



# City Lights

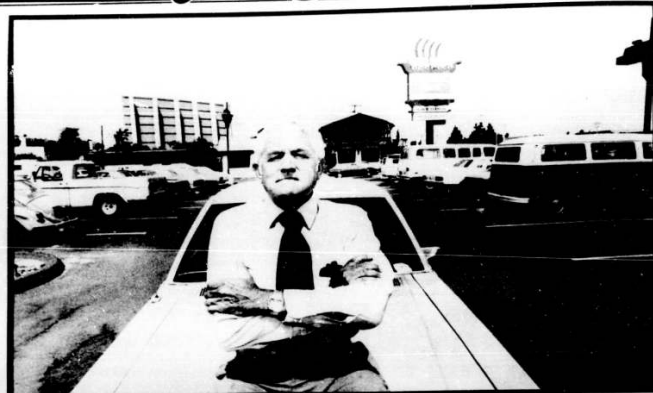
## Signs Of A Struggle

Ken Marshall, a fifty-four-year-old insurance underwriter, enjoys the music of John Denver, and he also has an aversion to paying for parking at sporting and cultural events. This explains how Marshall and his wife and their eighteen-year-old son and his girlfriend and two other eighteen-year-olds happened to be driving to the Sports Arena the evening of July 20, a Sunday, and why they cruised down Midway Drive in search of a free space, and how they chanced upon the lot at the Nordic Village shopping center — the scene of the drama that was to follow.

"We glanced in there and there were many beaucoup parking spaces," Marshall recalls. "You could see that the center was pretty well closed down." Enticed by a sign in the window of the Howard Johnson's ice cream shop, the Marshall party stopped to consume some hot fudge sundaes. Then, thinking ahead, they entered the Winchell's Donuts at the south end of the center and bought doughnuts to eat during Denver's 8:00 p.m. show. Then they walked over to the arena and there attended "one of the best concerts that I've ever seen," in Marshall's words. About eleven, they headed back to their car. "But as we were arriving we realized that something was wrong because there wasn't a car left in that parking lot, and there were several people standing around and talking to themselves." Calls to the police to report the vehicles stolen revealed the truth: that Helge Hansen, the owner of the center and the Nordic Inn, had ordered about forty cars to be towed away.

Marshall says the ensuing scene was one of shock and consternation, as the car owners realized they would have to wait until the next day (Monday) to reclaim their vehicles: the four companies which had towed them were closed for the night. The parents of one of the teen-agers arrived to drive the Marshalls to their home in Allied Gardens, and Marshall and his wife redeemed their 1978 Ford Fairmont the next day for forty-five dollars from Western Towing Service on Morena Boulevard.

But that didn't conclude the incident for Marshall, who began to contemplate revenge. The day after the concert, he and his wife both talked to Hansen on the telephone, and say they were outraged when the restaurant owner hung up on them. So after picking up their car, they drove to the Nordic Inn "to rip him apart in front of his customers, and embarrass him, and do whatever we had to do." Foiled by Hansen's absence from the



Ken Marshall

restaurant, Marshall quizzed the managers of the Winchell's and the Howard Johnson's and Florentino's pizza parlor, all of whom complained about the tow-away. The ice cream parlor manager confided that he had planned to remain open to serve the concert-goers, but closed up to avoid their wrath when he saw the cars being taken.

Marshall's outrage has not abated since then. He placed classified ads in an attempt to round up all the victims, although so far he has only found one, a social worker named Jan Porter, who even ate with her daughter at Hansen's restaurant before walking to the concert. Her Toyota Celica was towed away. Today Marshall still dreams about picketing the shopping center on Midway, "anything to do damage back to him for the damage he did to these people."

Those who like their conflicts black and white should stop reading here, because the perspective of the storeowners around the arena adds some gray to the picture. Most of them regularly see their parking spaces filled by people trying to avoid the two dollars charged by Ace Auto Parking at the Sports Arena. Some react even more dramatically than Hansen at the Nordic Village.

Tower Records, for example, has a guard to chalk the Tower lot every Wednesday through Saturday nights, and store personnel say that a dozen or more cars have been towed on a regular basis the night of a concert. Other merchants are more tolerant. Stig Lundberg, for example, owner of the Scandia Plaza on Sports Arena, says he never minds if people park in his lot. "What I mind is that people behave like pigs!" he frets. "It wouldn't be so bad if they would buy the beer bottles down, but they crunch 'em..." And all these bumper-sticker freaks that want ecology now — they're the worst bastards!"

Hansen, in turn, says he has

called towing companies to Nordic Village only twice, during the worst cases of squatting — once at a rock concert earlier in the summer, and the second time the night of the Denver concert. Hansen furthermore claims that he spent about \$150 for four signs warning people that they would be towed — only to have them torn down by the disgruntled rock concert fans whose cars have been removed. (He since has ordered sturdier and more expensive replacements.)

"Most concerts start at 8:00, so people start arriving at 5:30 or 6:00, and then they stay till 11:00 or 12:00. That's a long time to take up the few parking spaces that we have," Hansen protests in his own defense. (Hansen's Nordic Inn closes its doors at 8:30 p.m.) He says he doesn't like to call the tow trucks. "We got many enemies," he acknowledges. "But people forget so easily. They forget and forgive — I hope."

Not Ken Marshall. "I think it was a dirty, rotten trick against forty people who really weren't hurting anyone and in some cases were even patronizing the businesses," he insists. That sentiment has kept his yearning for vengeance fresh. "I've had to ask my conscience, 'What if Mr. Hansen gave you back your forty-five dollars. Would you hire a guard to chalk the Tower lot every Wednesday through Saturday nights, and store personnel say that a dozen or more cars have been towed on a regular basis the night of a concert. Other merchants are more tolerant. Stig Lundberg, for example, owner of the Scandia Plaza on Sports Arena, says he never minds if people park in his lot. 'What I mind is that people behave like pigs!' he frets. 'It wouldn't be so bad if they would buy the beer bottles down, but they crunch 'em...' And all these bumper-sticker freaks that want ecology now — they're the worst bastards!"

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William Black, for years, housed in the comfortable security of her home at the Seville apartments on Center Street in La Jolla, Mrs. Black has endured the humiliation of having her family name directly associated with these three scandals. So Mrs. Black, with the aid of Bill Mitchell, first district city councilman, has begun a subliminal campaign to remove that connotation from the ancestral surname and to find another appellation for the infamous Black's Beach.

The city park and recreation board gave preliminary approval Tuesday to a proposal that would give that stretch of beach below La Jolla Farms Road a new name: Torrey Pines City Park Beach. The recommendation will go next to the public facilities and recreation committee, and then on to the full city council for final approval. It's unlikely that nude bathers will use the new name, at least in the near future, but it will have been a victory of sorts for Mrs. Black and the memory of her late husband.

William Black, who died in 1967, started his fortune during World War I with his Black-Marshall Oil Company and his oil fields in Kansas, Texas, Oklahoma, and New Mexico. He moved his family from Louisiana to California in 1921, and soon after that began investing in San Diego real estate. During World War II, he began purchasing land in the more now known as La Jolla Farms, north of the village of La Jolla, on the high bluffs overlooking the Pacific, and initiated residential development of the property soon after the war's end. Then in 1948 and 1949 he built the barns, stables, training track,

and polo fields where for years he bred racing thoroughbreds and polo ponies. The beach below the Blacks' property had no official name, so the bathers who traversed the thoroughbred farm to climb down the cliffs to the sandy strand below simply called the shoreline Black's Beach.

William and Ruth Black built their dream home — a striking, pseudo-style house — on their 130-acre estate in 1950. The home, along with much of the property, was donated in later years to the nearby University of California campus, after which the Blacks retired to the Seville apartments and their hideaway home in Borrego Springs.

When Mr. Black died thirteen years ago (while playing golf at the La Jolla Beach and Tennis Club), the beach which bears his name as just beginning to gain a reputation as a place where sunbathers could remove their clothing without fear of arrest. Within ten years of Black's passing, the name of Black's Beach had become notorious; out-of-state tourists added it next to Sea World and the zoo on their list of things to see in San Diego.

Councilman Mitchell first met Ruth Black while he was campaigning for election to the council in 1977. She expressed her desire to have the city officially christen the nude laws, with something other than the Black name. Soon after Mitchell's election, nude bathing became illegal on the city-owned portion of Black's Beach (the state-owned section of Black's, to the north, has rarely enforced antidress laws; it would not be affected by the proposed city name), but Mrs. Black still felt uncomfortable having her name associated with the stretch of sand in question.

Last May 19 the public facilities and recreation committee was considering a proposal to build a stairway down the rugged cliffs above Black's Beach, and Mitchell mentioned his desire to see the

public could see the connection. Someone tore the second sign off its post to uncover the first CCDC sign and tossed the housing foundation's sign in the midst of the garbage on the ground. The act prompted the Rev. Dick Shaner, chairman of the board of the housing foundation, to threaten, albeit facetiously, to "get a big balloon and tie our sign under it so it will be seen."

Apparently, that sign was a bit of an oversimplification, in the view of the Horton House Interfaith Housing Corporation, which was created by the foundation (an eleven-year-old charity composed of eight church groups) to own and administer the project, located on the land owned by the redevelopment agency. So a few weeks ago, the housing corporation tackled a different sign over the first one (completely covering it) at the southwest corner of Fourth and G, and furthermore added a duplicate on the corner of Third and G. The new version boldly hailed Horton House as the "Owner: HORTON HOUSE INTERFAITH HOUSING CORP. Founded by: SAN DIEGO INTERFAITH HOUSING FOUNDATION."

Trailing that was a list of all those that had offered assistance. "Centre City Development Corp., San Diego Redevelopment Agency, U.S. Dept. of Housing and Urban Development," and the architect, builder, lender, and consultant.

Just last week all this behind-the-scenes scrambling finally reached the point where

beach given an official name, something other than Black's. "He felt it was an issue of import to them (the Black family)," says Mitchell's aide Frank Greco, "and he has empathy with their concern." Mrs. Black was unavailable for comment. However, her son, William, also of La Jolla, explained her feelings. "She's concerned that there's some stigma attached," he said last week. "I think it distresses my mother. She's of another school."

## Get Out Of My Space

Tsk, tsk. Come now, ladies and gentlemen. The public expects its film stars to behave over who gets top billing. But city officials and the directors of religious charities are supposed to demonstrate more, ahem, decorum.

Granted, the percentage of Horton House is complicated. So perhaps to some observers the first placard to appear in front of the low-income housing project now under construction downtown on G Street helped to simplify things. That green-and-white sign announced that the eventual fourteen stories of housing for the elderly was a project of THE SAN DIEGO REDEVELOPMENT AGENCY administered by THE CENTRE CITY DEVELOPMENT CORPORATION.

To enlighten the ignorant there followed impressive listings of the names of all nine members of the agency (the nine city council members) and the eight board members of CCDC. Only at the very bottom did mention appear of the project sponsor, the SAN DIEGO INTERFAITH HOUSING FOUNDATION.

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## Looks Like A Lot Of Fern

The doors to the Majors Room are pushed open from the inside just as the bells of the California Tower peal the arrival of the Saturday noon hour. The unexpected rush to enter the exhibition room is not unlike the commencement of a ninety-percent-off sale in the lingerie section of a Robinson's department store. As the crowd of fifty weekend gardeners wanders among the aisles filled with bracken, eight officials of the San Diego Fern Society march purposefully back and forth across the display area, attaching ribbons to the prize-winning ferns — blue ribbons for first place, red for second, and white for third. It is the second annual fern show, and within the exuberant San Diego fern community this is the event of the year.

There are more than 10,000 varieties of fern, not all of which are able to fit into the Majors Room, which is part of Balboa Park's Casa del Prado. The ferns that do fit in have names like *Pteris gracilis wilsonii*, *Polypodium phyllitis*, *Davallia canariensis*, and

third Thursday of each month at 7:30 in the evening at the Majors Room, and the discussion is limited "strictly to ferns."

While gardening societies devoted to the raising of roses, begonias, and other plants have been in existence for decades, the idea of forming an appreciative society devoted to ferns is new to San Diego. And it was only in the past ten years that ferns gained a renewed interest in general. "They were really popular in Victorian times," says Kim Fossan of Interior Plant Service on Third Avenue, downtown.

"Serve, did you see this word over there? It's called a something more!" "They'll grow anywhere. Hmm? Oh, well, that one might be a little tricky." "And he tried to bring the damn thing to a fern meeting last month! He!" "It looks like the Salt Monster out of Star Trek." "Sitting at a collapsible conference table just inside the entrance to the show is a beaming, middle-aged man wearing a name tag that says simply, "Host." His name is Marv Haworth, treasurer of the San Diego Fern Society and a charter member of that organization, which officially began in January of 1978. There are 105 members of the society, twenty-three of whom have entered the 180 plants in this year's exhibition. Haworth says the society meets on the

Everybody probably had a grandmother who had a big Boston fern in the living room, and ferns were considered to be old-fashioned." But the tweedy ambience of San Francisco and neighboring Marin County saw a revival of ferns with the proliferation of so-called fern bars — drinking and dining establishments, which featured hanging ferns as part of the interior decor. "Ferns have a real woody feel to them," says Fossan. And from the trendy Bay Area watering holes, the fern fascination spread to the provinces.

Probably the most common of the fern family is the Boston fern (*Nephrolepis exaltata bostoniensis*) and its variants, such as the fluffly ruffie fern. A good-size fern might have a leaf spread of two feet (a Boston fern that size would sell for about twenty-five dollars), but other ferns, such as the Australian and Hawaiian tree ferns, can grow to heights of thirty feet and higher.

The members of the local fern society have found San Diego to be an ideal place to raise ferns because of its semitropical, marine climate. "There's no frost here in most places," says Fossan. "and it's not too hot and not too dry." Ferns grow well in places with high humidity levels, warm temperatures, good air circulation, and indirect, filtered sunlight. Although home gardeners tend to grow ferns as house plants and in outdoor gardens, they are best suited for greenhouses, says Fossan. "But the climate is pretty stable in San Diego," says Fossan. "so they grow pretty well all year round. If anything, this year has been better than past years because of higher humidity in the past

few months." Ferns often have trouble thriving in dry, desertlike climates, such as the valleys of the east coast. Haworth is obviously pleased with the second annual fern show, but that's because he is quite pleased with ferns in general. "I like the resiliency," he says, "and the green aura they put out. You walk into a fern garden and it's a cool, calm, relaxing place to be." And the purpose of the Fern Society? "Gosh, mmm, how about to further promote the interest in fern culture? But that sounds a little silly, doesn't it? It's awfully hard to put in words. There's just something about ferns."

— M.O. — Jeanette DeWeyer and Mark Orwood

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## Web Thickers

I enjoyed Jeanette DeWeyer's article in Accurate Products very much ("The Chemical Web," August 14). I appreciate a thorough, honest unraveling of a situation that questions the given order when it truly deserves questioning.

The pictures by David Covey were great, especially the one of Nancy Degres, the former Accurate worker who quit after having her second miscarriage (labeled pregnancy, stillbirth, whatever). Isn't she beautiful? Just think, even beautiful people work for a living in factories. To be fair, though, you should have printed the picture of Jim Heller a little larger than that of Ken Caphart.

My only critical comment is directed toward Buzz Chernoff, one of the doctors in the story. He seems to conclude that, since no one answered his questionnaires, there must not be a chemical problem at Accurate Products. Or, rather, as Chernoff himself puts it, "The problem is not as large as we perceived it."

My question for Chernoff is this: Just who is the doctor, anyway? Who diagnoses — you or the patients? Expecting the sick to know what's wrong with themselves and to tell you about it before you make your decision doesn't seem much like doctoring to me. You should be sentenced to a year of Doctor Marcus Welby.

rems. If you have examined the people at Accurate and have found them to be well, then you have some data to speak from. But if you fail to persuade them to fill out the questionnaires, that's your problem and not a failed hypothesis. Maybe they just don't trust you.

For all those who've been wondering what "waffling" is, check out Chernoff's act. And so it goes — another formerly "concerned" doctor.

By the way, a question occurred to me while reading the story. What will all the pro-life people do if their constitutional amendment passes and they find out that "unborn children" are being killed on the job by careless (but profitable) businesses, which allow their employees to work in poisoned atmospheres on a continuous, daily basis? I wonder: Will they be against that form of abortion, too? Do the unborn children of workers have the right to life?

**Mike Doering**  
Hillcrest

## Bekken Calls

See Garson states, in her reply to my letter regarding "For Whom The Bell Tolls" (letter published July 31), that she has been "misread, misinterpreted, and misquoted" by me. None of these allegations are true. Specifically, Garson claims that

she didn't mention any date for the formation of the Popular Front, that she didn't state that the audience at *To Die in Madrid* was composed exclusively of political

## Letters

science students, that "informal popularity polls" was a euphemism for public opinion, and that she did not state that Wobblies or anarchists had plans for reform. In addition, she claims that I misquoted her by claiming that these plans were alleged.

Garson stated, as I pointed out, that the Popular Front was established in response to the fascist uprising of July 1936, whereas in reality the fascist uprising occurred in response to the victory of the Popular Front at the polls, and the beginning steps of the Popular Front government. She is clearly in error, despite the fact that she did not give a specific date for the formation of the Popular Front.

Her claim, in the original article, that *To Die in Madrid* was shown to an "audience of political science students" is

simply wrong. Upwards of 400 people attended that film, and there are less than one hundred students in the political science department at UCSD. To claim that she did not state that the audience was exclusively political science students begs the issue — to claim that a film was shown to an audience of political science students makes the clear inference that political science students were the dominant sector of the audience, an inference that is untrue. Garson, in this instance, was simply sloppy and, as a result, inaccurate.

Similarly, her reference to "informal popularity polls" (which were in reality municipal elections) was a reference to a specific historical event, and to argue now that that phrase was a euphemism for public opinion is absurd. History is not conveyed through euphemisms, and accuracy is, for most journalists, something of value.

Garson then alleges that I misquoted her by claiming that she wrote that the I.W.W. and anarchists had "alleged plans for reform." She has misread my letter. In my letter, the word "alleged" appeared outside the quotation marks, and was used to signify my opinion that the I.W.W. and anarchist movements did not have plans for reform. Both movements were revolutionary movements — a distinction that

(continued on page 25)

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# Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
Food editors are always writing about the various grades of beef—prime, choice, et cetera. Why have I never seen information regarding the grading of pork? How can a consumer judge the quality of a pork cut?  
Bill

North Park

Pigs are slaughtered so young that their carcasses do not need to be graded. You'll notice that the bones in pork chops are porous and red, the surest sign of youthfulness. Of the many factors involved in grading beef, age is one of the most important, and without the sign of red and porous bones, it's nearly impossible to distinguish a prime cut of steak from a choice one.

Like all meats, pork is inspected by the U.S. Department of Agriculture for wholesomeness, but the only grades applied to wholesome pork are U.S. Acceptable and U.S. Unacceptable. Obviously the meat you see in butcher shops is Acceptable, but you will never see the USDA's stamp because it's applied only to the wholesale cuts. The Unacceptable cuts—the meats too soft and watery for fresh eating—go into sausage and other by-products.

The pork intended for our consumption usually comes from gilts, or females that have never borne pigs, and from barrows, males castrated before reaching sexual maturity. Most pigs are brought to market when they reach 200 to 250 pounds, the weight at which they best fulfill our demand for conveniently sized hams and chops, and the weight at which additional growth would take the form of fat instead of meat. The modern breed of meat hog

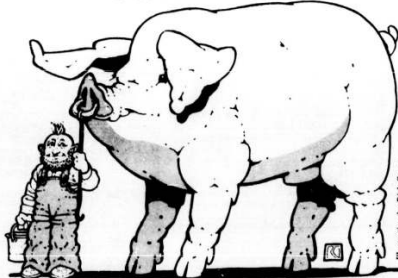


Illustration by Rick Gray

dates from 1934, when the Danish Landrace was introduced; today's hog reaches slaughter weight only six months after farrow.

One factor in the decision of when to slaughter pigs is the corn-hog ratio. This is the relation between the cost of the hog's food and the price of its carcass. When corn is cheap and meat expensive, the farmer is likely to keep his hogs longer in the feedlot and recoup his higher costs with the return on heavy pigs. The normal equation is 11.4 bushels of corn for one hundred pounds of live hog.

The Federal Humane Slaughter Act of 1960 allows three methods of knocking out hogs in preparation for slaughter and dressing. The mechanical method uses a

bolt pistol that jabs or bangs the hog on the head. The electrical method is similar; it uses a pistol-like device to stun the hog on the forehead. The operation lasts from one to four seconds, depending on the weight of the hog. The chemical method uses an atmosphere of sixty-five to seventy-five percent carbon dioxide. Because this gas is heavier than air, it is easily contained in a pit, into which a line of hogs is conveyed along a moving belt. As they emerge unconscious, the hogs are arranged on the belt so that their heads are over a trough. The actual killing, or "sticking," is done with a six-inch knife inserted at the throat and pressed down to the backbone. The hogs now move beneath a second belt, which presses down on them and helps to

squeeze their blood into the trough. Unlike the blood of cattle, hog blood may not be used to make our food in any form. Instead, it is allowed to coagulate, and then is cooked, dried, and mixed with feed for livestock, or with potato to produce a rich fertilizer. The lower grades of blood are sometimes used to make buttons.

One unique problem of raising and slaughtering pigs is called the porcine stress syndrome. Some pigs suffer so greatly from the sudden changes in their lives—the crowding and frequent transportation—that they tremble, labor for breath, grow hot, collapse, and sometimes die of shock. No one knows exactly what causes PSS in some swine and not in others, but the condition is important to meat packers as it seems to account for low quality, or PSE, pork. (The initials stand for "pale, soft, and exudative.") According to the University of Wisconsin's Pork Quality Symposium of 1972, one U.S. packer observed the PSE condition in eighteen percent of the hams produced during a year's study. The symposium went on to report that the incidence of low-quality meat from the porcine stress syndrome "is relatively high among modern, large-scale operations utilizing partial or total confinement systems. These observations suggest threats to the production of a quality pork product that will maintain consumer acceptance."

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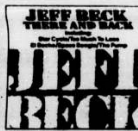
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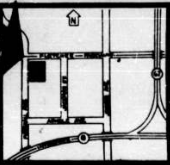
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# Ted Leitner

(continued from page 9)  
scores and interview the football coach who says how great Saturday's opponent is going to be whether they are great or not.

R: Recently an article appeared in the Times in which you were quoted as saying that all of the other local sports writers just read the wire services and you're the only one who really talks about sports.

Leitner: I was referring to Mike Smith [Channel 39] and Bill Owing [Channel 10]. But they all are basically straight-type sports writers, and that doesn't make them wrong.

R: How would you rate the local TV sports writers, such as Steve Day at Channel 10, Hal Clement at Channel 8, Orwig, Smith?

Leitner: [Hysterical laughter.] You've got to be kidding! I don't rate 'em. Now, this may sound egomaniacal, whatever, I don't care. I don't have any competition, because nobody does what I do. I don't tune in Orwig or Smith or Day and say, "Oh gee, that was really funny, that was really creative. I wish I had thought of that." They don't do anything that would make me say that. They go and present the same basic stories that everybody else does that day and they may have a feature on a

race car driver at South Bay Speedway or an interview with Don Coryell with some action shots at their preseason camp. There's no way that I can watch that and say that I wish I'd done that. So I don't have competition. If I was them and watching me, I'd say "That was really different and kind of funny." So I honestly don't watch them because they don't tell me anything that I haven't seen on the wire that day. There's nothing else they're doing. I haven't seen a commentary on any other station during the times that I've watched. So there's no way to rate them except on how pleasant they are, their delivery, and so forth. And I don't think anybody cares about that.

R: Do you think the local media pampered Bill Walton with his foot injury when he wouldn't play, and that Lloyd Free was correct in saying that all athletes play injured?

Leitner: I don't think so, no. It's much different to have a pulled rib-cage muscle, as Free did, but your foot is it you're an athlete. If the wheels don't carry you, you're useless. How can you play on a broken foot?

R: It just seems that some players do get easier treatment from the media because they're nice guys.

Leitner: Oh, no question about it! R: The Padres' Barry Evans comes to mind. When he suffered his psychological trauma last year and went AWOL to "think about his life," the local media

showed great sympathy for a young athlete who was under stress. But someone like Free or Dave Kingman takes a couple of days off to think about their lives, they are branded as malcontents.

Leitner: That's San Diego. That's the San Diego nice-boy journalism. Overall, the media puny you read one negative word about the Chargers last year? Steve Bisheff [of the Tribune] wrote a column about the Houston playoff game that they were overconfident or something, and he was like a communist to them. I never read an analysis of what they're lacking or how they could become better. All there was were these hype articles on how great this guy is and profiles on how great this guy is and they write a glowing article that makes him sound like Chuck Bednarik reincarnated. That's why it was tougher for me here. In Philadelphia the writers are tough. For the most part, you take away Wayne Lockwood [Union] and Steve Bisheff and who says anything critical? What's Joe Stein doing at the Trib? He puts in stuff from press releases. "The celebrity tournament in Las Vegas this weekend and so-and-so is competing." He prints crap like that. So what kind of journalism is that? Obviously it makes it tough for me to be honest when the rest of them are a bunch of shills.

R: But it's easy to criticize the bad teams.

Leitner: Oh, I've said it all the time. It's so easy to knock the Padres. But don't say anything about the Chargers. Look, in Philadelphia — they knock the Phillies, they knock the Eagles. Nobody says a word against the Flyers. It's sacrosanct. And the same thing about the Chargers. Just because they win it doesn't make them any less open to criticism and analysis.

R: Leitner on Cossell.

Leitner: He has done more for sports journalism, broadcast-wise, than anybody ever. No matter what anybody thinks, this is the guy who is the reason I can get on the air and say, "They stunk," without being fired. He finally showed that somebody who looked lousy and sounded worse could say something honest on the air about sports, that it was not a religion. He is not a religion. It does not deserve to be deified. He blazed the path. He is obnoxious, he is an egomaniac; he is a pain in the neck, and he is reviled by a great majority of his viewers. But they are interested in what he has to say because they know he won't bullshit them, and that's important. But he has become a Hollywood character himself. His radio commentary that I used to listen to in New York — none fine. He does several things well and several things lousy. But at least he was the first to get on and do something besides sit back and be a shill, which many of them still are.

R: Many people feel that you are controversial in a similar way, but it seems (continued on page 12)

# Restaurants

## What's Your Beef?

ELEANOR WIDMER

**The Restaurant:** El Rodeo  
**The Location:** 1647 Boulevard Salinas, Tijuana, Mexico, (6-56-40)  
**Type of Food:** Beef  
**Price Range:** Approximately \$7.00 to \$10.00 for complete dinner  
**Hours:** Open daily, noon to midnight.

I have a friend who resides in San Diego but who eats in Tijuana and its outlying areas as often as five times a week. There's hardly an eating establishment that he hasn't tried in Baja. Driving through the streets of Tijuana, which he knows better than most people know their own neighborhoods, he keeps his eyes on the ready list of a new restaurant sign appear. He's not searching for elegance; instead, he wants something new, something different, some preparation of one particular dish which may enchant him.

Early this summer he took me on a dining tour of Tijuana and we went to four restaurants in one day. His car was large and air conditioned and I couldn't complain about any aspect of getting from one restaurant to another. Nor did I eat whole meals anywhere — I merely tasted. Yet when I arrived home, white dishes whirled through my head like flying saucers, and the wheels of the car churned through my brain. I decided that such a marathon of four restaurants was more than I could accommodate.

My friend called again recently and said that this was my last chance for several months, as he was starting a liquid protein diet. I readily agreed to go, this time limiting myself to two restaurants. The six that we sampled altogether may be known to many. They were Bol Corona, Carnitas Urupapan, Chiki Jai, La Escondida, El Rodeo, and El Nido, in Rosarito Beach. Of these, I will review only the latter two.

Since Victor's burned down, there's been an enormous gap left in Tijuana for beefsteaks. Moreover, Victor's was the only place that could produce a truly good salad. As my Mexican food expert rightly informed me, if given a choice between soup and salad in a Mexican restaurant, always choose the soup. Salads are a dreary affair, a possible sop to American taste, and invariably served with an American bottled dressing. The exception to this was Victor's, which did such an outstanding job with its rosinade salad.

There's a relatively new beef house in Tijuana called El Rodeo, which is the "in" place with residents but which is not, as yet, swarming with tourists. It serves beef only — various cuts of steak, carne asada (charcoal beef), beef brochettes, etc. It does have a beef burrito dish listed



on its menu as well as a quesadilla, but unless you're a beefsteak, you won't find El Rodeo gastronomically interesting. What is interesting is the entire setting, a rustic "corral" complete with wooden fence, unpaved driveway, and various artifacts — both within and without — of mythical cowboy life. Boulevard Salinas, by the way, is that road which splits off of Boulevard Agua Caliente at a "Y" intersection (on your left as you head toward the racetrack) and then rejoins Agua Caliente shortly before the U.S. Consulate and the track.

The central dining room is dark, wooden, and dominated by a bar at one side. However, there are also cottages adjacent to the main "house," which also serve food. All rooms are immaculate. We ate in one of the cottages where they had an open kitchen. The food, visible to all, is fresh and of very good quality.

The menu, which range in price from approximately ten dollars for the most expensive (steak and T-bone) to a little under seven dollars for beef brochettes, include a great deal of food. For openers, there's an unusual appetizer of marinated onions and squares of liver in a piquant dressing. This very nice dish is served with squares of excellent cheese quesadilla. A salad with scrupulously fresh vegetables follows the dressing is dull, but you can ignore it by eating around the gob placed in the center. The beef of your choice is accompanied by a bowl of some of the best bean in Tijuana, which are served as a soup with liquid.

The weakest link, ironically, is the beef itself. It has a fine flavor but is a bit chewy and tough. The beef is done quickly over an iron grill. It is then placed on a small brazier and brought to your table. The carne asada tasted like flank steak, which has to be cut on the diagonal to avoid toughness. But the steaks, especially the porterhouse, may fare better, especially if ordered on the rare side. The steaks continue to cook on the individual braziers, so you don't have to be fearful that you will be getting bloody meat. Again, only the bowl of beans is served with the beef. In Americanized Mexican restaurants, the usual accompaniment is refried beans and rice, so don't look for these. Coffee and a bulbous-type of "sweet" comes with the dinner. The service is expert and efficient, the "cowboys" who wait on you pleasant, and for beefsteaks, El Rodeo is surely an attractive restaurant as well as a good one. Mention should be made of the fine cheese soup, in the event that you'd like to make a light meal of soup and a beef burrito. The four tortillas are airy and almost the size of a pizza.

**The Restaurant:** El Nido  
**The Location:** 67 Avenida Juarez, Rosarito Beach, Mexico (2-14-30)  
**Type of Food:** Steak and seafood  
**Price Range:** Complete dinners from \$3.95 to \$10.95  
**Hours:** Open daily, 8:00 a.m. to 12:00 p.m.

El Nido has a marvelous-looking room — the brick walk extends into the kitchen and a huge mesquite wood fireplace sepa-

rates the dining room from the kitchen. It's worth the trip down to Rosarito Beach for this restaurant because the prices are so reasonable. The dining room is virtually on the beach, within yards of the Rosarito Beach Hotel. While El Nido has no view, you can have some pleasant hours on the beach or in the tiny main street. It has already been discovered by local residents for its excellent value, so it's best to eat here at off hours. Lunch and dinner offer the same menu and there's an early-dinner special, served from 3:30 p.m. to 5:30 p.m., that's only \$3.95 and includes a choice of sea bass or ground sirloin or a Mexican combination plate, served with salad and coffee.

However, I wouldn't fool around with the bargain meals here unless you absolutely have to; the other offerings are more exciting. My friend had quail, three of them, roasted over the mesquite fire and beautifully done, brown on the outside and tender on the inside. The three quail plus soup and salad and a marvelous baked potato, baked in the oven and then browned over the wood, cost only \$6.95.

The meats are displayed in a case, and even filet mignon is only \$6.95. All cuts of beef — T-bone, porterhouse, New York, and more, are \$6.95 and include a good beef soup, a nondescript salad, and the aforementioned wonderful baked potato. At this time of the year, I strongly advise the freshly harvested abalone, which is only \$7.95, or the beef and abalone combination for \$10.95. The abalone-beef combination is not listed as such on the menu, but will be prepared if you ask for it. The steak and half a lobster combination is also \$10.95, and in any of these combination dinners you select your own cut of beef. I had the porterhouse steak, which was quite large. The lobster was fine, and the only shortcoming was the melted butter — terribly salty and somewhat viscous instead of clarified. But that's quite minor.

El Nido has more exciting specialties than El Rodeo, including the quail, the abalone, and many seafood offerings. The prices are modest — a whole broiled lobster is only \$10.95 — and sea bass or beef shish-kebab are both only \$5.50. The prices would mean nothing if the food wasn't good, which it is. There was an hour's wait at dinner one middle of the week, so try late afternoons here. El Rodeo is a solid beef house in Tijuana. El Nido in Rosarito Beach offers good value and great variety in its beef and seafood combinations. Neither of these will have you swooning; they are not fantastic. On the other hand, you'll get your money's worth and both deserve a try. El Nido, with its lovely location, also provides a focus for a day's outing. Credit cards are not accepted at El Nido.

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## Ted Leitner

(continued from page 13)

into the room next to Randy's, and in there is Jerry Turner, Gene Richards, Jerry Humphrey, Dave Winfield, Von Joshua — all the black players. And the other guys in their other rooms. They would not let me shoot film of this, by the way. They threw me out. But look, they eat together, run sprints together, ride the bus together. Yes, they do hang around with each other a lot more than they do with the whites.

R: Well, couldn't you say the converse, too? That the whites stick with each other?

Leitner: And the whites, too. And that's not just the Padres. That's every team in every sport. It's that way in sports because that's the way it is in society. We can't expect the teams to be anything less than a reflection of the overall society. If there's ten percent homosexuals in society, there'll be ten percent on each team. If there's five percent drug addicts, there'll be five percent on each team. Two years ago, who was the most valuable player on the Chargers? Obviously it was Dan Fouts? They gave it to John Jefferson. How in the hell can you make a wide receiver the most valuable player? Who in the hell is throwing him the ball? How can you be a most valuable wide receiver unless you have a hell of a quarterback?

Now, they could have won games without John Jefferson, but they couldn't have won without Dan Fouts. But Jefferson won the MVP, and why? Because there are so many black players on the team and they voted for Jefferson. Last year they just couldn't give it to anybody but Fouts — it was just too ridiculous. Fouts did not get the MVP two years ago because the blacks voted for Jefferson and the whites voted for Fouts. Anybody who tells you differently is a liar and dishonest. Now, I'm sure the Padres and Chargers are just like any other team — the blacks go with the blacks and the whites with the whites — they don't mix socially, they don't go to each other's houses. And we're probably the same with the people we work with. But getting back to your question, the point about the airheads was more important. Ask Jerry (Coleman) how many signs everybody misses. Color has nothing to do with that. Dumb is dumb. That transcends racial lines.

R: Speaking of Coleman, what do you think of the Padres hiring him when there were many other experienced managers available?

Leitner: I disagree with the old established nonsense of hiring the same old tired players. I was never against the Coleman hiring because I thought, "Here was a guy I know knows baseball and has seen the National League quite a bit as a broadcaster over the last eight years." It never shocked me at all.

R: Did it seem like they went with a

hired him during it's last week of the season rather than wait the traditional month or two to see who else was available? And Ballard Smith gave him a three-year contract after saying that he'd never give a manager another multiyear contract.

Leitner: I thought they were going to hire Billy Martin myself, because Knoc and Ballard like him. Jerry was an unspectacular choice and it was more derivative publicity, whereas Billy Martin would have gotten them more exciting publicity. But this was done because they thought it would really work more than they thought it would sell tickets or get good publicity. Which makes the respect them even more. It was not a good public relations move, which makes it more honest.

R: What about the Clippers? What's in store for them?

Leitner: They blew it. They signed a one-legged center for \$7 million. They played a good, strong first year and were a draft or two away from being a contending team. They had a power forward (Kermit Washington), they lacked a small forward. They had good guard play and they had Nate and (Kevin) Kunnert. They were playing good team ball and you could eventually win it with those kind of players. Seattle won't do a dominant center. They were at the ads with Paul Davis' picture on it. When you got to promote and sell tickets on a new coach, you're in trouble.

R: It did seem like they went with a

recognized personality like Silas rather than hire someone like their own Bobby Weiss.

Leitner: Isn't that incredible? When you gotta hire a coach based on that, you're in trouble. I'd hire the most experienced, best guy I knew.

R: During many of your Clipper telecasts this past season there were technical problems — blackouts — at crucial parts of the games. What happened? You would jokingly say that Channel 8 must be using a Russian satellite.

Leitner: One time there was a problem with the satellite. Another time the ground dish that bounces the satellite moved and we lost the signal. Other times we patched through KNXT (CBS) in Los Angeles and the patch there was screwed up, whether intentional or unintentional.

R: Why would it have been intentional? Leitner: You see, Channel 8 broke the union several years ago and a lot of people still believe that every time we go through KNXT, the union people up there make sure they fuck up the broadcast.

R: Is this a widely held opinion?

Leitner: Yes, by a lot of people at the station that I've talked to. R: You don't read from a prepared text, and you sometimes make picaresque mistakes when reporting scores and recalling sequences within games. For instance, during the NBA playoffs, you reported on the eleven o'clock show that Jack Skima sent the game into overtime by sinking two

(continued on page 22)

## Eat, Drink and Be Alienated



Sharon Silverplate, Alan McKenna

JEFF SMITH

The critic slowly takes off his mauve smoking jacket — a symbolic cloak of objectivity and the customary apparel for his Sunday afternoon essays on San Diego theater — and throws it on the untidy floor of his R.V. He strokes his gray, floor-length beard repeatedly, and the pupils of his red-veined eyes dilate as he rereads the "Director's Note" on the program for the Marquis Gallery Theater's production of *Hunger and Thirst*.

"We know very well by experience, that those who understand the play will love it; those who do not understand it — will hate it." The critic turns to his trusty stenographer Hoochee, a retired delirious who makes up in types what he lacks in speed, and in says angrily, "You know, Hoochee, in all my weeks on the theatrical beat I have never, ever, heard a more pretentious, manipulative statement than this one. What elitist nerve! What a crude power tactic! And how banal. It is as if the audience were just a bunch of luminous incapable of anything but the most spoon-fed responses, as if they were only hollow vessels devoid of informed perceptions or self-reliant thought, as if, in short, they were characters in a play by Ionesco. And the conflated logic of 'I understand, therefore I love' is a dazzling piece of inexcusable tripe."

Ionesco usually attempts to infuriate his audience; the last thing he would want would be to have one of his plays loved, at least in any normal sense of the term. But the author of these lines must not trust the ability of the play to speak for itself, since he feels compelled to bully his audience so unmercifully beforehand. Enough. Let's get to work. "The critic re-dons his mauve coat and begins his review."

One of the few scenes of interest in the Marquis Gallery Theater's production of *Hunger and Thirst* is the long play-within-the-play of act three. Jean, a disaffected seeker incapable of satisfaction, finds himself in a pseudo-monastery, after a long journey. Brother Tarabas, whose duty is to welcome strangers, introduces Jean to the place, which in the "course of centuries may have been used as a prison, or a college, a monastery, a castle, or a hotel." Now it has become an "establishment," an enclosure that represents symbolically all forms of confinement — spiritual, intellectual, physical. Jean, who has abandoned his wife in favor of a metaphysical hunger and thirst for an "undefinable better state, is asked to recite his tale to the Brothers. All he can recall of his fifteen-year quest is a list of vague, unrelated objects — "river, curtain, turkey drum" — mere shards of a now bankrupt memory. Brother Tarabas promises to improve Jean's memory with some pills and

his vision with some drops from the local pharmacy. Tarabas also informs Jean that, before he can leave, he must witness an "amusement" about two people who, having gone too far in one ideological direction, must be re-educated. "Each of these characters has to learn the contrary of what he knows," says Tarabas. The penalty for not doing so is starvation; the reward for success is a bowl of soup.

The play-within-the-play constitutes a farcical reprogramming of the two men, Brecht and the atheist and Trapp the Christian. Each man is placed in a small cage, like two boxers in mobile playpens, and Brother Tarabas eloquently brainwashes each into a contrary belief. The Christian, played convincingly by a quivering Peter Bakeny, renounces the spiritual safety provided by his Creator in favor of satisfying his pangs of hunger. The atheist, ordered by Tarabas to embrace the Faith ("Damn you, pray!"), learns to supplicate. Each becomes the other, and in the end both are rewarded with a bowl of soup.

lean, who has sought to break away from a mundane existence unsuccessfully, watches from afar. He has been beaten into impersonality by his efforts to soar.

Of this scene, Ionesco has said in an interview: "All the beliefs for which we fight are of equal worth and... anyone who's placed in a different situation will believe the reverse of what he previously believed. It's a sort of leveling out of values." And Ionesco refuses to offer any facile means of escape from this representation of the human condition. It is a scene both powerful and infuriating — the latter characteristic being, one assumes (hopes?), its one positive value. Ionesco has also said: "A free man should pull himself out of vacancy on his own, by his own efforts and not by the efforts of other people." Thus, though being infuriated isn't much in itself, it could lead the audience to start dealing with their own experience of vacancy.

The rest of *Hunger and Thirst*, and the Marquis Theater's production of it, is far less interesting. It is almost a very long preamble — a play-outside-of-the-play — to the scene in the monastery. Jean and his wife Marie are like Jack Sprat and his wife Marie, something is always missing. For Marie, as long as she has "a bed, a glimmer of light," and Jean by her side, all is fullness (she urges him to "take life as it comes"; author's message?). After he leaves her in act one, an ocean of light beams through her window, and Marie enters the Eden Jean has sought elsewhere.

At the end of the play, Jean must remain in the monastery for another 173,698 hours to pay for his lodging and entertainment. Marie and their now fifteen-year-old daughter appear to him, beamed in Edenic light, through a window. But he cannot rejoin them.

The thematic oppositions in the larger play are terribly cozy: Jean discovers love when he cannot have it, and Marie discovers Eden as if by accident. But she finds it incomplete without Jean, and shouts, "I'll wait for you forever." Which reduces Eden, for Marie at least, to just another restricting enclosure. In short, the only idea that is not rejected as false in *Hunger*

and *Thirst* is that of the alienated human condition.

Because he sees man as an incomplete being, Ionesco is spared the difficult task of creating fully developed, well-rounded characters. He writes what might be termed theater-in-the-flat. The actors in the Marquis Gallery's production are forced into a stock, unsympathetic treatment of their roles — which most of them play, unfortunately, to the hilt. In the one case where this works effectively, Christopher J. Ray is commendable as Brother Tarabas. His rapid-fire speeches and interjections in the monastery scene not only initiate the action and create a sinister mood, they also maintain the episode's feverish pace. Noteworthy, too, is director J. Paul Moretto's bit part as an off-neglected, hairy-chested aunt, a performance which gives the production a refreshing dose of much needed comic relief.

Moretto's overall direction of the play, however, is in and out. His treatment of the play-within-the-play is an excellent orchestration of a complex piece of theater. But elsewhere he leads the stage with obvious, stock devices, each supposedly resonating with symbolic value. Characters, for example, rarely look each other in the eye when speaking (a heavy-handed demonstration of their failures to communicate); an empty suitcase is meant to reveal the fruitless nature of Jean's quest; and the seating of the theater itself is rearranged for the second act (a literal shift in the audience's point of view that fails to give vitality to a long, inconsequential sequence). In these areas, Moretto's direction demonstrates activity, but not necessarily achievement.

In general, the Marquis Gallery Theater's *Hunger and Thirst* is not one of its better productions. The monastery scene, with its play-within-the-play, comes as the glimmer at the end of a long, tedious tunnel. The rest of the play and the production is far less interesting or effective.

The critic again takes off the mauve jacket. "You know, Hoochee, Ionesco articulates the problem of alienation as well as anyone, save Franz Kafka, compared to whom Ionesco seems a mere popularizer. And alienation has become such a tidy anti-system of anti-belief. It is a closed system — like the Director's Note — where if you think you have an independent solution, you merely aggravate the problem. Alienation has even become fashionable, since advertising has grabbed it and it and turns it into a fashion to embrace, even. And every artist, at one point or another feels compelled to inform us that we are locked irretrievably in that condition. Hoochee, if all this alienation stuff keeps up, an artist will have to come along and rewrite Kafka's 'Metamorphosis.' You remember? Gregor Samsa awakes one morning and finds he has become a big bug. The new version would have Gregor wake up, in a relativistic world of alienated, self-serving insects, with a real problem on his hands. He would discover that he has been mysteriously transformed into a human being." □

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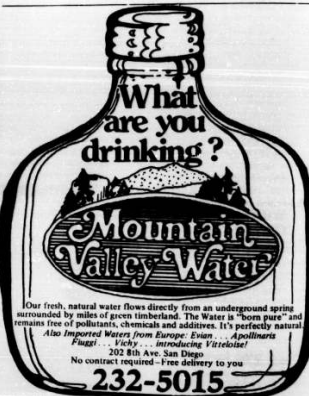
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# NEW YORK,

ELEANOR WIDMER

The last time I visited New York was in 1976, and before that there had been a hiatus of about ten years. It wasn't that I didn't appreciate the cultural advantages of New York, because I did, and it wasn't that I didn't have the money, the time, or the desire to go there. But I had an older brother who was a chronic schizophrenic, and the pain of his illness, the anxiety of our visits, and the terrible sadness of our family made me feel that the black sky of New York would surely fall upon my head.

In 1976 my brother was living in Sayville, Long Island, New York, in a convalescent lodge that had once been the estate of John Jacob Astor. His comfort at the home gave me the courage to travel east once more, and the afternoon we spent together was memorable. We sat in the dappled sunlight and talked about one of his favorite writers, Bertrand Russell, we chatted laughingly about our childhood; and my brother told me rather humorously that I was not to mourn him if he died—he had suffered too much in the days when electroshock therapy was administered without a tranquilizer. My brother was calm and at peace with himself, and I realized that what separated our lives, our comprehension of the universe, was only a decimal point—nothing more.

On the weekend of August 2, 1980, I returned to New York City, this time for a joyous occasion—it was my oldest son's birthday and I offered him this trip in celebration. To organize and arrange it, however, was staggering. My son Matthew and his woman friend Lessa live in Berkeley, and both work: I live in La Jolla; and my Eastern connection, who had to deal with the most of the logistics, was coming from Pennsylvania. Moreover, my Eastern friend had yet to recover from our 1976 economy trip, when we stayed at a hotel on Fifty-first Street and Broadway, where they used to flush the prostitutes out of the lobby at 8:00 a.m. Screaming and shouting, they would protest that they were respectable "girls." Just because they wore shoes with five-inch heels and shorts that barely covered them didn't mean "nothing." My roommate was not amused then, and this time she told me firmly that we



Photograph by Robert Burroughs

would stay at the St. Moritz Hotel, located at Fifty-ninth Street and Central Park South, where the weekend special included a reduced rate and a complimentary breakfast at the once famous Rumpel-mayer's dining room, now, regrettably, a barely passable restaurant.

On the first day that tickets for the Picasso exhibition at the Museum of Modern Art were put on sale, I ordered a ticket through Ticketnet and then began a round robin of phone calls which would enable the four of us, from different cities, to meet in New York. I flew from San Diego to Kennedy Airport, and as I walked through the busy terminal I thought I might have accidentally landed in Europe; the place warmed with foreign tourists. Within minutes I was juggling German, French, and Scandinavian languages—blissfully, I am totally ignorant of Japanese. The devaluation of the American dollar has now made the United States a bargain for travelers, and in the bus we boarded to get into the city, only two of us seemed to speak English—myself and a pilot from one of the airlines. A moment later, the bus stopped and we

were shepherded to the subway. The subway! The very word strikes terror in my heart, and I refused to board. But the police officer assured me that this was a special train. Due to the influx of foreigners who carried many pieces of luggage, as well as expensive cameras and money, each car of the train had an armed policeman. All the tourists, myself included, quickly dragged our suitcases aboard and at once we began to exchange confidences. The young man sitting next to me was from Hamburg, Germany. He had recently been to El Paso, Texas, where he bought a motorbike he thought would take him across country, but which broke down. He flew on to New York but had no reservations for the hotel where the junkies and prostitutes flourished. The airline pilot heard me and volunteered to get the young German to the YMCA. There was a party of women from Munich, Germany; two "lads" from Liverpool, whose argot was more difficult to comprehend than any other accent I encountered; a Frenchman from Orange, France. To my astonishment, one of the women from Munich leaned over and said

to me, "You speak very good English for a European." I shook my head. New York City is a separate country—multilingual, culturally apart, at once confounding and awesome. To be born and raised in New York City means that a part of you rarely seems "American." Yet, when I dragged my suitcase up from the underground into the raucous-but-smell-of-Manhattan, I was like a twice-born New Yorker. My first thought on seeing Central Park, the horse-drawn buggies, the black sidewalk, the caramel-colored sky, the elegantly dressed people signaling to one of the 15,000 taxis that traverse the streets, the roller skaters whizzing between limousines, the gorgeous women without bras under their thin summer dresses, the men in their seersucker suits, the roar of the city, was: This is fantastic. I could hear Liza Minnelli singing "New York, New York," and I did a little dance step in the street, feeling intensely free of my beleaguered past, sensing that I was seeing the city for the first time, thinking that I should write my former psychoanalyst to report this, thinking that

# NEW YORK

the first thing I should do is to have a pastrami sandwich, thinking of how much pleasure it will give me when Matthew and Lessa arrive the next day. Then I checked into the St. Moritz, kissed my friend Nydia, changed into flat-heeled shoes for my first night in New York, and the two of us advanced to the Carnegie Deli-catessen on Fifty-sixth Street.

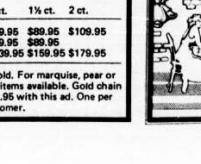
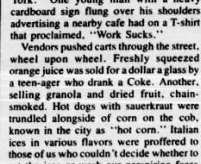
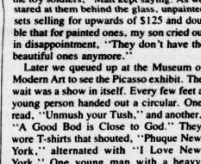
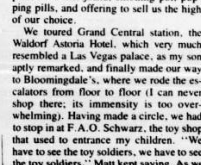
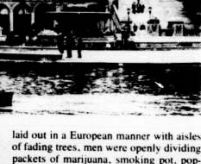
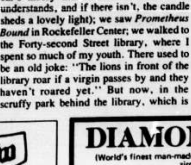
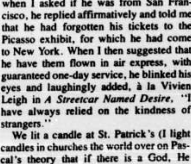
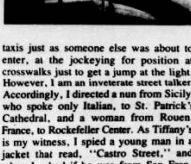
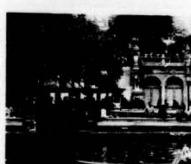
Descending into New York patois, I greeted the owner, Leo Steiner, by saying, "This minute I came from California and I rushed over here because I'm dying for a pastrami sandwich." Leo, who watches over each patron like a harried father, replied, "Nu, what's the problem? You do not think we have pastrami? Sit. Sit. In five minutes you'll have it. Ess a pickle."

The sandwiches at Carnegie Deli-catessen (so named for its proximity to Carnegie Hall) cost between \$4.45 and \$6.95, but their worth cannot be measured by money alone. Lying in my bed in La Jolla, I often dream of these sandwiches and of drowning in New York sour cream, of which there is no other. This was the sandwich of my dreams.

The St. Moritz, an aging beauty, is no longer the class hotel she used to be. The air conditioner leaked water and the rug near my bed was soaping up the room overlooked the park at an angle but was so tiny that Nydia and I bumped into each other continually; there was no phone book in the dresser, no wash cloth in the bathroom, and the elevators were so erratic that regardless of the button pushed, we either zoomed up to the thirty-second floor or down into the basement. However, the one elegant sofa fountain, which derived from Rumpel-mayer's in Paris, served me a chocolate soda with the seltzer slopped over the side and with a filthy dish under it. But when the phone rang at 7:00 a.m., announcing the arrival of Matthew and Lessa, the old hotel instantly regained lost charm. I was intensely excited.

My son, a product of the Southern California beaches and beef stroganoff for breakfast, is six-foot-four. Whenever he hasn't seen me for a few months, he invariably says, "How did you get so little, Ellie?" and whisks me around the room. This time was no exception. Since his and Lessa's room would not be available until 1:00 p.m., we dressed hastily and went out. Like most New Yorkers, we had our coffee at a delicatessen, this time at Wool's, where the lox was piled so high on a bagel that it could easily feed three people. Even at that hour of the morning the streets were steaming hot, but Wool's was icy. (Eventually, the alternation of hot and cold caused havoc with my ears, and on my last night I had such a wry neck that I had to move my body rather than turn my head.)

It is by now a cliché to note that New Yorkers nearly run through the streets. By 8:00 a.m., before Fifth Avenue's shops are open, hundreds of people are pouring out of buses and subways and tearing across the sidewalks. Matthew complained about the heat and the press of body jostling body, and Lessa, who had never been to New York, was amazed at the aggression, at little old ladies elbowing their way into



Italy, bought me one from a cart. I chose to eat it.

The greatest excitement on the street in front of the museum derived from two sources: those selling Picasso T-shirts and those trying to buy or sell tickets. The T-shirt vendors had no licenses and the plainclothes staff would fan into the streets periodically for a bust. Consequently, the vendors were literally on the run. Lessa, accustomed to a sense of politeness and order, was aghast at the necessary shoving and pushing entailed in pulling T-shirts from the vendors' suitcases. She tried patiently waiting her turn, but soon determined that she'd never get one by being courteous. Just as she had geared herself to plunge into the fray, the suitcase was shut and the vendor streaked across the way, only to be caught red-handed. He shouted to the crowd, "I'll be back two o'clock. Two o'clock they'll give me back my suitcase."

Since my friend Nydia had told me to sell her ticket if she didn't arrive by 12:30, I had a ticket to sell. Since she is a senior citizen, her ticket had cost me seventy-five cents. When I was approached for the ticket and asked how much I wanted for it, I replied, "One dollar," only because my hands were full and I didn't want to bother getting it to change.

A shriek of incredulity shot through the line. "She sold a ticket for a dollar. Right here on this line, a ticket for a dollar."

A woman called out, "I just made twenty dollars for one ticket!"

A middle-aged man exclaimed, "Maybe she should run for president. Hey, lady, you want to run for president? Next week, right here in Madison Square Garden, we'll tell them you sold a ticket for a buck." A raucous laugh followed the remark.

"Maybe she's a Rockefeller. Lady, you're maybe a Rockefeller!"

"No, she's a patron of the arts. Don't you see a patron of the arts, they don't care about making money, just about giving it away."

The woman in front of me said, "That was very nice of you." As if I were a member of the Medici's bestowing patronage. Many and Lessa pretended they didn't know me. The woman in back of me said, "It pays to talk to people in line. You get to meet such interesting characters."

Once inside the exhibit, which covered fifty rooms, we were, as they say in New York, tushie-to-tushie. If anyone had told me beforehand, I would not have started on this floor, because it's the least interesting in the very early Picasso period. The gems, including the saunas of famous classical paintings, are on the second and third floors. Of course, I grew up with *Guernica*, the Spanish Civil War protest painting, and with many of the Picassos which were part of the museum's permanent collection.

After three hours, Matthew, a history-of-art major, remarked, "It's inhuman to have to do this in one day." That was because Picasso was inhuman. His productivity was so great that ordinary mortals can't comprehend it in one day.

Although we were then ready for the intensive care unit, we walked home in an outstanding thunderstorm, such as only New York can offer on a turn-of-day. Lightning ripped across the sky; abandoned newspapers billowed like sails and sped

(continued on page 18)

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## NEW YORK, NEW YORK

(continued from page 17)

along the huge puddles that gathered at each corner, where the drains were clogged with refuse. The rain crashed against the garbage, lying like dead bodies in their plastic bags, waiting for pickup. For us Californians the rain was exhilarating. We dashed into our hotel, showered, changed our clothes, went to see *A Chorus Line*.

I have seen *Chorus Line*, once in Los Angeles and once in San Diego, but I never really saw this play until I saw it in New York, where each performer was exceedingly talented and the orchestra played the score to perfection. I cried every now and then from the pleasure of the play and the pleasure of Matthew's and Lesa's company, and from the satisfaction of having lived to see my son grown to manhood.

The next day we walked through Central Park. In one of the tunnels, a black man played "Summertime" on his saxophone. Children of the affluent sailed boats by remote control and toys watered themselves beneath sprinklers in the playgrounds. The steps of the Metropolitan Museum of Art were jammed with young people, like the Spanish steps in Rome. We went to the new American wing. My son finds inspiration in the Hudson River school of luminism, the sublime in painting. In art, he is the traditionalist and I the

avant-gardist. I hurried us to the Guggenheim Museum. My son said, "Even when I look at a blank wall, I see a painting."

Of course, this was the whole point of the trip. I wanted my son to see pictures wherever he looked. He had not been in New York since he was a little boy, freshly returned from a tour of Europe, when he found New York City an anticlimax. Now as a grown man, he could experience it as if for the first time, and I with him. Moreover, since this was Lesa's initial visit, I was presenting both of them with the best of New York — the most stimulating museums, the theater, choice restaurants, and even a view of Central Park. We never once went into the subway at rush hour, nor roamed the upper West Side, nor walked the streets of my childhood, once a ghetto and now increasingly occupied by the Chinese.

I had presented them with a cameo version — indeed, I needed it for myself. Because of the compressed time, I did not call my relatives; I did not call old friends; I did not call old lovers. The relatives and friends had to be ignored so that unencumbered I could gaze upon my home town with detachment and new respect for its vibrancy.

On our last night, we went to hear a friend, the jazz pianist Butch Lacy, play with Sarah Vaughan at a club called the Grand Finales. It is one thing to see and hear your friend in San Diego; it's another to see and hear him in New York. We rose to

give Sarah and the musicians a standing ovation, but really we were applauding the whole weekend. I had recently been to Europe and I had to admit that there was more to see and do in three miles of New York City than in most capitals of Europe. As if to prove that our adventures were not at an end, we hailed a cab and got one of those inimitable, garrulous drivers who shot out his words with instant familiarity. "The St. Moritz Hotel, eh? Boy, you must have money."

I laughed, shaking my head, thinking of the mean streets on which I had been raised. "Haven't you ever heard of Jews without money?" I asked. "I was born downtown, so you must know that I wasn't rich then, and I'm not rich now."

Perhaps my tone more than my words made him contrite. At my boarding gate, I heard a middle-aged man speak to his mother on the phone, half in English and half in Italian. Behind him stood his wife and child. "Momma," he shouted, "I left my pipe at your house. What? You wanted to get out the smell so you washed it? That's all right, that's all right. I'll buy myself a new one. Just now I made \$450. Yes, \$450. My trip to the next plane. An hour later, they said if we wanted to fly to San Diego and then be rerouted, we'd get an extra seventy-five dollars each. So I made three times 150 just for waiting a couple hours at the airport. What I say is, 'It could only happen in New York.'"

a book called *Corn on the Cuh*. The only thing is, there won't be a kernel of truth in it."

My son gave him an extravagant tip. The cabbie leaned out the window and yelled to all assembled at the outdoor Café de la Paix. "She's got some boychick!"

The next day, we all left as we had come, by separate routes. An hour before we had to leave the hotel, I hot-footed it to Bergdorf-Goodman to see if they were having a sale. Dresses were reduced from \$125 to twenty-nine dollars. Clutching my great bargain, the natural high of this sale sustained me when I had to say good-byes, at which I am awful. Nydia took a bus to Pennsylvania. Matthew and Lesa went to a separate airport for their flight to San Francisco. I was glad that I had an hour in which to recover. At my boarding gate, I heard a middle-aged man speak to his mother on the phone, half in English and half in Italian. Behind him stood his wife and child. "Momma," he shouted, "I left my pipe at your house. What? You wanted to get out the smell so you washed it? That's all right, that's all right. I'll buy myself a new one. Just now I made \$450. Yes, \$450. My trip to the next plane. An hour later, they said if we wanted to fly to San Diego and then be rerouted, we'd get an extra seventy-five dollars each. So I made three times 150 just for waiting a couple hours at the airport. What I say is, 'It could only happen in New York.'"

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# The Performer



Carole Marget

JONATHAN SAVILLE

Here are two antithetical scenes from actress-singer Carole Marget's one-woman show at the Old Town Opera House last week. In the first, she is recalling her youthful admiration for the artistry of Fanny Brice. Herself a New York Jewish girl, like Fanny, teen-age Carole was intrigued by her mother's lessons of the great comedienne's musical routines — and so she did, evidently from sheet music and recordings (for in Miss Marget's youth Fanny Brice had pretty well retreated into the role of Baby Snooks and no longer appeared on the musical comedy or vaudeville stage). And suddenly, as she is recounting these memories, Miss Marget is transformed into Fanny Brice, belting out the lively, witty "Second-Hand Rose" in perfect imitation of the Brice style, complete with comical voice and Yiddish accent. A moment later, she is reproducing the Fanny Brice of sentiment and heartbreak: "My Man," sung with an emotional involvement so intense and so sincere that half the members of the audience start to dab at their eyes.

Another scene: Miss Marget is talking about the problems she had, as a teen-age performer, in learning to be physically graceful. The prepared routine is merely a brief introduction to a clever dance number

in which she does the Charleston in a hilariously self-conscious way, parodying all the silly steps by going through them like a little girl grimly reciting her multiplication tables. But on the present occasion, Miss Marget expands the introductory remarks to include some actual, unanticipated events of this specific evening. At the very beginning of her show at the Old Town Opera House she had inadvertently tripped over some steps hidden in the dark; later on, she had lost one of her extravagant hats over a railing on the stage (part of the set for *Inherit the Wind*, which is playing in the theater). Now, preparing the audience for her Charleston number, she asks, "Did you ever see anybody as awkward as me? Who else would trip over the stairs, lose her hat...?" And this is the real Carole Marget — ironic about herself, nimbly transforming her own experiences into part of the show, compelling the audience to identify with her, to laugh at her, and to love her. The Charleston that follows thus takes on an added note of humor and humanity, for we have been made pointedly aware of the real person behind the act, while at the same time we recognize how much authentic grace and skill is required to make this dancing seem inept.

Virtually everything of Carole Marget, the performer, is to be seen in these two scenes. There is her own personality — warm, open, ironic about itself, and pro-

jected with irresistible force into a personal relationship with the audience. There are her technical skills — a strong, rich, flexible voice she can do virtually anything with; a wonderfully convincing style of narration, a mastery of expressive body movements, an impeccable sense of pace and timing. There is her humor, and there is her pathos — indeed, the most salient characteristic of the humorous attitudes that dominate this show is the undercurrent of pathos in them, the continuous suggestion, like a delicate, transparent wash of color, that the humor has been acquired through suffering, and that it springs from a fully lived life with all its joys and woes. And there is Miss Marget's genius for imitation — an ability that makes many of her song performances seem less like renditions of the songs themselves than like renditions of other stage personalities singing those songs.

This last quality is both a virtue and a defect. Miss Marget is very good at "doing" Fanny Brice, or the performers in *A Chorus Line* who sing "Nothing" and "Tis and Ass," or Judy Garland singing "The Trolley Song," or — in an amusing parody — the various characters of *The Wizard of Oz*. The imitations are not superficial. Not only is the original style reproduced, point for point, but the emotions of the original singer come completely to life again: the manner may be someone else's, but the feelings come from the heart.

Nevertheless, what distinguishes the important and memorable performers of this kind of music is the unmistakable personal signature. Judy Garland is famous not for singing like anyone else but for always singing like Judy Garland. For all the technical mastery in Miss Marget's personal signature, Judy Garland is famous not for singing like anyone else but for always singing like Judy Garland. For all the technical mastery in Miss Marget's personal signature, Judy Garland is famous not for singing like anyone else but for always singing like Judy Garland. For all the technical mastery in Miss Marget's personal signature, Judy Garland is famous not for singing like anyone else but for always singing like Judy Garland.

The contrast with her dramatic performances could not be more striking. At her one-woman show, her authentic voice was clearly perceptible every time she stopped singing and started talking (I am not referring to the physical voice but to the sense of life behind it). Her narration about her childhood and youth and the various places she has lived, along with her spontaneous interplay with the audience, had a special, personal, vital ring to it, like a church bell whose sound is at once distinguishable from all others. At these moments, the theater was filled with that inimitable ex-

pression that occurs when an audience confronts a star — a star being defined as a performer who combines talent and personality in such a way that the audience feels Miss Marget's individuality, and her ability to communicate that individuality forcefully to her audience, are not confined to monologues in which she reminisces about the events of her own life. The dramatic qualities of her personality are far deeper and more complex than that. I have seen her in three straight dramatic roles — Amanda in the Carter's 1973 *Glass Menagerie*, Gertrude Blum in the same theater's 1976 production of *The Sea Horse*, and in the long-suffering wife in the Old Globe's 1977 premiere of *The Last of the Marx Brothers Writers* — and in each case the human truth of her performance seemed to radiate with emotional intensity from a personal center of real distinctiveness.

It is not that she always looked and sounded like Carole Marget. On the contrary, each role radically transformed her character. Miss Marget's Amanda was a powerful characterization, with her pretentiousness, her something warm, her extravagant visions of her past, her desperate, pathetic clinging to a world of illusion. In *The Sea Horse*, the way Miss Marget dropped her shoulders around the bag room, the way she stopped water on the floor, the attentive, tender way she listened to her man's stories, ready to burst into laughter, the way body recoiled when he attempted to transform their sexual relationship into a relationship of love — this was all so convincing that almost immediately the audience forgot they were watching an exceptionally skilled actress rather than Gertrude Blum in the flesh. And in *The Last of the Marx Brothers Writers*, Miss Marget went through a series of astonishing metamorphoses: now she was young and sexy, now old and haggard, now happy, now pitiable, now insane — but always there was the same core of character, authentically funny and authentically touching.

What united these diverse performances — what made them expressions, however disguised, of the actress's own personality — was a mixture of strength and vulnerability, and an ineffable poignancy, as of a cry of anguish heard from a great distance. One could hear the same thing in some of the songs she sang last week — in "My Man," for example, or the Yiddish "It's Tragic," or "Surrender, Surrender" from *Fiddler on the Roof*. But in the dramatic roles, there was no question of her imitating the style of other, previous performers — in *Marx Brothers*, indeed, no one had ever played the part before her — so that the interpretation was manifestly her own, with no additional scars between the inner life of Carole Marget and the emotional receptors of the audience. Paradoxically, the more she allowed herself to be absorbed into the character she was playing, the more (and the more profoundly) she was herself and the closer the audience felt to her.

In a very important sense, the problem of her own identity — as a performer and as a human being — has been the connecting thread, the central plot line, in

Carole Marget's biography. The daughter of a former singer and of a post-office worker, she spent her childhood in a frenzy of singing, acting, and dancing lessons; her ambition to go on the stage seemed to be a consuming one. But when she married at the age of twenty-one and her husband, who worked in television, took her with him to live in Fargo, North Dakota, she felt overjoyed at leaving New York, with its pressures, its hectic pace, its bitter competitiveness, its incessant entertainment-biz chatter. In Fargo, her husband encouraged her to pursue her career as a performer — though as a part-time adjunct to her family life. She had a radio program and a television program, she acted in productions in various community theaters, and she even did nightclub gigs. With her talent and energy she was, as she says, a big fish in a small pond (a frozen pond for a good part of the year, one might add).

In the meantime, she became the mother of a boy (Gregory) and a girl (Allison), the entertained at parties for her and her husband's friends, she joined the temple sisterhood and Hadassah, she became a member of Junior League, and she revealed in thinking of herself as a wife, a mother, and a homemaker. Her life seemed to offer an ideal reconciliation between two scarcely compatible identities: the Big Star (in the small pond) and Mrs. P.T.A. But then, after fourteen peaceable and joyous years together, her husband died, and within two years Fargo had come to seem stale and confining, without sufficient challenges of a professional or personal sort to hold her there. Driving in her car one clear, glistening, freezing February day, and without having thought about it at all before, she suddenly found herself saying aloud, "I'm going to San Diego," and a short time later she and her children were exploring the Balboa Park zone.

She immediately began exploring San Diego theaters as well, and was soon involved with the Old Globe, where Craig Noel offered her the job of director of the Globe Educational Tour. This work, which she still does and which she is deeply proud of, involves bringing theatrical pro-

ductions to schoolchildren and thus creating the audiences of tomorrow. But laboring behind the scenes could scarcely satisfy her need to act, and she was soon on stage again. She tells a revealing story about her audition for *The Glass Menagerie*. Director William Rosch was apparently so entranced with her reading that he let her go on and on, she in the meantime becoming more and more apprehensive — was she doing it all wrong?

What I find interesting about this anecdote is the contrast between Carole Marget's success as an actress — her performance as Amanda was scintillatingly beautiful, and Mr. Rosch was far from being the only one hypnotized by it — and her uncertainty about her own talents, her self-doubt. She is certainly no victim of neurotic shyness or false modesty, but there is a certain tentativeness in her judgment of herself, a diffidence, that is surprising in an actress of her gifts. Down deep, little Carole Meltzer from the High School of Performing Arts does not seem to be fully aware of how fine an actress Carole Marget has become.

She continued to work in community theater, but never pushing her career too far. She never made aggressive efforts to find acting jobs, she did not try to break into Hollywood, she rarely took part in competitive auditions, she did not fight for when she left New York for the pleasurable isolation of North Dakota. The depression about her children passed. A wise friend made her see that their independence and self-reliance were not to be taken as a rejection of her; rather, they were a cause for pride, for they showed that the children were well on the way to becoming just what their mother had never been — responsible adults. But the new ideas — or the renewal of old ideas — about her career remained. Carole Marget is still the devoted mother — her boy, a musician, is just beginning his studies at Cal State Northridge, and she is suffering from the usual separation anxiety of parents when their first-born goes off to college. She still receives letters from the P.T.A., and pays attention to

she vowed to come home each weekend, or to bring the children up to Los Angeles to be with her. The pain of parting, however, turned out to be minor in comparison with the pain of what ensued. Week after week, when she saw her son and daughter — both by then in their midtwenties — spoke to them over the phone, all the reports were of the same kind: "We're doing fine. We're washing the clothes, cleaning the house, getting our schoolwork done. We're happy, we're okay, don't worry about us."

Their mother's reaction to all this good news was an unexpected one. To her own great surprise, she fell into a deep depression. Up in Los Angeles, she stayed in bed all the time, getting up only to go to the theater. It was an emotional crisis — and a turning point in Carole Marget's life. She could not help seeing that the need to stay glued to the family and its day-to-day life had become principally her need, rather than her children's. The barrier to her pursuit of a larger, more varied, more challenging — and more competitive — theatrical career had become thinner and thinner until now it was nothing but smoke. To be a wife and mother had been fulfilling — wonderfully fulfilling — for many years. But now, at long last, it might be time to start seeking once again the sort of professional career she had so gladly renounced when she left New York for the pleasurable isolation of North Dakota.

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them. But now she has her one-woman show, which she hopes to perform widely, and she is on the lookout for other things as well.

The life story she recounts in that show is thus not merely a convenient device for tying together a series of disparate musical-comedy songs. She is, in fact, revealing the real center of her present preoccupations, the deep question of her own identity which she is now in the process of trying to resolve. That is why the show rings so true and is at times so moving, in addition to its lighter entertainment values. The last number she sings in it is "I've Got To Be Me" — and in that song, at least, she seems to be speaking about herself in the most direct and unmediated way. She really means it: the struggle to find out who she is and to be herself, as fully and as richly as she can, is what her life is all about right now.

What Carole Marget does not quite seem to realize is that she has the talent to be one of the outstanding character actresses of our day. Her strength of characterization, her masterful use of her voice and her body, the depth of pathos she seems able to plumb at will, her clear and expressive diction, her electric rapport with her audience — these really demand to be put in the service of something loftier than pastiches of *The Wizard of Oz* or energetic renditions of "Tis and Ass." She ought to be doing Chekhov and Ibsen, O'Neill and Williams, Brecht and Pinter and Strindberg; and she ought to be doing them on professional stages.

It is only natural for a widow with independent-minded, late-adolescent children to wonder whether anyone needs her any more. Despair, drifting, and intimations of worthlessness are the typical syndrome in such situations. But a gifted dramatic actress like Carole Marget has to be told quite firmly what everybody except herself seems to know: her art needs her, Chekhov and Ibsen need her, and we her audience need her. The title of her show is "I Wanna Be a Star" — to which she can only reply: "Try just a bit harder and you will be!" □

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# Ted Leitner

(continued from page 12)

R: So you think it's legitimate to use sports as a political tool?

Leitner: Yeah, because sports is not important. It's a minor prize to pay in the interest of world peace and saving lives. Freedom is much more important and any tool is justified to reach that end.

R: What was your opinion of the two black American track medalists who raised gloved fists at the Olympics in Mexico?

Leitner: I thought it was a perfect forum for it. It worked. It got a hell of a reaction. R: Virtually all the media came out against it. They all cried that we have to keep politics out of the Olympics. But now they support the boycott.

Leitner: Well, of course. They're old-guard, establishment, ying-yang writers. Sports is God to them. They take their jobs very seriously, they take themselves very seriously. And they don't care if a family lives in a ghetto and it's cold as hell with rats biting the kids, with no hot water, and paint peeling off the walls. That doesn't bother them. "How dare you correct social evils by disrupting games." Are you kidding?

R: Is an Olympic boycott really a deterrent?

Leitner: Not at all. It's just that we had to do something. This was the least we could do — let's at least stick it to those

turkeys. It's effective from the standpoint that you can't tell me the Olympics would be the same without us.

R: But are the Soviets really going to change their foreign policy because we don't send Brian Oldfield and Dwight Stones over there?

Leitner: No, it's not going to change their policy. And when you get mad and smash somebody in the face it's not going to change that person, but you'll feel better having done it... probably.

R: But can't ending athletics be a viable political tool, like Jesse Owens showing the world that Aryan supremacy was a myth?

Leitner: But what if we don't win! Anyway, Nazi Germany censored the films and the German people thought that Jesse Owens lost. The same in Russia. The Iron Curtain countries would not see Houston McTeer kicking ass. The video would be selectively edited.

R: Well, in fact, most Germans did know that Jesse Owens won. Don't you think people would find out these things by word of mouth?

Leitner: The general mass public here is dumb as hell and it's no different over there.

R: Can't sports be used to resolve problems and ease hostility? In San Francisco, for example, the gays and cops have an annual softball game.

Leitner: Haven't been. But like Dwight Stones says, "You don't go to a party at a guy's house on the front lawn when he's kicking the neighbor's ass in the backyard." You have to say right and wrong does exist and how we do this

when they're doing that. You have to draw the line somewhere.

R: During other Olympic games, the U.S. has been in other people's backyards and the Soviet Union didn't initiate a world boycott.

Leitner: Good point. It's because they needed the Olympics as a vehicle and their presence in it as propaganda. We don't need propaganda.

R: When the U.S. was participating in overthrowing governments in Chile, Guatemala, Iran, and Vietnam, do you think other countries should have boycotted the Olympics because of the presence?

Leitner: I think they should have because of the atrocities.

R: So the Olympics would never be fully realized because there has always been some major power invading another country?

Leitner: Exactly right.

R: It's two minutes till five, again in the newsroom of Channel 9, and to Leitner's surprise, CBS came through with some footage of Wimbledon. He has to make an appearance before the camera at five o'clock, when the news team is introduced, then rushes to view the tape and prepare the highlight remarks he will make at 5:15.

The best place for viewing the show is not from the studio but from the "sub-room" — the subcontrol room — where the technical director, the producer, and the chief director sit at a long table before a bank of twenty or more televisions. At the center of this great display window are the two largest screens. The one on the left is marked SELECT, and the right one is ON

LINE. You can watch an image skip its way from a marginal screen, to the select screen, then to the screen seen by the audience at home, then back to a marginal screen, and during this progression you can almost feel the muscles contracting around the visuals, then releasing them. In the spirit of control, the director has two stowaways in front of him, and the producer has a red telephone at his right hand (a radio to reporters in the field). The cameramen keep sharp by knowing when to relax. The marginal images zoom forward and back; they contract into focus and bloom in a haze. Then they harden in focus again, and the camerawork freezes, and the images approach ON LINE.

Already it's 5:10, and here comes Leitner. You see him on one of the lower screens, taking his seat and reaching for his tie-bar microphone. There he goes to a long shot; now he's in close-up. "Can't get this thing on," he says as he fiddles with the microphone. His voice sounds no different than it does on the air. He even looks the same — intensely happy. "Ted is the kind of guy," says Luck, "who can go out there in total control, and act like he's had thirty martinis."

"What's the matter with this fucking thing?" he says, trying to pinch the microphone to his wrist tie. He looks up in mock panic. "Somebody help me."

Nobody moves.

"There, I got it," he says.

The producer groans, bowing his head over the red telephone, and says to no one in particular, "I wish someone would tell him not to say things like that into a live mike."

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## Letters

(continued from page 4)  
historians and students of political theory recognize. And Garson's statement, later attempts to qualify to the contrary, linked Huey Long, Father Coughlin, anarchists, Wobblies, communists, and socialists together as proponents of reform.

Yes, total lack of understanding and absolute disregard for facts are serious charges, and ones that I did not raise lightly. As journalists we have a responsibility to clarify, to present data accurately, and to understand that about which we write. "For Whom The Bell Told" did not meet these responsibilities, and I wrote to express my concern, and my hope that you would do better in the future. I fear, based on Garson's letter, which showed a distressing inability to read and comprehend, that my hope was groundless. My concern remains.

Jon Beckers  
New Indicator Collective  
UCSD

## Yet Another Portrait

Your article "Alive and Dreaming" (July 24) was of intense interest to me because I also am a resident of La Mesa Convalescent Hospital and I am well acquainted with Sara Bratton.

"Alive and Dreaming" is a beautiful title, but Sara does not not just dream. She does not exist in a state of nirvana. She is no lifeless, inert mass, but a living human being with a vibrant personality all her own. Of course she gets nostalgic. Don't we all at times? She relives experiences of her many years with discrimination, sorting out recollections of events and scenes of long ago that interested her or delighted her or hurt.

The first paragraph of the article makes a wonderful beginning, but I wonder whether there may be readers not familiar with the normal curve of distribution who could misconstrue the meaning of the adjective "flattest" to mean dullest, lifeless.

Here at La Mesa Convalescent Hospital we are offended at the unfavorable picture presented of our staff, our home, and of Sara Bratton. The members of the staff are kind, gentle people who strive to make us comfortable and happy; they serve because they care. We residents consider this our home, and a pleasant one.

Your article describes signs and aspects of old age which you seem to consider repellent. The portrayal of Sara is repugnant. Her physical appearance, movements, and actions are pointed out in minute detail magnified to emphasize her extreme old age, which, to youth, is repulsive. I should like to point out that Sara is fastidious about her person and appearance; she frequents our beauty parlor once a week for a shampoo and set. She has nail care. Of course, she wants to wear her pasties and ear buds. She is very independent and she herself even to the bathroom. I am privileged to push her wheelchair. Sara is friendly and chats with her old friends. One is the Jehovah's witness Harry Blodine, the Bear Brummet who has quite an eye for the ladies. One day, as I was wheeling Harry's roomman, we came upon Sara and Harry in deep conversation, holding hands. "Aha! I caught you in a tryst again," I said, then added, "Why don't we make it a foursome and go kick up your heels?" Sara beamed and chirped, "Let's do it!" Is that dreaming?

That is our Sara as I have known and loved her, not one day, but a year. That's how I see the picture. With a recent remodeling job, all new wallpaper, flooring, drapes, and pictures, I was disappointed to read that we were described as dim and gloomy.

Joanna Greiner  
La Mesa

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## Off the Cuff

Self-Employment—How does it affect your life?



**Albert Wittholt**  
Custom Furniture Maker  
La Jolla

Being self-employed, it is my life. I used to be a salesman when I first came to San Diego. When the economy started to go sour, some of the places went bankrupt. I was faced with having to make a choice — to pursue a career in sales, or pursue a career in wood working, which up until then was only a hobby. My wife encouraged me not to be stuck with a nine-to-five job. I started with small commissions and I've been busy ever since. I didn't know whether I could make a living at it, but my customers seemed really happy and satisfied. You never stop thinking about the work you have to do. The financial uncertainty is the most unpredictable part. When you work for yourself, it's feast or famine.



**Roy Peich**  
Jack-of-all-Tradesman  
Pacific Beach

All the things I do are things that make people happy. It's my choice; I can set my own pace. It makes me feel good — fixing people's houses, painting, restoring antiques. I get really involved in my accomplishments. You get to stand back and look at something and say, "Gee, that looks great." It's a natural high, getting to see results. You really do get a sense of accomplishment when you spend weeks working on something. I usually have two jobs going so that when I get bored with one I play with the other one a little bit. Besides, I'm getting richer.



**Beverly Fahn**  
Metalsmith  
La Jolla

My work really is my life, a great part of my life. It's my livelihood and my chosen career. Basically, I do small sculpture, most of it with a function. I like to think of it more as a fine art. The pieces don't lose their aesthetic quality, although they function quite well. I have shows coming up, one of them in New York. I like diversity. When it gets too hot in the studio, I go down to the ocean. I'm a crazed swimmer, yet another aspect . . . I went back to school and got my master's degree and really intensely studied metalsmithing. My work plays a very important role in my life because I chose to do it.



**Cleo Funes**  
Secondhand Clothes  
Point Loma

I enjoy clothes and it's fun for me. It's a part of my life. Some of my customers can't afford to go out and buy new high-fashion clothes, but they can come in here and find something to wear to work or to dinner and it looks good. They get compliments. I always made me feel good to get a bargain and it makes me feel good to do that for someone else. I like working for myself. I had a job working for a company once — signed in and out. No way. I couldn't handle it. The major part of my time is spent with the business. I have to work for myself. It's either sink or swim. You have to gamble in this life to find out.



**George Coles**  
Merchant  
San Diego

It's my present and future security. It's food and shelter for my dog. It goes home with me in good ways but also bad ways. I rejoice in the fact that I own and operate my own business and I'm not working for someone else in the past. I ended up wallowing, going nowhere, having no incentive. With your own business, you take home all of the responsibilities. It's a hard thing to justify to an eight-to-five. They shut it off when they go home. Some people don't understand why you work so hard. Everyone comes into the store wanting a deal. You have to have a sense of humor about it. I like my job 'cause my dog gets to go with me.

—by Lin Jakary



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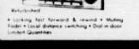
JET SOUND AM FM CASSETTE \$59



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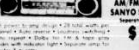


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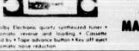
### CAR STEREO



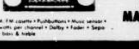
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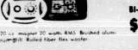


ALPINE 7206 CHECK MAD JACK'S PRICE

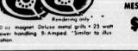
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## Section 2

## Events, Theater, Music, Film



### Two-Man Volleyball Tournament

San Diego is airt with curiosity about the imminent Jose Cuervo Tequila Two-Man Pro Beach Volleyball Open Tournament. I have been asked to respond to the common questions asked about this important sport in order to quell

any false rumors that may have been spread about it. What does "two-man beach volleyball" mean? "Two" is a cardinal number, equivalent to "one plus one." "Man" means "person of the male sex" or "person of the male or female sex." For the Cuervo open the first definition applies: defending world champions Karch Kirby and Singin Smith will headline the field, along with 1980's most successful team, Jim Menges and Matt Gage, while the top local

entrants are Duncan McFarland, who was on the SDSU volleyball team when it won the national championship, former SDSU basketball star Mike Dodd, and San Diego's Greg Lee, teaming with pro indoor star Jay Hanesworth of Santa Barbara. "Volley" refers to the flight of a ball in play before striking the ground; it derives from the French verb "voler" ("to fly") which goes back to the Latin word "volare" which is a spherical or

approximately spherical body, the word is Scandinavian in origin (i.e. clouds, hills). "Beach" is a generic term for sandy seashore locations. The most memorable definition of volleyball is in the poem by William Carlos Williams: a game, usually played in a gymnasium, the object of which is to keep a large ball in motion from side to side over a high net, by striking it with the hands before it touches the ground. What else is important about volleyball? A total of sixty-four two-man teams will battle for \$5000 in prize money in San Diego's first professional beach volleyball tournament. The San Diego Open is the oldest annual tournament in beach volleyball, currently in its thirty-first year; previously an amateur event, this year the San Diego Open joins the California Pro Beach Tour for the first time. Volleyball speeds approach one hundred miles per hour. Volleyball is not expressly forbidden in the Bible. This year more than one hundred tournaments — structured at "Novice," "B," "A," "AA," and

"AAA" levels — will pack beaches from Santa Cruz to San Diego. Volleyball is generally believed to symbolize the conflict of energy and entropy or of the procreative and the destructive forces of the universe. President Carter has recently signed into law a bill creating a "Volleyball Regulatory Commission" in the Department of Education, with an annual budget of \$80 million. The Cuervo San Diego Open is the final Pro Tour event before the season-ending World Championship of Beach Volleyball, September 12-14, at King Harbor in Redondo Beach. William Randolph Hearst loved volleyball.

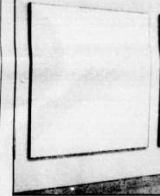
Where can I go to watch this event? The Cuervo tournament will take place on the beach at the foot of West Point Loma Boulevard, Ocean Beach, on Sunday, August 23 and Sunday, August 24. Competition begins at 9:00 a.m. each day, with the tournament final scheduled for approximately 4:00 p.m. Sunday. Since Tour events have averaged more than 10,000 fans apiece in 1980, spectators are advised to arrive early for a good seat in the sand just a few feet from the action. Admission is free.

— Achilles Heitz

### The U.S. Navy Has A Steel Band

Like Trinidad, the country from which it comes, calypso music is an eclectic mix of nationalities. It has drawn from a number of the world's musics (notably English, Spanish, French, as well as African). Traditionally, calypso songs were sung during carnival season in Trinidad. Before Lent, groups of slaves led by popular singers ("charwells") wandered through the streets of Port of Spain improvising satirical songs with veiled lyrics directed toward unpopular political figures. Today during Carnival season, which runs from Christmas to Lent, the balladeers perform nightly and sing about topical events — sports, scandals, politics, and the like. The most frequent subject for the calypso balladeers, though, is Woman: her charms and infidelities, her sharp tongue and sexual allure. Before World War I drums were rarely used, but since then tuned oil drums played together in calypso orchestras called steel bands have become quite popular. The singers are accompanied by drums which can produce from four to

thirty-five notes. They are played with wooden mallets covered by rubber which are used to pound strategically located dents in the metal. The lower the note, the more space is taken up on the head of the drum. Only in America. From Thursday, August 21 through Monday, August 25, we in San Diego will be entertained by the calypso steel band of the United States Navy. Yes, the United States Navy has a touring calypso band — from New Orleans, yes. "We use twenty-three drums cut to various sizes," says the band leader, Navy Musician First Class Edward Helm. "Two automobile brake drums, a spring, a regular drum trap set, and a variety of Latin rhythm instruments." The band members are Americans; the drums are from Trinidad. Most of the songs are calypso, but the band has extended the syncopated rhythms to classical and country music, and even Walt Disney, as well. What the Navy musicians have done with the slightly subversive tradition of the calypso music will be interesting to observe. The U.S. Navy Steel Band will be on display Thursday, August 21 at 2:00 p.m. in the San Diego Zoo; Friday, August 22 at noon in the Community Concerts, and at 6:30 p.m. in



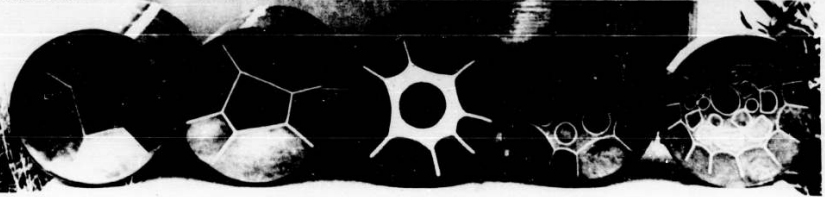
### Agnes Martin: Purely Expressive

"Anyone who can sit on a stone in a field for a while can look at my paintings." Those are the words of Agnes Martin, a contemporary, Canadian-born American artist who paints not stones, nor fields, but abstractions. A traveling exhibition of twelve of her recent paintings has recently arrived at the La Jolla Museum of Contemporary Art. These paintings, made in 1979, are six-foot square

canvases, painted a flat bluish white and divided by horizontal pencil lines. At first glance that is all they seem to be; and yet, there is more to be seen. The color is not uniform in hue or application, but bluer here, with horizontal brushstrokes more visible there. The pencil lines, drawn with the aid of a T-square and yardstick, are not perfectly even or straight, but bumpy as the canvas is textured, and lighter or darker as the artist's arm moved across the expanse of more than an arm's length. Most of the lines stop short of the canvas edge, delineating a frame within the picture frame. The divided areas vary in number from four to twelve, and the lines on one canvas sometimes seem to

continue on to neighboring canvases. Such are the details and the variations in the paintings that impart a subtlety to the simplicity of form and content. The delicate yet definite tonalities that exist in this deceptively monotonous format can encourage the viewer to see flat waves, or well-proportioned cross sections of infinity. Agnes Martin's work has been likened to music: repetitious and rhythmic, purely abstract and purely expressive, inductive of a trance-like state in which time is extended or suspended. The visual intervals in her paintings have been metaphorically called musical chords, compared to musical chords. Martin

(continued on page 4, col. 5)



## READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 8003, San Diego, CA 92108.

### Dance

"Summer Stock, San Diego Style," a program of music and dance, will be presented by Stage Seven, Friday, August 22, 8 p.m., City College Theatre, Twelfth Avenue and C Street, downtown. 234-4647.

Three Evenings of Dance will present "Jazz Dancers in Concert," Friday, August 22, ballet with the Centre City Ballet, Saturday, August 23, and modern dance with "The Company Dancers' ensemble, Sunday, August 24, all at 8 p.m., La Jolla Dance Center, 7855 Far Avenue, La Jolla, 439-5744.

Workshop Performance of Three's Company will feature choreography by eight dance artists and dancing by forty-five workshop participants, Saturday, August 23,

8 p.m., Mandeville Auditorium, UCSD, 296-9523.

### Lectures

"El Quijote Sed," a Mexican folk legend of how the sun and moon were born, and how the legend got his spots, will be related by storyteller Hermenia Enrique, Thursday, August 21, noon, Casa de Machado y Silva, and Saturday, August 24, noon, Casa de Machado y Silva, Old Town. Free. 294-5182.

Buddhist Poetry and the connection between Buddhism and the poetic vision will be the subject of a lecture by UCLA professor William L. Fleer, Friday, August 22, 7:30 p.m., Earth-Song Bookstore, 1440 Camino Del Mar, Del Mar, and a workshop, Sunday, August 23, 9 a.m., Zen Center San Diego, 4747 Black Mountain Road, Del Mar, 481-0292.

Poetry and Prose, Faces in the City, a bitter-sweet collage of modern poetry, will be by James Kavanaugh, Ogden Nash, William Carlos Williams, and others, Wednesday, August 27, 6:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

Poetry and Prose, Faces in the City, a bitter-sweet collage of modern poetry, will be by James Kavanaugh, Ogden Nash, William Carlos Williams, and others, Wednesday, August 27, 6:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

23, 7:45, 9:30 and 11 p.m., Book Mark Cafe, 4077 Adams Avenue, San Diego, Free. 280-3091.

Local poet Dave Gurnee will read selections from his poetry, Monday, August 25, 7:30 p.m., D.G. Willy Books, 7527 La Jolla Boulevard, La Jolla, Free. 456-1800.

"Flint Knapping and Archaeology" will be the topic of a lecture by Rob Renner, sponsored by the San Diego County Archaeological Society, Tuesday, August 26, 7:30 p.m., San Diego Federal Savings auditorium, University Towne Centre, Free. 743-8609.

Poetry Reading by Tom Marshall and Don MacQueen, followed by an open reading, will be sponsored by Antenna Magazine, Tuesday, August 26, 7:30 p.m., Community Arts Gallery, 850 West Third Avenue, downtown. 224-0383.

"Female Supernaturals in Ancient Peru," a lecture by Berkeley anthropologist Patricia Lee, will be presented in conjunction with the Golden Treasures of Peru exhibition, Wednesday, August 27, 6:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

"Provincial Politics in China — An Insider's View" will be the topic of a lecture by Shirley Wood, teacher at Hekun University in the People's Republic, Wednesday, August 27, 7:30 p.m., Bard Hall, 4190 Front Street, Hillcrest. 284-8451.

### Film

Children's Films will be shown Thursday, August 21 and Monday, August 25, 1:30 p.m., National City Public Library, 200 East 12th Street, National City (474-8211); and Tuesday, August 26, 10:30 a.m., La Mesa Library, 9055 University Avenue, La Mesa (469-2151). Free.

"Picasso, Artist of the Century," a film survey of Picasso's life and work, made in 1973, will be shown Thursday, August 21, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Violent Universe," a 1969 film narrated by Carl Sagan, will be shown in four parts, with the final part on quarters, which may be exploring galaxies, Saturday, August 23 and Sunday, August 24, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

Museum, Balboa Park. 232-3821.

"Superflash! Film as Art for Kids" and others, a total of thirty experimental and avant-garde animation and live-action films, is being shown in four parts, with part three on Saturday, August 23, 3 p.m., and part four on Tuesday, August 26, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"Meet John Doe," a Gary Cooper and Barbara Stanwyck vehicle, will be shown Saturday, August 23, 8 p.m., and Sunday, August 24, 2 p.m., Community Arts Gallery, Third Avenue and E Street, downtown. Free. 239-8238.

Comedy Video Tapes and films produced by John Denney for Rogator Video will be screened on Monday, August 25, 9 p.m., Community Arts Gallery, Third Avenue and E Street, downtown. Free. 239-8238.

"Mount St. Helens," the world's largest newsworld, Comic Forces, a mixed-media presentation about the influence of comic energies on our lives, and Visa Baa, an Omnibus film with an aerial survey of the Pacific Northwest, will be shown through November, Reuben H. Fleet Space Theater, Balboa Park. 238-1133.

### Music

America's Finest City Celebration will include noon concerts: Latin American jazz in the Community Concourse plaza, and Civic Youth Orchestra in San Diego Federal Plaza, Thursday, August 21, U.S. Navy Steel Band from New Orleans in the Community Concourse plaza, and a jazz band in Central Federal Plaza, Friday, August 22, additional Navy Steel Band performances, Thursday, August 21, 2 p.m., San Diego Zoo, Friday, August 22, 6:30 p.m., Chula Vista Memorial Park, Saturday, August 23, 1 p.m., Seaport Village and 6 and 8 p.m., Wild Animal Park, Sunday, August 24, 2 p.m., Broadway Pier and 6 p.m., Coronado Park, and Monday, August 25, 2 p.m., Oremont Shopping Center, and a postcard performance, 7:30 p.m., University Towne Centre; and "Sunday in the Park," a musical revue with an all-star cast of local luminaries headlined by Mayor Pete Wilson, Sunday, August 24, 5 p.m., Ogden Pavilion, Balboa Park. Free. 238-7811.

"Jazz on Seventh Avenue" will feature the Curt-Steve Jazz Band, Thursday, August 21, noon, Seventh Avenue from Broadway to C Street, downtown. Free. 234-0331.

Violinist Lionel Young will present a concert for senior citizens, sponsored by M. Shoen & Associates, Thursday, August 21, 2 p.m., Gaslamp Quarter Theatre, 547 Fourth Avenue, downtown. Free. 233-5227.

Concert Series of the U.S. Navy Band San Diego will begin Thursday, August 21, 7 p.m., Naval Training Center theater, Point Loma. Free. 225-3541.

Tennessee Folk Singers Guy and Candie Carawan will perform Irish and American tunes on hammered dulcimer, banjo, tin whistle, autoharp, and guitar, Friday, August 22, 7:30 and 9:30 p.m., and in a children's concert, Saturday, August 23, noon, Old Time Cafe, 1464 North Highway 101, Leucadia (436-4030); and Sunday, August 24, 8 p.m., Earth-Song Bookstore, 1440 Camino Del Mar, Del Mar (755-7664).

Traditional Music of Sweden, Ireland, and Appalachia will be per-

## TO LOCAL EVENTS

formed by The All Night Fiddlers, Friday, August 22, 7:30 p.m., D.G. Willy Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

"Mr. Hollywood," Henry Mancini, will be guest conductor for the San Diego Symphony Orchestra's final "Summer of Stars" concert, and there will be fireworks too, Friday, August 23, 8 p.m., Atter Bowl, SDSU (265-6947); Saturday, August 23, 9 p.m., Rancho Bernardo Inn green, 17550 Bernardo Oaks Drive, Rancho Bernardo (487-3773); and Sunday, August 24, 7 p.m., Athletic Stadium, Southwestern College, Chula Vista. 239-9721.

Summer Sunday Concert Series will feature a chamber trio plus vocalists, led by Betty McManus and playing works of Spohr, Schubert, and Brahms, Sunday, August 24, 11:30 a.m., Marquis Public Theater, 3717 India Street, San Diego. Free. 298-7674.

Jazz Festival, Carlsbad's third annual, will feature Todd Ryan's Electric Orchestra, Kevin Lettau/Rod Schneiderman quintet, and Birdie Carter's quintet, Sunday, August 24, noon to 5 p.m., Carlsbad Library lawn, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Summer Concerts in Chula Vista will feature the Chula Vista City Band, Sunday, August 24, 4 p.m., Memorial Bowl, 385 Parkway, Chula Vista. Free. 575-5084.

Organ Recital will feature John Rodinger and works of J.S. Bach, William, and contemporary French compositions, Sunday, August 24, 7 p.m., St. Andrew by the Sea Church, 1050 Third Avenue, Pacific Beach, 722-0131.

Operas and Oratorios by Handel will be sung by the Connoisseur's Handel, under the direction of Michael Parker, and the UCSD Madrigal Singers, Sunday, August 24, 8 p.m., St. Paul's Church, Fifth Avenue and Narmeg Street, Hillcrest. 277-8648 or 454-6871.

Summer Music Series will conclude with the North County Jazz Quintet performing jazz and Dixieland music, Tuesday, August 26, 7:30 p.m., BookWorks, Vineyard Center, Escondido. Free. 741-9079.

Chamber Music Concert, featuring local musicians, will be presented by Community Arts and the Maryland Hotel, Wednesday, August 27, noon, Maryland Hotel auditorium, 630 F Street, downtown. Free. 233-0141.

### Sports

National Bicycle Track Racing Championships, the premier event in U.S. bicycle racing, will feature more than 500 men, women, and children, through Saturday, August 23, 9 a.m. and 7 p.m.; and Sunday, August 24, 9 a.m. and 1 p.m., San Diego Velodrome, Miramar Field, Balboa Park. 298-1570.

America's Finest City Celebration will include Fishing Derby, through Thursday, August 21, noon, Shelter Island Pier (277-9510); Women's Open Golf Tournament, Thursday, August 21, 7:30 a.m., and Putting Championship, daily through Sunday, August 24, 8:30 a.m. to 3:30 p.m., with playoff Sunday, August 24, 1 p.m., Balboa Park Golf Course (332-2470); Half-Marathon, Saturday, August 23, 7 a.m., Cl-

bellis National Monument to Balboa Park (297-3901 or 297-3901); Rubber Boat Races, Saturday, August 23, 9:30 a.m., South Mission Beach between Devon and Dover courts (236-6843); Harbor Hike, a five-mile what and harbor walk led by the Sierra Club, Saturday, August 23, 10 a.m., Star of India, Harbor Drive (281-0391); Exploring Florida Canyon walks of the Natural History Museum, Saturday, August 23 and Sunday, August 24, 10 and 11 a.m. and 2 p.m., parking lot west of Morley Field tennis courts, Balboa Park, and Dunes Park Bicycle Ride, 35 miles and 12 parks, Sunday, August 24, 8:30 a.m., south parking lot of County Administration Center, Harbor Drive (234-3330).

World Body Surfing Championships will draw contestants from throughout the U.S. and beyond, Friday, August 22 through Sunday, August 24, 8 a.m., Oceanide Harbor Beach, Oceanide, 439-7325.

Sailing, the ninth annual Todos Santos Regatta, will take place Saturday, August 23 and Sunday, August 24, Campo La Jolla, 12 miles south of Encinitas. 295-7484.

Charger Football, the San Diego Chargers continue their preseason season against the Atlanta Falcons, Saturday, August 23, 6 p.m., San Diego Stadium. 280-2111.

Shark Football, the San Diego Sharks minor league team will face the Antioch Hornets, Saturday, August 23, 8 p.m., Vista Stadium, 400 East Bobier, Vista. 722-7215.

"Go-Fly-a-Kite-and-Still Race," the only event of its kind in the world, will be part of America's

Finest City celebrations to benefit the Aerospace Museum Recovery Fund, with boats, kites, and instructions provided by Jack Dorsey Sailboats, Saturday, August 24, noon, Harbor Island near Tom Ham's Lighthouse. 291-6313.

Corrida, matadors Eloy Cavazos, Adrian Romero, and Mariano Ramos will be fighting bulls from Las Huertas Ranch, Sunday, August 24, 4 p.m., Bulling-by-the-Sea, Tijuana. 293-3940.

Horse Racing, the forty-first season of the Del Mar Thoroughbred Club will feature forty-three days of racing, nine races daily except Tuesday, through Wednesday, September 10, first post at 2 p.m., Del Mar Fairgrounds. 299-1340 or 755-1141.

Stock Car Racing, featuring super and limited stock cars, will continue for the twentieth season, Saturday, through September 20, 8 p.m., Capon Speedway, Santee/EI Cajon. 488-8900.

Preseason Football will be played by the Atlanta Falcons at the San Diego Chargers, Saturday, August 23, 6 p.m., Channel 10.

"The Pink Panther," the 1964 film in which Peter Sellers as Inspector Clouseau, will be screened Saturday, August 23, 11 p.m., Channel 10.

"The Bluebird," the story of two children's search for the Blue Bird of Happiness, stars Jane Fonda, Elizabeth Taylor, Cicely Tyson, and Ava Gardner, and will be screened Sunday, August 24, 1 p.m., Channel 6.

"Vincent, François, Paul and the Others," a 1974 film about the lifelong friendship of three men, starring Yves Montand, Michel Piccoli, and someone else, will be shown in French with subtitles, Sunday, August 24, 11 p.m., Channel 10.

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## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

Every music critic and probably every music listener has at least one personal favorite whose style does not appeal to the masses. Robert Palmer is one of mine. After his second release, "Pressure Drop," his appeal among reviewers showed a precipitous drop. The general consensus has been that Palmer is too fuzzy, lacks emotion and substance, and is too distant as a performer to connect with audiences. The detractors may be right to a degree. Despite the fact that he had a top ten single (his first and only last year with "Bad Case of Loving You," Palmer still has only a small following. In a rare burst of fan fever, I generously booked his planned concert at the Fox Theatre last fall. What happened? A couple of days before the show I walked past the Fox and observed the marquee: "Robert Palmer - Cancelled." Constructing a defensive argument in favor of an artist can often produce negative results. Nonetheless, I will pitch one here by saying that Palmer is a formidable formatist who deserves much better treatment than he has received. His five albums are testaments to professionalism, he smoothly but smoothly weaves up five-course platters, consisting of hard rock, New Orleans-style funk, reggae, corymba, and sweet and soul balladeering. What he lacks in passionate delivery (no grunts and groans for this gentleman) they make up for in precise, meticulously performed arrangements and production. It's been suggested that Palmer would probably be a better producer than recording artist. I suggest that he would make a very good producer, thus adding more possibilities to what I believe



ROBERT PALMER

are already quite impressive accomplishments. As for the charges that Palmer is a dull performer, let me steal a word from the great American educationist, James Kilpatrick: poppycock! He does not come on stage as though everyone in the house would die if he delayed another minute. He appears from the wings slowly, almost diffidently, grabs the microphone, and gives the crowd a lesson in private intensity. When you see this thin, well-dressed and groomed guy emerging from the shadows, you may think of John Davidson (ugh) but he handles songs as divergent as Allen Toussaint's "Shakin' Sally Through the Alley," Todd Rundgren's "Can We Still Be

Sunday, second billed to heart what a match-up. This is the battle of the cubs: Nancy and Ani Wilson on the female side and Robert Palmer on the male side. As far as physical attraction is concerned, heart wins. The Wilson sisters are a delight to look at (as opposed to later to), Musically, they are just maddening - vaguely hard rock, vaguely folk, vaguely this and that - without one memorable song in their portfolio. They're very vague. Perhaps it is a shrouded blessing for Palmer to play second fiddle to such an unimpressive crew. Once people see him they will ask themselves, "How come this guy isn't headlining?" Gordon Lightfoot appears at 555 1/2 Amphitheatre Tuesday night. Lightfoot is a weird sort of folkie. He has never written a song that sticks in the mind. But since gaining attention in 1972 with "If You Could Read My Mind," he has become a concert staple. As I have said before, he is a John Denver with abundant testaterrone. He sings good complete legends, rambles on about the glories of seasons, weather, and romantic vagabonds. He is a weather-beaten, thin, rugged Canadian is hard to disbelieve. He is good at what he does, but since he has looked himself in a particular style - folk years that have touches of rock pollution here and there - every digression from the norm is glaring. ISO records appears to be pulling out all stops to promote Shandi, a Los Angeles singer whose dress and make-up immediately remind one of Deborah Harry. It may be coincidence (but probably is not) that she caught the attention of producer star-gazer and maker Mike Chapman. Her debut may "wield a major new artist," as they say on her biography sheet.

but that remains to be seen. We have had changes this weekend: Friday night at the Sports and Saturday night at the Sports. In both appearances she will be accompanied by the Buleys. On Saturday the Buleys, a popular teen punk band led by the Philadelphia guitarist Chris Davies, will add weight to the bill. The highly entertaining, vocally revisionist Commander Cody returns to this area Sunday night with a stop at the Banzabar. This time accompanied by a new bunch of Los Angeles Armen. Also that evening, Jimmy Witherspoon, a highly entertaining blues vocalist who has somehow never been able to leave an indelible impression on the blues scene, will be at the Belly Up Tavern. The more I am acquainted with them, the more I am impressed by Four Eyes (a bespectacled trio). This is one of the few local groups that can actively be called "power pop" without insult. They are bright, snappy, and effusive, and like the better groups who have displayed those qualities, this one's cheesiness never seems ridiculous or affected. However, I still think the "A" side of their single, "Penny Pong," is too bouncy to be believed. The other side is much more engaging. These wrinkles have a way with them. They are as accompanying regrets and accidental glories that wins the over. Did I forget to mention that they play very well? So does Fingers, an excellent band that will be with them at the Old No. 7 Deliery in Solana Beach this Friday. More new-wave action can be had tonight, Thursday, when Danny Johnson and the Bands perform at La Paloma with Tweed Sneakers.

- Steve Emswold

## Old No. 7 DISTILLERY

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## READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday. To see club entertainment, call 592-3285. For concert information and photos to READER'S MUSIC SCENE, P.O. Box 8300, San Diego, CA 92108, or call 215-4036. Friday before 5 p.m.

## San Diego Concerts

Danny Johnson and the Bandits and Tweed Sneakers: La Paloma Theater, Thursday, August 21, 8 p.m., 471 First Street, Encinitas, 436-7461.

Shandi and the Bullets: Spirit, Friday, August 22, 8 and 11 p.m., 1330 Buena Avenue, 276-3092.

Fingers and Four Eyes: Old No. 1, Friday, August 22, 9 p.m., 142 South Santa, Solana Beach, 755-6733.

Shandi, the Bullets, and the 1 Birds: Spirit, Friday, August 22, 9 p.m., 1330 Buena Avenue, 276-3092.

Heart and Robert Palmer: Sports Arena, Sunday, August 24, 8 p.m., 142 South Santa, Solana Beach, 481-9222.

Commander Cody and the Lost Planet Airmen: San Marcos, Sunday, August 24, 8 and 11 p.m., 142 South Santa, Solana Beach, 481-9222.

Jimmy Witherspoon: Belly Up Tavern, Sunday, August 24, 8 and 11 p.m., 142 South Santa, Solana Beach, 481-9222.

Gordon Lightfoot: SDSU Amphitheatre, Tuesday, August 25, 8 p.m., 1625 La Jolla Village Drive, 534-6600.

Rich Elias Band and Fingers: SDSU Amphitheatre, Friday, August 27, 8 p.m., 1625 La Jolla Village Drive, 534-6600.

The Penetrators and Fluke: Old No. 1, Friday, August 27, 8 p.m., 142 South Santa, Solana Beach, 755-6733.

Zippers, Fluke, and Four Eyes: La Paloma Theater, Saturday, August 30, 8 p.m., 471 First Street, Encinitas, 436-7461.

Naughty Sweeties and Alley Gators: Golden Hall Copper Room, Saturday, August 30, 8 p.m., Community Concourse, downtown, 236-6500.

Jeff Beck: SDSU Amphitheatre, Friday, September 5, 8 p.m., 1625 La Jolla Village Drive, 534-6600.

The Penetrators and Alley Gators: Golden Hall Copper Room, Friday, September 5, 8 p.m., Community Concourse, downtown, 236-6500.

Santana: SDSU Amphitheatre, Saturday, September 6, 8 p.m., 1625 La Jolla Village Drive, 534-6600.

Stephane Grappelli and the David Grisman Quintet: San Marcos, Sunday, September 7, 8 and 10 p.m., 142 South Santa, Solana Beach, 481-9222.

Muddy Waters: San Marcos, Tuesday, September 8, 8 and 11 p.m., 142 South Santa, Solana Beach, 481-9222.

Kenny Rankin: San Marcos, Wednesday, September 10, 8 and 11 p.m., 142 South Santa, Solana Beach, 481-9222.

## Clubs

The Aloha, 3093 Claremont Drive, Claremont 276-2280. Game Darts and the New Wave Riders, country, Tuesday through Saturday.

Albie's Beef Inn, 1201 Hotel Circle South, Mission Valley 291-1103. John Whelan, jazz pianist, Tuesday through Saturday.

Anchorage Fish Company, 3574 Carlsbad Boulevard, Carlsbad 724-3170. M.B. and Me, folk rock, Wednesday through Saturday. Kathie Dorian, folk, rock, and Scott Pease, contemporary, Sunday through Tuesday.

Anchor Inn, 7260 Claremont Mesa Boulevard, Claremont 276-2280. Contemporary, Friday evenings.

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## THEY'RE HERE! EAST/WEST BAND!

TUES. SAT. 9 P.M. TO 1 A.M. A high energy band featuring the finest musicians in the East and West. They play everything from rock to jazz, from blues to funk. They are the best! They are the East/West Band!

ALSO APPEARING: FAVORITE SON!

## DOC MASTERS

at the Shelter Island Marina Inn. Phone 223-2572

## TUBA-MANS

Live Bluegrass Family Bluegrass Band Saturday 8 p.m. All sports events on giant screen TV

Cocktails, Beer and Fine Food Families Welcome -FOOD TO GO- 2551 University 296-9426 (just east of Texas St.)

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-4358. Gazette, contemporary, Tuesday through Saturday. Colovus Wakefield Band, contemporary, Sunday and Monday.

Atlanta, 2555 Ingraham Street, Mission Bay 224-2434. Roberto Linn, contemporary, Tuesday through Saturday.

Bacchanal, 8022 Claremont Mesa Boulevard, Claremont 560-8022. Commander Cody and the Lost Planet Airmen, country swing, Sunday. Sea Level, jazz, Tuesday.

Bahia, 908 West Mission Bay Drive, Mission Bay 488-0551. Mercedes Lounge, disco featuring 40s, 50s, and rock, nightly. Piano Lounge, Beverly King, mellow rock, Tuesday through Saturday. Jack Pollock, mellow rock, Sunday and Monday.

Bar X Ranch House, 119 East Broadway, Vista 724-0510. The Heathville Ensemble, country and country swing, Tuesday through Sunday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach 481-9222. Citi Rush with Harmonica George Smith, rock and roll, Sunday.

Berkley's, 5500 Grossmont Center Drive, La Mesa 463-9825. Bach, contemporary, Tuesday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego 254-5797. The Nieves Bros. featuring Marguerita Page, jazz, Friday and Saturday.

Blue Pans, 1209 Prospect Street, La Jolla 454-9131. Peter Sprague Quartet, jazz, Thursday through Saturday. New Tuesday jazz band, jazz, Wednesday.

Boathouse, 2040 Harbor Island Drive, Harbor Island 291-8010. Dollar-Collins Band, contemporary, jazz, reggae, and rock, Tuesday through Saturday.

Bob LaBelle Music Center, 1460 Rosencore Street, Long Beach 222-6686. The Somewhat Savvies, bluegrass, Saturday.

Bombay Bicycle Club, 2806 Shelter Island Drive, Shelter Island 224-2483. Showcase 80, show tunes, Friday and Saturday. Gary Sherwood, contemporary and country, Wednesday.

Booth's, 2888 Pacific Highway, downtown 291-5555. Gary Puckett/SRO, contemporary, older, Tuesday through Saturday. Somewhere, country, Sunday and Monday.

Bourbon Street West, 315 South Highway 101, Solana Beach 755-5561. The Joe Cobb Dixieland Band, dixieland jazz, Thursday through Saturday.

Burbury's, 906 Mira Mesa Boulevard, Mira Mesa 578-8666. Don Livingston, contemporary country, Tuesday through Saturday.

Buttercup Lounge, 2045 East Valley Parkway, Escondido 743-8422. Harry Paul and Mel Vernon, variety, Thursday through Sunday.

Cafe Del Rey, 1540 El Prado, Balboa Park 234-6011. Sharon Skidgel, piano bar, Friday and Saturday. Carol MacFarland, Latin contemporary, Sunday, Tuesday, and Wednesday.

Cash and Cleaver, 140 South Santa Avenue, Solana Beach 481-9238. Rick Fagan, contemporary, guitar and vocal, Friday and Saturday.

Catlaways, 10751 Woodside Avenue, San Diego 445-5700. Edgar, rock, Tuesday through Saturday.

Catalan, 3990 Mission Boulevard, Mission Beach 488-1081. Jack Constantino and his Orchestra, music of the 40s through 80s, Tuesday through Saturday.

Chateau, 3623 College Avenue, College Grove 582-5800.

## Dynamite Seats!

on sale now: ★ HEART ★ Sunday Aug. 24 with Robert Palmer Also:

Gordon Lightfoot Aug. 26 Blue Oyster Cult Sept. 2 with Molly Hatchet

Santana Sept. 5 Jeff Beck Sept. 6 AC/DC in San Bernardino Sept. 7

For more information, call 582-6866



## THE LONGSHOT SALOON

Wild Rose & the Silver Dollar Band Country

Fri. & Sat. Cheapshot' Country at the Longshot

Coming September 3, 4, 5

## Chuck Wagon and the Wheels

Featuring homemade pizzas and fine Italian food Call 744-8576 843 Grand Ave., San Marcos 11 a.m.-2 a.m., Closed Sunday

## COFFEE HOUSE RESTAURANT

FOLK BLUES BLUEGRASS The North Coast Alternative 1484 N. Hwy. 101, Ukiah, CA 95568 734-436-0000

Thursday 7:30 to 11:30 Jennifer Hall \$2.00

Friday 7:30 to 9:30 Guy & Candie Carawan \$3.50

Saturday 7:30 to 9:30 Rick Ruskin \$3.00

Sunday 7:30 to 10:00 The All Night Fiddlers \$2.00

Monday 7:30 to 10:00 Children's Concert \$2.00

LUNCH SUPPER SUNDAY BRUNCH Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Tuesday-Saturday. Open 10:00 a.m. to midnight Sunday-Closed Monday. Advance reservations recommended. Fri., Sat. & Sun. 436-4030

**GAZELLE**

Now—Two bands performing at the Sunset Lounge offer entertainment seven nights a week. Gazelle, Tuesday through Saturday, Colovus Wakefield, Sunday and Monday. Both bands are showy, danceable, contemporary and will fill requests.

**Anthony's Harborside**

Directly across from Anthony's Fish Grotto, on Harbor Drive - For reservations phone 232-8358 Lunch 11-30, Dinner 4:30-10:30, Entertainment from 9:00 7 nights a week.

Introducing **Pat Cray Trio** (featuring Billy Joel) Fri.-Sat. nights

**Midnight Sun** (Thurs.-night)

Lunch & Dinner Sunday Brunch After-midnight supper/dessert menu (Tues.-Sat.)

232-0066 Pacific 14, 15 & Hawthorn Next to F-150 Camp. Near airport. Free parking.

the **BIRDIE CARTER QUARTET**

at **Clarice's Restaurant** Crystal Room Lounge

Appearing Sun-Mon. 9-1

**LA JOLLA'S FINEST JAZZ**

The Gary Pack Quartet Tues.-Sat. 9-1

NIGHTLY DINING 6-10 450-0541

11th Floor SUMMER HOUSE INN Torrey Pines Rd. at La Jolla Village Dr.

**THE WINDHAMMER RESTAURANT** Cardiff by the sea, California

**Yeah Yeah Yeah** a celebration of the **BEATLES**

Thursday, Friday, Saturday nights 9 p.m.-1 a.m. 753-0188

"Close your eyes and they'll fool you"

**GORDON LIGHTFOOT** TUE-AUG 26-8 PM

**SANTANA** FRI-SEPT 5-8 PM

**JEFF BECK** SAT-SEPT 6-8 PM

**OPEN-AIR AMPHITHEATRE** SAN DIEGO STATE UNIVERSITY

TICKETS ON SALE: PLAZA CENTER BOX OFFICE ALL SECTORS SEAT OUTLETS AND BILL GAMBLER'S ALL TICKETS FROM OUTLETS FOR INFO 265-6987 (A MINIMUM NUMBER OF TICKETS AVAILABLE IN PRE-PAID BOXES)

**TUBA-MANS** Live Bluegrass Family Bluegrass Band Saturday 8 p.m. All sports events on giant screen TV

Cocktails, Beer and Fine Food Families Welcome -FOOD TO GO- 2551 University 296-9426 (just east of Texas St.)

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Verbalist Trio, contemporary, Wednesday through Sunday.

**Comedy Store**, 546 Regal Street, La Jolla 92037. John Fox, Howie Packard, and Robert Aguilar, comedians, Thursday, 8 p.m. Karpis, comedian, Friday through Saturday.

**Comedy Store**, Ramada Inn, 2651 Hotel Circle South, Mission Valley 92160. Tim Jones, Judy Carter, and Joe Restivo, comedians, Tuesday through Sunday. Larry Rennie, Glenn Super, and Howie Packard, comedians, Tuesday and Wednesday.

**Country Bumpkin Dance Machine**, 1862 Palm Avenue, Imperial Beach 91931. Country Bumpkin Country Club, country western, Wednesday through Sunday. Quaker Steak, 501 rock and roll, Monday and Tuesday. Danah-Machini, quick band, top 40 rock, Wednesday through Sunday.

**Country Pump**, 1280 Old Business Route 5, El Cajon 92021. 561-5853, 1 and 7 p.m. band.

country rock, Friday and Saturday. **Cunningham's Restaurant and Country Western Nightclub**, 7014 Mission Road, Mira Mesa 92026. Top 40, country western, Tuesday, 9 p.m. country western, Wednesday through Saturday.

**Chuck's Steak House**, 1477 **John Rekevics Quartet** featuring **Doris Cole** Monday-Thursday 1250 Prospect, La Jolla

Do Viner's, 621 E. Street, Chula Vista 92011. Rex Patti, contemporary, Tuesday through Sunday.

**Danley's East**, 755 Market Street, Escondido 92029. Ricki, rock and roll, Tuesday, 8 p.m. Steve W. rock and roll, Friday and Saturday. Ricki, rock and roll, Sunday, Tuesday, rock and roll, Wednesday.

**Dan Masters**, 2051 Shelter Island Drive, Shelter Island 92072. East, overland, contemporary and country, Tuesday through Saturday. Hayville Son, rock and roll, Sunday and Monday.

**Driftwood**, 1286 Baltimore Drive, La Mesa 92040. Steve Johnson Duo, contemporary and swing, Tuesday through Sunday.

**Diana's**, 7556 La Jolla Village Drive, La Jolla 92037. The Gary Rock Quartet, jazz, Tuesday through Saturday. The Biscuit Carter Quartet, jazz, Sunday and Monday.

**El Amigo Plaza Sostonia**, 231-4300 Broadway, El Cajon 92021. Denver and Sherrill, contemporary, Wednesday through Sunday.

**El City**, 237 Pacific Highway, downtown, 232-0666. Marilyn, contemporary, Tuesday through Thursday. Pat Gray, contemporary, Friday and Saturday.

**Fogfucker**, 2858 Carlsbad Boulevard, Carlsbad 92008. Tremor, rock and roll, Tuesday through Saturday. Incognito, rock and roll and new wave, Sunday and Monday.

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley 92101. Soft Touch, contemporary, Tuesday through Saturday.

**Grant's Tomb**, 326 Broadway, downtown, 232-3121. Leslie Gold, vocalist and pianist (Gershwin through contemporary), Tuesday through Saturday.

**Halligan's**, 4258 West Point Loma Boulevard, Loma Portal 92055. Strangers, new wave, rock, Tuesday through Saturday.

**Halligan's**, 4325 Ocean Boulevard, Pacific Beach 92161. The Ron Botton Group, contemporary and rock, Tuesday through Saturday.

**Hamburguesa**, 4016 Wallace Street, Old Town 92054. Delene Zolich, guitar and variety, Wednesday through Friday. Melissa McCracken, guitar and variety, Saturday and Sunday.

**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island 92072. 224-8242. Coast to Coast, contemporary, Wednesday through Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar 92014. Homegrown, light rock and blues, Wednesday through Saturday. Clear Vision, contemporary, Monday and Tuesday.

**Hilton Cargo Bar**, 1775 East Mission Bay Drive, Mission Bay 92161. People Movers, contemporary, Tuesday through Saturday. Guidelines, contemporary, Sunday and Monday.

**Holiday Inn Harborview**, 1617 First Avenue, Encinitas 92024. 232-3861. Joyce Ann Damon, contemporary, Tuesday through Saturday.

**Humphrey's**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 92072. 224-3577. Sandbar and Spive, contemporary, Tuesday through Saturday.

**Hungry Hunter**, 402 Fletcher Parkway, El Cajon 92021. 442-0517. Lonnie Hulse and Duffy Best, contemporary, Thursday through Saturday.

**Hungry Hunter**, 1221 Villa Way, Carlsbad 92008. Back Alley, contemporary, Tuesday through Thursday. Sky High, new rock, old wave, and originals, Friday through Monday.

**Huntsman**, 1511 #13 East Valley Parkway, Escondido 92029. 743-7105. West Wind, contemporary, country, and bluegrass, Tuesday through Saturday.

**Hutches**, 1663 Palm Avenue, Imperial Beach 91931. Perry Express, country rock, Tuesday through Saturday. Jam session, Sunday.

**Hydra**, 2526 South Highway 101, Cardiff 92008. Barry Cunningham, variety, Wednesday through Sunday.

**Islands Lounge**, Honolulu Hotel, 2270 Hotel Circle North, Mission Valley 92101. Pyramid, contemporary and dance, Tuesday through Saturday. Jewish Williams, contemporary, Sunday and Monday.

**John Bull**, 2200 Highland Avenue, National City 92061. Skyline, contemporary, Thursday through Saturday. Wayne Gie, contemporary, Tuesday and Wednesday.

**Jolly Roger**, 807 West Harbor Dr., Seaport Village 92037. Linda Pama and Something Special, contemporary, Wednesday through Sunday.

**The Juke Box**, 330 West Broadway, downtown, 234-0221. Two for the Max, music from the 40s through 80s, Wednesday through Saturday.

**Krazy George's**, 6149 University Avenue, East San Diego 92121. 583-5700. Night Life, Top 40 and rock, Friday and Saturday.

**Krishna Mulvaney's**, 1031 Orange Avenue, Coronado 92066. Gary Shewcock, contemporary and country, Tuesday through Saturday.

**Kung Food**, 2049 Fifth Avenue, Hillcrest 92026. Classical guitar, Tuesday through Sunday.

**Lakeland Resort**, Highway 79, Cayamaca 92008. 765-0756. How Hill

and the Hills Brothers, country rock and soul, Tuesday through Sunday.

**L'Chaim Vegetarian Restaurant**, 134 West Douglas Avenue, El Cajon 92021. Cass, folk guitar, Friday and Saturday. Stuart, folk guitar, Wednesday through Sunday.

**Little Bavaria**, Carmel Valley Road, Del Mar 92015. Who's Driving, country swing, Tuesday and Friday. Alpines, German polka band, Saturday. Who's Driving, country swing, Sunday.

**London Opera House**, 5404 Balboa Avenue, Claremont 91711. Dave Bradley Trio, contemporary, Tuesday through Saturday. John Barker, contemporary, Sunday, Barker and Orr, contemporary, Monday.

**Lorenza's**, 596 Broadway, El Cajon 92021. Justice, contemporary rock, Tuesday through Saturday. Stone Gang,

contemporary rock, Sunday and Monday.

**Macchi's**, 2966 Midway Drive, Loma Portal 92040. Lanny Prescott and Cinnamon Ridge, country music, Wednesday through Sunday.

**Magnolia Mulvaney's**, 8801 Magnolia Avenue, San Marcos 92068. 744-3520. Classified, contemporary, Tuesday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon 92021. D.A. and the Necklines, country rock, Tuesday through Saturday. Uncle Willie's Mainstreet Blues Band, blues, Sunday and Monday.

**Mandolin Wind**, 308 University Avenue, Hillcrest 92021. King Isaac Blues Band, updated moving blues, Tuesday through Saturday. Redwood, Monday, 8 p.m. Country western and folk, Tuesday and Wednesday.

**Mark V. San Marcos Boulevard**, Freeway 78, San Marcos 92068. 744-3520. Classified, contemporary, Tuesday through Saturday.

**Mason's Club**, 2231 El Camino Real, Encinitas 92024. Kalya and the Bear, contemporary, Tuesday through Saturday.

**Mississippi Room**, 2223 El Cajon Boulevard, North Park 92060. 298-6886. Boon-a-to featuring Eddie Redwood on horn, variety, Wednesday through Saturday. Dave Torsello Duo, big band, Sunday through Tuesday.

**Mom's Saloon**, 943 Garnet Avenue, Pacific Beach 92161. 959-9598. Pocketful, rock and roll, Thursday through Sunday. Anyan, rock and roll, Monday. Pocketful, rock and roll, Tuesday and Wednesday.

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo 92060. 2400. Harmony,

Pride of the Gaitlamp Quarter... The Crossroads requires with jazz for your conscious perception in an exciting new atmosphere. FRI. & SAT. 9:00-1:00

**Jim West Quintet** featuring **Hollis Gentry-horns & flute**

**CROSSROADS**

San Diego's Oldest Jazz Club 345 Market Street "Downtown in the Gaitlamp Quarter" on the corner of 4th and Market 233-7856

**Brat's Tavern**

Thurs., Fri., Sat., Aug. 21, 22, 23, 24 p.m.

**Bratz**

Sun., Aug. 24, 9 p.m.

**Jimmy Witherspoon**

with **Lowell Fulson**

Tues., Aug. 26, 8 p.m.

**Backgammon Tournament**

Wed., Aug. 27, 9 p.m.

**Rosie and the Screammers**

Coming

Aug. 28, 29, 30

**Rick Kellogg Grayson Street**

House rockers

**Lightnin' Hopkins with Sneaks Englin**

Sept. 12 & 13

**Jerry Rispelle**

Sept. 18

**John Lee Hooker**

Featuring fresh sandwiches nightly

143 S. Cedros, Solana Beach 481-9022

**LIVE FROM THE BACCHANAL** PHONE 560-8022 BETWEEN HWY. 163 & CONVOY ST. 8022 CLAIREMONT MESA BLVD.

SAN DIEGO'S HOTTEST ROCK SPOT

THURSDAY, AUGUST 21

**Knocker**

FRIDAY & SATURDAY, AUGUST 22, 23

FIRST TIME TOGETHER IN CONCERT

**Blitz Bros. and Knocker** DANCING DOORS OPEN 7 P.M.

SUNDAY, MONDAY, TUESDAY, AUGUST 24, 25, 26

**Eden**

NO COVER, DRINK SPECIALS

WEDNESDAY, AUGUST 27

DANCE ALL NIGHT TO THE SENSATIONAL

**Tweed Snackers**

AUGUST 28-31

**Double String Bikini Contest**

THURSDAY, AUGUST 28 SAN DIEGO'S 1st

**Double String Bikini Contest**

MEN & WOMEN CONTESTANTS

DOUBLE PRIZES INCLUDE:

	MEN	WOMEN
1st	\$200	\$200
2nd	\$100	\$100
3rd	\$50	\$50

**Music by Bratz**

CONTESTANT REGISTRATION DEADLINE AUGUST 28, 8 P.M. FOR MORE INFORMATION CALL 560-8089 AFTER 1 P.M.

COMING CONCERTS

SUNDAY, AUGUST 24

**Commander Cody**

AND HIS LOST PLANET AIRMEN

SUNDAY, SEPTEMBER 7

**Stephane Grappelli**

DAVID GRISMAN QUINTET

TUESDAY, SEPTEMBER 9

**Muddy Waters**

WEDNESDAY, SEPTEMBER 10

**Kenny Rankin**

THURSDAY, SEPTEMBER 18

**Larry Carlton**

TICKETS FOR ALL SHOWS AVAILABLE IN ADVANCE AT ALL TICKETRON LOCATIONS OR AT THE BACCHANAL. MUST BE 21. PICTURE I.D. REQUIRED. DOORS OPEN FOR ALL SHOWS AT 6 P.M. ALL SHOWS 8 & 11 P.M.

**SAN DIEGO TICKET EXCHANGE** Concert • Sports • Theatre  
HEART The Sunday BLUE OYSTER CULT Sept. 2  
SANTANA SEPT. 5 JEFF BECK SEPT. 6  
ANNIE SEPT. 10-11 BRUCE SPRINGSTEEN SEPT. 11  
THE CARS SEPT. 26 VAN HALEN SEPT. 18 (L.A.)  
CHARGERS HOME GAMES SEPT. 18 (L.A.)  
AC/DC (Sat. 4, Long Beach), Johnny Winter, Gary Numan, Debbie Bros., The Kinks (Oct. 11), The Rolling Stones (Oct. 1, L.A.), Yes (Oct. 1), Roky  
Music (Oct. 10), Billy Joel, Annie & more. Call us to find out.  
GIVE BUY-SELL-TRADE DISCOUNT PRICES  
GAS CHARGE BY PHONE  
1456 UNIVERSITY AVE. 298-8570  
Open book, search of  
B.M. & N. & N. & N.

Playgirl and My Rich Uncle's search for the

**Perfect Male "10"**

Every Tuesday night

1st place \$2500 cash

Ladies: Uncle's has done it again! You will be given your own room to watch professional male dancers from 8-9:30

Gentlemen: Doors are open to you at 9:30.

Party begins: Dance to the music of **PRECIOUS**

Contest for the perfect male "10" starts at 10:45

**MY RICH UNCLE'S**

287-7332

6205 El Cajon Blvd. 1 & 2 B. East of College



**THE DAVID BRADLEY SHOW**  
"Totally sexy" - Cheryl Ladd  
Tuesday-Saturday nights  
Dial-a-Brad 270-8018

5:04 Balboa Ave. (corner of Balboa & Genesee) 279-2390



Not for a King's Ransom...

...but for a mere pittance you may dine royally in this peaceful 18th Century roadside. Complete, hearty dinners of the Crown and the Colonies from \$6.50. Strolling troubadours add a touch of romance Wednesday through Sunday evenings.

Visit any Sunday for a sumptuous Buffet Brunch with all the trimmings. (Quiche is our specialty) 9:30 a.m. till 2 p.m. Adults: \$4.95 Children: \$3.75

Kings Inn 1333 Hotel Circle, Mission Valley For reservations, ring 297-2321

**DICK'S AT THE BEACH**

THURS.

**THE RICK ELIAS BAND**

SEE RICK ELIAS TONIGHT FOR SURE AND STAND BY TO SEE A LOT MORE OF HIM AT DICK'S.

FRI. SAT.

**SHAKE**

THE HOTTEST BAND FROM ORANGE COUNTY PROMOTING THEIR NEW SINGLE.

SUN. MON.

**MOVING TARGETS**

UP AND COMING NORTH COUNTY ROCK BAND. THEY HAVE IT TOGETHER.

TUES. WED.

**PRECIOUS**

WE MISSED THEM LAST WEEK, BUT HERE THEY ARE AGAIN.

107 N. HWY. 161 SOLANA BEACH 755-7672 2 BLOCKS NORTH OF LOMA SANTA FE OPEN FOR LUNCH AND DINNER


**JOSE MURPHY'S**  
**IRISH PUB**

Thursday thru Saturday  
**Thunderbolt the Wondercolt**  
not just music, a ratty show!

Sunday & Monday—Exclusive engagement  
**David Bradley and the Maniac Band**  
Also Murray's Rhythm Method Sunday 5-8 p.m.  
Tuesday & Wednesday  
**Cindy and the Sinners**  
Good time rock n' roll

Never a cover  
270-3220  
4302 Mission Blvd.  
Pacific Beach

**Serkley's**  
**RESTAURANT & LOUNGE**  
IN  
**GROSSMONT**



**Bach**  
Tuesday-Saturday 8:30-1:30

Monday & Tuesday—Suek Hop  
Lunches Monday-Saturday 11-4  
Dinner Tuesday-Saturday 5-10  
Sunday Brunch 10-2

5500 Grossmont Center Dr.  
463-9525

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8136 E. CAJON BLVD.  
SAN DIEGO, CALIF. 92115  
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SELL  
TRADE**

**WE'RE OPEN 7 DAYS**  
Mon-Sat. 10 a.m. to 9 p.m.  
Sun. 11 a.m. to 7 p.m.

**Rare & out-of-print LP's**  
**50's • 60's • 70's rock 'n' roll**  
**New releases • Used LP's**  
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**T-Shirts • Magazines • Buttons**

**CASH PAID FOR USED LP'S & 45's**

contemporary, Tuesday through Saturday.

**Monterey Whaling Company**  
8871 Camino del Rio, San Diego  
Valley, 201-1551. On stage  
contemporary, Wednesday  
through Saturday. Sunday  
Shredders, rock and roll. Sunday  
through Tuesday.

**Moonglow**, 4215 Claremont  
Drive, San Marcos 92072  
Sandy Stewart and Co.  
contemporary, Thursday through  
Saturday. Jim Nevin Trio, country  
western, Sunday and Monday.  
Sandy Stewart and Co.  
contemporary, Tuesday and  
Wednesday.

**Mulvaney's**, 340 East Grand  
Street, Escondido, 741-0935. Rich  
Hunt and Dave Bredner,  
contemporary, Wednesday  
through Saturday.

**Muslang Club**, 3595 Sports Arena  
Boulevard, Loma Point 223-5596.  
Gerry Baze and A Touch of  
Country, country, Wednesday  
through Saturday. The Cates Band,  
progressive country, Sunday and  
Monday. Ken Dale with Gerry  
Baze and A Touch of Country,  
country, Tuesday.

**My Rich Uncle's**, 6205 E. Canon  
Blvd., East San Diego, 261-7332.  
Emperor, rock and roll, Tuesday  
through Saturday.

**Nashville West**, 4240 West Point  
Loma Boulevard, Loma Point  
224-8282. Stagecoach, country  
western, Wednesday through  
Saturday. Rejuvenated, bluesgrass  
and mountain jazz, Monday and  
Tuesday.

**Noralejo Inn**, 8515 Navajo Road,  
San Carlos, 465-1700. 8PM, top 40,  
and originals, Tuesday through  
Saturday.

**The Normandy**, 210 North Hill  
Street, Coronado, 722-2828. Bar  
Roll, dance rock, Monday through  
Saturday.

**Ocean View Room, Hotel Del  
Coronado**, 1500 Orange Avenue,  
Coronado, 435-6611. Terry Welch  
and One Plus One, contemporary,  
Tuesday through Saturday. Jim  
Donohue Trio, contemporary,  
Sunday and Monday.

**O'Hurley's**, 2547 San Diego  
Avenue, Old Town, 293-0133. Jim  
and Theresa Hinton, Irish folk,  
Tuesday through Saturday.

**Old Bonita Store Restaurant**,  
404 Bonita Road, Bonita,  
479-3537. Jackie Kendall,  
contemporary and folk, Friday,  
Saturday, and Sunday afternoon.

**Old Time Cafe**, 1454 North  
Highway 101, Leucadia, 436-4030.  
Jennifer Hall, singer and guitarist,  
Thursday, Saturday and Sunday.  
Caravan, Irish and American folk  
and contemporary tunes, Friday  
night and Saturday noon. Rick  
Rustin, blues guitarist, Saturday.  
The All Nite Fiddlers, European and  
American twin fiddling, Sunday.  
Christine Anderson and Bob  
Duckson, singer and guitarist,  
Wednesday.

**Orange Tree, La Jolla Village  
Square**, La Jolla, 455-6064.  
Joyceann Darnon, folk, Friday.

**Padre Gold**, 7245 Linda Vista  
Road, Linda Vista, 277-8681. The  
Bar Stars with Mita Turner, country  
western, top 40, disco, rock and  
boogie, Friday and Saturday.

**Pat Joey's**, 5547 Waring Road,  
Alfred Gardens, 266-7673. Dick  
Liberatore, oldies and goodies,  
Thursday. Pro Bringham Preservation  
Band, rhythm and blues, Friday  
and Saturday, jam session,  
Sunday.

**Palomino Cocktail Lounge**,  
5621 Mission Gorge Road, Mission  
Valley, 280-6618. Crossroad,  
country, rock, and popular, Friday  
and Saturday.

**Palomino Star**, 3008 Main Street,  
Chula Vista, 427-5889. Call club  
for information.

**Pavilion Lounge**, Town & Country  
Hotel, 500 Hotel Circle North,  
Mission Valley, 261-7031. Merrill  
Moore, contemporary and swing,  
Tuesday through Saturday.

## Sheraton Inn Airport announces the return of **Portland Makai**



For all you who remember **Portland Makai**,  
they're back—appearing Thursday, Friday  
and Saturday evenings from 9 pm to 1:30 am  
in the Sandpiper Lounge. For all you who  
haven't heard **Portland Makai**, now's  
your chance.

**Sheraton-San Diego Airport**  
1580 HARBOR ISLAND DRIVE, SAN DIEGO, CALIFORNIA

## The Trojan Horse Cocktail Lounge

### Ram Band

Rock & Roll  
Wednesday through Saturday

### Ladies' Night

Wednesday night  
All well drinks & beer \$1.00

### Tequila Night

Thursday night  
all tequila \$1.00

### Bands Wanted

Band audition night Sunday—Pitchers \$1.50  
Come & help us select a band.

6179 University 562-1070  
(College & University)

## Hill House RESTAURANT & BAR



### Hill House

Light rock and blues  
Wednesday through Saturday 8:30-1:30

Reservations recommended for Lunch, Dinner and Sunday  
Champagne Brunch. Banquet facilities available.  
2730 Via de la Valle - Del Mar - 755-6614  
In the Flower Hill Mall

## LIVE IN CONCERT BLUES LEGEND B.B. KING

THREE  
NIGHTS ONLY!  
THURS., FRI. & SAT.  
**SEPT.**  
**11 • 12 • 13**



IN THE  
MISSION BAY  
ROOM  
AT THE

**Bahia** HOTEL  
998 West Mission Bay Drive • 488-0551

SHOWTIMES: THURS., SEPT. 11, 8:00 P.M. ONLY!  
FRI. & SAT., SEPT. 12 & 13, 8:00 P.M. and 11:00 P.M.  
THURS. — \$8.00, FRI. & SAT. — \$9.00 PER PERSON  
SORRY, YOU MUST BE 21 YEARS OLD OR OLDER • PICTURE I.D. REQUIRED

Advances tickets for all shows available at Sears, Wards, 32nd St.  
Naval Station, and at all Ticketron outlets. Tickets also on sale upon  
entrance (if not a sell out). For advance ticket information, call 565-9947.

A TONY KAMPMANN PRESENTS' PRODUCTION • SAN DIEGO

**Le Chalet**  
Entertainment by the sea  
**No Cover—Music 9 p.m. nightly**



Thursday, Friday, Saturday



Sunday, Monday

The Band of Renown  
with  
**Katy Brown**  
(she's back)  
Tuesday, Wednesday

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**Poseidon**, 1670 Coast Boulevard, Del Mar 755-9345. Red Grammer Band, contemporary. Wednesday through Saturday.

**Prophet Vegetarian Restaurant**, 4441 University Avenue, East San Diego 263-7448. Lori Bell and Pam Super, mellow jazz. Lori Bell and Carl Crawford, classical flute.

duets. Thursday, Saturday, and every other Sunday. Melissa Morgan, harp. Tuesday. Olan, guitar duo. Wednesday. Friday, and every other Sunday. Melissa Morgan, harp. Friday afternoon.

**Quel Fromage**, 523 University Avenue, Hillcrest 295-1600. Phil Rockhold, classical guitar.

Tuesday. Rick Lyon, contemporary rock guitarist. Sunday afternoon.

**Reuben E. Lee**, 880 Harbor Island Drive, Harbor Island 291-1840. John Campbell and Conspiracy, contemporary. Tuesday through Saturday.

**Reubens Harbor Island**, 880 Harbor Island Drive, Harbor Island 291-0030. Jim Howley and Margo Griffin, contemporary. Tuesday through Saturday.

**Reubens Plankhouse**, 7637 Baboos Avenue, Claremont 278-7373. Lory Ballbaum.

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Sensurround rock 'n' roll with  
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the sound that's sweeping So. California  
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Rock 'n' Roll - New Wave - Oldies  
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Douglas Gates and the Duo!  
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Douglas Gates and the Duo!

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Guitar Whisker, contemporary,  
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**Sandpiper Lounge**, Sheridan Inn

Airport, 1590 Harbor Island Drive,  
Harbor Island 291-6400, Portland  
Maka, contemporary, Saturday  
Sunday through Saturday

**Santa Fe Bar and Grill**, 656 First Street, Encinitas 753-2578  
Classical rock, Thursday, Rose  
and the Seawomen, rock, Friday,  
the Free, rock, Saturday, talent  
night, Wednesday

**Sea Dog Lounge**, Holiday Inn,  
500 Hotel Circle South, Mission  
Valley 291-5720, Amberglia, top  
40 and disco, Tuesday through  
Saturday

**Shepherd Cafe**, 1126 South  
Highway 101, Encinitas 753-1124  
Peter Spague, jazz, Saturday and  
Sunday morning, Paul Johnson,  
Mandolin, Monday morning  
Cathy Curtis, country and  
contemporary, Tuesday, Thursday,  
and Friday morning, Brett Olinger,  
easy listening, Wednesday  
morning, Jonathan, dinner music  
and Beatles, Tuesday and  
Wednesday nights

**Sheraton Harbor Island**, 1380  
Harbor Island Drive, Harbor Island  
291-2000, Sundowner Lounge  
Magic II, variety, Tuesday through  
Saturday

**Show Biz**, 1421 University Avenue,  
Hilcrest 291-1551, Female  
improvisation, Wednesday  
through Sunday

**Smuggler's Inn Dinner Club**, 402  
Fashion Valley Road, Mission  
Valley 291-7170, Disco, Monday  
through Saturday, disco  
performance featuring Louie and  
Joanna Lugo and Big Band Sound  
with James Dean, Monday

**Spirit**, 1130 Buena Vista Avenue,  
Baypark 276-3993, The San Blas,  
rock and roll, Thursday, Shandi  
and the Bullfrogs, rock, new wave,  
Friday, Claude Coma and the  
TV's, plus the Wigs, new wave,  
Wednesday

**Springfield Wagon Works**, 5255  
Kearny Villa Road, Kearny Mesa  
565-2772, Highway,  
contemporary, Thursday through  
Saturday

**Springfield Wagon Works**, 690  
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440-5757, Amber Band, mellow  
rock and original, Thursday  
through Saturday

**Stallion Oaks Resort Ranch**,  
Boulder Creek Road, Descanso  
445-4179, Broken Heritage,  
country, Thursday through  
Monday

**Su Casa Restaurant**, 6738 La  
Jolla Boulevard, La Jolla  
454-0369, Esteban Ramon, guitar,  
Paraguayan harp, and flute,  
Tuesday through Sunday  
(accompanied by Christina  
Ramon, guitar, Friday through  
Sunday)

**Swan Song**, 4287 Mission  
Boulevard, Pacific Beach  
272-7802, Joe Morillo Quintet,  
jazz, Thursday through Saturday

**Taming of the Shrew**, 441 University  
Avenue, Hilcrest 299-1980  
Dwyer-Riedel Duo, classical  
chamber music for flute and  
guitar, Thursday and Friday

**Tio Leo's**, 6333 Mission Gorge  
Road, Mission Valley 280-9944,  
Highway, contemporary,  
Wednesday through Saturday

**Tom Ham's Lighthouse**, 2150  
Harbor Island Drive, Harbor Island  
291-9110, Dusty, contemporary,  
Wednesday, Dusty and Melissa,  
contemporary, Wednesday  
through Saturday, Dusty,  
contemporary, Sunday, Donna  
Cote, contemporary, Tuesday and  
Wednesday

**Triton**, 2530 South Highway 101,  
Cardiff 436-8877, Beauvoevil,  
country rock, Thursday through  
Saturday, Texas Twisted, country  
rock, Sunday and Monday, Cindy  
and the Sinners, contemporary  
rock, Tuesday and Wednesday

**Triton**, 6011 El Cajon Boulevard,  
East San Diego 583-3240, The  
Kevin Lettau Quintet, jazz,  
Thursday through Saturday

**Trojan Horse**, 6179 University  
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Monday and Tuesday

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Aug. 20

Aug. 27

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**\* H.E.D. - "All-Seeing" - Jefferson Starship -** (Dallas Fossil) - "America"

**\* Black Sabbath -** (Houston -

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August 22 and Saturday, August  
23, 8 p.m. (310) 318-1234

**Ray Charles and Bonnie Pointer**  
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**Annie** Sept. 10-Oct. 11 **Yes** **Kinks** Oct. 11  
Now accepting small refundable deposits for: Van Halen, Double Bass, (Sept.), Wings, Rod Scaggs, Billy Joel, Willie Nelson, Commodores, Fairweather Mod, Yes, Manilow, Cheap Trick, Journey, the Return of the Rolling Stones  
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FROM LOS ANGELES  
FRIDAY AUGUST 22  
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**CHUCK & THE TIGERS**

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**SATURDAY AUGUST 23**  
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**Nataraja Yoga Ashram**

All reviews are by Duncan Shepherd.  
 Grades are indicated by one to five stars  
 and ungrades by the black spot. Ungrade  
 means are for now unreviewed.

**Airplane!** A takeoff (peculiarly appropriate term in this context, although the implication of getting off the ground makes a monomer after all) on the AIRPORT of disaster begins. Several flashbacks take place off other tacks as well, and indeed it seems constitutionally unable to remain on any one course for longer than thirty seconds at a time. Nowhere near as laughable as *THE CONCORDE-AIRPORT '79*, much less that other disaster spoof, *THE TICKET COLLECTOR*, this one comes together by ridding the wastebasket after a gag writers brainstorming conference. Leslie Nielsen, Robert Stack, Lloyd Bridges, and Peter Graves are very good at what they do, but the bigger jobs of writing and directing fell to the Kentucky Fried Theater (led by Jim Fennerty, David Zucker, and Jerry Zucker) and not with Robert Hays, Julie Hagerty and Kareem Abdul-Jabbar. 1980

**American Gigolo** — Paul Schrader's Brextonian portrait of a high-priced Beverly Hills gigolo, adolescently admiring and envying, but never very much loving, a less-than-halcyon halfway through the film, the gigolo's professional life gives way to the more automatically profitable business of a murder frameup, with the gigolo's every step shadowed by unknown enemies and an affable, cigar-smoking, dowdy but gay police detective named Wetley (probably less a nod to Jack Webb's Friday than to the night of the TV week when Peter Falk's Columbo used to appear). Simultaneous with the murder investigation, the gigolo becomes entangled with a figure so familiar in stories about female prostitutes: the man in a million, or in this case woman in a mil-

love to the hardened sexual psychopath. The spiritually uplifting ending, which lifts you completely up in the air with regard to the murder

**The Amityville Horror** — Completely credible (not to say credible) haunted house thriller based on a documented case. The spacious Long Island house — an attractive object which favors the side, or profile view — seems to affect devout Catholics (a priest and a nun have to vomit after merely breathing its air) more than it affects the rest of the spaced-out, earnest, and/or coquettish Margo Kidder who represent the average American couple. Their travails as first-time homeowners (odors, houseflies, backed-up plumbing, etc.) arouse a mild degree of interest on the way to a nonexistent climax, culminated out of thin, thunder, and hysteria, and closing with a bang. **B** *Reviewed by Michael Sacks, and David*

**The Bed Sitting Room** — A fairly dish of British surrealism, and not bad as brain food either — not a claim to be seriously made for many movies taking place in the aftermath of World War III, this particular version of that idea seems lapsed very nearly two and a half minutes and left England in a sorry state. Some wonderfully ugly, rough, rubbishy landscape. With Rita Tushingham, Ralph Richardson, Michael Hordern, Peter Cook, and Dudley Moore; directed by Richard Lester. 1969  
\*\*\* (Ken, 8-24 and 25)

**Being There** — Jerzy Kosinski's adaptation of his own novel about a retarded gardener named Chance, whose only acquaintance with the world beyond his garden has been through his constant exposure to TV.

that world when his benevolent employer passes on. There would seem to be infinite ways to go with this scenario, and this is not surprising. For

distance, would thrust several of our country's top politicians into the limelight. *Room 302* is a satirical and political parable about the overnight success of this Tube Boob among the bipeds of Capitol Hill, and this way has much less bearing on him and the TV mentality than on them and politics. How Chance attains his success is never explained, but he must be ingeniously contrived, but he can grease the wheels with fortuitous happenings, evasive dialogue, and a confident outpouring of anti-government cynicism. Peter Sellers, with a Lindgren look and a Laurel voice, does a virtuoso solo as the Wild Man of the West, a character he plays, but he doesn't seem so well at home in the east. Of those who mesh, Shirley Maclaine in the stand-out as a sexually repressed sociate. Hand-cream photographed by Caleb Desli- chael in variously aged colors: faded, yellowed, rusted. With Melvyn

**Blue Collar**—Screenwriter and former film critic, Paul Schrader's directing debut, a hit under the blue-collar propaganda banner about how the System contrives to divide and conquer the workers in the Detroit auto industry. [The manufacturers of Checker cabs, who opened their facilities to the workers, are graciously absorbed in the acknowledgment of their responsibility to the factory and the union portrayed in the film.] Schrader's script is a direct descendant of the Clifford Odets-Maxwell Anderson school of the 1930s and 40s, although his cumbersome message has been translated into a launcher, spiffier street-smart dialogue, and a more accessible prosaic. The didactic soapbox rhetoric is more than adequately offset by a good, strong thread of paranoid tension running throughout the film. Richard Pryor, Harvey Keitel,

**The Blue Lagoon** – Two ship

of some age all by themselves in an island paradise, and as in the Garden of Eden, the serpent is the woman, the envious, trouble-making one. Randal Kleiser's remake of the old Henry DeLuxe Stagecoaster tale parades under the banner of Natural Beauty, but it is hard to credit the selection of turnsets, surf, exotic animal life, and such, with any greater sensitivity than the selection of the leading actor and actress, a couple of young men (and a young woman) who are as much as the (other) Alans, and a haughty Vogue model of indeterminate age and expense (Brooke Shields) 10B0  
\* (El Camino B, Loma, New Valley Drive In, Rancho Bernardo 6)

phonic churchgoer, a black Baptist orphanage, a soul-food restaurant, a fast-food store for transients, a Holiday Inn lounge, a fancy French restaurant, a redneck bar called Bob's Country Bunker, and more. The sensitivity to cultural discord often results in something quite touching, like the sight of these two white Negroes enclosed in an elevator and showered

with a Mazak rendition of "The Gull from Ipanema." Aykroyd and Belushi look well and move well in their scenes, and Mazak balances comedy with

**Boulevard Nights** Well-spent efforts, early, toward documenting the East Los Angeles barrio, the hustlers, the hustlers as musicians. The fact that they clearly do not measure up to indeed barely come up to the ankles of the likes of Ray Charles, Aretha Franklin, James Brown, John Lee Hooker and Cab Calloway is not really detrimental to the movie and is, certainly no disgrace. With Cameo, the movie is a little more than a rence, and Twigg, directed by John Lurie, 1980.

\*\*\* (Cinema 4, Fashion Valley)

**THE TITANIC**  
3:00, 5:30, 8:00, 10:30 p.m.  
all, all, all, all 25/50 for performance before 6 p.m.

**& THE BANDIT II**  
3:35, 5:30, 8:00, 10:30 p.m.  
all, all, all, all 25/50 for performance before 6 p.m.

**BLUE LAGOON**  
3:35, 5:30, 8:00, 10:30 p.m.  
all, all, all, all 25/50 for performance before 6 p.m.

love to the hardened sexual psychopath. The spiritually uplifting that world when his benevolent employer passes on. There would \*\*\* (Rom. 8:22 and 23)

**The Blue Lagoon** Two ship

of some age all by themselves in an island paradise, and as in the Garden of Eden, the serpent is the woman. The inquisitive, trouble-making one. Randall Kleiser's remake of the old Henry DeLuxe Stagecoaster tale parades under the banner of Natural Beauty, but it is hard to credit the selection of turnsets, surf, exotic animal life, and such, with any greater sensitivity than the selection of the leading actor and actress, a couple of young, handsome, and (in the latter's case) slightly off-kilter (Philip Alken) and a haughty Vogue model of indeterminate age and expense (Brooke Shields) 1980  
\* (El Camino B, Loma, New Valley Drive In, Rancho Bernardo) 6

phonic churchgoer, a black Baptist orphanage, a soul-food restaurant, a fast-food store for transients, a Holiday Inn lounge, a fancy French restaurant, a redneck bar called Bob's Country Bunker, and more. The sensitivity to cultural discord often results in something quite touching, like the sight of these two white Negroes enclosed in an elevator and showered

from Ipanema." Aykroyd and Belushi look well and move well in their over-the-top, *Mad*-like behavior, and they

**Boulevard Nights** Well-spent efforts, early, toward documenting the East Los Angeles bario, the houses, the streets, the people. The film is a very, the less idiosyncratic culture, etc.; all dress, slowly photographed (nothing less would do justice to the wax jobs on the cars). The documentary detail is sufficiently exciting to make one deeply regret the delours, later, in

**THE TITANIC**  
3:00, 5:30, 8:00, 10:30 p.m.  
all, all, all, all 25/50 for performance before 6 p.m.

**& THE BANDIT II**  
3:35, 5:30, 8:00, 10:15 p.m.  
all, all, all, all 25/50 for performance before 6 p.m.

**BLUE LAGOON**  
3:35, 5:30, 8:00, 10:15 p.m.  
all, all, all, all 25/50 for performance before 6 p.m.



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**GOING OUTSIDE** 4, 2020 El Camino Real, Overland  
A25-B146  
Theater 1 The Emperor's New Clothes  
Theater 2 The Feast of the Fish  
Theater 3 The Blue Bonnets  
Theater 4 Pious Hope  
**Chorus** Plaza Theatre 4, 2085 El Camino Real  
Carmichael 1729-1747  
Theater 1 Catchword  
Theater 2 The Emperor's New Clothes  
Theater 3 The Feast of the Fish  
Theater 4 The Blue Bonnets  
**Chorus** 10000 16th Avenue, Overland 1722-1841  
Don't Get It Wrong, Don't Get It Right  
The Chicago and a Force of One, Non 8:02  
1743-1817  
El Camino 4, 2017 10th Avenue, Overland 439-7008  
Theater 1 The Emperor's New Clothes  
Theater 2 The Feast of the Fish  
Theater 3 The Blue Bonnets  
Theater 4 Pious Hope  
Theater 5 The Emperor's New Clothes  
Theater 6 The Feast of the Fish  
Theater 7 The Blue Bonnets  
Theater 8 Pious Hope  
**Plaza 10000** 16th Avenue, 2020 Via de la Valle, De Ma  
1743-1817  
Theater 1 No Nukes  
Theater 2 The Emperor's New Clothes  
Theater 3 Urban Cowboy  
Theater 4 The Blue Bonnets  
Theater 5 The Emperor's New Clothes  
Theater 6 The Feast of the Fish  
Theater 7 The Blue Bonnets  
Theater 8 Pious Hope  
**Valley Plaza 4th Floor** 20, Freeman 434-7463  
Sunny and Rain 8:02 non 8:02  
1743-1817  
Non Valley Plaza 4th Floor, 20th Avenue 16th Avenue  
Theater 1 The Emperor's New Clothes  
Theater 2 The Feast of the Fish  
Theater 3 The Blue Bonnets  
Theater 4 Pious Hope  
**Plaza Town 30th N. Exchange Blvd. Exemford**  
1743-1817  
Theater 1 The Emperor's New Clothes  
Theater 2 Pious Hope  
**Realty Paramount 12845 Powers Rd. Powers**  
1743-1817  
Theater 1 The Emperor's New Clothes  
Theater 2 Pious Hope  
**Realty Paramount 6, 11700 Bonanza Plaza Rd.**  
1743-1817  
Theater 1 The Emperor's New Clothes  
Theater 2 The Feast of the Fish  
Theater 3 The Blue Bonnets  
Theater 4 Pious Hope  
Theater 5 The Emperor's New Clothes  
Theater 6 The Feast of the Fish  
Theater 7 The Blue Bonnets  
Theater 8 Pious Hope  
**Red 402 N. Overland 1722-2886**  
The Chicago and a Force of One, Non 8:02  
1743-1817  
**Towne 1717 N. Overland 1722-2146**  
Theater 1 The Emperor's New Clothes  
Theater 2 The Feast of the Fish  
Theater 3 The Blue Bonnets  
Theater 4 Pious Hope  
Theater 5 The Emperor's New Clothes  
Theater 6 The Feast of the Fish  
Theater 7 The Blue Bonnets  
Theater 8 Pious Hope  
**Vineyard Town 16th Avenue, 1629 22 East Valley**  
1743-1817  
Theater 1 The Emperor's New Clothes  
Theater 2 The Feast of the Fish  
Theater 3 The Blue Bonnets  
Theater 4 Pious Hope  
Theater 5 The Emperor's New Clothes  
Theater 6 The Feast of the Fish  
Theater 7 The Blue Bonnets  
Theater 8 Pious Hope





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## No. 120 Read All About It

A 10x10 grid of dots. The dots are arranged in a pattern that forms the letters 'N' and 'A'. The 'N' is on the left and the 'A' is on the right. The 'N' is formed by a vertical column of 10 dots on the left, a vertical column of 10 dots on the right, and a horizontal row of 10 dots in the middle. The 'A' is formed by a vertical column of 10 dots on the left, a vertical column of 10 dots on the right, and a horizontal row of 10 dots in the middle. The 'A' is formed by a vertical column of 10 dots on the left, a vertical column of 10 dots on the right, and a horizontal row of 10 dots in the middle.

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Each of the rows (or "frames") on this perforated tape represents a letter of the alphabet in Teletypesetter (TTS) code — the system we used to prepare the very words you are reading now.

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And the word **CRYPTOGRAM**, like . . . no, wait a minute. We're not *that* punchy. Read all about it.

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### Rules of the Game

1. Prizes for solving the Reader Puzzle will be *Reader*

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).

4. Employees of the *Reader* and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

### Winners of and Answers to Reader Puzzle #118, Shape Up!

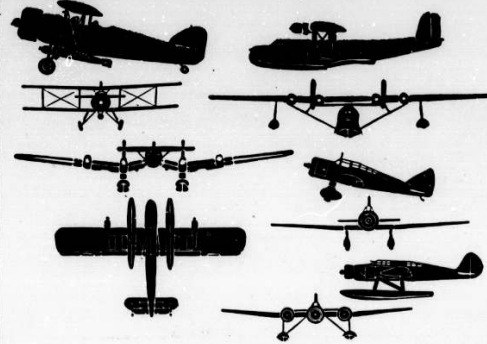
More than 400 of you "spotted" all the vintage aircraft in our puzzle last week. Only forty-seven of you crashed and burned. A number of people questioned our use of the "104" designation for two of the planes (the Mitsubishi and Aichi), a penalty we were happy to accept rather than incur the wrath of purists. Actually, it made the puzzle a little easier. And speaking of purists.

The planes were, in order: a Lockheed A-29 (US Army, similar to the British Lockheed "Hudson," but with a rear turret); Aichi A104 (a Japanese Navy bomber); Arado AR-95 (German patrol-torpedo); Consolidated B-24C "Liberator" (US Army); Martin B-26A "Marauder"

(US Army); *Fairey-1*  
"Swordfish" (British  
patrol-torpedo); Blohm & Voss  
*Ha-139* (German bomber);  
Junkers *Ju-52* (German  
transport); Junkers *Ju-89*  
(German H/bomber); *Kawasaki*  
97 (Japanese Navy flying  
boat); *Mitsubishi 96* "Nell"  
(Japanese Army H/bomber);  
*Mitsubishi 104* (Japanese  
Army); *Lockheed P-38*  
"Lightning" (US Army);  
*Curtiss P-40E* (US Army);  
*Short-2* "Sunderland"

And the following people will be spotting T-shirts in their

1. Don Duly, Burbank
2. Kay Coffey, San Diego
3. Larry Lloyd, San Diego
4. John Edwards, San Diego
5. Diana Erika Dann, La Jolla

[illegible]