE IN OLD TOWN
401 Third Avenue, Old Town
448-5673 |
| IMPERIAL BEACH PLAYERS
Imperial Beach
424-9668 | PINE HILLS LODGE
(651-1680) | UNITE STATES INTERNATIONAL UNIVERSITY
79th Street
69455 Delmar Road, Scripps Ranch
371-4300 |
| LA JOLLA PLAYHOUSE
1620 La Jolla Village Drive, San Diego
232-9888 | POINT LOMA COLLEGE
3900 Lomaland Drive, Point Loma
224-6414/2414 | UNIVERSITY OF CALIFORNIA SAN DIEGO
UCSD Theatre, Chula Vista
Marshall Music Center for the Performing Arts
452-4714 |
| LA JOLLA SING COMPANY
Santa Lucia, La Jolla High School
700 N. La Jolla Village Drive, La Jolla
452-7773 | SAN DIEGO ACTORS THEATRE
311 Eighth Avenue, downtown
768-4434 | UNIVERSITY OF SAN DIEGO
Crescent Theatre, Main Hall
Linda Vista Road, San Diego
594-6480 |
| LAMAR PLAYERS THEATRE
5001 Plaza Boulevard, National City
424-8442 | SAN DIEGO CITY COLLEGE THEATRE
Theatre and C. Street, downtown
234-7854 | |
| LAMPFLIGHTERS COMMUNITY THEATRE
Lampflighers Fine Arts Center
8075 University Avenue, La Mesa
464-4444 | SAN DIEGO PLAYHOUSE
1620 Sixth Avenue, downtown
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"a magical holiday treat for the entire family... Channel 10" 2 Weekends Only!
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Seats Now \$10 Senior and Group Rates \$7.50
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Cinderella
Director/Choreographer: Erling Sunde

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During the month of December \$1.00 from each admission will be donated to the S.D. Police Officers Association Memorial Scholarship Fund.

New Year's Eve Special

Kevin Rooney
Appearing December 5-8
Also appearing
The Fine Line
Appearing December 10-15
Jimmy Aleck
Also appearing
Marty Pollio
(Sorry, we will be closed Wednesday, December 11)
Doors open at 6:30 p.m. for dinner
Call for reservations and information

SinBad
1st place winner of San Francisco International Stand-up Comedy Competition. Star Search Champion.

Also appearing
Rick Reynolds

Gala Celebration
5-course gourmet dinner, a special show, champagne at midnight, gifts and favors, all for only \$75.00 per person
Advanced reservations required

READER'S GUIDE TO THE THEATER

San Diego Repertory Theatre, Sixth Avenue Playhouse, Thursday, December 12 through December 24, 1985. Restoration Project, 2633 Denver Street, San Diego, 92115. Matinee Sunday at 2:00 p.m. Matinee Saturday and Sunday, and Wednesday, December 18 and Tuesday, December 24 at 2:30 p.m. The Christmas Eve performance, on Tuesday, December 24, will begin at 7:00 p.m.

A CHRISTMAS CAROL
The San Diego Playhouse is presenting a musical version of the popular Charles Dickens tale of Christmas past, future, and present. This production will replace *Under the Christmas Tree* at the Playhouse, due to copyright problems. San Diego Playhouse, 242 Greenwich Street, Solana Beach, 92088. December 6 through December 22, Thursday through Saturday at 8:00 p.m. Matinee Sunday and Sunday at 2:00 p.m. For information call 759-7798.

CINDERELLA
The United States International University School of Performing and Visual Arts is staging a "Christmas Ballet" based on the story of Cinderella. Ewing Sunda is the director, and the choreographer. Lead dancers are Kathleen McHugh as Cinderella, Vanessa Cook as the Fairy Godmother, Alan for the Prince, and Robert Earl as the wicked stepmother. The production will be at the University of San Diego, 525 La Jolla Village Drive, San Diego, 92037. December 15 through December 19, Friday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

DREAMER
For one performance only, the fine arts department of the Restoration Temple is staging a musical drama, by Cam Pilon, about the story of Joseph in the Old Testament. This play staged and costumed

production will also include a twenty-three piece orchestra. Admission is free. (Sm.) Restoration Temple, 2633 Denver Street, San Diego, 92115. San Diego, Sunday, December 18 at 7:00 p.m. For information call 279-4950.

GIFT OF THE MAGI
For one evening only, the Goodbook Shoppe of La Mesa will host a dramatic production of the popular Christmas tale performed by the Christian Youth Theatre drama troupe. Christmas caroling, hot wassail, and holiday treats will accompany the production. (Sm.) The Goodbook Shoppe, 3763 Avenida Encinitas, Encinitas, 92024. December 17, 7:30 p.m. For information call 463-3048.

THE GIRLS' PARTY
The Gateway Quarter Theatre presents the world premiere of *July*, a comedy-drama about a trio of best friends who test the limits of friendship when they reveal past indiscretions and secret guilts at their annual Christmas party. Cast members are Neil Goldman, D Ann Beem, Carl Reed, and Bob Harland. Robert Earl is the scenic designer. Matthew Cuddeboe is the lighting designer, and John Hauer is the sound designer. The Girls' Party was first presented as a stage reading at the Gateway Quarter Theatre on December 11, 1984. (Sm.) Gateway Quarter Theatre, Wednesday, December 11 through February 15, Wednesday through Saturday at 8:00 p.m. Sunday at 2:00 p.m. (Note: the show will run from December 22, then from January 2 to January 12, and then from January 22 to February 15.)

GODSPELL
The North County Community Theatre is staging the musical—lyrics and music by Stephen Schwartz and book by John Michael Tebbel—about the Gospel according to Mark. Dennis McHugh directs the production, songs from which include "Light of the World," "Save the People," and "Day by Day." Grace Ann Jacobs is the choreographer. Larry Nagel is the musical director, and Mario Derrero is the vocal coach. (Sm.) North County Community Theatre, through December 22, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE GOSPEL ACCORDING TO SCROOGE
Grace Baptist Church of Fletcher Hills presents its annual musical drama, based on A Christmas Carol by Charles Dickens. Written by Janis P. Schumaker, the story takes Scrooge, from humbug to halcyon, and presents the ingredients for a powerful permanent change in the world's best-loved man. Admission is free, and child care services will be provided. (Sm.) Grace Baptist Church of Fletcher Hills, 2321 Dryden Road, El Cajon, 92021. Friday and Saturday, December 13 through December 15, Friday and Saturday at 7:00 p.m. Sunday at 2:00 p.m. For information call 469-0217.

HARVEY
The Pine Hills Lodge Dinner Theatre is staging *Harvey*, a comedy-drama about a man who befriends a small invisible creature. The production will be at the Pine Hills Lodge Dinner Theatre, 2321 Dryden Road, El Cajon, 92021. Friday and Saturday, December 13 through December 15, Friday and Saturday at 7:00 p.m. Sunday at 2:00 p.m. For information call 230-2827.

KISS ME KATE
Sebastian's West Denver Playhouse is offering the Cole Porter musical based on William Shakespeare's *The Taming of the Shrew*. Millicent Rene

directs the production. Members of the cast include Ed Hollingsworth, Teri Savelle, Catherine McDonald, Michael Malone, Joe Henderson, Paul Allen, James Malone, Ron Kile, Carl Emerson, John Blum, Rachel Lemanski, Richard Mendicino, and Lane Hager. Bob Hansen is the music director, and Susan Lee the choreographer. Cal Morales is the scenic designer. Beth Cady the lighting designer, and Rene the costume designer. (Sm.) Sebastian's West Denver Playhouse, 140 Avenida Pico, San Clemente, 92673. December 6 through February 7, Wednesday through Saturday, dinner at 6:30 p.m. Sunday, dinner at 3:30 p.m., curtain at 7:00 p.m. Matinee Sunday through Saturday at 11:30 a.m., curtain at 1:00 p.m. For information call 492-9950.

LAMB'S PLAYERS FESTIVAL OF CHRISTMAS
The Lamb's Players Theatre presents its seasonal Christmas show, written by Kerry Cederberg, and set in a small Illinois boarding school in 1939. The arrival of a mysterious young stranger disrupts the day's activities and turns attention to the true meaning of the holiday. Robert Smyth directs the production. Cast members are: Mike Buckley, Phil Card, Tina Card, Kerry Cederberg, Mark Conner, David Heath, Carolyn Schade, Debbie Smyth, Robert Smyth, and Vanda Thompson, who also directs the musical director. David Thayer is the scenic designer. Margaret Neuhoff the costume designer, and Mike Buckley the lighting designer. (Sm.) Lamb's Players Theatre, through December 28, Tuesday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. Special performance Monday, December 23 at 8:00 p.m.

THE MIRKADO
Honoring the one hundredth anniversary of The Mikado's first

public performance, the drama department of USC presents the musical opera by Gilbert and Sullivan. While pretending to tell an ancient love story in the Orient, the operetta poles against the forces of the British establishment. Clarence E. Stephenson directs the production. Cast members include: Tony Mandile, Michael Detroit, Patrick Lathrop, Robert Eaton, Karen Fisher, Sandra North, Christina Stevens, Barbara Campton, and Larry Jolani. The scenic designer is James McCarty, costume and make-up designer is Mary Chi Lee, and lighting designer is Jennifer Berggren. Terry O'Donnell is the musical director. (Sm.) Main Stage Theatre, San Diego State University, Friday, December 6 through December 14, Friday, December 6, Saturday, December 7, and Tuesday, December 10 through Saturday, December 14 at 8:00 p.m.

ONCE UPON A PATRIOTISM
The Flamingo Dinner Theatre is staging the popular musical that tells the "true" story of the Princess and the Duke. Robert Smyth directs the production. Members of the cast include: Alan Benjamin, James Brown, Michael Galt, Robin Hoffman, Tim Irwin, Charles Jackson, Jo Lucker, Michael Lantz, Elizabeth Lammiman, Kimberly McCart, Brenda O'Brien, Alan Schuler, Susan Goodrich, Snyder, Jordan Vachon is the choreographer, and Bill Doyle is the musical director. Philip Barretto is the scenic designer. Garry Galt the costume designer, and Mike Buckley the lighting designer. (Sm.) Flamingo Dinner Theatre, Friday, December 6 through January 12, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 3:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

PIGMAJON
The Old Globe Theatre is staging

Herman Shaw's comedy about a crusty pharos professor (Emory Parnes) who awakens the "evil" undercurrents of a Cockney flower girl into a proper lady. The text will be the operetta's original text, as of the British establishment. Clarence E. Stephenson directs the production. Cast members include: Tony Mandile, Michael Detroit, Patrick Lathrop, Robert Eaton, Karen Fisher, Sandra North, Christina Stevens, Barbara Campton, and Larry Jolani. The scenic designer is James McCarty, costume and make-up designer is Mary Chi Lee, and lighting designer is Jennifer Berggren. Terry O'Donnell is the musical director. (Sm.) Main Stage Theatre, San Diego State University, Friday, December 6 through December 14, Friday, December 6, Saturday, December 7, and Tuesday, December 10 through Saturday, December 14 at 8:00 p.m.

RELAXIN' AT CAMPARILLO
The department of drama at UCSD is presenting the premiere of *Charlie L. Russell's new drama about the legendary jazz saxophonist, Charlie "Bird" Parker*. The play includes a musical number in Parker's style, as well as a musical number in Parker's style, as well as a musical number in Parker's style. The production, directed by Michael Kanner, will feature many of Parker's original songs, including "Lover Man," "I'm Here to Stay," and "Bird of Paradise." The play will be at the University of California, San Diego, 3602 La Jolla Village Drive, San Diego, 92093. December 15 through December 19, Friday through Sunday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 583-3300 x31.

TALKING WITH
Jose Maria's women seem eccentric. Forget that. When we first meet them in *Talking With*, Martin's already legendary collection of women's monologues currently at the Bowery Theatre, they seem funny, crazy. I mean, they're out there, over the woods and through the river stones, in zones without zip codes. They come to us first as labels — a bag lady, a former rodeo star, a button holder. And they know they're different. But as they talk with (not to) us, they are amazingly unafraid to share the things they have seen and the discoveries they have made. By the conclusion of every monologue, we see them for the first time — for who, not what, they are. Each of the women has made a major breakthrough in her life. They have

READER'S GUIDE TO THE THEATER

happen if Santa decided it was time to enter the Ladies' division, who would be the winner? With their anger and humor's behind them, the women have found the ability not only to accept their own past, but also to accept the person they cannot help but be. Each has become, in effect, an ambassador for newly found freedom. The Bowery's production of this very important, beautifully written work has one of two truly performances, but these never depart from the richness of the monologues. Gille Nedy's direction, an aptly titled, is deft, unbuttoned, and true. And many of the individual performances are outstanding. The show begins with Catherine Prosser as an actress (Brenn) minutes from curtain time. In a breakthrough that causes the many to come, Prosser's character requests the unthinkable. She asks to see the audience, to look on in the face, for once, and to learn about our lives. Given all that follows, we must look pretty good. The fifteen remarkable women in *Talking With*. (Sm.) Bowery Theatre, through December 12, and Saturday, December 14 at 8:00 p.m. Matinee Sunday, December 15 at 2:00 p.m. For information call 583-3300 x31.

THAT DA DA STRAIN
For two evenings only, the Center for Theatre Science and Research presents a theatrical staging of *James Robertson's opera poem, Luke Thacker's Monologues*, in special collaboration with Arthur Fick, who directs the production, which will take the poem on a "theater trip." The show features: Jerome Rubenstein, Bernard Turetsky, Judith Evans, and Three Gays Called Jesus. John P. Dodd has designed the lighting. (Sm.) P.J.'s Warehouse Restaurant, 200 Fifth Avenue (at Harbor Drive), San Diego, through December 14, Wednesday through Saturday at 8:30 p.m. For information call 234-2200.

THE THREE PENNY OPERA
The Coronado Playhouse is staging

the Bertold Brecht classic, "opera" Ben Kluch directs the production. Members of the cast include: Peter Houston, Laura Wilkins, Samuel Butler, and Jack Plattman. Hal Alexander is the scenic designer. Zana Maya Maya is the costume designer, and Margaret Baker is the lighting designer. (Sm.) Coronado Playhouse, through December 21, Thursday through Sunday at 8:00 p.m.

TRIBUTE
Columbia Productions Community Theatre offers the comedy-drama, by Bernard Slade, about Scully Tompkins, a free spirit who is dying of cancer. The play makes the most of an established winning recipe, ending with his son, Barbara, who directs the production. Members of the cast are: Doug Smallbone, Duane Dwyer, Tom Thornton, Carl Langer, Kathy Harty, Brenda Jantz, and Jose Marie. (Sm.) Columbia Productions Community Theatre, Park Village Theatre, 310 Third Avenue (Suite B-9), Chula Vista, 92010. Thursday, December 19, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 421-4466.

THE WHALE CONCERTS
Scully presents actress/illustrator Lette Gray in two of her performance works. *The Whale Concerts*, in which Gray plays a pencil artist, is a musical media work, using slides, maps, and dolls. Gray takes the viewer on a round the globe scenic voyage. *MS DIRECTED* is an autobiographical piece, about Lette's discovery that she suffers from borderline multiple sclerosis. As an actress and director, Gray has worked for La Morte ETC. at the Park, the Coronado Theatre, Ensemble in Los Angeles, and several other companies. The Friday performance is free to San Diego City School students. (Sm.) Scully, Friday, December 6 and Saturday, December 7 at 8:00 p.m.

THE SECOND TIME AROUND
The Jewish Community Center presents the Henry Denker comedy about two senior citizens who decide to have an affair, much to the chagrin of their children. Lorne Cohen directs the production. Cast members include David Cooper, John Koff, Lillian Malachuk, Anita Schreiber, Becky Schreiber, Sol Snyder, Larry Thaler, and Ken Tarnet. (Sm.) Jewish Community Center, 4079 Fifty Fourth Street, San Diego, 92115. Wednesday, December 11 through December 15, Wednesday, December 11, Thursday, December 12, and Saturday, December 14 at 8:00 p.m. Matinee Sunday, December 15 at 2:00 p.m. For information call 583-3300 x31.

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happen if Santa decided it was time to enter the Ladies' division, who would be the winner? With their anger and humor's behind them, the women have found the ability not only to accept their own past, but also to accept the person they cannot help but be. Each has become, in effect, an ambassador for newly found freedom. The Bowery's production of this very important, beautifully written work has one of two truly performances, but these never depart from the richness of the monologues. Gille Nedy's direction, an aptly titled, is deft, unbuttoned, and true. And many of the individual performances are outstanding. The show begins with Catherine Prosser as an actress (Brenn) minutes from curtain time. In a breakthrough that causes the many to come, Prosser's character requests the unthinkable. She asks to see the audience, to look on in the face, for once, and to learn about our lives. Given all that follows, we must look pretty good. The fifteen remarkable women in *Talking With*. (Sm.) Bowery Theatre, through December 12, and Saturday, December 14 at 8:00 p.m. Matinee Sunday, December 15 at 2:00 p.m. For information call 583-3300 x31.

THAT DA DA STRAIN
For two evenings only, the Center for Theatre Science and Research presents a theatrical staging of *James Robertson's opera poem, Luke Thacker's Monologues*, in special collaboration with Arthur Fick, who directs the production, which will take the poem on a "theater trip." The show features: Jerome Rubenstein, Bernard Turetsky, Judith Evans, and Three Gays Called Jesus. John P. Dodd has designed the lighting. (Sm.) P.J.'s Warehouse Restaurant, 200 Fifth Avenue (at Harbor Drive), San Diego, through December 14, Wednesday through Saturday at 8:30 p.m. For information call 234-2200.

THE THREE PENNY OPERA
The Coronado Playhouse is staging

the Bertold Brecht classic, "opera" Ben Kluch directs the production. Members of the cast include: Peter Houston, Laura Wilkins, Samuel Butler, and Jack Plattman. Hal Alexander is the scenic designer. Zana Maya Maya is the costume designer, and Margaret Baker is the lighting designer. (Sm.) Coronado Playhouse, through December 21, Thursday through Sunday at 8:00 p.m.

TRIBUTE
Columbia Productions Community Theatre offers the comedy-drama, by Bernard Slade, about Scully Tompkins, a free spirit who is dying of cancer. The play makes the most of an established winning recipe, ending with his son, Barbara, who directs the production. Members of the cast are: Doug Smallbone, Duane Dwyer, Tom Thornton, Carl Langer, Kathy Harty, Brenda Jantz, and Jose Marie. (Sm.) Columbia Productions Community Theatre, Park Village Theatre, 310 Third Avenue (Suite B-9), Chula Vista, 92010. Thursday, December 19, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 421-4466.

THE WHALE CONCERTS
Scully presents actress/illustrator Lette Gray in two of her performance works. *The Whale Concerts*, in which Gray plays a pencil artist, is a musical media work, using slides, maps, and dolls. Gray takes the viewer on a round the globe scenic voyage. *MS DIRECTED* is an autobiographical piece, about Lette's discovery that she suffers from borderline multiple sclerosis. As an actress and director, Gray has worked for La Morte ETC. at the Park, the Coronado Theatre, Ensemble in Los Angeles, and several other companies. The Friday performance is free to San Diego City School students. (Sm.) Scully, Friday, December 6 and Saturday, December 7 at 8:00 p.m.

TALKING WITH
Jose Maria's women seem eccentric. Forget that. When we first meet them in *Talking With*, Martin's already legendary collection of women's monologues currently at the Bowery Theatre, they seem funny, crazy. I mean, they're out there, over the woods and through the river stones, in zones without zip codes. They come to us first as labels — a bag lady, a former rodeo star, a button holder. And they know they're different. But as they talk with (not to) us, they are amazingly unafraid to share the things they have seen and the discoveries they have made. By the conclusion of every monologue, we see them for the first time — for who, not what, they are. Each of the women has made a major breakthrough in her life. They have

happen if Santa decided it was time to enter the Ladies' division, who would be the winner? With their anger and humor's behind them, the women have found the ability not only to accept their own past, but also to accept the person they cannot help but be. Each has become, in effect, an ambassador for newly found freedom. The Bowery's production of this very important, beautifully written work has one of two truly performances, but these never depart from the richness of the monologues. Gille Nedy's direction, an aptly titled, is deft, unbuttoned, and true. And many of the individual performances are outstanding. The show begins with Catherine Prosser as an actress (Brenn) minutes from curtain time. In a breakthrough that causes the many to come, Prosser's character requests the unthinkable. She asks to see the audience, to look on in the face, for once, and to learn about our lives. Given all that follows, we must look pretty good. The fifteen remarkable women in *Talking With*. (Sm.) Bowery Theatre, through December 12, and Saturday, December 14 at 8:00 p.m. Matinee Sunday, December 15 at 2:00 p.m. For information call 583-3300 x31.

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D. Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80863, San Diego 92138.

You won't hear the most telling endorsements of blues guitarist **Johnny Winter** coming from music critics, press agents, his record company, or the club owners who book him with such regularity. The praise that most makes one reconsider Winter's perhaps underappreciated role in contemporary blues is spoken by established, black bluesmen, many of whom are themselves legends in the form. I first noticed this years ago when Winter's name kept popping up in published interviews with blues veterans who didn't hesitate to name him as one of the better extant guitar slingers. Blues greats are notoriously tightfisted with the compliments, especially when the intended recipient is young, white, and has in one year made more money playing the blues than most black blues musicians make in a lifetime. But to a man, their regard for Winter has always seemed genuine and has served as a nice counterpoint to the trickle of press coverage of Winter since his days as an industry phenom.

Actually, Winter had been getting the deferential nod from his black patron saints long



JOHNNY WINTER

before he became famous for his playing. As teen-agers in Beaumont, Texas, Winter and his now equally famous brother, Edgar, were playing blues-steeped rock and roll in a band called the Jammers, and it wasn't long after the Winter

brothers released their first record that area bluesmen began referring to the fifteen-year-old guitarist as "that white boy who can really play." It was one thing to get bars full of white college kids on their feet, but when touring black stars

that hit the streets just as Winter was returning from a stay in England—where he'd hoped to find a public more receptive to the blues than his American counterpart—was that word eventually came to be heard by a record industry desperate for just such a talent. Labels had been conducting a feverish search for an American guitar hero who could challenge the British trumvirate of Eric Clapton, Jeff Beck, and Jimmy Page, and the emergence on the stateside scene of a lanky, cross-eyed album from Texas who could be a guitar neck in knots with his playing seemed a divine intervention. Winter weighed the multitude of offers that came pouring in after the *Rolling Stone* article and finally signed a deal with Columbia Records that reportedly was the highest contract awarded a recording artist to that time (estimated at between \$600,000 and \$1,000,000).

Despite his being a major concert and recording artist for a number of years, Winter never became the "white Jimi Hendrix" that some music biz execs hoped for and, furthermore, had serious problems making the transition from sincere blues burner to rock and roll star. When the rock and roll lifestyle had taken too much of a toll on his mind and body, Winter broke up his band in 1972 and took time off to sort things out. Two years later Winter began recording for the Blue Sky label, a CBS

affiliate that also served as a home for his brother, Edgar, guitarist Nick Driemagel, and Dan Hartman. But by then the cold, fickle winds of changing tastes had reduced the swelling of popular interest in the blues, and thereafter Winter's name hardly ever made it into print.

Many music biz watchers assumed that Winter was merely another high-wire casualty of the rock and roll circus, a burnout who had been overhyped, overworked, and left for dead, a universally respected musician whose career would someday provide rock and roll historians with the raw materials for a poignant chapter on unfulfilled promise. Well, shut down the presses—Winter not only is alive and well, but at the

age of forty he is playing with a ferocity that Clapton, Beck, and Page would be hard-pressed to match. Last year Winter completed what might yet prove to be the most significant leg of a long and arduous journey back to bare-knuckle blues by signing a recording contract with Alligator Records. Winter's first album for Alligator—a label that has dedicated itself not so much to preserving the memory of American blues as to promoting its renewed growth and appreciation—was a nostril-singing burst of fresh air both for the idiom and for Winter's career. With the help of Albert Collins's band, Winter blew the ashes of the still-hot embers of his trademark

sounds, scorched, raw-picking, frenetic but finely articulated slide playing that seemed to plane the steel right off his guitar's strings, and vocals as coarse as metal shavings. His own more intense follow-up for Alligator, the recently released *Servus Business*, is an arid furnace in which Winter's various influences are melted into a two-bud-to-handle alloy of Gulf Coast, Chicago, and rock-hardened blues. Winter's current playing reminds me of why I was first attracted to blues guitar in the mid-Sixties—that nasty, serrated edge to his tone that makes you grit your teeth, give a listen to the new album's "Master Mechanic" to hear what I'm talking about.

To Winter's credit, he has

resisted the temptation to pull a "John Mayall" and write songs masquerading as originals that actually are well-worn versions of tunes by older or dead blues greats. That widely accepted plea of putting one's signature to a facile rewrite could earn him a lot of money in royalties. Instead the guitarist covers actual songs by famous and obscure (and appropriately rediffed) bluesmen alike, another indication of Winter's determination to further the cause of roots blues while infusing it with his special passion. But just as looking slightly to one side of a faint star in the night sky actually brings the star into focus, Winter's selfless diverting of the listener's attention away from his own

contributions to contemporary blues—his incandescent playing and heartfelt interpretations—trans one's ears on Winter himself. Given the chance, those ears will tell you that Winter is playing better now than at any time in his public career. He and his band will perform at the Bacchanal Sunday night. Opening act will be **Rich Gazlay**. In other concerts this week, the great **Tania Maria** will bring her unique brand of Brazilian jazz, pop, and fusion to La Paloma Theater for two shows, with the **Dave Valentin Group** tonight, Thursday, blues legend **Clarence "Gatemouth" Brown** will perform one show at the Mandolin Wind in Hillcrest. (Continued on page 49)

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BACCHANAL

(continued from page 13)

tonight, Thursday, and the **Beat Farmers** will be joined by the **King Bees** for a gig at the Belly Up Tavern, also tonight. Thursday: A very hectic Friday calls for shows by the **Ventures** and the **Slo Ponies** at SUSH's Backdoor, **Dio** and **Rough Cutt** at the Sports Arena. **Shadowfax** (two shows at La Paloma Theater), the **LeRoi Brothers**, **Curveline**, **Shark Jones**, and **P.S. Your Cat Is Dead** at the Sports Arena, and **Nancy Levy** and the **Shuggie Otis Band** at the Belly Up Tavern. Saturday's only show of note brings **Rx** to the Spirit. The week tapers off with a show Sunday night at the Old Time Cafe in Leveada featuring **Jim and I Band** with **Jim Kwekin** (remember the Jim Kwekin Jug Band?) and **burns** to a screaming halt with an appearance Tuesday at the Spirit by **Black Chorus** (former vocalists of **Michael Rose**, and his new band).

CONCERTS

Tina Maria and the **Dave Valentin Group** La Paloma Theater, tonight, Thursday, 7:30 and 10 p.m., First and D streets, Encinitas, 436-7288.

Clarence "Gatemouth" Brown: Mandolin Wind, tonight, Thursday, call for time, 1088 University Avenue, Hillcrest, 297-3017.

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

Clarence "Gatemouth" Brown: Mandolin Wind, Thursday, December 5, 9 p.m., 1088 University Avenue, Hillcrest, 297-3017.

The Ventures and the **Slo Ponies**: SUSH's Backdoor, Friday, December 6, 8 p.m., Ace Cafe, San Diego State University campus, 265-6092.

Dio and **Rough Cutt**: Sports Arena, Friday, December 6, 8 p.m., 709-2001.

Shadowfax: La Paloma Theater, Friday, December 6, 7:30 and 10 p.m., First and D streets, Encinitas, 436-7288.

The LeRoi Brothers, **Curveline**, **Shark Jones**, and **P.S. Your Cat Is Dead**: Spirit, Friday, December 6, 9 p.m., 1130 Buena Vista, 481-9022.

Nancy Levy and the **Shuggie Otis Band**: Belly Up Tavern, Friday, December 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Elvis Excitement with **Aaron Heart** and **Memphis Gold**: Doria West, Friday, December 6, call for time, 5280 Baltimore Drive, La Jolla, 462-0533.

Fear: Spirit, Saturday, December 7, 9 p.m., 1130 Buena Vista, 481-9022.

Elvis Excitement with **Aaron Heart** and **Memphis Gold**: Happy Days Car Hop, Saturday, December 7, call for time, 9644 Campo Road, Spring Valley, 465-4757.

The U and I Band featuring **Jim Kwekin**: Old Time Cafe, Sunday, December 8, 7 p.m., 1464 North Highway 163, Encinitas, 436-7288.

Johnny Winter and **Rick Garza**: Backdoor, Sunday, December 8, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Michael Rose Band, **Spirit**, Tuesday, December 10, 8:30 p.m., 1130 Buena Vista, 481-9022.

Jack Black and the **Heart Attack**: Belly Up Tavern, Thursday, December 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Replacements: SUSH's Backdoor, Saturday, December 14, 8 p.m., Ace Cafe, San Diego State University campus, 265-6092.

The Dead, **Smiley Wilson**, **S.N.E.U.**, and the **Dicks**: California Theatre, Saturday, December 14, 8 p.m., 1122 Fourth Avenue, downtown, 963-9947.

Smiley Wilson, **Belly Up Tavern**, Sunday, December 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Molly Hatchet: Backdoor, Tuesday, December 17, 8 p.m., 8022 Claremont Mesa Boulevard, San Diego, 481-9022.

Heart and **Mr. Mister**: Sports Arena, Wednesday, December 18, 7:30 p.m., 242-0800.

The Fabulous Thunderbirds and the **Paladins** with **Hollywood Fats**: Belly Up Tavern, Thursday, December 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Love and **Rockets** and the **Abecedarians**: SUSH's Backdoor, Saturday, December 21, 8:20 p.m., Ace Cafe, San Diego State University campus, 265-6092.

David Lindley: Backdoor, Sunday, December 22, 8 p.m., 8022 Claremont Mesa Boulevard, San Diego, 481-9022.

R.R. King: Holiday Inn at the Embarcadero, Friday, December 27, 7:30 and 10:30 p.m., 1335 North Harbor Drive, downtown.


Tim Weisberg: La Paloma Theater, Friday, December 27, 7:30 and 10 p.m., First and D streets, Encinitas, 436-7288.

Jr. Walker and the **All-Stars** and the **War Dogs**: Belly Up Tavern, Friday, December 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.




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Allen Tossaint: Belly Up Tavern, Sunday, December 29, 9 p.m. 343 South Cedros Avenue, Solana Beach 485-9022.

Ratt and Ron Jovi Sports Arena: Tuesday, December 31, 8 p.m. 143 South Cedros Avenue, Solana Beach 485-9022.

The James Harman Band and the Hollywood Fat Band: Belly Up Tavern, Tuesday, December 31, 9 p.m. 343 South Cedros Avenue, Solana Beach 485-9022.

General Public: Golden Hall, Saturday, January 4, 1996, 8 p.m., Community Concourse, downtown 483-6339.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 263-6382. Thursday afternoon or Friday before, 5:00 p.m. The listings are free.

North County

Barr-X Ranch House: 119 East Broadway, Vista 724-6550. Bobby Allen and the O'Students, country and rock, Friday and Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach 485-9022. The Beat Farmers, American roots-rock, country rock and rockabilly, and the Kingshows, rock and rockabilly, Thursday. Marcy Levy and the O'Students, country rhythm and blues and rock, Friday, the Rebel Ruckers, Caribbean rock and roll, Saturday, the Mighty Flyers, rock and rhythm and blues, Sunday, the Mar Dela, vintage rock, Monday, the International Reggae All-Stars, reggae, Tuesday. Afternoon Concerts: Tobacco Road, vintage jazz and boogie-woogie, Wednesday, the Chicago box, Wednesday, jazz, Friday.

Boonville/Panicle Coffeehouse: Flower Hill Center, 2670 Via de la Valle, Del Mar 755-3735. The Georgia Rucas Quartet, jazz, 8 p.m., Friday.

El Comal: 12845 Poudre Road, Poway 480-1019. Kevin Green, pop, Wednesday through Saturday.

Burrelli's Back Room: 2077 Vista

Was, Oceanside 723-5400. Dr. Sim Piers and the North County All-Stars, rock, jazz, rhythm and blues, and contemporary, Tuesday through Saturday, the Agents, rock, Sunday.

Coffee-by-the-Sea: 3953 San Elios, Cardiff-by-the-Sea 436-1321. Jimmy Childs, blues pianist, Friday. Frags, Shimmers, folk, Saturday. Rebecca Roberts, classical guitar, Sunday brunch. Dan L. Roberts, classical and jazz guitar, Sunday evening.

The Country Side Restaurant and Lounge: 450 Douglas Drive, Oceanside 752-0860. New Country, country, Wednesday through Sunday. Outlaw Country, country, Monday and Tuesday.

Distillery Nightclub: 140 South Sierra Boulevard, Solana Beach 755-6733. The Thrashers, rock, 7 p.m., Thursday. Four Eyes, rock, Friday and Saturday.

El Comal: 12845 Poudre Road, Poway 480-1019. Kevin Green, pop, Wednesday through Saturday.

Fireside Lounge: 439 West Washington, Escondido 745-0341. Robby Barr, rock, Thursday through Saturday, the Agents, rock, Sunday.

The Flying Bridge: 1103 North Hill Street, Oceanside 722-1904. Don Semmon, country and contemporary, Monday through Saturday.

Henry's: 264 Elm Street, Carlsbad 728-9244. Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday, the Bear Boys, vintage rock, Sunday and Monday.

Hotel Escondido, Scotty's Pub: 2500 South Escondido Boulevard, Escondido 745-5000. Bones, blues and contemporary, Wednesday through Sunday, Double Trouble, contemporary, Monday and Tuesday.

Hungry Hunter/Oceanside: 1223 Vista Was, Oceanside 433-2633. The Jeds, contemporary, Wednesday through Saturday.

Hungry Hunter/Rancho Bernardo: 1940 Bernardo Plaza Drive, Rancho Bernardo 566-2400.

Dave Smith: contemporary, Thursday. Jim Hawley, contemporary, Friday and Saturday. Off Ridge, comedy and music, Tuesday and Wednesday.

Hunter's Inn: 3850 Carmel Mountain Road, Los Peñasquitos 728-3782. Jade and Tom, Top 40 dance music, Tuesday through Saturday.

Ireland's Own: 656 First Street, Escondido 944-0233. Sean McVicker, Irish and contemporary, Thursday through Saturday, Irish music, 9 p.m., Saturday, a J. Paul Dunn and Miles Tiers, Friday and Saturday, and Barbara McCarty, Sunday, the Paradise Street Band, Irish music, Wednesday.

Jelly Beans/Oceanside: 1900 North Harbor Drive, Oceanside 722-0831. Bob Houde, contemporary, Wednesday through Saturday.

Jelly Beans/Solana Beach: 937 Lomas Santa Fe Drive, Solana Beach 755-0117. Power Plus, contemporary, Wednesday through Saturday.

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2041 First Ave., between Grape & Hawthorne 254-0787
"In the Heart of the Urban Desert"

International Instruments at La Jolla Music

- Dulcimer
- Bagpipes • Lute • Recorders
- Balalaika • Bouzouki (Greek)

Harp Fan Flute

"Where The Price Is Right"
7442 Grand Avenue, La Jolla 459-3375

The Trojan Horse
1179 University College & University 482-9114

Thursday, Saturday, Dec. 5-7
THE BLITZ BROS.

Sunday & Wednesday, Dec. 8 & 11
RUKUS

Thursday-Saturday, Dec. 12-14
THE US BAND

HAPPY HOUR SPECIALS
Well \$1.00 • Kays 65¢ • Pitchers \$1.25

AT THE TOXY

EVERY THURSDAY

NEW YOUNG ADULT NIGHT CLUB

18 & over
The Thursday Clubhouse for ages 18 & over
Saturday night and the new and sexy dance scene

OBSESSION DANCE SCENE

PRIME TIME JAZZ

The Atlantis Restaurant proudly presents a music festival of outstanding jazz. Join us on Sunday, 8 pm to 10 pm, and Monday, 8 pm to 12 am, for Prime Time Jazz. No cover charge.

Peter Sprague and the Dance of the Universe Orchestra
December 1-December 30

The Atlantis

'DOCK MASTERS

Join us for the fun of it!
11.5.15.11

FUN TIMES ARE HERE!

Oh! Ridge

Tuesday-Saturday
9 pm-1 am

Greg & Karol are **PARADISE**
Sunday & Monday
8 pm-12 am

REFLECTIONS BELIECTIONS

presents

Coalition
December 5 through December 14
Tuesday-Saturday from 8:30 pm

Devocean
December 17 through December 31
Tuesday-Saturday from 8:30 pm

Happy Hour with The Jets
from 5:30 pm
Complimentary hors d'oeuvres Monday-Friday 5 pm-7 pm
New Year's Eve tickets now available
Call Reflections for information

Sheraton-Harbor Island East
1380 Harbor Island Drive, San Diego

Great jazz & dancing with Ron Satterfield Trio featuring Coral Thuet

Tuesday through Saturday 9 pm to 1 am

PORTHOLE Lounge

Holiday Inn
San Diego Embarcadero
1355 N. Harbor Drive

LEHR'S GREENHOUSE

TONIGHT

Thursday, December 5



\$1.25 Root beer Schnapps
Free admission with student I.D.

Lehr's Greenhouse welcomes the
THURSDAY NIGHT CLUB
5:30-8:30 • Ckntrals • Hors d'oeuvres • Dancing

ROCKIN' WEEKEND

Friday & Saturday, December 6 & 7



plus



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

\$3

SUNDAY

Sunday, December 8

NEW TALENT NIGHT

featuring

CAT TRACKS

and

THE REMAINS

Margaritas \$1.25

MONDAY

Monday, December 9

MONDAY NIGHT FOOTBALL
L.A. RAMS vs SAN FRANCISCO
Drink specials, carved ham & roast beef sandwiches
7:54 drafts • \$1.25 Bud L.A.s

TUESDAY

Tuesday, December 10

NURSES' NIGHT

Hospital employees admitted free



\$1.25 Tequila drinks • \$1.25 Strawberry Smoothies

WEDNESDAY

Wednesday, December 11

CAMPUS NIGHT

Free admission with student I.D.



\$1.25 Iced Teas • \$1.25 Peach Smoothies

CABARET DRINK SPECIALS

Thursday: Root beer Schnapps \$1.25

Sundays: Margaritas \$1.25

Tuesdays: Tequila drinks \$1.25

Wednesdays: Iced Teas \$1.25

1828 Camino del Rio South, Mission Valley 799-1828

and a Touch of Country, country, Tuesday through Saturday.

Whiskey Flats, 1200 West Valley Parkway, Escondido, 745-8640: Scarlet rock, Thursday through Saturday; live rock, Sunday and Monday; call club for information; the Reflectors, rock, Tuesday and Wednesday.

Wooden Nickel, 13300 Pioneer Road, Poway, 745-0284: Rn, Morin, country, Wednesday and Thursday.

Beaches

Atlantis, 2045 Ingraham Street, Mission Valley, 226-1888: The Jeds, vintage rock, Tuesday through Saturday; Peter Serrano and the Dance of the Unicorn Orchestra, jazz, Sunday and Monday.

"Babla Bells", at the dock, Babla Road, 908 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing, Friday and Saturday.

Babla Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551: Dean and the Persuaders, vintage rock, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; Piano bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday; Phil Beecher plays classical and variety music during the Sunday brunch.

Beach Club, 1921 Haco Street, Ocean Beach, 222-6822: The Hugo-Victoria Rock Revue, Saturday through Sunday; Star Party, recorded music and video audience participation presentation, Sunday through Tuesday; Bolton Dicks, rock, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: The Two Faces rock, Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Sunday through Tuesday; Bolton Dicks, rock, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1001: Ella Ruth Pigeon, jazz and blues, Thursday through Saturday; Pine Line, jazz, Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-7252: Signs of Life, jazz, Wednesday through Saturday.

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Lauer Eyes, rock, Thursday through Saturday; Serious Gains, rock, Sunday through Tuesday; Messenger, rock, Wednesday.

Elario's, 7655 La Jolla Shores Drive, La Jolla, 459-0541: The Art Beach, live jazz, 11 p.m. and on through Sunday; Mose Allison, jazz, Wednesday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 222-9559: Automatics, rock, Thursday through Saturday; The Healers, rock, Sunday and Monday; the Heroes, rock, Tuesday and Wednesday.

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

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

Hotel La Jolla, 7700 Via Arroyo, La Jolla, 454-3001: Rita Moss, jazz, Tuesday through Saturday; French songs, Tuesday through Saturday.

Islandia Hotel, 5000 Camino del Rio South, 799-1828: The Jeds, vintage rock, Tuesday through Saturday; Peter Serrano and the Dance of the Unicorn Orchestra, jazz, Sunday and Monday.

Jimmie's Place, 2176 Chatsworth Boulevard, Fontana, 426-4378: Village on Fire, rock, and Dave's

Brother Phil, rock, Friday; live music is featured on other nights; call club for information.

Jose Murphy's, 1302 Mission Boulevard, Pacific Beach, 276-3220: The Reflectors, rock, Thursday through Saturday; Private Domain, rock, Sunday and Monday; Four Faces, rock, Tuesday and Wednesday; The Blonde Brice, band performs blues and rhythm and blues from 4-7 p.m., Sunday.

Judson's, 3145 Sports Arena Boulevard, 225-0999: Bruce McKeithen, contemporary, Top 40, and variety on the piano with vocals, Wednesday through Saturday evenings.

La Jolla Village Inn-Shooter's Lounge, 1299 H-lodge Court, La Jolla, 453-5500: Penetral contemporary music with keyboards, vocals, and guitar, Wednesday through Saturday.

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

Le Sainte Maxine, 1250 Prospect

Street, La Jolla, 454-2434: The Latin Five, Latin music, Tuesday through Saturday.

Mary's by the Pier, 7100 Garnet Avenue, Pacific Beach, 483-7444: The Woody Halls, vintage rock, Thursday; Rick Wells, vintage rock, Friday; the Cruisers, vintage rock, Saturday.

MeP's, 1807 Orange Avenue, Coronado, 435-5280: Live music nightly except for Sunday and Tuesday; call club for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Recorded music with Dean Atkinson, Friday and Saturday; Piano bar: Randy Beecher, Sunday through Thursday.

Michael's Brasserie, 6737 La Jolla Boulevard, La Jolla, 454-0459: Phil Beecher, classical guitar, Friday through Sunday evenings.

Many Many's, 1595 Sports Arena Boulevard, Loma Portal, 223-5596: The rock, Thursday through Saturday; Circles, rock, Sunday; Automatics, rock, Tuesday and Wednesday.

McManey's, 1031 Orange Avenue, Coronado, 435-4600: Bruce Stevens, contemporary, Friday and Saturday; Kitty Kieffer, live talent night, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 276-7522: Hollis Gentry and Forthrighter, jazz, Thursday through Saturday; Ella Ruth Pigeon, jazz and blues, Sunday; Scarlet rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday; Paul Montano plays tropical jazz and Brazilian music during the Sunday brunch.

Paradise Bay, 1505 Quivera Road, Marina Village, Mission Bay Park, 223-2355: The Heroes, rock, Thursday through Saturday; Ipo Facts, rock, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-0711: Neil Goot, jazz piano, Tuesday through Saturday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: Shabaz, contemporary, Tuesday through Saturday; Forecast, jazz and rhythm and blues, Sunday and Monday.

The Salmon House, 1570 Quivera Road, Marina Village, 222-2254: Floyd Gaines, contemporary, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Ed Ellis and Tapestry, jazz, nostalgia blues and contemporary, Thursday through Saturday and early evening Sunday.

Shore's Restaurant/Sea Lodge Hotel, 810 Camino del Oro, La Jolla, 456-0000: The Duo, Top 40, standards and show tunes, Thursday through Saturday.

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

Steamer's, 1165 Garnet Avenue, Pacific Beach, 274-2523: Jerry Melnick, standards, movie themes, originals, contemporary, and jazz music on the piano, Tuesday through Sunday.

Tablas Flamenco Nightclub and Restaurant, 1507 1st Ave Street, Pacific Beach, 483-5703: 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 Rhabose, 1970 Voltaire Street, Ocean Beach, 483-0675: Tim 'Cal' Coarbes, blues, Thursday.

Unstuck Crow and Co., 3000 Square, 4475 Mission Beach Boulevard, Pacific Beach, 273-8900: Windammir/Preston Coleman, Linda Chase, Phyllis

Street, La Jolla, 454-2434: The Latin Five, Latin music, Tuesday through Saturday.

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Live music nightly, call club for information.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1634. Joe Hawley, contemporary, Wednesday and Thursday; Heenan, contemporary, Friday and Saturday; Dr. Bo (Michael Stone), comedy and musical variety sing-along, Sunday.

The Moonlight, 4655 Clairemont Drive, Clairemont, 273-1022. Nightshift, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Monday.

Nuevo Inn, 8515 Naurin Road, San Carlos, 465-1710. Live rock, Thursday through Saturday; call club for information; the Procrastinators, rock, Sunday and Monday; Headband, rock, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Pro Brighams Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Southwind.

contemporary, Tuesday through Saturday. Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217. Joey Ches and Steve Adams, contemporary, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Live music, Wednesday and Thursday; call club for information; Encore, contemporary, Friday and Saturday.

Speakeasy, 9379 Mira Mesa

Boulevard, Mira Mesa, 566-0907. Judy Ames and Moment's Notice, contemporary, Thursday through Saturday.

Spirit, 1131 Buena Vista, Bay Park, 276-3903. Village on Fire, rock, City on Edge, rock, and the Drive-Ins, rock, Thursday; the Lefty Brothers, vintage rockabilly, Curve Line, rock, Shark Jones, rock, and P.S. Your Cat is Dead, rock, Friday; Fox, rock, and special guests, Saturday; Michael Rose, reggae, Maleda's Hi-Fi, reggae, Thursday; War Pigeons, rock, the Death Bunnies, rock, and the Pin Club, rock, Wednesday. **Springfield Wagon Works**, 5255

Kearney Villa Road, Kearney Mesa, 565-2272. Jo Teano, piano bar, Tuesday through Saturday.

Starhut Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: The Four of Us, swing and group vocals, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary and vocals, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Lech/Mira Mesa, 10787 Century Road, Mira Mesa, 695-1461. Sparky Whiteface, contemporaries, Wednesday and Thursday; Xpresso,

contemporary, Friday and Saturday; Jeff Williams, contemporary, Sunday through Tuesday.

Tio Lech/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 281-9944. Joe Stewart, contemporary, Monday through Thursday; Costa V, contemporary, Friday through Sunday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 566-4677. Rex and Lanie Corra with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Friday and Saturday. **Wrangler's Blues**, 6908 Mission Gorge Road, Mission Gorge, 291-

6263. Stee Creeks country, Tuesday through Saturday; Uncle Rocco's Converted Rice Band, country, Sunday and Monday.

Your Palace, 32282 Governor's Drive, University City, 453-1444. Jimmy Corra, jazz, Thursday through Saturday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779. Lounge: Stu Shames, jazz piano, 6-8 p.m., Tuesday through Thursday; Dining Room: Norel, harpist, plus Thursday through Saturday evenings during dinner.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6350. California Transfer, contemporary, Tuesday through Saturday.

Aztec Bowl, Tanagerie Room, 4356 Thirtieth Street, North Park, 283-1135. Sandi and the Classics, 85, contemporary, Wednesday through Saturday.

Baroque Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673. Frank Dexter, contemporaries, Tuesday through Saturday.

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 692-

3370. Bob Hart, classical piano, Wednesday, Thursday, and Sunday brunch, and performance jazz with Third Floor late Friday night; David and Francesca Savage, and Friends, classical viola duets, Friday and Saturday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8611. Bob Corwin, piano variety, Wednesday through Saturday evening and Sunday afternoon; Keith Linberg, piano variety, Tuesday.

Cafe Vienna, 2629 College Avenue, 265-1446. Roland Klotz, zither music, Friday and Saturday; Adrienne R., accordion music sing-

along, Wednesday, Thursday, and Sunday.

Carnegie's Italian Restaurant, 1119 Sixth Avenue, downtown, 712-2747. Tom Barkley, classical guitar, Friday and Saturday.

The Coo-Coo Club, 4383 University Avenue, downtown, 283-8213. Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Dock Masters, 2651 Shelter Island Drive, Shelter Island, 297-4779. Old Ridge, comedy and music, Thursday through Saturday; Paradise (Greg Glover and Karol

PARK PLACE

LIVE ROCK 7 NIGHTS



IPSO FACTO

December 3-7

THE LONDONS

December 10-14
December 17-21
Every Monday night:
Monday Night Football
Dr. Downs, Hypnotist
returns December 23



Watch for the Layne London Challenge!
Win up to \$250 beginning December 10

Call for weekly specials.
1280 Fletcher Parkway, El Cajon • 448-7473

La Jolla's Finest Jazz

featuring the great sounds of

Signs of Life

Wednesday & Thursday, 8 pm - 12 am
Friday & Saturday, 9 pm - 1 am
No cover charge

Coming in January
ZZAJ

Lunch: Monday-Friday 11:30 am - 2:30 pm
with daily seafood specials
Dinner: 5:00 - 11:30 pm. La Jolla's finest steaks,
prime rib and seafood.
Happy Hour: 4:00 - 6:00 pm. Monday-Friday



Reservations
suggested
1250 Prospect Street
(McKellar Plaza)
La Jolla • 454-5325

PRESENTING

HUMPHREY'S

Prime Time

Piano & Food Bar

It happens every weekday from 4:30-6:30pm.
Relax to the sound of live entertainment in
Humphrey's piano bar while you partake from a menu
that changes every evening.

PRIME TIME MENU

THUR. FEEL YOUR OWN SHIMMY
WED. SIP SEAFOOD BAR
THUR. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BUTTERLESS CHILI BOWL

Giant Margarita (16 oz) with a Gold Shooter, \$2.00
Raspberry Margarita (16 oz) with a Gold Shooter, \$2.50

Prime Time at Humphrey's...
a great way to end the afternoon...
or begin an evening.

5211 Shafter Island Drive • 284-3677

HUMPHREY'S



Baccharal

8022 CLAIREMONT MESA BLVD. 560-9022

THURSDAY • FRIDAY • SATURDAY
DECEMBER 6 & 7



CONTINUOUS NONSTOP "LIVE" DANCE MUSIC ALL NIGHT!

NO BAND BREAKS/NO DISCO
FRIDAY & SATURDAY, DECEMBER 6 & 7

WILLETTMANN



JOHNNY WINTER IN CONCERT



UPCOMING CONCERTS
MOLLY HATCHET
Tuesday, December 17
DAVID LINDLEY
Tickets now on sale at the Baccharal

SATURDAY, DECEMBER 7
KGB-FM 101 NIGHT
Hosted by Pat Martin
\$1.00 OFF with KGB Card

TUESDAY, DECEMBER 10
THE MIKE REILLY BAND



Every Wednesday, 2 for 1 drinks ALL NIGHT
This Wednesday... THE TOYS

FREE BUFFET
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Wednesday-Sunday, December 11-14

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PERFORMERS

Performers listings are compiled by Ron Jennings. If you wish to be included, please call 263-4082. Thursday afternoon or Friday before 3:00 p.m. The listings are not.

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Automatics: Hukagon, Dance Machine.
The Best Farmers: Hukagon, Dance Machine.
The Belair Boys: Henry's, the Mission Inn/San Marcos.
The Belair Boys: Henry's, the Mission Inn/San Marcos.
The Blitz Brothers: Bryan House.
Bottom Dallas: Carlos Murphy's La Villa.
The Cat-Ities: Old Bonita Store.

Freeville: Vista E. Entertainment Center.
Rich Garay and **His Voodoo**: Barracudas, Mammoth Wind.
Headbangers: Napa Jim.
Karen Heart and **Memphis Gold**: (Elvis Presley impersonator).
Don's World: Happy Days Car Hop.
The Heaters: Old Del Mar Cafe, Hukagon.
Herons: Paradise Bay, Hukagon.
In C-Notes: Hukagon.
Ipso Facto: Carl's Place, Paradise Bay.
The Jets: Sheraton Harbor Island, Adams, Happy Days Car Hop.
Laurel Eyes: Club Chula.
The Lethal Brothers: Spirit.
Mary Lee and **the Deacons**: of Soul, Hukagon.
The Landonia Park Place: The War Dogs, Hukagon.
Message: Club Chula.

Millennium: Hukagon, Park Place.
The Machine: Riquito Flats, the Normandy.
Nervous Rex: Vista Entertainment Center.
The Nomads: Vista City's.
Private Domain: Old Del Mar Cafe, Jose Murphy's.
The Precursors: Napa Jim.
P.S. Your Cat is Dead: Spirit.
Quests: Red Coach Inn.
Robert Rockers: Hukagon.
The Reflectors: Hukagon, Jose Murphy's.
Mike Reilly Band: Hukagon.
Robbie Winters: Hukagon.
Huggy McNealon: Hukagon.
Robbie Winters: Hukagon.
Woolly Bullies: Huggy Days Car Hop.

Shark Jones: Spirit.
The Sisters: Hukagon.
Lighthouse: Hukagon.
Card Crawford: Dock Masters.
Frank Decker: Hukagon.
Double Trouble: Hukagon.
The Dues: Hukagon.
Dusty and Melissa: Hukagon.
East Coast: La Mesa, China Five.
Paul Eastland: Hukagon.
Gina Eckstein and **Jane Hunko**: Hukagon.
The Elements: Hukagon.
Ed Ellis and **Therapy**: Sandtrap.
Encore: Smuggler's Inn.
Rich Fullmer: Hukagon.
Featherstone: Hukagon.
Feelin': Hukagon.
Fortune: Hukagon.
Floral Guitars: Hukagon.
Wayne Gize: Hukagon.
Eddie Gize: Hukagon.
Kevin Gize: Hukagon.
Jim Hunko: Hukagon.
Hunter/Hunter: Hukagon.
Monty Wading Company: Hukagon.
Hutton and Best: Hukagon.
Hunko: Hukagon.
John Ingram: Hukagon.
Hunko: Hukagon.

Tom Irvine: Hukagon.
Jade and Tony: Hukagon.
J.C. and Company: Hukagon.
The Jeds: Hukagon.
Kitty Kieffer: Hukagon.
Madness/Comrades: Hukagon.
Lois and Loose Change: Hukagon.
Main Squeeze: Hukagon.
Statue Quo: Hukagon.
Steamboat Willie: Hukagon.
Brian Stevens: Hukagon.
Joe Stewart: Hukagon.
Don Tension: Hukagon.
Triple Play: Hukagon.
David Watson: Hukagon.
Jeff Williams: Hukagon.
Windfall: Hukagon.

Stargazers: Hukagon.
Alton and the Oh How Masters: Hukagon.
Lady (De Dore): Hukagon.
Jerry Baze and **a Touch of Country**: Hukagon.
The Best Farmers: Hukagon.
Big Sky: Hukagon.
Brumby: Hukagon.
Bustin' Loose: Hukagon.
Red Cheekers: Hukagon.
Country Caramels: Hukagon.
Cow Jazz: Hukagon.
Coyotes: Hukagon.
Crocodile: Hukagon.
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Jeff Williams: Hukagon.
Windfall: Hukagon.

Contemporary/Top 40

Albi with Gerrie Woon: Hukagon.
Andy and Donna: Hukagon.
B-H Street Bands: Hukagon.
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Young Sherlock Holmes

[illegible]

Death Wish 3 — The Roman numeral of the prior sequel has been dropped in preference for Arabic, and if the reason were simple forgetfulness it would not be surprising. Also forgotten, or unmentioned, is the fact that the hero was ever anything so mundane as an architect. He has settled instead into the role of master counter-terrorist, with an expertise in hand-to-hand combat, advanced weaponry, and do-it-yourself booby traps in sum, a contemporary Lone

Ranger. Who is this man? We need him." This development was perhaps inevitable once Charles Bronson was hired for the role, and it was inevitable too, if sequels were inevitable that the action would finally escalate to armistice-factional heights. With a revolutionary youth gang running riot in the "Sutter and Belmont" area of New York City, and it is only fitting that a mythic hero should be put up against a worthy arch villain, his hair is slicked back, with a wide swath cut down the middle from the hairline to the nape of the neck, a finger-wide stripe of red insects, this, crossed on the forehead by two short parallel lines in black. (Well, it's different.) The direction, from the first shaky telephone

shot, is splashy even by Michael Winner's standards, and Bronson, who in real life is only three years younger than the actor who represents qualifying senior citizenry (Marilyn Davis), has trouble even keeping his feet in the foot races with young punks. Worse, he has his "fretted." Widely, a pocket cannon that lets him feed his insatiable appetite for revenge from the comfortable distance of a city block. 1985.

●(Century Twin: Sweetwater 6; UA Espinosa 8)

The Emerald Forest — The story, said to be based on fact, though it blasts off from that base fairly soon

more adventurous ones. Somehow it is not surprising that yet another repentant Brecher would want to throw all his technical savvy, philosophical urbane, and whatnot onto the side of "primitives," just as it is not surprising that he should retain all the while an active eye for naked native girls. And in its self-deceiving, self-refuting (and, incidentally, audience-pleasing) ending, the movie does not bear out its own sobering statistics. With Powers Boothe, Meg Foster, and Charley Boorman, 1985. *** (Babaloo).

Explorers.—Science-fiction juvenia—and wish-to-film-stuff, stuff, to be sure, do not so much what an actual child would wish as what a protective grown-up would wish him to wish. A junior-high-school student (ie Charles M. Jones Junior High, in salute to the animator of Bugs Bunny, Daffy Duck, et al.) has been dreaming in computer graphics. His egghead friend translates these visions into his personal Apple, and conjures up an indestructible bubble which can then be programmed to any diameter and to any geographical co-ordinates. With a third friend, they convert a discredited Tilt-A-Whirl car into a sort of spacecraft to be contained inside the bubble, and christen it "The Thunder Road" after the Bruce Springsteen song. It takes

and fairly far, tells of the abduction of an American boy by Amazon Indians, and of his father's re-connection with him after a search of ten years. This bears a striking resemblance to the Indian capture branch of the Western film occupied by *THE SEARCHERS*. **TWO RODE TOGETHER**, et al., light down to the neighborhood rivalry between, say, the Crows and the Blackfeet, and even down to the white gun-runners willing to trade with either of them. The adventure elements of this story are quite well handled, with plot developments tied clearly and logically to ecological upsets. But as much as it is an adventure movie, it is not, apart from the obvious difficulties of the shoot, one of John Boorman's

causing unprecedented passiveness and dissension. The tribal leader resolves to walk to the ends of the earth to get rid of "the evil thing," and on his trek encounters white people, political terrorists, automobiles, among other things. The humor is sometimes pushed too hard, through isolation techniques or elbow-in-the-ribs music; or know-it-all narration, but *Amaleutshina* puts the brakes on pushiness. With Marius Weyers, Sondi Finsloo, and an authentic Bushman named Ntshau, 1980.

Harold and Maude — The fake-suicide jokes are predictable and the zany old-lady jokes are typical, but this unimaginable romance between adolescent Bud Cort and septuagenarian Ruth Gordon has a sick-sweet tolerance for private perversity that is quite beguiling. And the many Cat Stevens songs at intervals give things a lift. Directed by Hal Ashby. 1971.

*** (Ken, 126 and 7)

Jagged Edge—Newspaper heiress slams! The husband, editor of the aforesaid newspaper and outspoken critic of the District Attorney, is indicted. A retired criminal prosecutor (and highly attractive divorcee) agrees to handle the defense as a way to even her personal score with her former boss, the D.A., and she is soon on more intimate terms with her client than is ethically advisable. Or

CHEVY CHASE

0000-0001-1000-0000

artificially advisable, either. Romance crowds out all else. The pre-trial defective work is nil; the courtroom drama is elementary (although Leigh Taylor Young does a good turn as a malicious witness). The movie, indeed, gives us deliberately little to go on so that when it begins its twists and turns there is nothing to trip it up. And only

How dare you and all the other who think I have been plotting by corn loss, is perhaps just ridiculous enough, however, that we could look forward at that point to reading about it in the newspaper the next day. Glenn Close, Jeff Bridges, Peter Coyote, Robert Loggia, directed by Richard Marquand, 1985

• (La Jolla Village, La Paloma, from 12/6: Oceanside 8; Plaza Bonita, Santee Village 8, from 12/6: Sports Arena 6; UA Escondido 8)

Joshua Then and Now Based on the novel by Mordecai Richler, and directed, like his **DIDDY KRAWITZ**, by Ted Kotcheff, on the apparent principle that if lightning came close once, it might come closer next time. Instead it came further. For all the period production and powdery, ornate philosophy and leaps in time and place, it remains a refreshingly literary, overcompressed and pell-mell narration to stitch up the holes, and overstudied with verbal schtick (father's back to back leeches, "the land of the living and the dead," "the land of the living and the dead," for instance). And it is as curiously determined to be funny as

albeit in a Jewish liberal-ribald-intellectual vein — as any TV sitcom, and as damaged in credibility in consequence (mother's striptease at her son's bar mitzvah, for instance). With James Woods, Alan Arkin, Gabrielle Lazure, and Michael Sarrazin. 1985.
* (Cove)

The Journey of Natty Gann..... Father and daughter, who are all each other has, are separated in mid-Depression by fate and by no fault of their own. The daughter, played with impressive sobriety by Meredith Salenger, takes to the rails to rejoin her father in the Washington timberland, aided at various times on her trek by an adopted wolf and (less often) by a young but experienced freeloader. Improbable, enjoyable, almost immediately forgettable, it is old-fashioned even for a Danish picture.

with several scenes you may feel you haven't seen in thirty or forty years. e.g. the eye-dampening farewell between human and wild beast at the edge of the forest. "Go on, there's where you belong!" There is also a palm-dampening scene, the likes of which you have perhaps never seen, of the work of a "hopper" in a logging

King Solomon's Mines — Rerunake of the H. Rider Haggard adventure tale, starring Richard Cherril; Berlin, directed by J. Lee Thompson (Baboo, Carousel Cinema 6, Flower Hill Cinemas, from 12/6, Grossmont, La Jolla Village, Plaza Cinemas, South Pine Drive In, Sweetwater 6, UJA).

Kiss of the Spider Woman — The basic situation is a combustible one. A political prisoner named Valentín shares a cell with a homosexual perched named Molina in an unimpressive American country. The homosexual, who is eventually revealed to have been bribed by prison officials to worm information out of his cellmate, but by then has developed a genuine bond with the man, helps to pass the time, as well as to get the conventional ball rolling by convincing the other of his heavenly old movie. A nice propaganda piece in the form of a CASABLANCA like thriller, with all the Hollywood clichés of the World War II turned topsy-turvy. The overt political content there, and Molina's willful blindness to it, will automatically settle the matter for those who are not.

[illegible]

CHEVY CHASE **DAN AYKROYD**

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DIRECTED BY BARIS LEVINSKY READ THE PAPERMAN FROM POCKET BOOKS MURDER, SHEERLOCK HOLMES A MURDER, SHEERLOCK HOLMES FILM
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CHEVY CHASE **DAN AYKROYD**

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Screenplay by DAN AYKROYD and LOUISE DANCE Directed by JOHN LANDAU
Starring DAN AYKROYD DAVE THOMAS
Produced by BRIAN GRAZIER and GEORGE FOLSY JR. Co-starring JOHN LANDAU

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STEVE FORSTER DONNA KRON RICE THOMSON
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Starring DAN AYKROYD DAVE THOMAS
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[illegible][illegible]

Once Bitten – Virgin blood appears to be hard to find for a vampire to come by in this episode. The vampire is cheating, unfortunately, by saying *nothing* of (un)believable, because it misses the show's main theme: *nothing* is never completely. L'aron Hutton, and her black and gray color scheme, brings some real class (if not quite nobility) to the show. The vampire, Clay, from *Clay*, as Carney, as her likeliest prospect, seems to appear *exactly* to be the next Dick Toper. Directed by Howard Stern.

o (Santier Village 8) Ua Chula Vista 6
 m 12/6; Ua Glasshouse 6; Vineyard Town, from 12/6; Weyland Plaza 6)

One Magic Christmas – Clear

attempts by the Disney people to produce something in the T'S A Christmas Carol style. I think it's a shame that they're trying to make something that might resemble yearly material and make the studio a really little Christmas bonus for the shareholders. I think it's a little annual ritual and it inspires a few last seasonal successes. Certainly more time and conviction go into the "bah humbug" Christmas, imagine how many years Christmas' stuff. The story asks you to consider, in essence, that if you don't like Christmas, you imagine how you're going to spend the money that your husband was shot dead in a bank holdup and your two children were drowned in the getaway car. On the other hand, the title refers to the mythical North Pole is somewhat undermagnated, but there's a nice shot of shelves and shelves of short stories and books and books with Mary Shelley and Henry David Thoreau - written by Thomas Merton, directed by Philip Borsoi 1985

Chorus Line, C. Power Hall
Cranston, Parkway, Plaza Boston
1985
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Pre-views: Big Adventure: The moviegoer's first introduction to the character of Jerry Lewis will be very happy about it. Jerry Lewis would seem to be the comedian closest to the truth about the human measurement of time, but he even outpaces Lewis in kindness to their silent era to be amazed, with his complete and utter lack of concern to seem to lose from glazed-ceramic face, that is, to mimic, leitering, gently operative, and so on. But the moviegoer need to be sure, are a fully operative torso and set of vocal cords, with an assortment of giggles and guffaws out of the mouth of Jerry Lewis, Porky Pig, and their Warner Brothers' statuettes, and a speaking voice like the one of Jerry Lewis, by James E. Dean. But enough of comparisons. In personality there has never been anyone quite like him. His sense of humor is not only the most in the world around him, and especially to self-generated stimuli whenever the world sits down (up) in the "main" room of the world, but he is the one who has the face contracts on his breakfast plate out of fried eggs, bacon,

doubt
child
actual
demon
under a
world in
riddle
tower
philosophy
1965
*** (L)

Pieris
Have
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Sudan
in her
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inhabitable
and old
plants
small
strong
break
time, the
than the
months
narrative

[illegible][illegible]

Earth – Science fiction of
this world, the New
Zealand, The Man
in an Auckland
struggle with the Americans;
the Americans
as it comes to be known
seemingly removed all trace
of the New Zealand
of 6/12 one morning. The
what happened at that
very well answered
and our curiosity, and our
mutual discovery in
the New Zealand is interesting
for a New Zealand
known a body into view
its, bugging eyes – oak)
interesting is the brief
and the New Zealand
of sickness and making
it taking up a new upstate
of "shopping" and so
of the New Zealand
New Zealand sovereignty
an audience of the sort
of the New Zealand
Hancock, Richard Nixon,
Catholic Christ – seem

For our benefit than for the movie gets progressively more and more depressing as the two other survivors, a nubile and a black man with a mustache, are killed. The film's ending is a long scene based on a traditional Sicilian legend. Bruno Lawrence, Alison Parker Smith, directed by Peter Smith, 1985.

Sick and seething—The lead is derived from the title, but the tragedy lies in the denial of the special effects. Human life in the most intimate and painful moment finally turns into a farce as the two protagonists find out the truth about the cause of their illness. *What are you now? What are you now? What are you now?* This is the cry of the lead, who is the victim of the disease. The film is a masterpiece of the genre, directed by Richard Linklater, 1988.

[illegible]

Pleuty — the story from the David Hare stage play, concerns a representative British subject named Susan Trefarneau, whose life peaks early in the 1930s, and then plunges into the Second World War, the Resistance in World War II, and whose rationality even make that experience more poignant. The story is told in a "pleuty," will match the rest of the film, a small hell for those who share it. The strength of the conception is the way those characters are shown, in the changing stages of life, rather than the minutiae of the immediate moment, and indeed the basic structure, with its sudden

ling forward in time, big leaps and small steps, to the left and to the right and to foster a sort of mental drumming of one's fingers during the slumbers between times, especially at night, when the brainwork is still being laid. For all the chronological (and geographical) ground covered, the book is a series of insufficiently varied variations on a theme. And the theme itself is ill-founded: insufficiently dressed-up platitudes, the lengthening of the English, the meditative erosion of time, the loss of self. What is the point of going state is that the ideas in question, though noble enough, are not new, and are products of better times. The book is a little like a serene psychosis, or if not as predictable from it, at least as inseparable from it. It is a book that is a little better than a not a distributed voice of reason. Meryl Streep, Charles Dance, and the rest of the cast are good. Directed by John Gurfelt and, I think, produced by Fred St. Regis. 1985.

Claremont, from 1296, Wengrad
Page 6

[illegible][illegible]

Aspen Before them, drivers in gear
 and the car's engine, the car's engine
 and Barbara Crompton, directed by
 Stuart Gordon. 1995.
 (UJA Glasshouse 6, 12/6 and 7
 months)

Red Song The blood-red eyes of
 Cuman the Barbarian (both creations
 of Robert E. Howard) must extinguish
 the pulsing green salamander which
 has power from light, and in the
 wrong hands could destroy the world.
 A feminist anti-nuclear allegory?
 Probably not. (Only women may touch
 the salamander, and the salamander
 which it hatches from are those of a
 true barbarian queen? I and who would
 be the barbarian queen? The
 action is as narrative art is plentiful,
 and the comic interpretations, from a
 post-World War II and Italy only
 and the car's engine, and the car's engine
 and Barbara Crompton, directed by
 Stuart Gordon. 1995.
 (UJA Glasshouse 6, 12/6 and 7
 months)

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even an operative for the CIA — these and others make a gripping demonstration of how little the typical kid in a child really knows his parents. But through the cleverly developed father-son drama, a certain adoration to the fatherly figure is quite right that the former developments should see a back seat to the latter, quite right that they should largely be deferred till later. To want more, mistaking out and hating over on the home front is to want a different sort of movie. It's a compliment enough to say that the personal drama doesn't crimp the excitement. With Gene Hackman and Matt Dill, directed by Arthur Penn. 1985.

**** (Fashion Valley, Santee Village 8; UA Escondido 8)

Ten Wolf — Essentially a sports film about a high-school basketball team on which one of the players just happens to be a werewolf and several conspicuous inches taller than when he is not a werewolf. The ability to sum-dune to involve between one's legs to pass behind one's back, adds little to lycanthropy (one, however, and there are no other additions). With Michael J. Fox, directed by Rod Daniel. 1985.

**** (UA Chula Vista 6; UA Cinema 3)

That Was Then, This Is Now — Is there any reason why a movie about hyper youth must be hyper itself? So many pranks, so many speeding cars, so many lights, at a bowling alley, at a school dance, at a pool hall (a go-light, no less), at a traffic stop, at a friend's house, at one's own house.

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And all this in a relatively "benign" movie, another hell-bent teenager tale from the pen of S.E. Hinton, about two almost brothers at the crossroads of life. One of them (a male model) hooks with near-satanic curls and passion-surgery (nose) is ready to grow up, i.e. to get sloppy with girls, the other (either a slow developer or latent homosexual) isn't. With Emilio Estevez (who also wrote the script) and Craig Sheffer, directed by Christopher Cain. 1985.

**** (Century Town, from 12th Sports Arena 6; Towne, from 12th)

To Live and Die in L.A. — The idea of a crime-fighter being as vicious, mean, and nasty as the criminals he fights is as old as the con game of "hard-boiled." What perhaps has changed a little is the attitude towards him, the withholding of any assurance that such methods are justified by their ends (cf. Dirty Harry and his anarchy). The real hero here is clearly meant to be, as in any film that aspires to recognition as a full-blown work of art, the director of the piece, William Friedkin: knowing, cynical, tough as nails, nobody's fool. I would expect to identify with him as such, which is not to say agree with him but just to grant him his heroic stature. If one could believe he believed in this vision himself. And it would be easier to believe he believed if he did not yearn at every turn to the merely modern — in photography, in musical accompaniment, in graphics, etc. — that respect: the supposed centerpiece of the film — the marathon car chase to top the one in Friedkin's FRENCH CONNECTION — is really its crutch. And as the action is exaggerated, so is the thought behind it. Friedkin's portrayal of crime-fighters, though it plays to a different and more select segment of the audience than that solicited by a car-hunting down the freeway against the traffic flow (its occupants helpfully yelling "Get out of the way!"), is no less a product of fashion. It is simply a product of fashion ten or twelve years past its peak. And amid its accustomed trimmings, it looks almost like bravery. With William L. Petersen, William Dalbey, and John Patrick. 1985.

**** (Fiesta Town Sports Arena 6; Spring Valley, from 12th; Studio 3 Cinema)

Tanya's 6-5008 — Rationalist view of werewolves, vampires, the Mummy, and Frankenstein's monster. That description might sound unduly serious, but not unduly unfunny. Hard working, brain-racking, and to late to call. Go Berger, Jr., Jeff Goldblum, Joseph Bologna, Michael Richards, Jeffrey Jones, John Byner, Carol Kane, Glenn Davis — everyone has his or her moments or moment, but altogether these would add up to about a minute and a half. Written and directed by Rudy De Luca. 1985.

**** (Fiesta Town, from 12th; Strand, from 12th; Studio 3 Cinema; UA Chula Vista 6; from 12th; UA Escondido 8)

Two English Girls — Tulliat's second rendition of an H.P. Lovecraft novel — the first being JULES AND JIM, the only other novel written by Lovecraft — is more mature, controlled, despatched. It fits across years and

years (the time is the early Twentieth Century) in the lives of its characters — a prissy French intellectual and two English sisters — and it lights here and there on various turning points and unlikes, while it slips past most of the motivations in between. The result of this hop-and-skip method is a clear sense of this unpredictable and unlikable character. Tulliat repeatedly raises doubts for his fragile, erratic characters, and his intention is to make them. But he proves himself a true connoisseur of eroticism, ranging from the scintillatingly suppressed kind (a girl in a birdnet) to the extravagantly unleashed (the bloodstain on the bedsheet). With Jean-Pierre L aud, Kiki Maikhan, and Stacey Tendler. 1972.

**** (Kien, 12th through 14th)

War Games — Doomsday thriller neatly adapted to fit the home-computer and video-game craze. A high-school low-achiever (the highly likable Matthew Broderick) attempts, from his bedroom keyboard, to tap into the intelligence center of a video-game computer, but unwittingly taps into the master defense system instead. The computer, which is nicknamed "Josh," offers him a voice of games from Charles to a global thermonuclear war, and once he has chosen the latter, won't let him resign or simulate? To get to this point, a couple of high-fives of disbelief. Facts to be noted: Josh is an incomprehension of computer procedures will go well with the general air of distrust. The action never stagnates, as it easily might have, as it does with computer games and print-out screens, and there are some nice, small human moments even throughout (a corn-buttering technique, for instance, that fixes Dad in memory for all time). There is also, of course, some subtle fun to be seen in the high-tech countertype-type surprise, and there is a blaring message, agreeable to all dialogues, which equates nuclear war with its too late to turn back. 1983.

**** (Santee Drive 1)

Wild Science — Word isn't the word for it. Two nerdy teenagers with a home computer at their disposal feed into it some specifications for an ideal Female, then tap into a more powerful system, and — shazam! — conjure up Kelly La Brook of THE WOMAN IN RED. She is at their command, with the full capabilities of a teen goddess. The ensuing commands, in addition to the prior specifications (which sound "age twenty-three" taller than either of them?), could have told us a lot about teenagers. But writer-director John Hughes, since he wants only to be their pal, isn't going to tell anything. One of his early lines becomes his motto throughout: "We know about the reality. Don't run the fantasy, okay?" There is more than one way to run fantasy, however. With

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CURRENT MOVIES

Anthony Michael Hall and Ian MacNaughton. 1985.

**** (UA Escondido 8)

White Nights — Mikhail Baryshnikov and Gregory Hines are dancers trapped behind the iron curtain, directed by Taylor Hackford. (Carnegie Cinema 6, Flower Hills Cinema 6, La Jolla Village, Oceanwalk 8, Parkway, Rancho Bernardo 8, UA Chula Vista 6, Valley Circle, from 12th)

**** (Kien, 12th through 14th)

Wizards — Science-fiction cartoon about a cosmic struggle between the

forces of Magic and those of Technology (the former a group of Peter Pan and Tinkerbell-like elves and fairies, the latter a group of Nazis and robots). At best the conception is rather silly. But the "magic" possibilities are brought even lower by the "technology" (a group of Nazis and robots). A deeply ingrained luncheon (e.g., the good wizard, Avatar, is a Disney with Walt W.C. Fields's Columbus voyage, 1977).

**** (Kien, 12th through 14th)

Young Sherlock Holmes — As with any mythical hero, it is hard to imagine Sherlock Holmes having ever been young. His first squawky attempt on the victim would seem an acceptable place to start. His first victim, his first means, is a girl of course. A healthy adolescent, a crime in progress. And of course everyone knows — as even these filmmakers acknowledge (especially in a postscript — that Watson didn't really team up with Holmes until after his return from the second Afghan war. Then there is the case itself. It is not

enough, these days, merely to kill a man with a poisoned blow dart. The poisoned blow dart must also produce hallucinations. A most peculiar come back to life, a stand-by-gone knight come down from the clouds, a window — in the comic vein — a rack of pictures, with little dolls, eyes, swimming in a pool, a Guinevere fat boy. This is a Daven Spelling Executive Production, after all, and whether the official director, Barry Levinson, was just trying to, please the boss, or trying actively to imitate him, or being forced to do one

of the other, the result is all the same: a rickety bicycle, pagan dolls with identical wings, etc. And perhaps it is only a further hallucination that the actors who play young Holmes and young Watson, Nicholas Rowe and Alan Cox — look as if they would be inappropriate in a perfect physical likeness of Spielberg himself. 1985.

**** (Carnegie Cinema 6, Cinema 6, Loma, New Valley Drive In, Oceanwalk 8, Santee Drive In, South Bay Drive In, Sweetwater 8, University Towne Centre, Weyland Plaza 6)

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