

READER

SAN DIEGO'S FREE WEEKLY DECEMBER 6 TO DECEMBER 12

Peter Tork's Round Trip to Stardom

—Chuck Stepner—

(REPRINTED FROM THE CHICAGO READER)

Peter Tork's ticket to stardom was definitely marked "round trip." Eight years ago he would pass the hat around an old folk's club and hope that it would come back full. Most of the time it didn't, so to pay the rent his folks sent him a few bucks every month.

A few years ago money was the last thing on his mind; he was making hundreds of thousands of dollars and singing to millions, screaming millions.

Today he dreams of 560 days as a street singer in San Francisco's Ghirardelli Square, but they never happen. So last month his mother paid his dental bill.

He spends most of his time now as one of over thirty choir members, who think of him as "Mr. Show Biz"... but he's not. A few years ago he was one of four... and people thought he was dumb... but he wasn't.

Peter Tork started as a Greenwich Village folkie, became a Monkee and today can be seen, if you're lucky, singing for quarters in Ghirardelli Square.

He was another Greenwich Village folkie in the days when there were a lot of Greenwich Village folkies. He worked there for three years singing and accompanying groups like the Phoenix Singers and he might still be back there today if it weren't for Steven Stills. The producers of this T.V. show liked Steven Stills fine, his music and everything. Everything except his screen test. He wasn't, in their words, photogenic enough. So they asked him if he knew anybody who was like him (that photographed a little better). Steven Stills told them about this kid in the Village he knew who looked a little like him. Peter Tork. Peter Tork went down and got the part that Steve Stills almost had. Peter Tork became a Monkee.

Each Monkee was allowed to create his own image. Michael Nesmith's was that of a wise old country boy. Davy's was cool, cute and English. Micky was crazy and wild. Peter was dumb. It was an image he carefully nurtured and developed on the Greenwich Village stage. He found it easy humor. And he used it. One step behind the others. Smiling through it all.

Peter drifts away amidst memories of those good times: "I was happy to be playing as a Monkee so I would allow myself to pretend that I was happy pretending I was playing."

The Monkees could all play. Peter played 5-string banjo and guitar. Mike was doing a folk routine for 2 years on a Texas campus and had written songs like "Different Drum" before he was a Monkee. Davy was the artful Dodger in *Oliver* (which he just finished doing again ten years later). And Micky Dolenz, one time Circus Boy, was playing rhythm guitar and singing lead in a rock group called "The Missing

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Links." So they could all play. But it turned out they had to pretend. And smile about it.

The first time they went to record they came to the studio with guitars in hand. Don Kirshner, executive producer on the recording side, came tapes in hand. The boys would sing. That was that. And for two albums that was all they did. Happily. After all, they weren't passing the hat.

The Monkees TV show was a huge success. The albums sold millions. And the world wanted their Monkees in the flesh. The boys had to play live. And play they did. Thirty cities in foggy days. No crowd under 15,000 people. Every show a sell-out. Peter Tork feels the tour made them seasoned veterans. In Cleveland one of the Monkees saw the second album. They had to buy the album to know what was on it. Up to that point they had no say about

anything. In Peter's words they were "living puppets." Michael and Peter were pissed. Davy and Micky went along. They made a deal. Don Kirshner could record the "A" side of their next single. They would do the "B" side and everything thereafter. Don Kirshner would still produce and they would play. Don Kirshner said okay and then went ahead releasing a single in Canada in which he recorded the music on both sides before the Monkees hit the studios. Say goodbye to Don Kirshner.

The Monkees success continued. More albums. More personal appearances. More money. Peter put his hat away and bought a big house. Too big. Gave his money away to friends. Too much money. The Monkees were cancelled after their second season. They made a very ahead of its time, very hip, very unsuccessful movie *Head* that

co-starred such diverse talent as Victor Mature, Carol Doda, Sonny Liston and Annette Funicello. They did a TV special that was held up so long that when NBC finally aired it, Monkeemania had long since passed. And then it was over. All over. Micky and Davy continued to record as the Monkees with no success. Michael fared little better as a solo on RCA. Peter formed a group "Peter Tork and Orkelsa," which went nowhere. The group disbanded. People forgot, and the years passed.

Everybody connected with the Monkees except the Monkees themselves kept making it in the entertainment industries. Fired Donny Kirshner produced "The Archies." (Peter will tell you Don Kirshner wasn't going to take any more chances with people), and now produces in *Camera* on ABC and his own syndicated TV concert

series. Bert Schneider and Bob Rafelson produced movies like *Five Easy Pieces*. Jack Nicholson who wrote the Monkee movie *Head* won the academy award. Paul Mazursky and Larry Tucker who worked on the show made *Bob and Carol and Ted and Alice*. Carole King, Neil Diamond, and Harry Nilsson who wrote songs for the Monkees have become superstars.

But Peter Tork didn't do much of anything. He'd given his money away to everyone but the government, so they got him for back taxes. Right now they get almost everything. Even as the Monkees' re-ars are still on network TV and residuals still come in, they don't come in for Peter Tork.

The government got him again, in January of 1972, on a drug charge and he spent three and a half months in jail. He was released May 11, hairless, short haired and with nothing to do except head back to Marin.

It could have ended with the open guitar case at Ghirardelli Square. The memory of what was and what could have been. Peter's eyes brighten as he talks of his return to Marin, they tell you his story's going to have a happy ending. And it does: the Fairfax Street Choir.

Back in Marin, Peter Tork began to hang out at the Sleeping Lady. (He works there as a waiter now). One night The Fairfax Street Choir was there. He was amazed, saw a home, and joined. He grins as he adds: "In some ways I was a cold, lonely hitchhiker being picked up by a warm school bus."

That school bus consists of thirty or so people. Not just singers either. There's a complete rhythm section, horns and dancers. Yes dancers. A total communication operation. Only this one works. They do make fine music. It's the kind of music that makes you feel good. If they ever play in town, see them and see if their new brand of old gospel doesn't get you smiling before they're three bars into the first number. They're infectious that way. It makes Peter Tork happy. He feels The Fairfax Street Choir is capable of shaking the world to its foundations. Tearing it up and taking the world by storm... if it wants to. Addressing himself to the "if it wants to", Peter tries to slip the group into professional quality and some elements won't stand for his trying.

And Peter hasn't abandoned his solo career either. He tells you matter-of-factly he's got an album or two in him, and the way he says it, you believe him.

With no regrets about his years as a Monkee, Peter Tork has adjusted. He's happy. Content. And hopeful. For the Choir. And himself.

Talking to Peter Tork you know he'll be back. "I feel the next ride will be much more sedate and won't be quite as phenomenal... but you never can tell."

Stay tuned. It looks like Peter may be looking another ticket. One way this time.



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ADULTERY AVOIDED — CONFLICT ENDS ON E-flat

Every feature of his face and every limb of his body seems to be saying "Shucks everybody, it's awful nice of you to applaud this way, but I'm actually very humble about my supreme gifts..."

Jonathan Saville

The San Diego Opera's Carmen is the first experience of opera for a friend of mine and not a very good experience. He naturally did not feel particularly enthusiastic about going to their next production, Mozart's Marriage of Figaro. But I persuaded him to give opera another chance, and now we are both delighted that he did. He came away from Figaro in such a state of bliss that he could scarcely express himself, though he usually quite articulate about his tastes and experiences. "Bliss" would be an exaggeration to describe my own reaction; but I did enjoy the production very much, and having gathered my own wits together I'd like to tell you why.

The Marriage of Figaro is about love intrigues in an eighteenth century court. Figaro, servant of the Count, is an abse for the pretty Susanna and is making every effort to supplant Figaro, if not in her affections at least in her bed. The Countess is heartbroken at her husband's attempted infidelity. Figaro is outraged, and in the meantime the Count himself is in a fury of jealousy over the attentions being paid his wife by a young and handsome page, Cherubino. Complication follows complication.

lost documents, secret family relationships, discoveries in the bosom, lies, plots, disguises, and the whole story is handled with the utmost inventiveness and wit. Even without the music, this is excellent comic drama. The result is a constant flutter of emotion, people aimlessly walking

was well met by most of the singers in the San Diego Opera's production. The Susanna of Joy Clements was full of pert energy and delicate sarcasm. John Darrenkamp's Count was the very image of impudent scoundrel and frosted by the thwarted at every turn by the clever servants and even the old gardener Antonio, who plays a minor role in one part of the intrigue, found in Joseph Galiano a skillful interpreter of his drunken and malicious, hump-knicker. Two members of the cast stood above even the general high level of acting skill. Johanna Meyer, the Countess, with her striking beauty, her haughty bosom, her dignity and pathos, made the very most of this character's mixture of aristocratic grandeur and human suffering. Perhaps best of all was James Albertson in the small role of Don Basilio, a music master serving as part-time pander for the Count. The exquisite foppishness of this bewigged and bejeweled creature, the sheer effeminate elegance of his every gesture, the variety of his stoniness of each cocked finger and each raised eyebrow, made Mr. Albertson's interpretation of Basilio far the best I have seen. A flawless caricature, all artifice, simple brightness, and nasty grace.

The only one of the main characters whose acting did not come up to snuff was Figaro. Norman Treigle, who sang this important role, was billed as the star of the production. A star he may be, but I must confess that each time I see Mr. Treigle on the stage I like him less. The extent of his character is in the how he takes at the end an offhand, half-embarrassed bow accompanied with little hand gestures of deprecation. Every feature of his face and every limb of his body seems to be saying "Shucks everybody, it's awful nice of you to applaud this way, but I'm actually very humble about my supreme gifts — I can't really take credit for it. I was just born great!" Such an attitude might be less obnoxious if it were justified by the performance that preceded the bow. But instead Treigle's Figaro is peculiarly dull and energetic. Instead of daring, prancing, flashing with irony and determination the character of the clever and independent servant outlined by the words and vividly colored in by the music — Mr. Treigle walks somberly and gracefully, his head down, his feet turned in ballet positions, each pose telling us over and over that he is not Figaro but the great Norman Treigle, condescending to treat the boards with a number of supernumeraries.

What about the staging? Director James de Bliss did not manage to harm the production severely, but it was a rare moment when he helped to improve it. He is of the school of directors who believe that everybody on stage must be doing something at every moment. The result is a constant flutter of emotion, people aimlessly walking

around desks, making faces at the person who is singing, executing manoeuvres, including Mr. de Bliss ignores the fact that Figaro is a comedy character, and that every movement and every posture is intended to be motivated by the characters' interior life. He is always willing to blur the reality of character for the sake of a safe track, a momentary bit of humor. Some of the cast — Miss Meyer, for example succeeded for the most part in restoring his fussy direction, but others, notably the grossly exaggerated, unbearably hoyslenish and clunky Cherubino of Susanne Clarke, were virtually destroyed by it.

Musically, the performance was excellent. Mr. Treigle sang well enough, so did the rather thin-voiced but pleasantly musical Miss Clements (Susanna). Miss Marsce is a far better singer than she is an actress, and Miss Meyer was altogether wonderful, with a rich, well-placed, and warmly expressive soprano voice that is likely to make her one of the best singers of her generation. Miss Darrenkamp, as the Count, was vocally less than good and his harsh, braying delivery was unfortunately a lot less than good. Walter Herbert conducted with admirable poise and polish, and the orchestra played considerably better than usual.

A good performance, then. But why my friend's bliss? An example from the end of the Second Act may explain it. Figaro, Susanna and the Countess have been making wits with the Count, confounding him with their cleverness, when suddenly three other characters arrive onstage. They are with little hand gestures of deprecation. Every feature of his face and every limb of his body seems to be saying "Shucks everybody, it's awful nice of you to applaud this way, but I'm actually very humble about my supreme gifts — I can't really take credit for it. I was just born great!" Such an attitude might be less obnoxious if it were justified by the performance that preceded the bow. But instead Treigle's Figaro is peculiarly dull and energetic. Instead of daring, prancing, flashing with irony and determination the character of the clever and independent servant outlined by the words and vividly colored in by the music — Mr. Treigle walks somberly and gracefully, his head down, his feet turned in ballet positions, each pose telling us over and over that he is not Figaro but the great Norman Treigle, condescending to treat the boards with a number of supernumeraries.

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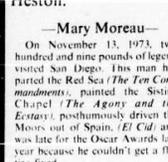
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Often a Christ figure, never a Christ, the man behind the legend is, of course, Charlton Heston.



—Mary Moreau— On November 13, 1973, two hundred and nine pounds of legend visited San Diego. This man has parted the Red Sea (The Ten Commandments), painted the Sistine Chapel (The Agony and the Ecstasy), posthumously directed the Moors out of Spain, El Cid and was late for the Oscar Awards last year because he couldn't get a flat tire fixed.

He has played Moses (The Ten Commandments), John the Baptist (The Greatest Story Ever Told), Andrew Jackson (The President's Lady and The Buccaneers), Michelangelo (The Agony and the Ecstasy), El Cid (El Cid), Marc Anthony (Julius Caesar and Anthony and Cleopatra), and the last man on Earth at least twice. Often a Christ figure, never a Christ, the man behind the legend is, of course, Charlton Heston.

At a dinner given in his honor before the lecture, Mr. Heston related this story about Gary Cooper. Heston and Cooper were in a London restaurant during the heyday of the Mods and the Rockers. A group of these leather-jacketed young punks taunted Cooper with a "There goes the big cowboy star." "Coop," stealing a line from one of his own movies (The Virginian), turned his steely grey eyes upon the speaker and drawled, "Smile when you say that." The Mod/Rocker, transported from 1950's England to 1870's Old West, was left without a draw.

Heston told another story, this one on his own. His friend, the late actor Jeff Chandler, was accosted on the street by a loving fan who raved, "Your performance in Ben Hur was the most moving thing I've ever seen." Thanking the man, Chandler explained to him that he had not appeared in that movie.



Parables from a Christ Figure

"Well, said the fan, "if you're not our cowboy star," "Coop," stealing a line from one of his own movies (The Virginian), turned his steely grey eyes upon the speaker and drawled, "Smile when you say that." The Mod/Rocker, transported from 1950's England to 1870's Old West, was left without a draw. Heston told another story, this one on his own. His friend, the late actor Jeff Chandler, was accosted on the street by a loving fan who raved, "Your performance in Ben Hur was the most moving thing I've ever seen." Thanking the man, Chandler explained to him that he had not appeared in that movie.

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- ARCHIE O'MALLEY -

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Mr. Archie O'Malley:
 Tonight I found a jazz radio station on FM at 88.3. They sounded pretty good considering that they are a college station, so they say. What bothered me, though, is that they announced that they go off the air at 9:30 every night and that they only broadcast Monday through Friday. My question is why can't they broadcast on weekends and later at night? Also they said, in a disappointed tone, that they had to quit broadcasting during the school break. How come?
 Doug Coffland,
 San Diego

That's pretty easy. Since San Diego City College's KSDS is licensed and funded through the San Diego Unified School District, it can't get the funds from the District to run when school's not running. Also, they can't have a station with an educational license, sell advertising, so they're completely dependent on the District, or some outside sugar daddy if they can get one. By the way, the people at KSND (94.1) might be pretty offended if you ignore their jazz. They play jazz every morning except Sunday.



Dear Archie,
 I'm a common ordinary gringa who married a Mexican-American. He eats mostly American food but now and then talks about his mother's tacos and enchiladas. He's taught me to make the tacos and enchiladas with store-bought tortillas, but I'm wondering if you could give me a recipe for home-made tortillas.

S.L. Golden Hills
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It's Crazy Here

—Sam Wilson—

Hitching rides between North County towns on the coast highway can be a one ride jump, or a hop scotch of short encounters. Brief, unpredictable meetings with strangers, or friends, or people vaguely known. The relationships can range from silently shared flashes of coastal scenery, to intimate conversations. They can be involving, uncomfortable, or downright boring, but they all play themselves out in a matter of minutes. For a large segment of the unmoored, mobile population of Southern California, these brief relationships constitute a significant part of existence.

This morning, I began a series of rides with a lift from Cardiff to Del Mar on the back of a VW bus. Two guys in their early twenties were up front, and a surf-board stretched the length of the rear compartment, its nose sharing the back seat with me. Four speakers, two large ones and two small ones, were embedded as matched pairs in the paneled walls. They were silent, but I imagined the crushing level of sound with which they could fill the bus.

"Want some dates?" asked the guy in the passenger seat. I did, and took a couple of them from a large bag. They were moist and unusually good. I smiled to myself at the fringe benefits of hitch-hiking. It seems that the brief, uncommittal nature of the encounter relieves the fear of long term dependence or indebtedness that can come with the act of giving or receiving material things.

"Far out surf today," said the passenger, and he looked me square in the eyes, making his comment, in me obvious. His stare was pleasant, though. More often than not, hitching conversations are directed out the window rather than towards the other person. There is a temptation to ignore the fact that you are actually with someone else, or to construct a fantasy personality for them.

"It's beautiful," I said. "You surf?"

"Once in a while — not very often." He gave me an amused, slightly unbelieving glance, as if I had just said that I only breathed once in a while. He turned around, and started thumping his hand on his knee in rhythm to music that was in his head.

"You in a hurry?" he asked, turning to me again. "I made my reluctance obvious, though. I wanted to know why he was asking.

"We've got to stop for a while in Solana Beach, and pick up a friend. We're going to Del Mar, though."

"Fine," I said.

"We pulled out on a side street in

Solana Beach, and stopped. The friend was out in his front yard, and the passenger got out of the bus to talk with him. They settled into a conversation, which we could watch, but not hear from inside the bus.

"Want some cashews?" asked the driver. "I took some, and, like the dates, they were unusually good. I said so. "We just got them at the date fair," he said. "I eat about five pounds of them a week."

I wondered about the condition of his lower tract, and asked him where the date fair was. He had become absorbed in meeting with a tangle of wires between the front seats, though, and didn't answer. He plugged in a jack, turned a knob, and suddenly the bus was filled with a riff of electric music. I liked it, and settled back to be blasted by the formidable speakers.

The driver looked at me, and asked with his eyes (I couldn't have heard his voice) if volume was okay. I smiled and nodded. I looked out the window, and enjoyed the contrast of the relatively peaceful surroundings with the pandemonium in the micro-environment of the bus. Like many of the constant travelers of California, this guy had gone to great pains to put together a personalized vehicle. With traveling taking up so much of existence, people like to be at home while they're on the road.

The passenger returned in a few minutes, his friend had decided not to come. The three of us continued to Del Mar a box of music moving with the buzz of the highway.

They left me at a busy intersection, and after about a half minute, an ancient, lumbering Oldsmobile stopped to pick me up. I recognized the driver as a friendly acquaintance — a guy with whom I had worked the previous year. We exchanged greetings and, and he was the first to pose the invariable question of renewed acquaintance. "What have you been doing?"

I described a couple of the good things, and none of the bad; and asked him the same thing. He was starting a shop and studio for print-makers. In a hurried exchange, I told him about a girl I knew who does engraving, and is looking for a place to work. He took her name and phone number, as I got out of the truck in the University of California at San Diego. I waited for the next rule, feeling very happy that we had run into each other.

A late model station wagon pulled to a stop beside me. The driver, a thin balding man, motioned for me to get in the back; a small stack of books already occupied the seat beside him. We lurched to a start, and he asked in a sharp British accent, "Do you study at the university?"

Something in his tone seemed to

say that he was really asking how I justified my existence, so I simply answered, "No." I hate to justify my existence, especially in the context of a hitch-hiking conversation. I settled back for a quiet ride.

"You've probably been here all your life, haven't you," he said. His tone was still more antagonistic, but I saw that it was California he wanted to attack, not me.

"No," I said. "I'm from Pennsylvania. You're from England, aren't you?"

He turned quickly to look at me, and our eyes met momentarily. He seemed agitated, but was more scrutinizing than unfriendly in his brief appraisal of me. "Is it like this in Pennsylvania?" he asked.

"No," I said slowly, and paused to find out whether he wanted to talk about climate or people.

"People are crazy here," he said. "Yeah," answered, "things seem a bit more predictable in Pennsylvania."

"Well, it's a matter of priorities. People have no sense of realistic values here. It's individualism, but

it has become necessities, automobiles, it seems like I spend half my life moving about in this damn thing."

"There's a big waste of natural resources here," I said. "How long have you been here?"

"Three years," he snapped. I sensed I was intruding, but he continued with his own train of thought. "...then all the kids react to it by getting into their crazes movements, and repeat everything. You can hardly blame them, but they waste all their time with their foolish movements. Jesus, it's crazy here."

With the slam of the car door, he was out of my life, probably forever.

"He's right, in a way," I thought. But I wondered how much time he spent stewing about it, and why he was stopping.

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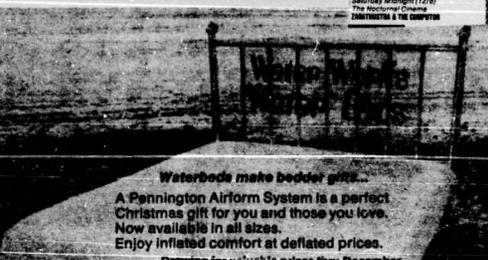


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It's Not How You Play the Game

"I hated Clyde Lovellette of the Hawks most of all. He would scratch, bite, hold on to my shorts, anything and everything."

—Alan Pesin—

Two days after the San Diego Conquistadors Basketball Team announced their probable move to Los Angeles, coach Walt Chamberlain was welcomed to the San Diego area by way of the La Jolla Bratskellar restaurant. And I was there.

Sighting Mr. Chamberlain in a group of people is not difficult, but approaching him certainly is. I decided on a lay and wait tactic. However I did not have the patience to wait long enough. Thus, from the bar to the buffet table to the dining area to the telephone booth and back to the bar, Chamberlain kept following me, but always one step behind. Luckily his steps are much larger than mine, so when I tripped over an empty champagne glass, Walt was upon me immediately.

Chamberlain pulled me up and shook my hand in one fluid motion, crushing both my index and pinky fingers without a hint of concern.

"Mr. Chamberlain, which defensive centers played the dirtiest during your career?"

"I hated Clyde Lovellette of the Hawks most of all. He would scratch, bite, hold on to my shorts, anything and everything. Jungle some things, but at least he was up about it. He knew the only way he could try and stop me was holding on for dear life, and he did me so."

Against the Milwaukee Bucks during the 1971 playoffs, both at and Backus were hurt, and I, gym's never had a chance, yet you played what many think to be your finest series of games despite certain defeat.

"When we went out on the floor I knew they had a better team than

us, but I thought what if they have a bad night and we have a good one. Sure that won't happen four games in a row, but four out of seven maybe."

"Is that how you coach?"

"Yes. I tell my team that any given night any team can win. I usually wait until halftime though to give this speech because if you go it at the beginning and you are down by twenty points at the half, what do you say then?"

"What made you think you could coach?"

"I figured that if a guy like Larry McMahon could coach for three different pro teams in the last ten years, why couldn't I?"

"Have you ever cried after a loss?"

"Crying doesn't have to be just tears. You can imagine what some of those losses did to me..."

"But don't the wins wipe out the losses?"

"I read that Bill Russell has his Seattle SuperSonics run the same number of laps as the team allowed points in the previous night's game."

"I've heard that too."

"How do you keep your team members from thinking about individual statistics at the expense of team effort?"

"On some teams it can be a real problem. The New York Knicks, with guys like Bradley and DeBussche scoring ten points one night, twenty the next, they're a smart team. That's what I try to make my players understand. Winning is more satisfying than any individual effort."

"What is it like playing against friends?"

"I really get up for confrontations with my friends. Chet Walker, who use to live right across the street from me every time we played the Chicago Bulls, I just had to block one of his shots. Of course if we were ahead by ten with only twenty seconds to play, I probably would let him have his shot."

"Who do you like best on the Conquistadors?"

"I like them all. Bo Lamar, I think, was the best. My experience can be our Jerry West."

"What do you think of the Lakers now that you're gone?"

"Well, it's a helluva ballplayer, but without me helping everyone out, what do they have but just an average team? Without me, Goodrich is nothing more than an ordinary good-shooting mediocre guard."

"Do you prefer coaching wins to playing wins?"

"I'll take any win, but I think we'll get more if I play."

"Would you like to be in the movies someday?"

"I gotta be moving on to see some girls over there. Why don't you come out to a game sometime?"

"Too expensive."

And Will moved off to co-mingle with some blond-blonk sheiks, but not without first shaking my hand and crushing the three remaining good fingers on my right hand. Can you imagine what Chamberlain-Russell pre-game handshakes must have been like? If we had harvested the resulting power, there wouldn't be an energy shortage today.



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Letters

ADDRESS ALL CORRESPONDENCE TO READER BOX 80803 SAN DIEGO, CA 92138

HORSE EXHAUST

Hi there and thanks. For accomplishing what we here (read Carroll and myself) had set the patience to do. That is, digesting the output of H.O.W. and presenting it to the people. We read, great, know we tried. But every piece with or without commentary, came off as either damn good or just not worth doing. That on radio.

REDUCED TO MUMBLES

We feel very sorry for the Reader that is forced to report to the ears of Jonathan Kavali's music critics. Here, obviously, totally, and pathetically, inadequately attempt to publicly comment on the nature of 20th century music. It is hard to retain even a trace of objectivity when confronted by the sheer insanity of Mr. Kavali's infantile whinnies. That someone with such an uneducated and hostile attitude toward music which he does not understand and makes no effort to understand — is published, this is an outrage!

As we direct our attention to the reader this review of the Cleveland Quartet playing Ives' Quartet No. 2, you realize that Ives does not have a sense of direction. Indeed, that we feel forced to come to the defense of this sixty year old acknowledged masterpiece even further convinced that Mr. Kavali is undoubtedly off the wall. Even his criticism of William Schuman's Fifth Symphony misses the point. A "pleasant neo-classical work," indeed! We have never seen him approach any piece of 20th century music with even a thread of comprehension. He never manages to transcend the most superficial level of visceral response to sound.

Perhaps the cilia of his organ of corti are only stimulated by his warped and poorly conceived notions of what he thinks music should be. That this aesthetic dinosaur possesses the gall even to reveal his existence to a profound multi-

about two hours straight without pausing for even a drink of water! I can't imagine anyone who enjoys playing music more.

There is something unique about the Grateful Dead. Something that allows fans to enjoy a wide variety of styles and play friends turn to each other beaming, and say, "I was just thinking of that song." I've never seen people so worn out or so happy from participating in a concert as people from a Dead concert. Why is this? It is because the Grateful Dead are not rock and roll stars. They are just a bunch of guys, the same as you or me, playing music to play and the crowd's enjoyment. Serious and immersed in their own music. In, afraid not. Happy and carefree in their lives as well as their music. Yes, I'm happy to be able to say, Yours truly, Lee Roschan, San Diego

Dear Reader: I am also writing to say that Mr. Martin's opinions on the Rolling Stones new album are insane & without basis in reality. I am a devoted fan of the Rolling Stones and I live in Ocean Beach.

I'm disappointed. Your author of the article on the Bradley Kotov proved to be just as prejudiced in one direction as those certain reporters in the local dailies are in the other. They ridicule and vilify everything long-haired and trouble-like while seeing ridiculous everything short-haired and from Middle America. He seemed to have pre-learned opinions before his arrival at the rodeo and set out to prove them rather than be objective. As a civilized person of some sophistication who had never been to a rodeo before, I had the same preconceived ideas as did Mr. Martin so observed the town and spectators was cloudy. I actually enjoyed myself that day, and found that most of my ideas were wrong.

Yes, the town did have two sections, but one day there doesn't as a whole sociological survey. Some of the spectators indeed wore western style clothes and portrayed that image — this really is a cattle raising area — but there definitely were many more Hare Tan shirts and shoulder-length hair on the teenagers and non-Oakie looking adults in attendance than your reporter's stereotyped people. But then, what was wrong with them anyway? Didn't they have the right to dress in a fashion they chose?

I think Mr. Martin was afraid to have an enjoyable time and get into the spirit of the rodeo. It is perhaps now too intellectual and rigid in his thinking so as to be bored with other styles of living other than his own. Since I have enjoyed reading your weekly paper for fresh views on subjecting to me, I would hate to see you fall into that common trap of most wretchedly consistently giving up on a limited, put-down viewpoint in articles. Besides, it isn't very professional, don't you agree? Sincerely, James W. Schneider

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TELEVISION

THURSDAY, DECEMBER 6

TAKE ONE FALSE STEP. William Powell, Shelley Winters (1949). Channel 6, 7:00 p.m.

THE ADVOCATES. "Should the President Be Impeached?" Channel 15, 7:30 p.m.

THE MEN WHO MADE THE MOVIES. Vincente Minnelli and clips from his movies Meet Me in St. Louis, An American in Paris, The Bandwagon and Gigi. Channel 15, 8:00 p.m.

THE CORPORATION. A CBS examination of the corporate life of Phillips, the 36th largest corporation in the U.S. Channel 8, 10:00 p.m.

FRIDAY, DECEMBER 7

THE CONSTATORS. Judy Lerner, Peter Lord (1944). Channel 6, 7:00 p.m.

MASTERSPIECE THEATRE: The Unpleasantness at the Balloon Club. Channel 15, 3:00 and 8:00 p.m.

INCIDENT AT VICHY. Arthur Miller's play directed by Stacy Keach. Channel 15, 10:00 p.m.

IN CONCERT: Joe Walsh, Cheech and Chong, Bonnie Bramlett and Tower of Power are scheduled. Channel 39, 11:30 p.m.

THE MIDNIGHT SPECIAL: The Four Tots. Dr. Hook, Todd Rundgren, John Mayall, and Shawn Phillips are scheduled. Channel 10, 1:00 a.m.

SAUNDERS. Channel 10, 10:30 a.m.

NFL FOOTBALL. Kansas City vs. Green Bay. Channel 8, 10:30 a.m.

NCAA FOOTBALL. College Division Bowl Game. Channel 39, 5:00 p.m.

NFL GAME OF THE WEEK. Channel 10, 12:00 p.m.

FOOTBALL. Kansas City vs. Oakland. Channel 10, 12:30 p.m.

THE EUROPEAN CUP. Channel 6, 2:30 p.m.

SHERLOCK HOLMES FACES DEATH. Basil Rathbone (1943). Channel 8, 3:00 p.m.

POPPY. W.C. Fields, Rochelle Hudson (1936). Channel 39, 3:30 p.m.

WIDE WORLD OF SPORTS. Grand Prix Motocross. Channel 39, 5:00 p.m.

MILLION DOLLAR MERMAID. Esther Williams. Peter Mature, Water Pigeon (1952). Channel 10, 5:30 p.m.

S'WONDERFUL, S' MARVELOUS, S' GERSHWIN. A tribute to George Gershwin and his work. Channel 6, 7:00 p.m.

BOXING from the Olympic Channel 6, 7:30 p.m.

RAVI SHANKAR and Yehudi Menuhin in concert. Channel 15, 8:00 p.m.

A TRIBUTE TO JIM CROCE, including selections from his songs. Channel 15, 8:30 p.m.

WAR AND PEACE. Andrei gains a son and loses a wife. Pierre fights his duel and Napoleon gives the Legion of Honor to the Czar. Channel 15, 9:00 p.m.

INCIDENT AT VICHY. Repeat of Fiday's performance. Channel 15, 10:30 p.m.

SUNDAY, DECEMBER 9

HELL'S KITCHEN. Ronald Reagan Dead End Kids (1939). Channel 6, 11:00 a.m.

NFL FOOTBALL: Washington at Dallas. Channel 8, 12:30 p.m.

THE MEN WHO MADE THE MOVIES. Vincente Minnelli and clips from his movies Meet Me in St. Louis, An American in Paris, The Bandwagon and Gigi. Channel 15, 8:00 p.m.

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THIS WEEK IN SAN DIEGO

special events

CHRISTMAS WORLD, a craft and gift show, with Scottish, Philippine and Polish dancing groups, and Santa Claus and his helpers. Plaza Hall, Community Concourse, Wednesday, December 5, through Sunday, December 10, 12:00 noon to 10:00 p.m. daily. 286-6169.

ANNUAL VISTA CHRISTMAS PARADE, floats and marching units in review. Saturday, December 8, 10:00 a.m. 728-1122.

OLD TOWN CHRISTMAS PARADE, beginning on San Diego Ave. at Amphida St. to Juan and Taylor Streets. Saturday, December 8, 5:00 p.m.

GERMAN CHRISTMAS FEST, The FolkLaenders will sing and dance accompanied by the Polka Dots and their authentic German folk music. Rancho Bernardo Mercado, in the Gasboud West courtyard. Saturday and Sunday, December 8 and 9, 1:00 and 3:00 p.m.

SANTA LUCIA DAY: Swedish youngsters present Lucia pageant at 2:00 p.m., including singing and dancing traditional Swedish music; film on Christmas in Sweden shown every half hour between 12:30 and 3:00 p.m.; coffee and Lucia bread served by Swedish foreign exchange students. S.D. Museum of Man, Balboa Park, Sunday, December 9, 2:39-2:00.

OUR LADY OF GUADALUPE PARADE, Forms on Kearny Avenue between Commercial and Crosby Streets, proceeds west on Commercial to Ninth to B Street, west on B Street to the Community Concourse. Sunday, December 9, begins at 12:00 noon.

ANNUAL LA JOLLA SANTA CLAUS PARADE and Grand Opening of Christmas Center. Sunday, December 9, 1:30 p.m. 454-1434.

LOS PASTORES, Traditional religious folk-play re-enacting Gospel story of Christ's birth. Mission San Luis Rey, Sunday, December 8, 8:00 p.m.; Wednesday, December 12 and Friday, December 14, 8:15 p.m.

ORIENTAL WORLD OF DEFENSE, Karate, Kung Fu, Tai Chi Chuan, Aikido, Judo, Jiu Jitsu. S.D. Sports Arena, Sunday, December 8, 8:00 p.m. 224-4178.

BAYANIHAN PHILIPPINE DANCE COMPANY, S.D. Civic Theatre, Community Concourse, Sunday, December 9, 8:00 p.m. 236-6510.

SANTA'S CHRISTMAS FAIR, Products from all over the world, celebrities, rides, petting zoo and more. S.D. County Fairgrounds, Del Mar, December 10 to 24, 10:00 a.m. to 10:00 p.m. 297-0338.

theatre

SMALL CRAFT WARNINGS, by Tennessee Williams, Apollid Theatre, Mesa College, Thursday, Friday, and Saturday, December 6, 7, and 8, 8:00 p.m. 279-2305, ext. 236.

THE LION IN WINTER, by James Goldman, San Diego State Theatre, Main Stage, Friday and Saturday, December 7 and 8, 8:00 p.m. 286-6033.

ROCK AND SOUL, a revue, presented by the Southwest Community Theatre and South San Diego YWCA, Lincoln High School Auditorium, 150 South 46th, Friday and Saturday, December 7 and 8, 8:00 p.m.



SUMMER AND SMOKE, by Tennessee Williams, Old Globe Theatre, Tuesdays through Sundays, 8:00 p.m. Sunday matinee December 9, 2:00 p.m. Through December 23, 289-5555.

MERRY CHRISTMAS PUPPET SHOW, by Marie Hitchcock, Children's Room, S.D. Public Library, Saturday, December 8, 11:15 a.m.

THE NIGHT BEFORE CHRISTMAS, by Marie Hitchcock and the Padre Puppeteers, Balboa Park Puppet Theatre, Sunday, December 8, 1:00, 2:00, and 3:00 p.m.

THREE CHILDREN'S PLAYS, presented by the East-West Players, S.D. City College Theatre, Saturday, December 8, 10:30 a.m.

MY THREE ANGELS, a Christmas show, Lamothigh Theatre, 8053 University Avenue, Mesa, Fridays and Saturdays, 8:30 p.m. Through December 8, 466-6143 or 465-1146.

SUSAN SLEPT HERE, comedy play, Actors Quarter Theatre, Fridays and Saturdays through December 15, 8:30 p.m. Phone 234-9325.

STATUS QUO VADIS, Starring Ray Weston, Off Broadway Theatre, Tuesdays through Saturdays, 9:30 p.m.; Sundays and Sundays, 2:00 p.m.; Sundays, 7:30 p.m. Through December 9.

THE MAGIC TOYSHOP, a special Christmas story play, Actor's Quarter Children's Theatre, Sundays, 2:00 p.m. Through December 16. Phone 234-9325.

TIME OF THE COMET, a new play by Rosie Driffeld, A biography of American novelist Lucian Stewart Kent, Crystal Palace Theatre, Fridays, Saturdays, and Sundays at 8:30 p.m. Through January 20, 488-8001.

DARK OF THE MOON, classic American Folk drama, presented by Grossmont College's Arts/Drama Department, Stagehouse Theatre, Grossmont College, Thursdays, Fridays, and Saturdays through December 7, 8:00 p.m. 465-1700, ext. 327.

music

NORTH INDIAN CLASSICAL MUSIC, with Ashish Khan, the sarod player, St. Peter's Episcopal Church, Parish Lane, Del Mar, Friday, December 7, 8:00 p.m. 755-1616.

THE YEOMEN OF THE GUARD, Gilbert and Sullivan's operetta, Recital Hall, San Diego State, Friday and Saturday, December 7 and 8, 8:00 p.m. 286-5020.

VIVALDI'S CHAMBER MASS, Buxtehude's "Rejoice, Beloved Christian," and Britten's "Ceremony of Carols," performed by the San Diego Symphonic Chorus and Chamber Orchestra, Blessed Sacrament Church, 4544 Cerrito Drive, El Cajon, Friday, December 7, 8:00 p.m.

L.A. PHILHARMONIC, Zubin Mehta conducting, pianist Peter Serkin as soloist. Works include Mozart's "Symphony No. 40 in G Minor," Oliver Messiaen's "Oiseaux Exotiques" for piano and orchestra, and Mozart's "Concerto in B Flat for Piano and Orchestra." S.D. Civic Theatre, Community Concourse, Saturday, December 8, 8:00 p.m. 224-2063.

HANDEL'S MESSIAH, performed by the S.D. State University Chorus, Symphony Orchestra, Point Loma High School Choir, and soloists, Peterson Gym, San Diego State, Sunday, December 9, 2:00 and 8:00 p.m. Christmas carols will precede both performances. 286-6947.

FESTIVAL OF CHRISTMAS, presented by Grossmont College's Concert Choir and Chamber Chorus. Works by Buxtehude, Harnmeister, and Mozart. Recital Hall, Grossmont College, Sunday, December 9, 4:00 p.m. Free admission. 465-1700, ext. 321.

BAROQUE MUSIC by Buxtehude, Telemann, and Harnmeister. St. Andrews by the Sea, 1050 Thomas Ave., Pacific Beach, Sunday, December 9, 4:00 p.m. 272-0133 or 273-3022.

ALCALA TRIO performs Mozart's "Sonata in E Minor," Vincent D'Indy's "Trois No. 2 en forme de Suite, op. 98," and Dvorak's "Trois in F Minor." Fine Arts Recital Hall, Grossmont College, Sunday, December 9, 8:15 p.m. 465-1700, ext. 321.

JAZZ PIANIST CALVIN JACKSON, Fine Arts Recital Hall, Grossmont College, Wednesday, December 12, 11:00 a.m. and 8:00 p.m. Free. 465-1700, ext. 321.

sports

HOCKEY, Gulls vs. Seattle, S.D. Sports Arena, Thursday, December 6, 8:00 p.m. 224-4176.

PROFESSIONAL BOXING, The Coliseum, 1485 E Street, Friday, December 7, 2:35-8:35.

SATURDAY NIGHT STREET DRAGS, Carlabad Raceway on Palomar Rd., Carlsbad. Gates open at 6:00 p.m.; races begin at 7:00 p.m. 727-1171.

BASKETBALL: Conquistadors vs. San Antonio Spurs, Golden Hall, Community Concourse, Saturday, December 8, 7:30 p.m. 427-9100.

HOCKEY: Gulls vs. Denver, S.D. Sports Arena, Saturday, December 8, 8:00 p.m. 224-4176.

RUGBY: San Diego State vs. O.M.B.A.C. (Old Mission Beach Athletic Club), Aztec Bowl, S.D. State, Sunday, December 9, 1:00 p.m. 222-3445 or 462-5248.

FOOTBALL: Chargers vs. Denver Broncos, S.D. Stadium, Sunday, December 9, 1:00 p.m. 280-2111.

lectures and talks

DYLAN THOMAS WORKS, read by actor Jack Aranson, Kearny High School Auditorium, 7651 Wellington Way, Friday, December 7, 8:00 p.m.

A CHESS COURSE AND THE GREATEST GAME EVER PLAYED, presented by chessmaster Jude Acers. (Audience members who wish to participate should bring their own Staunton pattern sets and boards.) Student Center, Grossmont College, Saturday, December 8, 1:00 p.m. 465-1700, ext. 321.

CONSUMERISM, ENEMY OF THE CONSUMER, a talk by Arthur Shenfield, director of the International Institute for Economic Research, London. Mesa Hall, University of San Diego, LaSalle School, Wednesday, December 12, 12:00 noon. Free and open to the public.

museums and galleries

CARL NEUBERT and Frederick Ashby, Seascapes, Expressional and Full-range Dimensions, Georgia's Gallery Restaurant, 2600 South Highway 101, Cardiff-by-the-Sea, 755-0837.

SAN DIEGO BACK COUNTRY and gold mining areas, paintings by Floyd Copeland Chandler, Natural History Museum, Balboa Park, Through December 10, 232-3821.

ROBERT BOCHILE, new realist paintings, Jack Glenn Gallery, 424 Fashion Valley, December 6 through January 3, 291-5970. Also at Fine Arts Gallery, Balboa Park, December 8 through January 20, 232-7931.

THE EDWARD CLINTON YOUNG COLLECTION, American painters including "tonalists" and "luminists," Fine Arts Gallery, Balboa Park, December 8 through January 20, 232-7931.

GALLERY 8, Traditional and contemporary crafts, plateforms by John Lewis, Don Hartman and Stellan Fowler, International Center, Matthews Campus, UCSD, Through December 12, Tuesday through Saturday (open Monday the 25th), 11:00 a.m. to 3:00 p.m.

ROBERT MOTHERWELL, graphics and drawings, Jack Glenn Gallery, 424 Fashion Valley, 291-5970.

BRUCE McCracken, "Hunchback series" of paintings, Swinford Gallery, Fifth and Laurel Streets, Through December, 234-2697.

BILL NOONAN, paintings of vintage airplane scenes, San Diego County Law Library, 1105 Front Street, December 1 through 31.

DRAWINGS by Don Patterson and sculpture by Richard Coby, both of Grossmont College's faculty, Triad Gallery, 3701 India Street (Also, continuing works of Triad Coop.) 299-6543.

TWO ONE-MAN SHOWS — John Rogers, sculptor; Jean Swiggart, painter, Southwestern College Art Gallery, 900 City Lakes Road, Chula Vista, Monday — Friday, 10:00 a.m. to 2:00 p.m., Monday — Thursdays, 6:00 to 9:00 p.m.

TEXAS ARTIST BOB WADE, paintings, UCSD Art Gallery, Humanities Library, Siveille Cam, UCSD, Through December 9.

DRAWINGS, graphics, and paintings by expressionist Rico LeBrun, Founders Gallery, University of San Diego, Through December 22. Phone 291-6480, ext. 354.

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