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**KOBAY'S SAN DIEGO
SWAP MEET
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CLASSIFIED ADS sent to the Reader must be typed on 3x5 cards and sent **INSIDE ENVELOPES**. Official Postal Service cards (3x5x 3/4 and 4 1/2x6 1/4) may also be used and may be mailed without envelopes. Abbreviations and special capitalizations are allowed. Any instructions should be on separate paper.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations which do not charge for their services. Ads of more than 25 words cost 20 cents per additional word. All free classifieds run for one week only and must be mailed in. All parties are limited to one free classified per week. No free ads will be accepted at this Reader Service desk.

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received by 9 a.m. Thursday, before the intended issue. Business ads and late private ads may be brought to the office (635 State Street, Room 100) before 3 p.m. Monday (Friday and Sunday). All late private ads of 25 words or less cost \$6 late fee, plus 20 cents per word.

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mly frontage in Hemet Valley,
lovely rustic view. \$200,000.
(213) 846-5792.

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City Lights

No Longer A KGB Agent

It sometimes seems that no one is ever fired anymore. He may resign under pressure, take an extended leave of absence, or simply agree with his employer that it's time to call it quits. In any case, the dismissal of a program director from a radio station is rarely cause for concern; radio, after all, is known for its revolving-door employment. But the recent departure of KGB-FM program director Rick Leibert, an eight-year veteran of the station, caught

Leibert was promoted to program director of both the AM and FM sides, it became his responsibility to hire and fire the disc jockeys, select the songs for the playlists, and develop promotional ideas. Leibert, along with others, can be credited (or blamed) for such creations as the Sky Show (a radio-synchronized fireworks exhibition), the *Homegrown* album, and the infamous KGB Chicken. The fact that Leibert helped develop these things makes the charge that he "ran out of ideas," as one station official says now, all the more surprising. Leibert, though, does not

beaten KGB twice in a row in that category. An employee in the marketing department of a rival station says the ratings drop can be attributed to KGB's freer programming format. "Rather than relying on outside surveys as to what they should play, Leibert has been doing most of his own programming," he says. "He's still back in the late Sixties and early Seventies as far as his sense of programming goes. He put on too much new-wave music and gave the disc jockeys too much freedom. That makes for an uneven sound. I think he had a much

accidental and unrelated. McInnes will take over the L.A. station's afternoon show—a big promotion from her current situation, according to Leibert. Leibert—who says he may have been the "highest-paid program director in the country," and whose salary, according to reliable estimates, was near \$50,000 annually—will not be cutting ties entirely with KGB. He has been given the rights to produce the KGB-copyrighted Sky Show anywhere but Los Angeles, in exchange for producing one show a year in San Diego. Another Leibert brainchild

Ellen Mardian, an Alpine resident who thinks "it's time to get atheists out of the closet." We want them to stand up for atheists' rights. "One of the ways in which Mardian thinks local atheists are being abused, for example, is that it is not now possible to look up the atheist hotline in the classified ad sections of the *San Diego Union* and the *Los Angeles Times*. The local atheist group Mardian directs recently tried to run such ads without success.

Mardian explains that the local chapter of the Society of Separatists (which is also known as American Atheists) was founded a year ago, but only this summer scraped up enough money from its two dozen members to fund the Dial-an-Atheist phone line. The group also acquired a tape-recorded message machine, which is broken at the moment. (Mardian says when it's repaired, she'll model the messages after Dial-an-Atheist services in other cities. "The Austin, Texas, chapter [home of atheist crusader Madalyn Murray O'Hair] has a whole assortment which we're welcome to use. Things like, 'Born in sin? Why, of course not!' Mardian chuckles. "You know, that sort of thing.") In the meantime, the phone number connects to an answering service. The group successfully bought ads saying "Dial-an-Atheist, 465-9876" in the *Daily Californian* (El Cajon) and the *Chula Vista Star News*. But the *Union* rejected the brief message as "unacceptable," even though other ads for religious hotlines appear regularly. At the *Los Angeles Times*, the atheists were told that the ad couldn't run because it connected to an answering service; they were advised to return once the message machine had been installed.

At the *Union*, assistant classified advertising director Sidney Hassel, who rejected the ad, said that his decision was "due to the policy of the newspaper, and we don't get into any dissensions about how our policies were made."

A representative for the classified section of the local edition of the *Times* said that paper would be glad to reconsider the ad once the chicken costume was working and the newspaper could check to see that the messages were not offensive. "We didn't want to get involved in a problem, and we want to be insulated," said Barbara Hall. Mardian isn't satisfied with those responses; she says the group is investigating whether or not the rejections constitute grounds for a lawsuit charging religious discrimination. But she and her goddess fellows are sighing with relief over one related victory. They say the listing passed inspection by the phone company. It should appear in the new fall directories, says Mardian, "right between 'Dial-a-Miracle' and 'Dial-a-Prayer.'"

—J.D.

Atheists Find Ad Policies Hard To Believe

It is now possible to Dial-an-Atheist in San Diego County. Those who do so can leave a message and receive a return call from someone like



Rick Leibert

more than a few people off guard.

On Friday, August 15, Leibert and KGB general manager Jim Price "agreed to agree" that Leibert would resign, Leibert says. "This is something I had been thinking about for some time," he says. "At least two years, I had talked to Jim Price from time to time about the possibility of my leaving. All the loose ends this year have been sewn up; the Sky Show is over and the staff is good. I came to the conclusion earlier in the week, and on Friday I resigned."

Leibert, 31, began at KGB-AM and FM in 1972, when the two stations were in both suffering from poor ratings—the AM side as a "bun radio" top-forty station, and the FM side as a completely automated oldies station. The former program director, Ben Jacobs, hired Leibert from WIND-AM in Chicago as program manager, a mix of radio-de-camp to Jacobs. Together they changed the format of the ailing FM station from oldies to rock and roll in such a way that today it is the top-rated rock station, aimed at males in the eighteen-to-thirty-four age category. In 1975 Jacobs retired to his farm in Maui and

dispute this. "After eight years," he says, "I had done it all. I felt as if there were no new challenges." And, according to general manager Price, "This is a fiercely competitive market; you always have to come up with fresh ideas."

Losing one's creativity may indeed be grounds for dismissal, but just as important, if not more so, is the chicken costume worn by Leibert, although disc jockey Bill Herzon has "thrown his hat in the ring," according to Price. A new program director will probably be selected within two weeks, with little change in the playlist expected. One of the first duties of the new director will be to find a permanent substitute for morning FM disc jockey Linda McInnes, who was signed two weeks ago by KLOS-FM in Los Angeles. Leibert says his leaving at the same time as McInnes is

different approach to radio than Jim Price, and it just came to a head with these two latest books [ratings]. "The recent ratings are not Leibert's first encounter with the power of the Arbitron company in affecting a radio station's career. In 1979, after several unimpressive books which showed KGB-AM near the bottom of the market, Leibert was removed as program director of KGB-AM and given the FM side as his sole responsibility.)

There has as yet been no mention of a replacement for Leibert, although disc jockey Bill Herzon has "thrown his hat in the ring," according to Price. A new program director will probably be selected within two weeks, with little change in the playlist expected. One of the first duties of the new director will be to find a permanent substitute for morning FM disc jockey Linda McInnes, who was signed two weeks ago by KLOS-FM in Los Angeles. Leibert says his leaving at the same time as McInnes is

—developed with Herzon and Jacobs—the *Homegrown* album, which features local musical talent. "The recent ratings are not Leibert's first encounter with the power of the Arbitron company in affecting a radio station's career. In 1979, after several unimpressive books which showed KGB-AM near the bottom of the market, Leibert was removed as program director of KGB-AM and given the FM side as his sole responsibility.)

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City Lights

Wired In Del Mar

In Del Mar as elsewhere, people take their television seriously; mess with another person's TV set at your own risk. But on the other hand, offer a Del Mar resident an underground cable system, financial aid in fighting North City West in court, a public-access television station, hundreds of thousands of dollars in advance payments, and forty channels at \$8.50 a month, and you just might have made yourself a friend.

That's roughly what is happening in that coastal city, where two cable television companies are vying for the contract to serve the Del Marian. The battle is between American Television and Communications, one of the nation's largest cable companies, and Daniels Cablevision of Carlsbad, owned by Bill Daniels, a Del Mar resident and millionaire who has been involved in the cable TV industry for more than thirty years.

American Television and Communications (ATC) won a temporary victory over Daniels last January 21 when the Del Mar city council voted four-to-one in favor of negotiating with ATC for the cable TV contract. ATC then offered forty-four channels at a monthly cost of eight dollars; a local service center for billing and repairs; and almost immediate connection with the schools that serve Del Mar (all outside the Del Mar city limits) in Del Mar Heights, Del Mar Hills, and Torrey Pines areas presently served by ATC. Daniels, which did not offer a local service center, and which offered four fewer channels than ATC, would have had to spend considerable time and money to connect the outlying schools to its cable system.

After the vote had been taken in favor of ATC, Bill Daniels, in the role of good loser, stepped before the council and said, magnanimously, "You've selected a fine company. They will perform well for you, and I want you to know they will have our full support." But anyone who was looking closely at Daniels' face at that time was not smiling; he was gritting his teeth.

Bill Daniels is not a man to let slip away something that he wants, and he wants the Del Mar contract. During the ensuing six months, Daniels planned a counterattack in his own report to the council on September 2. If everything appears to be legal, the Daniels organization may very well win the contract it lost in January.

What is Daniels' motivation behind the offer? ATC spokesman Kile Smith says Daniels may have its eye on the possibility of gaining the cable franchise for North City West, should that major housing development be built. "Whoever gets Del Mar would be in a good position to serve North City West," Smith says. That may not be a valid concern in this instance,

Bill Daniels

cables from utility poles; a \$100,000 advance payment against future fees; a \$150,000 deposit as security that the company would keep its promises; financial assistance to Del Mar to fight the court battle against North City West (or educational programming on the subject); \$20,000 a year for a public-access television fund; a TV production studio to be owned by the city, worth \$100,000, plus another \$100,000 over the next five years to staff the studio; and a five-percent franchise fee (a percentage of the gross receipts which goes to the city) as opposed to the three-percent fee offered by ATC.

The offer worked. A motion was made to approve the ordinance in favor of ATC, but the motion failed on a two-to-one vote, with Councilman Lou Terrill abstaining. Once again, it was an open contest. But while the Daniels offer was enticing, it raised some tricky legal questions which have not as yet been answered. The primary issue is whether the bonuses offered by Daniels Cablevision constitute part of the franchise fee, which is limited by state law to five percent. "We don't anticipate a problem," says Tony Accone, a spokesman for Daniels.

City manager Nelson hopes to answer that problem in his report to the council on September 2. If everything appears to be legal, the Daniels organization may very well win the contract it lost in January.

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though, because ATC already holds the franchise with the City of San Diego for the area of North City West, and a spokesman for the San Diego property department says unless it can be proved that ATC is unable to handle the North City West franchise, that company would probably receive that contract. Daniels himself says his insistence is a matter of hometown pride. "I'm going to lose money on the Del Mar contract," he told the council last July. He also billed himself as a person who enjoys "making a contribution to the community" he lives in. Tony Accone, the Daniels spokesman, says, "I don't think the aspect on losing money should be emphasized. It [the Del Mar connection] would fit very well into our North County operation." The Daniels Cablevision system currently includes the areas of Carlsbad, Fallbrook, San Marcos, and other nearby areas.

City manager Nelson says because of a council member will be absent (Rosalind Feinberg, an ATC supporter in the past), the vote on September 2 might again get in a tie.

—M.O.

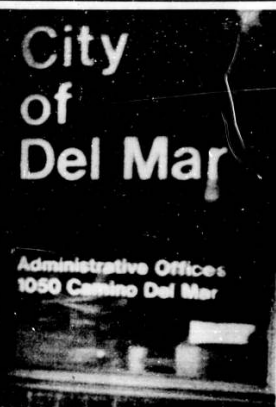
Full Trade You

Suzanne Clute runs one of the local barter clubs, and she says more than a hundred people have paid the twelve-dollar dues since her club formed in June. The best insight into bartering, she says, comes from the people actually making the transactions, someone like Brian Andersen, for example.

Andersen, twenty-seven years old, is a free-lance

photojournalist living in Pacific Beach. His introduction to barter came through the club, where he heard of a woman in Normal Heights who needed someone to paint her bedroom. A professional masseuse, she traded Andersen three massages for the paint job; he used one himself and presented a cousin with the other two sessions. Shortly thereafter, Andersen got engaged. While planning the wedding, his thoughts again turned to bartering: through the club, he found an independent Assembly of God minister who agreed to perform the civil ceremony (held at Boomer's Beach in La Jolla last Saturday). In return, Andersen promised to photograph the minister's family in Balboa Park. Not wanting to worry about taking pictures at his own wedding, he found another photographer willing to shoot it, in exchange for future photographic services from Andersen. He also located a vocalist friend willing to sing at the service, in exchange for barter credits. A good example of someone who came to bartering through a more traditional route. Five years ago he joined the Business Exchange of San Diego, one of the large associations of business people who trade their "credits" for goods and services. Such groups (San Diego has at least three) generally charge from \$100 to \$300 a year a trade-complex systems of recording "credits." In contrast, the newer clubs for individuals inside the barterers keep track of their own personal ledgers. Since the bigger clubs charge a commission, Summers says recently he has traded increasingly with individuals. He tells, for example, of his dealing with the owner of a San Diego furniture firm. Over the years, Summers provided

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Administrative Offices 1050 Camino Del Mar



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James Mullin

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Lin Janky,
Off the Cuff

Mark Orwell,
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Jonathan Saville,
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Mailing Address
Reader, P.O. Box 80803
San Diego, CA 92138
636 State Street
(714) 231-7821

4 AUGUST 28, 1980

Home Hit By Ink Twice

Enjoyed your August 21 issue (or some obvious and also some not-so-obvious reasons. Ted Leimer is, of course, one of my favorite people, both on the air and off, and one of those most responsible for the success of Channel 8 in news. "The Score on Ted Leimer." I was also the producer the night your reporter watched in the control room. I was the one worrying about Ted's profanity. I will admit it reads better in your paper than it would sound over the air.

And after enjoying the Leimer story, I turned to the item about the man who had his car towed from the Nordic Village parking lot the night of the John Denver concert ("City Lights."). Ironically, I was also a victim of the tow trucks that night and am glad to see someone else hasn't forgotten. Ironically, when my wife and I needed a ride home that night, I called Ted Leimer. His lovely wife Judy picked us up. So, your paper really hit home... not once but twice.

Jim Holzman, News Director
KFMB-TV

Into The Bamboo

Ted Leimer's rising prominence among the crop of San Diego's other cheerfully chattering media mamequins — an eruption not unlike the rise of a pimple on a baby's ass — has been a source of constant amusement to me, and Greg Kahn Joe Applegate's piece

Letters

on KFMB's resident bevo was like the smack of a thin, supple bamboo rod across the naked soles of a sleeping man's feet. Thank God! No sensitive octogenarian pieces or weekends with the Moonies or marine science stories this issue; just good clean TV trash. More!

Someone should tell Leimer that Bob Dale's still king of the heap.

though, nobody's ever going to break through the surrealistic bubble surrounding that lovable leery (well... maybe Ted U. Lloyd).

Best bit: Leimer's. "The general mass public here is dumb shit." Choice. But has Ted been reading Harlan Ellison lately? Discovered Stanislaw Szrakala? Or been actually listening to Howie Cavell? Hub? Maybe? C'mon, Leimer — come clean.

But anyway, I like Ted. Really? Paul M. Sommer
San Diego

No Denver Post

Re: "Signs of a Struggle" ("City Lights," August 21) I'll join Ken Marshall. No signs were in evidence when I joined a group of five that John Denver evening when we entered Mr. Hansen's parking lot from the side street adjoining Winchell's. I even checked again when we discovered the car was lost. To think that I own a San Diego shopping center where similar parking problems have been encountered! But we hired a "kiddy bug" for \$3.50 an hour and billed the tenants about fifteen dollars a month per tenant — and kept the good will intact.

Mr. Hansen, the lost good will you received that evening was really "worth" your being around that evening — and now this really bad publicity. Come on, offer all of us a forty-five dollar dinner and next time add the cost of a two- to three-hour cop to the tenant rent. In a recession, good will is a real premium to the retailer and the owner.

John T. Baker
La Jolla

We Know, We Know

Look. I don't mind that there's a club for New Yorkers here in San Diego. I become only mildly impatient with bad drivers from out of town who have "I Love My" bumper stickers on their cars. I have even learned to tolerate the Reader's New York brand of smug, self-satisfied criticism and journalism. But I've had it up to here with articles ("New York, New York," August 21) about how fabulous New York is and how culturally deprived we are on the West Coast. On the annoyance scale, New Yorkers who constantly

(continued on page 14)

CHRIST EXALTED IN TIJUANA!!!

There is a pastor in Tijuana, Mexico who is greatly exalting Jesus Christ. His name is Jorge Castellanos. He came to an empty lot in La Mesa, Baja California — at the outskirts of Tijuana — and gave two hundred dollars — as down payment — and just began to preach on that lot without anything on it! Now, he has a wonderful congregation there and a very nice church building. When he began to preach there, he placed a P.A. system high, saying: Even if the people from this neighborhood don't come, they will have to hear my message anyway!

Pastor Jorge has now opened a storefront center in downtown Tijuana at avenida negrete 729 — between 3rd and 4th streets — and he is taking in alcoholics, drug addicts and men who don't have a place to stay. Already he has over thirty of these men!!! Jorge built a building where they are living. There they get a place to stay, food, a bed, a place for Christian training and many other benefits.

Because of his wide experience working in Tijuana, Jorge has been asked to undertake assignments as religious columnist by the local newspapers. He has written for the ABC newspaper (the one that was in the news recently because its former president, Jesus Blancornelas, was replaced) and *Heraldo* newspaper. He is now writing a daily column for *El Mexicano*, the largest paper in Tijuana. And every Sunday, pastor Jorge has a fifteen-minute Spanish language program on Radio Caliente. It is called "The Seven Words", which is also the name of his daily column. Pastor Jorge has preached in the U.S. too: in California churches such as Calvary Chapel of Costa Mesa; Melodyland of Anaheim; Saint Ann's Episcopal in Oceanside; First Methodist of Modesto; also at the First Baptist Church of Las Vegas, Nevada and many others. He just returned from preaching at Prince of Peace Lutheran Church of Honolulu, Hawaii and Christian Missionary Alliance in the same city. Pastor Jorge's dream is to preach Jesus' message all over Mexico. He is training the men he picks up from the streets so that they will go to other cities of Mexico to present the Gospel of Jesus Christ. For this project, pastor Jorge wants you — who are reading this ad — to help him with your prayers, with food for his men, with vitamins, clothing, bedding and other necessities. Pastor Jorge is now also working with children who can't go to school. He has some girls teaching these children how to read and write; some are even learning English. There are close to one hundred children daily, many of whom must come to class without shoes. Pastor Jorge just opened another church in Ensenada, Baja California.

We would need much more room than we have here to tell you the many ministries pastor Jorge is heading now. For example: a printing press, and he says, "I want to cover Mexico with Gospel messages." To do this, all he needs is just paper and ink!

If you — Dear Reader — want to serve Jesus in a great way, here is a wonderful opportunity! Please contact pastor Jorge at:

PASTOR JORGE CASTELLANOS
P.O. BOX 3402
SAN YSIDRO, CALIF. 92073

Or you may come to his storefront in Tijuana. This mission opens daily at seven P.M. and Sundays at five P.M. If you feel God leading you to send pastor Jorge a love offering, just make your check out to: TIJUANA CHRISTIAN CENTER and it will be tax deductible. We have been to visit pastor Jorge and seen God blessing him. He never passes the plate at any of his church meetings and the Lord miraculously supplies all of his needs. He was recently married and he and his wife have a beautiful two-month-old daughter. He wants not only your help, but also your words of advice. If we did not firmly believe that God is with this man, we would have never placed this ad. Pastor Jorge does not belong to any denomination. From his preachings, many have gone to attend different Christian churches and he is happy about that.

God bless you:

Some Friends of Pastor Jorge.

Not for a King's Ransom...

...but for a mere pittance you may dine royally in this peaceful 18th Century roadhouse. 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: \$3.95

The Kings Grille

18th Century Roadhouse

3100 In
1333 Hotel Circle, Mission Valley
For reservations, ring 597-3931

GRAND OPENING SALE

OF THE NEW SUNSET SURFBOARDS
AUG. 29—SEPT. 1
FRI. & SAT. 9-9 - SUN. & MON. 9-6

COME SEE OUR NEW SHOP AND MEET
★SURFING STARS★
WAYNE LYNCH IN PERSON

★SURF FILMS★

★FREE DRAWINGS★
FOR A SUNSET & O.P. SURFBOARD

AND ITEMS FROM
- O'NEIL - LIGHTNING BOLT
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sunset
940 FIRST STREET - ENCINITAS 753-6665

30% TO 50%
OFF SELECTED ITEMS

- WOMEN'S SWIM SUITS
- WETSUITS
- DRESSES
- TRUNKS
- PANTS
- SHIRTS



Straight from the Hip

Matthew Alice

Dear Matthew Alice:
While attending a production of Love's Labour's Lost last week in Balboa Park, I noticed that the new "Old Globe" playhouse is currently under construction. I wondered if you could tell me when the new theater will be completed, at what cost, and if it will actually bear any resemblance to the Old Globe in England.
D. Edward V. Cieres
Encinitas

The new playhouse will cost \$6.5 million and will be finished in January, 1982 or thereabouts. In one respect it resembles the original Globe, which burned to the ground (in 1616) and was popular enough to be quickly replaced. The Globe that Shakespeare helped finance was the grandest playhouse of its day. We know this because the building drew imitators. The entrepreneurs of a later theater, the Fortune, hired the same builder responsible for the Globe and specified in the contract that he should build a structure "done according to the manner and fashion of the side house called the Globe."

What's remarkable is that the Globe itself was almost a replica of a previous playhouse. This was built in 1576 by James Burbage, an actor who had also been a theater manager and carpenter. He had seen how the theater trade flourished in inns with galleries built within their courtyards. An itinerant company brought its play to the inn, the actors erected a temporary stage of planks and trestles in the courtyard, then paraded through the streets to draw in an audience, after placing someone at the courtyard door to collect pennies for admission. Extra pennies bought seats in the galleries. The arrangement worked for everyone: the actors took the money at the gate and the innkeeper



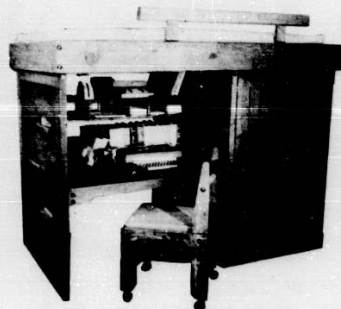
bulks, beams, joists, and other parts of a building's inner structure, carpenters chopped Roman numerals into the lumber for guidemarks by which they could fit the lumber together again after dismantling. The carpenters, incidentally, used axes for most every purpose — cutting, planing, joining — rarely stooping to use a saw, which they considered the tool of an unskilled workman.

Out of the Burbage syndicate came a happy relationship of business and art. According to a fascinating book called *Shakespeare's Globe Playhouse*, by Irwin Smith, the Bard made more money as a stockholder in the syndicate than he ever did as an actor or writer. Other members included Cuthbert's younger brother Richard, the greatest actor of the period, and John Heminges, who had the foresight to help collect and publish the playwright's works. In a time when lawsuits were as common as they are today, practically no legal dispute arose among the partners of the Globe, which is one reason why so few records exist to document Shakespeare's life. Three members of the syndicate named their sons William.

Shakespeare's Globe burned down two years after he retired to his native village. Cannon fired during an afternoon performance of *Henry VIII* sent burning debris to the thatched roof, and within an hour the building was destroyed. No one was hurt. A witness said one man caught fire on his breeches, but 'ad the wit to douse himself with bottled ale.

Got a question, 'ou need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 30803, San Diego, California 92138.

Hundreds of kids are growing up with The Bare Woods®



You can see why.

Our twin Bunster Loft® is \$490,
Finished and delivered.
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THE FASTEST MUSIC IN TOWN

Matthew Alice

What's remarkable is that the Globe itself was almost entirely self-sufficient in playhouse. This was built in 1576 by James Burbage, an actor who had also been a theater manager and carpenter. He had seen how the theater trade flourished in inns with galleries built within their courtyards. An itinerant company brought its play to the inn; the actors erected a temporary stage of planks and trestles in the courtyard, then paraded through the streets to draw in an audience, after placing a sign at the inn door to attract and collect pennies for admission. Extra pennies brought seats in the galleries. The arrangement worked for everyone: the actors took the money at the gate and the innkeeper



Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

It happened that he held a twenty-one-year lease on the ground with the stipulation that he could remove his building should the lease not be renewed. The property owner, looking to make some money on the building, teased Burbage for twenty-one years by evading his requests to renew the lease without actually refusing them, which would have given Burbage the right to remove his building to another site. Burbage died a few months before the lease expired and willed the

Leasehold from his eldest son, Cuthbert, who directly formed a syndicate of himself and six prominent actors to build a new theater in what was becoming London's suburban amusement center—Southwark, on the southern bank of the Thames. They waited till the landlord was out of town, and then, on December 28, 1598, only three days before the lease expired, they had the timbers of the Theatre dismantled and carted across the river to the new site.

It was common at the time for buildings to be moved this way, indeed, the building of the Swan Theatre was a foregone conclusion in the minds of those with the location in mind. Oak was the ordinary lumber and was used so thickly that it easily outlasted the term of a lease. At the junctions of

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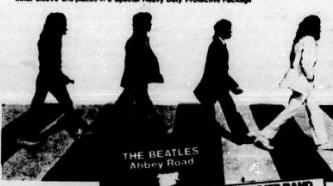
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THE FASTEST MUSIC IN TOWN

Restaurants

The Schnitzel of My Youth

ELEANOR WIDMER

The Restaurant: Cafe Vienna
The Location: 3619 College Avenue (265-1446)
Type of Food: Viennese
Price Range: Dinners only, \$2.50 to \$6.25
Hours: Closed Monday. Open Tuesday through Saturday, 4:30 p.m. to 10:00 p.m. Sunday, 3:30 p.m. to 8:30 p.m.

The enjoyment of a meal, whether at home or at a restaurant, is dependent upon a variety of factors: one's mood, the company sharing the meal, and probably a dozen other things. The actual food may be only passable, but under congenial circumstances it is transformed into a feast. By the same token, the most wondrous preparation may fall on leaden palates if one is isolated and lonely, or if the food evokes unhappy memories. Proust was not wrong when he used madeleine cakes as a symbol of the sweetness of his childhood. We rarely can transcend the tastes that are formed early on, and no matter how much wealth or sophistication we acquire, there are moments when we refer to the most ordinary fare as if it had been prepared by the gods.

Last week brought with it a letter from 35 Englishwoman who wrote quite movingly about the curries of her childhood, which she ordered whenever her parents took her to a restaurant. "What a lovely and loving time in my life," she wrote. "And how different from the embittered present." The sense of lavishness relates to the entire experience, not merely to the food consumed. Thus, if you remember chicken and dumplings from your childhood and want to taste it again, keep in mind Cafe Vienna, whose townie-chef cooks the way he did in Vienna. The restaurant is modest but immaculate, with an awning of shingles overhanging the kitchen and European dolls displayed on shelves. And the meals are modestly priced — chicken and dumplings is \$4.50; chicken in wine sauce with dumplings or noodles is \$5.75. Dinners come with soup or salad, and my advice is to choose the soup, which is filled with noodle drops. The salad consists of iceberg lettuce with dressing.

I had the chicken in wine sauce and my friend ordered schnitzel à la Holstein (\$6.25), which was fried, breaded veal with two eggs (easy over) placed on top of the veal, and capers on top of it all. There are three different veal preparations from

which to choose, all of which are accompanied by homemade sauerkraut. There's also rabbit in season, and every Tuesday and Wednesday the special is pork loin (breaded pork chop) with potato pancakes for \$4.75. This includes soup or salad and a marvelous bread which is baked on the premises.

The food is plentiful and of good quality for the price — at five or six dollars you cannot realistically expect the same veal that costs twelve dollars elsewhere. But there certainly is no scrimping on calories, either. The dumplings may be like snowballs that melt in your mouth, but let's face it, they're mostly flour. The gravy surrounding the dumplings (served on a separate plate) is strong with chicken stock but equally strong on flour. My central criticism is that all the gravies are too thick with flour, but possibly that's just how mother or grandmother used to make it. The fresh carrots have a bit of sugar in them, and spinach is highly in evidence. The bread is memorable and the strudel, baked on the premises, is filled with either apples, cheese, or cherries. At ninety-five cents a slice, this strudel is almost more than one person can handle and should be shared. Cafe Vienna does not have a wine or beer license at present, although tea, coffee, milk, and soft drinks are available. Those who don't like this style of cooking should stay away. But for those who are fond of nice family restaurants and who adore old-fashioned dumplings or Viennese-style noodles with their chicken, schnitzel, or pork, Cafe Vienna will prove a modest find.

The Restaurant: Gypsy Cellar
The Location: 613 Pearl Street, La Jolla (456-1838)
Type of Food: Hungarian
Price Range: Dinners, \$7.95 to \$12.50. Lunch, approximately \$3.50 to \$5.00
Hours: Closed Monday. Lunch, Tuesday through Friday, 11:30 a.m. to 2:30 p.m. Dinner, Tuesday through Sunday, 6:00 p.m. to 10:30 p.m.

A branch of the Gypsy Cellar has opened in La Jolla on the site of the defunct King Richard on Pearl Street. Without meaning to offend Mama Hozot, who does the cooking at the original restaurant downtown on State Street, the chef in La Jolla is a notch better at preparing Hungarian cuisine. The night I visited, most of the people were Hungarians, busily exchanging anecdotes about the chicken paprikash their mothers used to make. However, you don't have to be Hungarian to enjoy the fare, which includes goulash, wiener schnitzel, stuffed cabbage, Transylvanian cabbage (cabbage with a beef stew), pork, and duck.

Hungarian cooking regularly employs sour cream — large or small amounts — in its soups, stews, and as a garnish for, say, stuffed cabbage. Potatoes, often fried, and a thick noodle, akin to spaetzle, accompany the entrées. There's always a "salad" of marinated cabbage or sliced cucumbers, and the soups are often thick with beef — one is even called goulash soup. The standard dessert is *polaris* (pronounced palashita), which is a chocolate with apricot preserves or with chocolate

sauce. All of these, plus the ever-loving and deceptive paprika, are to be found at Gypsy Cellar. While you may not not associate this food with warm summer nights, it's very cozy to have during fall and winter.

Entrées at Gypsy Cellar bring with them cabbage salad and soup, as well as a hearty bread. The soups are good and filling, and should the waiter forget your sour cream, be sure to ask for it. What I say is in for Hungarian, in for wats of sour cream.

The owner recommended that I try the wiener schnitzel (breaded veal) at \$9.95, and he gave me good advice. At the current cost of veal, the serving of two large pieces was both generous and nicely done. The veal was thin and tender and the breading light. I took home one of the slices and enjoyed it for lunch the next day. Potatoes came with the veal, and though I know that this is authentic, I would have preferred a red cabbage accompaniment instead.

My friend, however, had the stuffed cabbage (\$9.50), and because we shared our dishes, my veal did not appear as monotonous as it would have been with just the potatoes. Be sure to ask for what ever you want; the owner is accommodating and will try to satisfy your wishes. For dessert we had palacsinta with a custard-like sauce which was delicious, but which cost two dollars for one crepe. This is far too expensive, especially for a "nosher" like me. I could have polished off two before you could say the word palacsinta.

This brings me to the music, which is part of the Gypsy Cellar format. It starts at 8:00 p.m. and includes a pianist, a violinist, and a vocalist who refers to herself as "your musical hostess." I realize that she has her job to do, but her style of placing her hands on your shoulder, or smiling endlessly into your face even when you are trying to converse with your companion, and her general manner of forced intimacy is a bit embarrassing. I really do like the schmalz of hearing "Golden Earrings" but I would prefer the music without the vocals. What happens is that when you are in the middle of a forkful, you have to stop and begin applauding furiously. After 8:00 p.m., I did more applauding than dining. If you like this sort of entertainment, that's fine. If you'd like good Hungarian, minus "With a Song in My Heart," then arrive at 6:00 p.m. and dine before the music starts.

There should be special consideration for those who come early. The cost of the food supposedly includes the entertainment, and some discount might be given early diners. I slipped in the other day for lunch and had a fine goulash soup without the sound of music. □

It Happened in San Diego . . .

A Nonfiction Writing Contest

1. Entries should deal with an event, incident, or encounter that took place in San Diego County and should be no longer than 5000 words.
2. Entries should be submitted by mail to: Reader Writing Contest, P.O. Box 80803, San Diego 92138. They must be received no later than 5:00 p.m. Friday, October 3, 1980.
3. There are no residency or age requirements for eligibility, nor is there an entry fee. You may submit as many entries as you like. Employees and regular free-lance contributors to the Reader are not eligible.
4. Judging will be done by the Reader editorial staff.
5. The Reader assumes no responsibility for loss of entries and will not return manuscripts.
6. Entrants should include name, address, and telephone number with each work submitted.
7. Winning articles will be published in the October 16 and October 23 issues of the Reader.

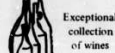
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Credentials



JONATHAN SAVILLE

The decision of the San Diego Symphony to name David Atherton its new music director is welcome news. Mr. Atherton is one of the most distinguished of the younger generation of conductors, and he will bring to San Diego the intelligence, taste, and personal charm he has already demonstrated in his European career. That career is a surprisingly long one for a man only in his mid-thirties. Born in Lancashire, he studied music at Cambridge, where his conducting drew the attention of Sir Georg Solti, then music director of the Royal Opera House. Solti immediately engaged Mr. Atherton, who thus became, at the age of twenty-four, the youngest conductor ever to appear at Covent Garden. In addition to his extensive

work at Covent Garden since that time, he has conducted many of the world's leading orchestras; he founded the London Sinfonietta, an important chamber ensemble, and became its first music director, and he is currently music director of the Liverpool Philharmonic.

Local audiences had a chance to hear Mr. Atherton last year, when he conducted the San Diego Symphony in an exceptionally fine program including Beethoven's First Symphony and Nielsen's Fifth. Until he takes up his conducting duties here in the 1981-82 season, we will have to be content with memories of that concert and with what we can hear of his work on recordings. All his current recordings, so far as I can determine, are devoted exclusively to twentieth-century works — but the same qualities of energy, clarity, balance, and long-breathed structure that we heard in his Beethoven are evident in his

recorded performances of music in quite different styles. Unfortunately, only one of Mr. Atherton's records is available in this country — Richard Rodney Bennett's Guitar Concerto, with Julian Bream as soloist — but in England one can find a broader sampling that tells us a great deal about the conductor's abilities.

The most important of his records is doubtless the five-disc box devoted to Arnold Schoenberg's complete works for chamber ensemble (Decca SXLK 6660-4). It includes such works as the Chamber Symphony No. 1, *Pierrot Lunaire*, the chamber arrangement of the "Lied der Waldfäule" from the composer's *Gurrelieder*, the *Ode to Napoleon*, and the three major (in stature, not in key!) twelve-tone works of the early 1920s: the *Serenade*, Op. 24, the *Wind Quintet*, Op. 26, and the *Suite*, Op. 29 — all with Mr. Atherton conducting members of the London Sinfonietta. In addition, the collection contains some chamber works performed without conductor: *Verklärte Nacht*, the violin and piano *Phantasies*, and a couple of lighter nonce compositions.

Most people hate Schoenberg, and many recordings of his music go a long way toward justifying that hatred. It is a measure of Mr. Atherton's extraordinary achievement that he can make some of this composer's knottiest music seem not only listenable but even lovable. Take, for example, the *Serenade*, a work of 1923 composed just at the time Schoenberg was working out the theoretical principles of his twelve-tone method. Tonality has quite disappeared, and at first hearing this may seem one of those ugly and forbidding works of "modern" music that send listeners scurrying back to Schubert. That is certainly the general impression given by the older performance of the Columbia Chamber Ensemble (in Columbia M2S 762); grim stuff, relentlessly serious, with an intense, hectoring quality that grates brutally on the nerves. In Mr. Atherton's performance, in contrast, what we hear is a Schoenberg who is lighthearted, witty, jaunty, charming, and quintessentially Viennese, the creator of an amiable work of music rather than the arcane theoretical revolutionary he is usually treated as. Mr. Atherton makes the listener aware of how familiar, how old-fashioned, Schoenberg's music is, with only the element of tonality missing. The phrasing, the dynamics, the articulation of structure — all are revealed in this amazing performance to belong to the world of Brahms and Mahler, to be part of the tradition the ordinary music lover

knows and cherishes. It is only in the fourth movement, a setting for bass voice of a sonnet by Petrarch, that we are wrenched decisively (and painfully) into the Twentieth Century.

Roberto Gerhard, who studied with Schoenberg in the Twenties, later evolved a style completely independent of that of his teacher: it is true, modern, avant-garde music that owes nothing to the tradition of Bach and Mozart. Some of his last compositions, written in the four years preceding his death in 1970, have been recorded by David Atherton with the London Sinfonietta: "Libra," "Gemini," and "Leo," which, taken together, make up the composer's *Astrological Series* (Decca HEAD 11). In Schoenberg's work, melody, harmony, counterpoint, and meter play the same central roles they do in nineteenth-century music; the harmonies and melodies have a very idiosyncratic flavor, of course, but their essential nature is unchanged. In late Gerhard, all this has disappeared, and the music depends entirely on contrasts of tone-color and the interrelationship of various sorts of gestures that cannot even be defined as melodic fragments: "rising flourishes... a dance-like phrase... dotted rhythms... rotating patterns of repeated notes..." Like abstract expressionism in painting, this gestural style is very easy to use, and very hard to use well. Gerhard's three astrological works are masterpieces of their kind, and Mr. Atherton's performances are exemplary in revealing their inventiveness and expressiveness. What is most remarkable here is not the clarity and color of the sounds or the precisely calculated articulations and dynamics — though these are impressive enough — but the sense of large-scale structure Mr. Atherton gives to works that might otherwise seem random and rhapsodic.

More conventional, though no less interesting, are the numerous compositions by contemporary Welsh composers Mr. Atherton has performed on record. Of the works of William Mathias, he has recorded the *Dance Overture*, *Ave Rex* (a carol sequence), *Invocation*, and *Dance*, and the *Harp Concerto*, with the London Symphony Orchestra, the Welsh National Opera Chorus, and harpist Chasian Ellis (Decca SXL 6607), and *Lauda*, the *Clarin Concerto*, *Elegy for a Prince*, and *Vistas*, with the New Philharmonia Orchestra, clarinetist Gervase de Peyer, and

(continued on page 12)

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Credentials

(continued from page 10)
bass-baritone Geraint Evans (Argo ZRG 882). He has two records devoted entirely to the compositions of Alun Hoddinott: the Concertino for Viola and Small Orchestra, *Night Music*, the Sinfonietta No. 1, and *Dives and Lazarus*, with the New Philharmonia and the Welsh National Opera Chorus (Argo ZRG 834), and the Sinfonietta No. 3, the Symphony No. 3, and *The Sun, the Great Luminary of the Universe*, with the London Symphony (Decca SKL 6570). One recording brings the two composers together: Hoddinott's Harp Concerto and Clarinet Concerto, and Mathias's Piano Concerto No. 3, with the London Symphony, harpist Orian Ellis, clarinetist Gervase de Peyer, and pianist Peter Katin. Finally, there is a record called "Welsh Music for Strings," on which Mr. Atherton conducts the English

Chamber Orchestra in Mathias's Divertimento, Op. 7, and Prelude, Aria, and Finale, Op. 25, Gareth Walters' Divertimento for Strings, and Grace Williams' *Sea Sketches* (Decca SKL 6468).

All these composers belong to the eclectic British school that for several decades now has been absorbing the innovations of the European avant-garde, assimilating them to tradition, and producing works notable for their vividness, accessibility, and craftsmanship. None of them is ever played in this country—they are too "modern" for the stodgy and too conservative for the dogmatic experimentalists—but in performances like Mr. Atherton's they would be likely to find ready acceptance among the large middle group of concert-goers who want something new-sounding but who still insist on hummable tunes, restraint in the use of unresolved dissonances, something resembling a key center, and musical forms perceptible without lengthy consultation of program

notes about hexachords. Mathias, in particular, is an outstanding representative of this style, which seems to owe its spiritual and intellectual inspiration, if not all its technical procedures, to William Walton and the late Benjamin Britten. Mr. Atherton makes a good case for Mathias and for the others as well, in performances characterized by rhythmic propulsiveness, an extremely accurate gauging of sound balances, and the same sure sense of proportion—of emotion expressed through and contained within form—that made his Beethoven First so exciting.

As to the Bennett Guitar Concerto, which is the only one of Mr. Atherton's records you will find easy to acquire, it is a work of strong expressiveness, with moiré rhythms, transparent orchestral textures, and the cunning exploitation of odd sonorities, both in the solo part and in the percussion section. Here Mr. Atherton conducts the Melos Ensemble of London, and he exhibits his usual energy and

finesse; the reverse side contains pieces for solo guitar by Walton, Alan Rawsthorne, and Lennox Berkeley, convincingly performed by Julian Bream (RCA ARL 1-0049).

While none of the works David Atherton has recorded is part of the standard orchestral repertoire that will occupy much of his time in San Diego, his performances of these twentieth-century pieces offer persuasive testimony to his virtues as a conductor—the virtues which were evident in his live performances of Beethoven and Nielsen, and which are likely to be characteristic of his Mozart and Brahms as well. When he comes here, his judicious taste and sensitive musicianship in the performance of modern works may also succeed in convincing significant portions of the San Diego Symphony audience that pleasurable serious music did not come to an end in 1900. In both respects, these recordings strongly support the choice the San Diego Symphony has made. □

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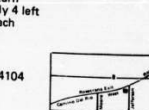
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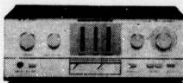
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Letters

(continued from page 4)

exist the virtues of their city occupies a notch just below. Anyway, salesmen.
David C. Segerstrom
Paradise Hills

Hold The Pastrami

Is there anyone in San Diego who isn't aware of the differences between this city and New York? Perhaps that's why we choose to live here. In any case, spare me the pastrami. Bloomingdale's, Central Park, et al. These comparisons only serve to highlight the unwarranted Big Apple chauvinism that accompanies so many West Coast-bound New Yorkers. I've reached the saturation point on this topic.
Shirley Colvert
Pacific Beach

Have Depth Of Feeling, Will Travel

I tremendously enjoyed Eleanor Widmer's article on New York. Her approach embraced everyone, as New York does. The casual grace of her style, the humorous observations, and her depth of feeling developed a unique bond between all involved. New Yorkers, Widmer, and readers. It is rare that such admirable familiarity flourishes. She portrayed New York's realism along with its culture, something I appreciate.
I suggest that Widmer travel frequently or recall other experiences for delightful reading.
John Michael
Lewadia

The Zilberberg Solution

Your article, "The Chemical Web" (August 14), frustrates and angers me deeply, but it no longer surprises me. My role awakening into the "chemical web" really began when I saw a NOVA presentation on KPBS called "A Plague for Our Children" a couple of months ago. I then began my own personal study of our present ecological situation. I learned that the horrors that are occurring at San Diego's Accurate Products will be frighteningly commonplace from now on. The facts are unquestionably grim. In the last one hundred years, chemicals have been combined, reproduced, and dumped in every conceivable form. Sometimes the motives behind chemical crimes appear legitimate (medical, for instance, but even then sometimes questionable). But overwhelmingly, the motive behind production (chemicals are in everything) is money and the material it can buy.
Man, in all his technical glory, is competing, buying, consuming, waiting as if another Earth were here solely for man's consumption. Man, in his separateness, has taken Earth, defined it, separated it, and used it as if the word "infinity" had any meaning on this visibly shrinking planet.
Jeanette DeWyer's article brought home to San Diegans that the estimated 50,000 "Love Canal" sites in the U.S. alone is a prediction more horrible than our worst fears. Technology's arm of production is so huge, so untamed that no one can control it or attempt to. There are no sane answers for where to dump carcinogenic chemicals or industrial wastes that are now poisoning our waterways, penetrating into our chromosomes, and permeating the soils. Doesn't
(continued on page 23)



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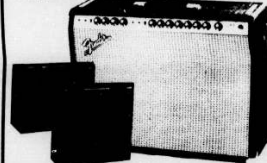
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(Continued from page 1)

itself. At one o'clock, for instance, Engler could see from the computer scan that the level of ozone — the prime component of our local smog — at the Alpine station had risen to thirteen parts per 100 million. In Kearny Mesa the level was twelve, in Escondido eleven. Typical.

By two o'clock, however, the ozone levels at Kearny Mesa and Escondido had jumped to eighteen and seventeen, respectively. "That was not normal," Hal Brown, the district's senior meteorologist, recalled later. "The level for a Stage 1 smog alert is twenty parts per 100 million of ozone, and going over twenty in April is something we don't anticipate happening but once every two or three years." At 2:20 the computer's alarm sounded, a piercing, mechanical shriek which meant that somewhere one of the monitoring stations was sucking air into a tube, scanning it for ozone, and finding a level of at least twenty parts per 100 million. It turned out to be in Escondido. "When we saw that, we thought, 'If this holds, uh-oh,'" said Brown. The level of twenty parts per 100 million must hold for an hour before a smog alert is declared.

At three o'clock the ozone level at Escondido had dropped to eighteen, but soon began moving upward again, setting off the computer's alarm a second time. At 3:33 a level of twenty-two was reported, and at four o'clock Brown told district officials to phone schools, hospitals, radio and TV stations, and newspapers with the following message: "This is the San Diego County Air Pollution Control District. A Stage 1 air pollution alert for very unhealthy air quality for ozone is declared for the inland area along Interstate 15 from Poway to Escondido. Children, the elderly, and persons with heart or respiratory ailments can expect significant aggravation of symptoms and decreased exercise tolerance. Sensitive individuals should stay indoors and everyone should reduce physical activity. Healthy persons can expect moderate discomfort."

An hour later the ozone level in Escondido had dropped to ten as the cloud of smog rose and dissipated into the cool evening air. San Diego County's first smog alert of 1980 was over.

Smog alerts here aren't really surprising any more; they're just one of the distressing realities of modern life. What is surprising is that few people in San Diego seem to think smog is a problem. In a poll taken by the Comprehensive Planning Organization in 1978, nearly sixty-five per-

cent of the people interviewed said they thought San Diego's air quality was good to excellent. Yet that same year, air pollution here exceeded the federal standard on eighty-eight days, including a Saturday in September when the county had its first Stage 2 alert in ten years. Last year the county exceeded the federal standard on sixty-six days, and in September again experienced Stage 2 smog alerts, during which people are advised to limit their driving and physical activity, and to stay indoors.

"It's a perceptual thing," says Richard Sommerville, the director of San Diego's Air Pollution Control District, when asked why people here don't view smog as a problem. "People compare our smog to Los Angeles and think, 'Well, it's not as bad.' But if you compare it to reasonably healthy air, then you can see it's a problem."

Indeed it is. You can filter or even boil your water before you drink it, but what can you do about the air? Pollutants such as ozone and oxides of nitrogen, commonly found here, can damage plants and deteriorate rubber. They can reduce the protective mucus on human lungs, and cause swelling of lung cells. By restricting bronchial passages they can cause shortness of breath and put strain on the heart, which is why people with heart or lung ailments are the first to die during unusually heavy smog conditions. Ironically, the source of most of these pollutants is automobile exhaust.

In the entranceway to the Air Pollution Control District's cool and rather dimly lit offices, there is a chart that shows a breakdown of San Diego County's air pollution sources. Vehicles of all types account for about fifty-seven percent; or, as Hal Brown sums it up, "Morning traffic is an afternoon problem." No one likes to think of his Chevy or her Volkswagen as being the cause of San Diego's smog, but the fact is, as you tool down the freeway on your way to work in the morning, you're spewing out 3.69 grams per mile of hydrocarbons and oxides of nitrogen. This may not seem like much, but studies have shown that San Diegans drive a total of nearly 25 million miles every day. Not even an ocean of air could absorb an insult of this magnitude. Sunlight causes the hydrocarbons and oxides of nitrogen to react chemically with the air, forming ozone, and by afternoon this pollution has collected at the top of the local inversion layer, along with emissions from factories, power plants, landmobile boilers, gas stations, and so on. The result is a thick blanket of brown haze that extends from the coast to the mountains.

Hal Brown compares the inversion effect to a fire in a closed room: smoke would be trapped at the ceiling. But San Diego frequently has an onshore breeze from the ocean, a sort of "natural broom,"



Richard Sommerville

Brown says, that sweeps the smog inland. This is great, unless you happen to live in Alpine. The natural broom sweeps the smog into the natural dustpan of Alpine. On days when the smog is particularly bad, you can drive east on Interstate 8 beyond Alpine and watch yourself climb right up out of the inversion layer. Suddenly, the air is clear; mountains on both sides of the highway, which were formerly invisible, now stand out. Looking westward you can see a layer of smog stretching away toward the coast like a dirty linoleum floor.

Unfortunately, this is not the only air pollution we have. When conditions are right, Los Angeles air-mails its smog, too. Some mornings Los Angeles' smog sits in a trough just off the coast, trapped between two high-pressure areas. As the day wears on this air tends to move down toward the low-pressure zone over the Gulf of California, and as it does it pulls the smog along behind it like a kid pulling a wagon. San Diego, being in the way, occasionally gets the brunt of the cloud. This is the condition that led to the county's Stage 2 warnings last September, and it is also the condition that led to the Stage 1 alert this April. (Our indigenous

smog may be strong, but like our baseball team and our symphony, it's nothing compared to what they have in the Big Orange.) San Diego's proximity to Los Angeles ensures that if all our local industries were to close down, if all our vehicles were somehow to be impounded, if no one even lived here, this area would still suffer alert-level smog a few days each year.

When smog in Los Angeles was first recognized to be a major problem, back in the 1940s, one of the solutions proposed was to construct giant fans to blow it eastward over the mountains. In a way, the government has been fighting it with solutions like this ever since. Air pollution has been attacked with catalytic converters, vapor-recovery hoses, sulfur dioxide scrubbers, mercury pressure lamps, and photomultiplier tubes. The approach has always been to make it go away after it has formed. Preventing it from forming is generally viewed as too difficult, too "socially disruptive." How do you get people to stop driving? How do you get people to cut down on consumption so that you don't



Hal Brown

As you tool down the freeway on your way to work in the morning, you're spewing out 3.69 grams per mile of hydrocarbons and oxides of nitrogen. This may not seem like much, but studies have shown that San Diegans drive a total of nearly 25 million miles every day.

need as many factories and power plants?

For many years air pollution control was left up to local and state governments. But eventually, when it became clear not only that little progress was being made, but that some states might try to set up "pollution havens" to compete with each other for industry, Congress stepped in and passed the Clean Air Act of 1970. People would still try to make smog go away after it had formed, but now they would have a federal ozone standard and a deadline to meet it (1977). Unfortunately, it turned out that cities such as Los Angeles would be unable to meet the ozone standard without reducing vehicle travel within their boundaries by roughly ninety percent. Drastic gas rationing was considered — and rejected as too socially disruptive. As the 1977 deadline loomed close, Congress solved the dilemma by relaxing the ozone standard and extending the deadline to 1987.

For the San Diego area, two branches of

state government are currently responsible for trying to implement the federal government's standard for clean air: the Los Angeles-based Air Resources Board, which is responsible for vehicle pollution statewide; and our local Air Pollution Control District, which, in addition to monitoring air quality, polices stationary sources of air pollution. The Air Resources Board is the agency behind automobile smog control devices, and it has recently been battling to get the state legislature to adopt a new "inspection and maintenance" program. This program would require California motorists to submit their vehicles for a smog inspection once a year, instead of only upon the purchase of a vehicle, as is currently the case. Such a program puts the burden of automobile pollution control even more squarely upon the shoulders of the consumer than it already is, and this is perceived by politicians as something of a hot potato, particularly in an election year. On the other

hand, having your car certified for clean emissions when you buy it doesn't mean it won't be polluting within a year or two, and with so many areas in California currently exceeding the federal ozone standard, the Environmental Protection Agency has threatened to cut off federal funds for highways and sewage systems if the state cannot provide for an inspection and maintenance program by September 16 of this year. (San Diego alone would lose nearly \$400 million over the next two years if the program is not adopted.) The inspection and maintenance program is one of the last major steps the government can take to limit vehicle emissions through technology, but its contribution would be significant; in Phoenix, Arizona, an inspection and maintenance program reduced hydrocarbon emissions from automobiles by forty-one percent over a three-and-a-half-year period. California is the only state in the nation that does not have an inspection and maintenance program, and it currently appears that our legislature will adopt some version of a program prior to the September 16 deadline.

Meanwhile, San Diego's other air pollution agency, the Air Pollution Control District, has been cleaning up San Diego's stationary sources of air pollution for the last twenty-five years. The director of the local district is Richard Sommerville, a compact, dark-haired man who speaks with a mild twang, a leftover from his childhood in the Northwest. Sommerville recently propped his feet up on a desk in his sparsely furnished office at the district's Kearny Mesa headquarters, and answered questions about San Diego's air quality. As he talked he punctuated his comments from time to time with a phrase I found to be interesting, the phrase "assuming it's a reasonable right for people not to have to breathe dirty air."

Since the early 1970s, Sommerville claims, San Diego's air quality has improved despite rapid population growth. "It's improved because of our rigorous enforcement of the law. It's not just a paper law. If someone is polluting, and they're close to conforming to the regulations, we tell them they have to conform to the letter. We don't just let it go." This sort of no-nonsense approach has earned Sommerville his share of supporters, but it has earned him some antagonists, too. He has publicly criticized the Comprehensive Planning Organization (an agency that studies and plans part of the area's air

quality strategy) for taking an unaggressive approach to limiting air pollution. "They consume a awful lot of money, and they put out an awful lot of paper," he complains. "I would like to see that money go for demonstration projects rather than more analysis and planning — particularly for things that have already been analyzed."

Sommerville's criticism has fallen on the sympathetic ears of the county board of supervisors, which withdrew from CPO in July when CPO eliminated a car- and van-pooling program for county offices, and a planned system of express routes for mass transit, from the region's air quality plan. At the time, Sommerville complained that CPO had actually vetoed the programs on its own; Supervisor Tom Hamilton fumed. "CPO is a bureaucracy out of control." A high-ranking CPO official, who asked to remain anonymous, recently responded, "It was our position that the two programs were added at the last minute and were already being accomplished in other ways. Sommerville has shown a willingness to jump in and criticize when things don't go his way, and that doesn't enhance working relationships."

For his part, Sommerville says that he wishes his district were the sole agency in San Diego for planning and implementing air pollution control, instead of sharing that responsibility with CPO. As it is, the district has two main functions: licensing, checking up on, and citing polluters; and monitoring air pollution, which includes the authority to call air pollution alerts. Stage 1 and 2 alerts are more advisory warnings for the public than anything else, but a Stage 3 emergency — because San Diego has never had — would have a dramatic effect on local businesses. Hal Brown, the district's senior meteorologist, explains that in a Stage 3 emergency the district would contact some twenty-two major polluters, including SDGE, NASSCO, Solar Turbines, General Dynamics, Kelco, and the North Island Naval Air Station, and request them to curtail their operations. In addition, Brown says, these and several hundred other companies would be asked to implement standby programs of car and van pools to reduce vehicle traffic. "But a Stage 3 is unlikely here because of our winds and breezes," Brown went on to say. "One thing you have to keep in mind, in order to give these companies time in

(Continued on page 12)

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(Sometimes I imagine this scenario: an inspector walks into an auto-painting shop that has been open for ten months, and says, "I'm from the Air Pollution Control District, and if you're using more than a gallon of paint a day you've got to apply for a pollution permit, install filters on your spray booth to cut down the particulates, and if you're using paint with reactive solvents you can't put more than forty pounds a day into the air." "The owner emissions. Roughly two-thirds of the county's 1500 gas stations already have installed vapor-recovery equipment (although not all of it has been certified by the district to be working properly), and district officials say that the balance should be installed within six months. The equipment is designed to limit hydrocarbon emissions at individual stations by at least ninety percent; stations which pump less than 2000 gallons of gasoline a month are exempt from the regulation.

Morris next led the way over to MV 13, one of San Diego Pipeline's massive storage tanks. We climbed a narrow, curving stairway to the top of the fifty-foot-high tank, which Morris said contained premium gasoline. From the top of the stairway we had a good view of Murphy Canyon and the surrounding storage tanks, but our best view was of the inside of MV 13. The storage tanks are equipped with floating covers, Morris explained, that rise and fall with the level of gasoline. MV 13 was about half full. "When I check these tanks I go down inside and look for leaks and check to make sure the cover seal is tight," she said. "Do you want to go down there and take a look?"

We climbed down a metal stairway, our footsteps echoing around the inside of the tank. At the bottom of the stairway we stepped out onto the metal cover, which immediately gave an ominous rumble and seemed to ripple out toward the tank walls. For an instant I had a vision of myself floundering in an ocean of gasoline; on my gravestone, I thought, they could at least note that it was premium. Morris seemed to sense my mood. "Normally when we inspect these tanks, two people come down," she said. "One does the check and the other stays at the head of the stairway to run for help if something happens." Nothing had ever happened, she tried to assure me.

Morris said she checked the cover for holes and leaks with a gas meter, which measures the concentration of gasoline fumes. If it reads a level high enough, the meter sets off a buzzer. "You can usually tell with your nose if there's a leak, though," she said. Checking the seal around the edge of the cover is done with a one-eighth-inch wooden dowel. "See," she said, jamming a length of dowel she had brought with her into the edge of the seal, "this is a new seal and a good seal, and it's tight."

Morris explained that if she found something wrong, she could issue either a citation or simply a notice of violation, depending on how flagrant the problem was. San Diego Pipeline has been notified of various violations, including malfunctioning seals and leaking vapor-return lines at the loading dock, but Morris insisted that, like most other "sources," the company strives to comply with the dis-

trict's regulations. "The men that run these places are generally very cooperative," she told me. "They don't want to be harassed, so they keep up their maintenance." Then she grinned. "The fact that we're here a lot of the time helps, too."

We made our way back to the foot of the stairway, and as Morris began climbing out, I paused for a moment, looking around at the inside of the tank. A bird flying overhead at that moment would have been able to glimpse us, standing here atop a huge reservoir of fossilized, refined, 600-million-year-old plants, a significant portion of which, after being piped, transported, pumped, and burned, makes it way out to auto tailpipes into the air. And in a way, although a bird would have been mercifully ignorant of the fact, the pininess of those two humans inside that massive storage tank would have been a neat symbol of the whole fight against air pollution. Because in spite of the job done by the district's inspectors, in spite of technology like vapor-recovery hoses and speed control devices, in spite of the new inspection and maintenance program for these devices being contemplated by the state legislature, air pollution has over-

whelmed us. We have fought the war against it with technology, and lost. In a report to the county board of supervisors in April of this year, Richard Sommerville ran down the county's latest tactics for controlling air pollution of various types, and concluded: "Generally, the data indicate that between now and 1982, the [various strategies] will provide substantial reductions of hydrocarbon pollution, and thus, smog. Between 1982 and 1985 acceptable improvements will continue but at a slower rate than previously anticipated. After 1985 little or no additional progress will occur. The health standard will not be obtained in 1987. Air quality will slowly degrade thereafter."

"We've hit most of the big projects we can," Sommerville elaborated when I asked him about his report. "Now we're getting into a multitude of programs that are increasingly expensive for an incre-

mentally smaller reduction in air pollution. We're just getting to the point where our energy-consuming society is going to overcome our ability to clean it. The indication is that will happen in '84 or '85."

"We're past the time when you can say, 'What I do is okay as long as I don't hurt anyone else.' Because society is so complex that whatever you do does affect someone else. Assuming it's a reasonable right for people not to have to breathe dirty air."

Outside his office window, the scrub-covered mesa stretched away eastward, sweltering in the early afternoon heat. The temperature out there was rising, and so was the ozone level. Sommerville is right, of course. Even the federal government, with its programs for mass transit systems, lower speed limits, lower thermostat settings, staggered work hours, and limited growth seems to have accepted the wisdom that technology is not enough. In order to beat air pollution, you have to prevent it from forming after all. Get people out of their cars. Conserve energy. Change lifestyles.

"Everyone has recognized that that's an element of the problem," Sommerville continued, "but many people feel it's too difficult, it can't be done, it's politically unacceptable, blah blah blah. They need to change that philosophy to 'How can we?'"

To achieve clean air is, after all, one of the laws of the land. But then again, maybe it shouldn't be. Some people have criticized the federal ozone standard as being too strict to enforce; they say that it's designed to protect ultrasensitive individuals from the slightest hint of discomfort. Sommerville does not agree.

"The clean air standard was established with a reasonable safety margin," he admitted, "so that the population would not suffer if the standard is slightly exceeded. That's reasonable. Some places should maybe have more time to obtain the standard; some areas should have some flexibility along that line. But the standard should be based upon the health of people, and it should be the same

wherever you go." I thought of profits, of jobs, of lung tissue.

Technically, for San Diego to achieve the federal standard for clean air by 1987, population growth would have to stop immediately. No new highways could be built, no more cars licensed. In fact, many cars would have to be de-licensed. But there is a qualification built into the law, a qualification that says cities must only show "reasonable further progress." Reasonable further progress does not necessarily mean achieving the clean air standard by 1987. Reasonable further progress means doing what you can afford. San Diego is making reasonable further progress. But what happens in 1987?

When I put that question to one district official, he paused and then said, "That's when the shit hits the fan." Sommerville, however, pointed out that if we don't meet the standard in 1987, the EPA could withhold our highway and sewage funds. On the other hand, the Clean Air Act is up for review next year, and it could be extended, amended, or updated. "But I don't think you have to forgo growth completely," Sommerville said. "You can continue to grow, if you grow responsibly. But that just says we have to do more. How? First of all, you make the transit system useful for getting between work and home. Then you start incrementally working on car pools, park-and-ride lots, et cetera. You have to do a whole lot of these things to make this work. But if you've got to never get started, it doesn't make any difference where you're going, because you ain't gonna get there."

One day near the end of July my eyes began to sting and water more than usual. Mercy Hospital is only a half mile, as the crow flies, from my home, but when I went out onto my front porch I could see that the hospital buildings were partially hidden by a pervasive haze. As I watched the TV news that evening, I wasn't surprised to learn that San Diego was having another Stage 1 smog alert.

The next day, when the smog seemed to have improved a little, I called the Air Pollution Control District's forecast phone number. I was curious to find out what the smog level had been, and what it would be tomorrow. When I dialed the number, I got a recorded message. The voice on the tape was muffled at first, and I couldn't make out what was being said. Suddenly the volume increased. "Air quality is reported in terms of the National Pollution Standard Index, or PSI, where one hundred is the PSI standard for clean air. An air pollution alert is issued at 200. The daily PSI for Wednesday, July 30, was: El Cajon, eighty-four; downtown San Diego, ninety-two; Oceanside, ninety-two; Solana Beach, 188; Escondido, ninety-two; Kearny Mesa, ninety-two; Chula Vista, seventy-five; and Alpine, 150. The descriptive word was moderate to unhealthy air quality, and the responsible pollutant was ozone. The forecast for Thursday, July 31, is for little change in conditions. The forecast PSI levels are: El Cajon, seventy-five; downtown San Diego, eighty-four; Oceanside, fifty-four; Solana Beach, ninety-two; Escondido, eighty-four; Kearny Mesa, seventy-five; Chula Vista, seventy-five; and Alpine, 150. The responsible pollutant will be ozone. In areas forecast for levels above one hundred PSI, sensitive individuals can expect mild aggravation of symptoms, and should reduce physical exertion and activity during the afternoon hours. Healthy persons may experience some discomfort. There is a possibility that an air pollution alert above 200 PSI will occur tomorrow afternoon. Pollutant levels will be monitored closely, and an alert issued if required."

The message ended there, but I dialed the number again because I thought there might be something important at the beginning of the tape that I missed. The recorded voice was again muffled for the first few seconds, though, and broke in at the same point it had before. Whatever that information was, I wasn't going to hear it. The answering machine was malfunctioning.

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Gabe Kaplan

I have a friend who neither owns a television nor watches it at other people's houses. The loss is negligible, except when he goes out to see a stand-up comedian. Then he will turn to me and ask, "What, what?" as if he were listening to a foreign language. Of the major sources of material used by contemporary comedians, television is probably the most important — commercials, sit-coms, and TV personalities are the subject for comment and satire. If you don't know the commercial, you miss the point of the joke; if you're not familiar with the host of a certain talk show, you are adrift when the comedian does the impression.

Each decade brings with it its own favorite subjects for comedy. At present, most comics utilize three subjects, bouncing from one to another in rapid fire: television, drugs, and some personal recollection, preferably about sex. Such are the shifts in mores that the routines for which Lenny Bruce was vilified, including the use of four-letter words and the discussion of masturbation, are now commonplace. These intimate sexual discussions have not, as yet, made their way into prime-time television, but they are now standard at any nightclub. Even Johnny Carson, who only leaves white on television, will regale his live audience at Caesar's Palace with lengthy, explicit tales of his boyhood practices. And everyone in Las Vegas accepts it as if he were discussing the weather.

The old-style comics talked more about their frustrations with family and everyday life. Jack Benny had his Maxwell car and his concerns about money; Fred Allen pitted himself against a series of lifelike characters he met in Allen's Alley. The comedians of the sixties — Mort Sahl or Lenny Bruce — were social observers and satirists, and their material derived from the political scene and changes in American values. The sixties also saw the emergence of the Age of Anxiety. Shelley Berman and Bob Newhart talked into their telephones as if they were speaking to their analysts. The team of Mike Nichols and Elaine May did routines about male-female anxiety which were so close to the bone that audiences often remained silent during their moments of recognition. Subsequently, both members of this team became movie directors, positions which allowed them to play out the themes of angst against broader and more variegated canvases.

In the late seventies, the tendency to draw on material derived from television became pervasive. The first time I saw the brilliant Robin Williams was at the Comedy Store in La Jolla, where ten people, two of whom were myself and my sister, constituted his entire audience. Williams did bits from Shakespeare, inane inventive stuff about King Lear and Othello. All at once, almost in midsentence, he would break off and begin satirizing a television commercial, so that you didn't

know where Lear's howls ended and where a cry for a Plymouth Volare began. He did schticks from the sudy *Waltons* and *Little House on the Prairie*. In the old days, comics did imitations of Bogart and Cagney and Jimmy Stewart. Now, they do Johnny Carson or Walter Cronkite or — heaven help us — one of Charlie's Angels.

If you listen to three or four stand-ups in a row, you are left with the impression that they are either stealing from each other or that absolutely no one can get beyond the Charnin toilet paper commercial. "Please don't squeeze the Charnin," has led to more dull jokes than Alka Seltzer's plop, plop, fizzy, fizzy. "Do you know what Sammy Davis did today? He spent the morning buying jewelry and singing. 'Oh, what a relief it is.' " Then, there's the sexual innuendo associated with vegetable juice. "Do you know what this woman said after a night with me in bed? 'Oh, I should have had a V-8.' " Each year's advertising slogans bring with them a new joke, one that will vanish with the coming of a new commercial.

Another common source of humor is drugs. I've seen one comic after another stagger on stage in initiation of a chemical high, as if no one in the population were anything but stoned. Example: "In Iran, women are stoned for committing adultery. In the United States, it's the opposite. A woman has to be stoned before she commits adultery." Or, from a female comic: "I knew I was stoned when I took

me an hour to fold up one pair of white socks." Or, after imitating an elephant snorting cocaine: "There goes a \$50,000 high." My personal version of Hades would have me the perpetual audience to an unending cavalcade of stand-up comics who roll their eyes and announce, "Boy, that cleared my nostrils for a month."

Having disposed of TV jokes and drug jokes, there remains the third category — namely, personal recollections and/or sex jokes. If sex has become explicit, personal anecdotes have become disquieting in their intimacy. At their best, these private ruminations can be devastating. Listening to Richard Pryor do bits about his grandmother's and mother's prostitution is like having a blood count taken — the sensation of pain from the jab of the needle is overwhelmed by the fascination of watching red liquid ooze out of your body. Pryor evokes the same response Lenny Bruce did — the audience laughs only to hide the discomfort of seeing a man put himself on the line, as if it were a joke, which it is.

To be sure, we also have comics who prefer the soft sell. George Carlin and his traumas of Catholic boyhood, David Brenner and his Jewish boyhood, Bill Cosby and his life in the "ghet-to" of black Philadelphia, and Gabe Kaplan, of Brooklyn.

Kaplan became a household name as the star of the TV program *Welcome Back, Kotter*, in which he played the high school teacher from Brooklyn whose students could be characterized as gifted misfits. "This was really my life," Kaplan tells me, looking very much face-to-face the way he does face-to-picture tube — nearly kept juxtaposed against a neatly trimmed Afro. At age thirty-four, he is in the mood for introspection. Having finished five years of *Kotter*, he has returned to stand-up comedy, and he says he enjoys it. "Do you know what this woman said after a night with me in bed? 'Oh, I should have had a V-8.' " Each year's advertising slogans bring with them a new joke, one that will vanish with the coming of a new commercial.

In current parlance, Gabe Kaplan is very "laid back." He wears a plaid shirt and tan, corduroy pants for his act at the Comedy Store in La Jolla. He's very relaxed, very easy. "I like to work San Diego. I don't have to get dressed up. I enjoy the town. I have a good time," he says. He has

a pleasant voice and a pleasant smile and a pleasant manner — uncomplicated, laid back. But not without his obsessions. This same man is the foremost celebrity player of poker in the country, not only was he a finalist in the most recent World Series of Poker, held in Las Vegas, he hosted the celebrity poker tournament for the Cystic Fibrosis Foundation in 1979.

Born in the Crown Heights section of Brooklyn, hard by Ebbs Field, the youthful Gabriel dreamed about having a shot at major-league baseball. The fantasies as well as the realities of sports dominated his life, and he paid more attention to curve balls than to scholarship. His father sold real estate and his mother was a beautician. Sales for his father were infrequent enough to be cause for celebration, and when one came along, the Kaplan family spent money wildly, on trips, on luxury items. Within weeks the money would be gone and Mrs. Kaplan would again be hoping for the tips she made by setting hair. The gambler's irresistible attraction to small fortunes won and lost seems to have been passed from father to son.

The senior Kaplan was forty-six when Gabe was born, and thus it might have been natural that the father simply shrugged philosophically when his son grew nonconforming, especially at school. "I was one of those perennial underachievers," he tells me smilingly, "just like those kids in *Kotter*. I couldn't concentrate on school and there was nothing I wanted to do in life that made college necessary." He dropped out of school at age seventeen, intent on making his mark in baseball.

When that failed, the thought occurred to him that he might stand a better chance at success as an actor. During a stint as a bellboy at a resort hotel in Lakewood, New Jersey, he watched the comics and decided to try his hand at it. In short order, he worked up his material, which he says consisted of "old jokes, uncle jokes, some of the stuff I used at the end of every episode of *Kotter*." He began appearing in nondescript clubs in New York and New Jersey.

At least two factors were working in Kaplan's favor: he saw no serious obstacles to his becoming a professional comedian (though in fact, there were far fewer successful comedians than there were well-paid baseball players), and he used pleasant material. Unlike some comics, who are funny on stage but who are tormented and full of self-doubt in private life, Kaplan was a perfectly nice person doing a perfectly nice act (even today, when he talks about sex, there's a jarring wholeness about it).

In defining his own comic style, he grows momentarily thoughtful. "It's based on identification, on parts of life that the audience can identify with or relate to. I'm not a political satirist; I talk about reality and how it affects lives. There's very little difference in human beings and everyone can relate to similar situations."

Having decided this early on, Kaplan fashioned his act by mixing standard jokes with anecdotes about his own life with setting hair. The gambler's irresistible attraction to small fortunes won and lost seems to have been passed from father to son. The senior Kaplan was forty-six when Gabe was born, and thus it might have been natural that the father simply shrugged philosophically when his son grew nonconforming, especially at school. "I was one of those perennial underachievers," he tells me smilingly, "just like those kids in *Kotter*. I couldn't concentrate on school and there was nothing I wanted to do in life that made college necessary." He dropped out of school at age seventeen, intent on making his mark in baseball.

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response. "He quickly found himself, at age twenty-nine, the star of a national TV program that was by last five years and which would launch the meteoric career of John Travolta, who played Vinnie in the show.

At present, Gabe Kaplan is considering his future. "I worked hard for twelve years," he says. "Now I feel like stopping and catching my breath. I really missed doing stand-up comedy, so I'm doing it again, in California, Vegas, New York. I've made two movies, *Fast Break*, and a Canadian film, *Tulips*, with Bernadette Peters. And I'm cutting a new album." (His first, made early in his career, is now considered a collector's item.)

Of course, there are the games. Kaplan leans forward in his chair. "I used to play blackjack in Las Vegas, but I was losing too much, so I decided to play poker. And I use the same perception that I've learned as an actor — how to judge character, how to assess the other person's hand. When I play a tournament, I tend to be more conservative. I really like to be more flamboyant in playing. Poker is entertainment. I like to play a no-limit game where theoretically I can win a couple of hundred thousand. I like high stakes." He plays poker with friends at least once or twice a week, but he won't divulge their names lest they come to — many are entertainers. He also plays bridge, chess, backgammon, tennis, and basketball. Interestingly, while he plays on his own tennis court, he seeks out a basketball court similar to one from his childhood. Now using his car, he drives around until he finds a junior high or high school court that appeals to him — not the posh ones of Beverly Hills, but those that resemble the set of *Kotter*.

The sell-out crowd at the Comedy Store welcomes Kaplan loudly. Relaxed and affable, he begins talking as if he were in his own living room. First there are the obligatory jokes about TV. *The Dating Game*: "When I was bachelor number two, I told the date that I'd like to take her to the park and do something to her body with a soap lather. Bachelor number three said he just wanted to watch." A combi-

nation punch for the macho beer commercials and the home loan commercials: "There's only one word for home loans: bondage." Then a nod to Henry Youngman: "For two days running this guy tried to call a doctor and all he got was this recording machine. On the third day the doctor himself answered and the man said, 'Let me talk to the machine. It already knows my case.' " He hardly moves away from the microphone. He doesn't sweat. He tells an anecdote. If it works, fine; if not, he cheerily moves on to the next.

He talks about his parents. His father, remarking on Gabe's success: "I just don't like your brand of humor." And his mother, when he'd be late for dinner: "Thank you for allowing us to live with you." But these are just preliminaries to a succession of Epstein stories, a real-life character who also envied the cast of *Kotter*. He saves the sex stories for last. "Mothers really like nocturnal emissions because it's the first time their sons make their own beds." He tells about going to the drugstore for his sister's sanitary napkins, which she describes as a napkin for special occasions. Comes Thanksgiving and young Gabe dutifully sets them out on the dinner table.

The final anecdote deals with the purchase of a condom, a topic which prompts me to consider that since young girls now take the pill when they are scarcely pubescent, this joke is more historical than current. No matter. Kaplan spins it out for several minutes, and incorporates mine, childlike voices, and convincing evocations of shame, fear, elation. The pharmacist provides the punch line: "What are you trying to prevent, polio?" Indeed, this is almost wholesome stuff, and the audience loves it. Mr. Kotter can do no wrong. In his dressing room, I ask the unflinching Kaplan what his father now thinks of his success. Without hesitation, he offers a perfectly nice reply: "When my father saw *Welcome Back, Kotter*, he actually said, 'If they like you in this show, maybe next year they'll give you a better classroom.' " □

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Try, Try Again



DUNCAN SHEPHERD

In my own sweet time I have gotten around to what has been officially dubbed "the Special Edition" of *Close Encounters*. I have gotten there only after wrestling with my conscience, and losing two falls out of three, over the journalistic ethics of simply following the example of the movie itself and recycling my original review, deleting any sentences that now cause me particular discomfort, filling in the resulting gaps with synonymous sentences, perhaps adding a line or two at the end about the minute or two added at the movie's end, and congratulating myself afterwards on a relatively easy payday. My slowness in attending to this matter is admittedly a bit cavalier, everything considered. No movie in history has demonstrated more ostentatiously the wrongness of thinking that the nice thing about movies is that they stay always as they are and will wait for you forever. There was no guarantee, after all, that Steven Spielberg would not experience yet another fit of perfectionism after reading the new wave of critical notices and rumbly to the theaters with something altogether new and different and possibly subheaded "the Suburban Edition" or "the Night Owl Edition" or "the Five Star Final."

The ethical aspect of what Spielberg has done would never have occurred to me to go into, were it not for the class-action suit filed against the movie for, I guess, false or misleading or something-of-the-sort advertising. Even so, I would find it difficult to stay on the subject longer than to remark that it strikes me as somewhat quaint and surprising that anyone in the post-Vance-Packard generation would dare admit to being misled by advertising (what kind of a sucker are you, anyway?), and that it seems to me hard to detect in the *Close Encounters* ads the same degree of willingness to deceive that is detectable when a re-released movie is sent out into the market under a totally new title, as when Polanski's *What?* resurfaced under the title *Forbidden Dreams* without the slightest hint as to its previous identity. (Retitling a movie is a common enough method of spurring another mile or two out of a spent horse, but generally — and mandatorily, I always assumed — the ads admit somewhere in the fine print that, for example, *Handle With Care* was "formerly titled *Citizens Band*.")

Spielberg's demonstration of movie malleability is unusual mainly in its openness — and consequently, I would think, less liable to consumer complaint. What he has done to the original *Close Encounters* is not dissimilar in principle to what any

number of moviemakers do to their movies after the standard pre-release sneak previews (or what the authors of Broadway-bound plays do after a Boston tryout), and neither the early audience nor the later has any cause to grumble about being cheated, though the two audiences may well want to get together and squabble about who saw the "real" movie. This sort of Mr. Fox-in-tinkering on a movie sometimes also goes on, although understandably without wanting to draw much attention to itself, even after the movie has been in release a while. Part of the fun, for example, of discussing *Exorcist II* in the immediate days after its release revolved around which version of the ending you had gotten to see. I am among the rare oracles in America who can tell you what went on in the flashback in *The Wild Bunch* and in the rebel raid on Emilio Fernandez's soap train. I will swear under oath that I saw the supposedly unreleased suicide ending of *The Grissom Gang*, and I let literally years go by before I went back for a second look at *Take the Money and Run* and found that my most fondly remembered scene is no longer in the movie. And so it goes.

Closer to the *Close Encounters* case would be the fate of movies entering into official re-release, at which juncture it is hardly unheard-of, especially with movies of the Lawrence of Arabia blockbuster ilk,

for them to have been substantially re-edited, which invariably means shortened. What makes *Close Encounters* newsworthy is that the incoming traffic keeps pace with the outgoing: the credibility-shattering figures I have heard are thirty-three minutes taken out and twenty-seven minutes put in. I don't know whether to fault my memory and my sense of time or whether to demand a re-count, but there seemed to me to be nowhere near that much gone or that much arrived. If the publicity surrounding this "Special Edition" can justifiably be accused of not laying cards on the table, it is in the sense of not being clearer that the "new" footage is almost entirely unused original footage shuffled neatly and unobtrusively throughout the movie, with only a couple of minutes at the end that is actually newly shot. Or so it looked to me.

Even this putting-in of new material is not without precedent. Supposedly, though I haven't yet seen it, there is now a "restored" version of Polanski's *Fearless Vampire Killers* available for distribution. And it occurs to me that Andy Warhol in his best moviemaking stride (*U. S. A. through Nude Restaurant*) used to make a habit of exchanging certain footage while maintaining the same running time when his movies premiered in New York — the purpose of which was chiefly to amuse himself, I suppose, or at least it never roused me to run back to the theater to see what I had missed. And of course when movies are sold to network television, it has become a common and generally benevolent practice for the studio to supply a grab-bag of discarded footage (including, for instance, a longer ending for *Exorcist II* than the one I saw in a theater), so that the TV programmers can replace censored material with cleaner, or can pad out a movie for a snuffer fit in the available time slot. On even more loudly bemused occasions, as with the fatted-up Marjorie Gertner role in *Earthquake*, TV networks have also been known to shoot their own new material and shuffle it in with somebody else's old.

Perhaps an even closer and commoner precedent for the new *Close Encounters*, albeit from a more distant medium, would be the tradition among writers of revising their earlier work when it appears in a new edition or when miscellaneous pieces of theirs are collected into a single binding. No self-respecting writer, and no self-deprecating one either, can read two consecutive of his old sentences without feeling a terrible urge to change something, and even feeling positively appalled that he failed to realize in the first place what now seems the perfectly obvious thing to have done or not done. It is on this level that I find myself most sympathetic to Spielberg, and in light of my original review of his movie I am clearly in no position to quarrel with his feeling that a few changes were in order, not to pretend that I

was worried that his additional fussing might do more harm than good ("Oh no, Leonardo! Not another brush-stroke! It's absolutely perfect!") With the ships fallen and the dust settled, I suppose my vote must now grudgingly be cast with the critical majority that has judged the new version an improvement on the old, but I wouldn't want to be quoted on that without the qualification that it could hardly have turned out otherwise, and that the difference between the two is too slim to matter much to anyone but Spielberg.

The first part of the movie is still good (not the incoherent Sonora Desert bit, but the Indiana radar-scan and electrical-blackout stuff), the middle is still not, and the euphoric finale is sillier than ever, with a column of New American Pioneers in red jumpsuits filing into the spaceship. Richard Dreyfuss bringing up the rear and discovering inside that all of his comrades have mysteriously gotten themselves out of sight as if for a game of hide-and-seek or to launch a surprise party — and a surprise party it surely is, although his comrades keep completely out of it, as Dreyfuss is teased to a sort of Joe Follies light show. This, the only further revelation about the aliens, adds nothing to our earlier impression of them as the sort of people whose idea of a stimulating evening would be to shine a flashlight into one's eyes.

Really, the new version is better than the first in no more significant way than having gotten rid of the outstandingly wacky scene: Dreyfuss leaving garbage, plants, and chicken wire through his kitchen window while noisy ducks and nosy neighbors flap about. On the other hand, Spielberg has reinstated an almost, but not quite, as strident scene of Dreyfuss taking a fully clothed shower and receiving a tongue-lashing from his eldest son for being a "crybaby," a scene that adds nothing to the earlier mashed-potatoes episode except historicism. Most of the exchanges of old material for new must finally be accounted as nothing lost and nothing gained.

It is fair to speculate, I think, that if these same alterations had been made for network TV without the moviemaker's

co-operation, as is customary, the same critics who have been praising the improvements would be screaming bloody murder, as is also customary. (Which, of course, brings up the question of what will happen when *Close Encounters* is finally shown on TV: perhaps a definitive and unabridged compilation of the two versions, with still more unused footage thrown in for good measure, as was done with *The Godfather* on TV, and shown over a span of six hours on a back-to-back Saturday and Sunday — "The Big Week-End Edition with Special Entertainment Supplement.") And it is also fair to speculate that the critics may have been as pleased as they were with this new version for the simple reason that Spielberg seems to have been so attentive to, and responsive to, some of their commonest quibbles about the first version, although I would almost prefer to think that the critics were lying through their teeth and were really only interested in warding off the possibility of another new version. Somewhere in all this can be seen a faint, fuzzy vision of a possible happy collaboration between critic and moviemaker, with the critic offering his usual acute advice and rewarding the moviemaker with a better review for having obeyed it — a futuristic, utopian vision even more stary-eyed than anything in *Close Encounters*, a vision of moviemakers actually paying heed to critics. It doesn't bear thinking about. If moviemakers do in fact have any lessons to learn from their critics, and I've no doubt that they do, the lessons would be better applied to their next project than to a sort of after-school detention hall where the moviemaker does a thing until it gets done right. The question that finally overrides the matter of how much *Close Encounters* has been improved, is whether it was ever good enough to have been worth the bother. According to me, no. And if there is the slightest feeling about that I need to explain that view further, I might still be persuaded to dig back into the *Reader* archives, to polish my old review, and go to bed early next deadline eve.

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Letters

(continued from page 2)

Much to my surprise, Mark did not mention a long and deeply philosophical conversation we shared, and the seemingly genuine interest he showed, which was followed by a cordial invitation to stay the night, not only with us, and attend our morning chanting meditation and class on the Srimad Bhagavat, an ancient Vedic

scripture. The invitation was extended because of his interest, coupled with compassion for his self-imposed poverty of which I had no idea.

Another misleading description was of his stay at the guest house. Our guest facility is not a flophouse or crash pad — as Mark has projected — but is meant to facilitate inquisitive persons in getting first-hand experience of Vedic culture. Our guests have

included many professional men, professors, students, and those inquiring into spiritual life. He also failed to mention a sleeping bag and pad to sleep on that was offered to him and all of our guests. Maybe he wished to sleep on the board of the bunk bed to increase his remuneration of comfort in order for him to enter into the mood of a vagrant.

Finally, Mark failed to give any credit to the people in the rescue mission, community service center,

and ourselves, who are dedicating their lives to solving some of these problems that are plaguing our society. This especially surprised me.

In the future I am hoping that Mark's writing is more accurate and expands into in-depth research into some of these problems, instead of presenting them in such a superficial and insensitive way. *Parikshit Das, guest coordinator International Society for Krishna Consciousness Pacific Beach*

Mark Orwell replies:
I don't deny it is essentially correct. He and the other devotees demonstrated only the most generous generosity, and asked for nothing in return. My thanks to him were sincere. I regret that I was unable to describe more accurately his kindness.

City Lights

(continued from page 3)

cleaning services for which he normally would charge \$5500; he received a variety of office furniture which would sell for that amount. "We both benefit because he probably paid only about \$2000 in cash for that furniture, and I gave him work which I did in my spare time." (Incidentally, the Internal Revenue Service would also like to benefit from such transactions. A local IRS spokeswoman says that individuals are legally liable for everything received in trade. According to IRS law, any item obtained by barter should have its fair-market value computed and that figure entered as personal income, even if one swaps a crate of avocados for a crate of tomatoes.)

Wayne Lundberg, who photographed Brian Andersen's wedding ceremony, says his whole family has taken to the trading. Lundberg himself is a jack-of-all-trades who stumbled upon the idea of trading last spring, when he visited his dentist to discuss the repair of a broken tooth. The conversation turned to the dentist's furnishings, Lundberg says, and he finally offered to build the dentist some custom cabinets (a job that took about eight hours) in return for work on the teeth of Lundberg, his wife, and two children.

This summer Lundberg became involved with Suzanne Clate's Barter Club (which works by having members phone in lists of their supplies of and demands for goods and services). On one occasion, Lundberg called the Barter Club office and asked if anyone had any spare parts for a 1968 Dodge (Lundberg's sixteen-year-old son had just acquired one in need of repair). The club couldn't direct him to the car parts, but did give him the name of a woman willing to trade a reel-to-reel tape recorder, something which Lundberg had previously told the club that he wanted.

Lundberg obtained the machine from the woman in exchange for a semester of belly dancing lessons taught by Lundberg's wife Helena at a local adult school. "The woman [with the tape recorder] had put on a lot of weight and she thought the lessons might help," Lundberg says. He adds that his wife just left for Mexico City, where her destination was a luxury hotel owned by relatives. "She's

offered her two ten-speed bicycles in exchange for the pinball machine and pool table. Since then, Busse also called a young man named Mason Albright to have him remove a troublesome tree in exchange for some CB equipment. While Albright was working at the Busse home in East Clairemont, Carol's husband, an electrical contractor, also offered Albright additional

These days Albright, who's twenty-five, works full-time as a machinist for the federal government on North Island, but his passion for trading takes up much of his spare time. "I keep a book of all the stuff that I want. Plus, whenever I call somebody, I ask 'em what they want and what they got to trade. So I pick their brains, write it all down and their phone number and the area where they live in case I'm going around in that area. Then I go to the swap meets every weekend, mainly to the one in El Cajon." (Albright lives in North Park, but his parents have places in El Cajon and San Carlos.) "The book is just my own personal notes. Like one guy has a CB set, well, I know what it went for. You really have to keep up on your prices. I'm always looking through catalogues."

These days his list of target items is long. "Chain saws. One guy's got a jeweler's lathe that I'm really trying to get. I know people that really want that. Riffles — a lot of my friends are really into shooting, so I could always trade that to one of them. Couple of people work for beer companies. All I got to do is say, 'Hey, I got this,' and they'll get me whatever I want. One guy's into commercial stereo gear — he's got \$5000 to \$10,000 worth of gear. You wouldn't ask him to barter for. There's one lady that wants her laundry always done. She's got the washing machine and dryer. All you got to do is come over there and do it."

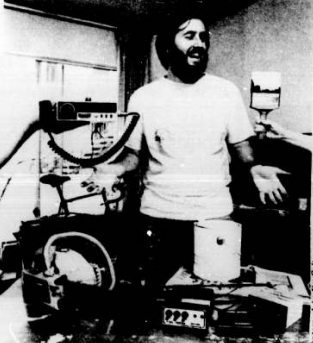
"You have to size up your person," Albright says, regarding his pricing philosophy. "What are they willing to pay? Are they going to go out and hire a professional or do they want something for nothing?" In the latter case, Albright backs off, but in the former, he seems to delight in undercutting his professional brethren. "I love irritating the businessman," he cackles. "I am union, but I love undercutting the professional man. I can do a job just as well as they can and I'm still living. I'm not griping

about a bad back or how many hours I work or whatever. When I hear somebody quoting a price so far out of reason, I'll come up there and say, 'Hey, I'll do it for half price.'"

And sometimes that attitude pays off financially. Albright tells of one trade involving a retired couple who live near Fifty-first Street and El Cajon Boulevard. They heard that Albright had experience in adjusting the balance of garage doors, and they called him. "The wife was house-ridden, but she was extremely meticulous," Albright recalls. "There wasn't a spot anywhere in her house. But the guy's garage had tools hanging everywhere. There was no place you could reach without hitting something." The old man promised to keep up on your prices. I'm always looking through catalogues."

Albright (primarily skilled as a rough-frame carpenter) started tearing out the back wall; within a day, he'd expanded the garage so the car fit perfectly. "The old guy said, 'Here, every tool in here that's got a double you can have.' And he loaded up my Chevy longbed truck full of tools. I think I got about \$700 to \$800 worth. I said, 'Hey, that's too much!' But he said, 'Nope. Not at all. In fact, if I walk back there and find another double I'm going to give it to you.' I found out that he never sells any of his tools. He'll give them away or lend them. He's the neatest person I've ever met. When I left, he said, 'I'm not going to give you anything any more, but you can borrow anything that you want. If I'm not here, you just come in and pick it up. I know you'll return it.' It was the best trade I've ever made in my life."

—J.D.
—Jeannette DeWize and Mark Orwell



Mason Albright

trading one week of room and board in exchange for doing two belly dancing shows in the hotel cabaret."

Another newcomer to barter is Carol Busse, who sings the praise of the Barter Club in a thick Boston accent. "I tell you the truth, it's beautiful," she says, Busse learned of the club through a classified ad which she chanced upon while looking for a spare refrigerator. The club ad caught her eye and she joined, among the goods she listed were a new pool table and a restored pinball machine, which Busse's three teen-age children had grown tired of. Within a few hours, she had gotten in touch with the owner of Bicycles of Lakeside, who

electronic equipment in exchange for painting the interior of his house.

Albright is a very sophisticated barterer; he lists no less than twenty-five different services with the Barter Club (everything from stained-glassmaking to racquetball instruction). "I started trading services when I was back in high school," he says cheerfully. "It grows on you. What I mainly did to talk to people and tell them what I'd normally charge to do a certain type of job. And they'd say, 'Well, that's too high,' and I'd say, 'Well, let's see if we could work something out.' I'd do a little horse trading here and there; I'd tell them I was flexible."

Off the Cuff

Did you ever do it yourself and wish you hadn't?



Lottie Bodge
Housewife
National City

I was taking driving lessons years ago when my sons were little. All I had to do was take the official road test with someone to get my license. Well, one rainy morning I asked my boys if they'd be scared to let me drive them to school — it was pouring. They said, "Oh no, mommy, that would be fun." I took the car, took them to school, but I was a little nervous that I was doing something wrong. The old man promised to keep up on your prices. I'm always looking through catalogues."



Suzanne Shuman
Student
Ocean Beach

I'm very independent and tend to do things myself, like move to California three years ago, suitcase in hand, all alone. I was seventeen and pretty dumb. About a year ago I bought a Toyota truck. I was going to school and everyone said I couldn't keep up with the payments. I sweated it out for about six months and finally — I was so relieved when I sold it. I lost money on the deal. My family said, "I told you so." I guess I never listen to what they say, I have to learn for myself. In this case, I was relieved, the pressure was gone. I bought a motor scooter. I'm not gonna buy a car again for a long long time.



Chester Wrenn
Retired
East San Diego

I tried to fix the plumbing. What started out to be a minor thing, just a matter of changing a pipe... well, I didn't have the proper tools. In trying to change the pipe, I broke another one. I turned the water on and flooded the bathroom. I bought another piece of pipe that I thought was the right one to patch the two of them together. This time the pipe broke off in the wall. We had to break the wall down to get to the pipe. Right about this time I asked a friend who knew something about plumbing to come over and take care of the problem.



Virginia Martinez
Educator
San Diego

I had a Persian cat — very long hair — and I had him neutered, but I brought him home early from the vet's, at which time he behaved improperly, if you know what I mean. Rather than taking him to the vet's, I decided to wash him myself in the shower. It took one hour to wash the cat and five hours to wash the shower — the paneling in the bathroom was natural wood. I ended up scrubbing until midnight — the shower, the hair, the cat unmanageable on me. The cat survived, incidentally, although there were times when I wished he hadn't. When I got divorced, I got custody of my daughter. My husband got custody of the cat.



Carrie Martin
Housewife
San Diego

When you're in the middle of sewing something and you get to the point where you get disgusted and just can't go on with it. By this time I could have gone into a store and bought it or have someone else make it for me. I have a suit I'm not finished with. I have a jacket I have to hem, a dress that's not finished. You have to be content to sew. You might be and then the phone rings, or someone comes over and you don't feel like getting back to it. Then you think, "I'll take it on vacation with me." You get back, it's not finished and you don't feel like looking at it again. You do learn a lot, putting things together yourself.

—by Lin Jakary

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TECHNICS SA 101 \$129 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	SHARP RT 10 \$99 Sharp's RT 10 is a high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	TECHNICS SLB1 \$69 Technics and Mad Jack's latest offering in turntables. The SLB1 is a high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	SANYO M2562 \$59.95 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.
TECHNICS SA 202 \$179 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	KENWOOD KX 500 \$225 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	SONY PS T22 \$119 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	ADC SOUND SHAPER ONE EQUALIZER \$99 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.
KENWOOD KR 5010 \$249 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	TECHNICS RSB-14 \$199 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	TECHNICS SLQ2 \$149 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	KENWOOD LSK 500 \$99.95 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.
JVC RS-33 \$327 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	SONY TCR 55 MEN \$279 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	JVC LP 66 \$177 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	PIONEER SK II \$179 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.
KENWOOD KR 5050 \$299 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	KENWOOD KX 1030 \$239 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	JVC QLV 5F \$427 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	SANYO 4504 \$188 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.

CAR STEREO	CAR STEREO	CAR SPEAKERS
JET SOUND AM/FM CASSETTE \$59 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	SANYO FT 410 AM/FM CASSETTE WITH PRESETTUNES \$139 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	SANYO SP400S WOOFER-TWEETERS \$39.95 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.
AUDIOVOX 600 AM/FM CASSETTE \$77 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	SANYO 1490A AM/FM CASSETTE WITH SANYO SP 700 SPEAKERS \$169 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	SANYO TR-AXIAL SHAPED 6" x 9" \$37.95 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.
SANYO FT C2 AM/FM CASSETTE \$79 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	KENWOOD 711 CHECK MAD JACK'S PRICE \$169 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	CO-AXIAL 6" x 9" WITH WIRE MESH GRILLS \$25.88 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.
CRAIG T-611 \$99 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	ALPINE 7206 CHECK MAD JACK'S PRICE \$169 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.	DUAL CORN WITH WIRE MESH GRILLS \$18.88 A new high performance standard receiver with 100% transistorized circuitry. 20 channels, 100% transistorized, 100% transistorized, 100% transistorized.

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Section 2

Events, Theater, Music, Film

Dreams Of Freedom

For the spectator, the allure of an airshow is in the imagining. For the aviator, the allure of an airshow is in the experiencing of what the spectator is imagining. Sure, it's great fun watching a stunt plane cut through barrel rolls, hammerheads, Immelmans, and Immelmans; it's thrilling to see air racers tear across the low skies and pivot

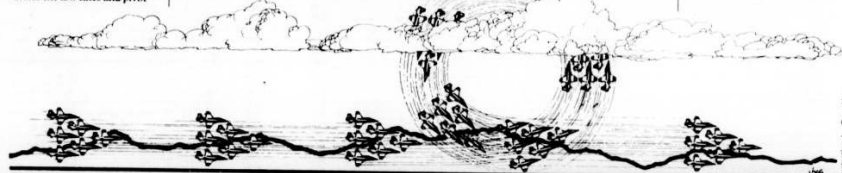
around the pylons, it's breathtaking to view skydivers exit an airplane as specks against the blue, to watch them maneuver around each other as they get bigger, to hear their parachutes blossom with the delayed sounds of whipped-open paper bags. But watching is only a gateway to imagining, and if God had not meant for man to fly, He would not have given him such a hungry imagination. From the canopied back seat of a T-38, the jet the

Thunderbirds use to exhibit their precision team aerobatics, the world seems to be mostly sky. Even as you scream down the endless cone of runway the earth is only flashes and blurs, while the sky is a foundation of blue, seamless granite. As you spring off the ground in formation with two other jets, the world you know dissolves away and you're suddenly,

terribly free and three-dimensional. The point of consciousness. The point of physicality. The point of being. It's the same place you're drawing closer to as the jump plane ascends and the wind and propwash boom by the open door of the Cessna. The jumpmaster's grip on your legs as he leans out the door to spot the

drop zone is only slightly reassuring, and no matter how you scan the calm face in the wind the shuddering in your soul continues. When he tells you to get ready, your senses begin to telescope; the following wind seems more distant, the other jumpers in the plane, the pilot, and the jumpmaster all begin to disappear. When he tells the pilot to cut the engine and you pulse to your feet out the door,

(Continued on page 4, col. 3)



Teletip Tapes Touted

The power of the telephone has been, until now, all too little appreciated. After all, it was the telephone that totally transformed the life of at least one man — Alexander Graham Bell. As for Superman, he would still be stuck in his Clark Kent costume if it hadn't been for those convenient phone booths he kept ducking into to change clothes. Yet much of the time most of us let our phones sit idle until they ring. How often do we take advantage of the fact that the slightest touch of a single finger enables each of us, the meek and the strong, the robust and the infirm, the goosy and the gaga, to conjure up the voices of the Orient, Madagascar, the Casbah, and El Centro?

Even before its invention, the telephone inspired some immortal words. Matthew said, "... many are called, but few are chosen." Alfred, Lord Tennyson never went to India, where poet connections and crossed wires make for phone calls consisting chiefly of "Hullo, hullo," nevertheless he asked, with convincing longing, for "Sister and evening star, And one clear call for me!" James Thurber was less patient: "Well, if I called the wrong number, why did you answer the phone?" But all in all, William S. Burroughs could just as well have referred to the telephone when he wrote, "How much does it cost to send a telegram to New Jersey?" Not nearly as much as it's worth.

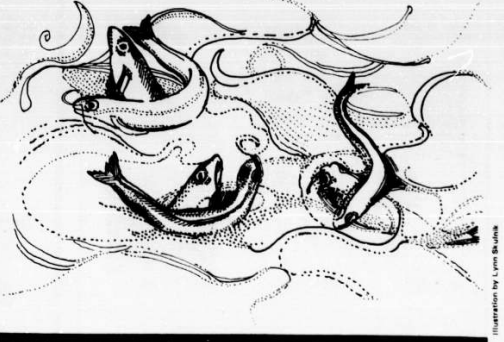
A recent advance in San Diego telephony makes our phones worth even more. It is Teletip, a home and garden information service of tapes with telephone access. A pilot program of the University of California Cooperative Extension, it is the first of its ilk in the state. It consists of a total of about 300 tapes, on topics like Cooperative Extension Programs (What's a Cooperative Extension, #1901); disease and pest control (Pests, #2418; Why Injunctive Tom Brown, #2426); food preservation and safety (What Not to Freeze, #3205; Pectin Left from Lager Beer, #3303); fruits and nuts (Why Fruit Trees Fail to Bear, #2001; Growing Walnuts, #2018); home maintenance (Pet Stains on Carpets, #3606); ornamental plants (Care of Cut Flowers, #2123); soil management (Tips for Using Manure, #2810); vegetable gardening (Is Old Vegetable Seed Still Good?, #2903). Some tapes are available in Spanish (Que Pasó al Servicio de Extensiones Cooperativas, #1901S; Eliminación de Cucarachas, #2418S; Como Envasar las Chiles, #3027S). The tapes vary in length from one minute to three and provide information and advice to both the backyard horticulturist and the commercial agriculturist. Teletip tapes are accessible Monday through Friday, 8:00 a.m. to 7:00 p.m.; Saturday and Sunday, 9:00 a.m. to 5:00 p.m. Just dial 292-8832 or 432-4636. (Continued on page 4, col. 3)

Divine Grunion

The Believer: What better proof is there of the existence and nature of God than the lowly grunion? It is God who sustains the world, who plans everything, who makes everything happen according to His will. See what perfection He has put into His creation! The eggs of these little six-inch fish need ten days in a warm, dry environment for the larvae to develop and get ready for hatching. But the sea is wet and cold. Hence, God has devised an incredible method to allow the grunion eggs to gestate on beaches. On the second, third, and fourth nights after the full moon in spring and summer months, beginning one half hour after the point of high tide, the female rapidly digs her tail into the sand and deposits her eggs; the male curls about her and fertilizes

them; and at the next wave the fish slide back into the water and return to the ocean. Thousands of grunion do the same thing during the following two or three hours. The whole process takes only the brief period of time between waves, but God has calculated this time with an awesome perfection of judgment. For ten days, the high tide will be lower than at spawning time, so that the eggs can develop buried under the sand. Then the tide reaches its former height again and washes the eggs into the sea, where they immediately hatch. If the grunion were to spawn before high tide, the following waves would at once undo their work. If they were to spawn at any other days, when the high-tide mark is lower than at the full moon, succeeding and higher tides would wash away the eggs before they were ready to hatch. Only one moment is right for the grunion's needs, and God, in His unfathomable wisdom, has given these tiny creatures an unerring knowledge of that

(Continued on page 4, col. 4)



READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event 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 80803, San Diego, CA 92188.

Dance

Dance Jam for everyone who loves to dance will be held by dance therapist/performer Judith Greer Essex and improvisational musician Jonathan Glaser, every Friday at 9 p.m., Interval Foundation, 860 Third Avenue, downtown, 239-1713.

Lectures

"La Llorona," a Mexican folk legend of La Llorona, the wailer who is destined to an eternal search for her children, will be related by storyteller Hermenia Enriquez, Thursday, August 28, noon, Casa de Machado y Silva, and Saturday, August 30, noon, Casa de Machado y Silva, Old Town, Free, 294-5182.

Cylinderhead Poetry Series will present David Duran and Gina Valdez reading from their work, Thursday, August 28, 7:30 p.m., BookWorks, 1523 East Valley Parkway, Escondido.

Sports Medicine Clinic will begin with "Pre-Participation Physicals" and "Black Bag Training Room Equipment," presented by Dr. Charles Camarata, Saturday, August 30, 9 a.m., Bay General Community Hospital Health Information Center, Suite C-5, 1180

Third Avenue, Chula Vista, 420-9820.

"Elektra," the opera by Richard Strauss, will be the topic of an Opera Town Hall lecture by mezzo-soprano and stage director Regina Resnik, Wednesday, September 3, 12:15 p.m., Town & Country Hotel, Mission Valley, 232-7636.

Film

"Superman: Film as Art for Kids" series of experimental and avant-garde animation and live-action films will have its final showing, Saturday, August 30, 3 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

"Penny Serenade," a Cary Grant/Dorothy Dorne vehicle, will be screened by Langlighten Community Theater, Sunday, August 30, 8 p.m., Fine Arts Center, 8953 University Avenue, La Mesa, 464-4598.

Great Radio Comedians from vaudeville to television will be seen via the magic of radio, Wednesday, September 3, 1 p.m., National City Public Library, 200 East 12th Street, National City, Free, 474-8211.

Children's Book Illustrators Edward Ardizzone, Maurice Sendak, and Masfild Parrish will be shown on film, along with A.A. Milne and editor/publisher Alfred A. Knopf, sponsored by Green Tiger Press, Wednesday, September 3, 7 and 9 p.m., Unicorn Cinema, 7458 La Jolla Boulevard, La Jolla, 238-1001 or 459-4343.

"Mount St. Helens," the world's largest natural disaster, a mixed-media presentation about

the influence of comic energies on our lives, and *Yankee*, an Omnibus film with a serial survey of the Baa Festival, will be shown through November, Reuben H. Fleet Space Theater, Balboa Park, 238-1233.

Radio/TV

Writer and Nobel laureate Isaac Bashevis Singer will be Dick Cavett's guest twice, Thursday, August 28, 6:30 and 11:30 p.m., repeating Friday, August 29, 10 a.m. and Friday, August 30, 7 p.m.; repeating Sunday, August 31, 7 a.m., Channel 10.

"Women of Russia," a five-part program filmed in the Soviet Union, features marriage and family, sports, entertainment, health and fashion and beauty, and women's liberation, narrated by Shirley Jones, Peggy Fleming, Juliet Prowse, Carol Lawrence, and Kathryn Crosby, and will be aired Sunday, August 30, 9 p.m., Channel 8.

Car Race, the California 500, will be carried on the air, Sunday, August 31, 10:30 a.m., KSON-AM 1240.

"The Go-Between," a 1971 film starring Julie Christie and Alan Bates, will be shown Sunday, August 31, 2:30 p.m., Channel 39.

"Jamboree in the Hills" will feature the likes of Loretta Lynn and Tammy Wynette, and the sounds of 60,000 country fans near Wheeling, West Virginia, Sunday, August 31, 6 p.m., KSON-AM 1240.

"The Spoken Word" series of prose and poetry readings will continue with local poet John McPherson, Sunday, August 31, 6 p.m., KFSB-AM 89.

Television, the Jerry Lewis musical

about former vaudeville partners, will be screened Friday, August 29, 9 p.m., Channel 39.

Preseason Football will be played by the Pittsburgh Steelers at the Dallas Cowboys, Saturday, August 30, 6 p.m., Channel 10.

"Murder Most English" will present part one of Dorothy Sayers's detective novel, featuring the Old Time Opera House Harmony Singers, featuring "Sweet Genevieve," "In the Good Old Summertime," and William Jennings Bryan's 1898 campaign song, "Silver Knight of the West," Sunday, August 30 and Sunday, August 31, 10 p.m.; repeating Wednesday, September 3, noon, Channel 15.

Mexico State of the Union Address will be delivered on the air, Monday, September 1, 10 a.m. to 2 p.m., Channel 6.

Pediatrician Benjamin Spock will discuss the evolution of child rearing philosophies and his influence on parents and children during the past quarter century, on "Options in Education," Monday, September 1, 6:30 p.m., KFSB-AM 89.

"Cuba and the Caribbean" will be the topic of an NBC white paper, Wednesday, September 3, 9:30 p.m., Channel 39.

"Today at Del Mar," a review of the horse-racing action at the track, will be carried nightly except Tuesdays, through Wednesday, September 10, 10:30 p.m. or after sports, Cable Channel 2.

astrophysics annual, will be broadcast locally from Al Balu Shrine Temple in Kearny Mesa and nationally from the Sahara Hotel in Las Vegas, Sunday, August 31, 6:30 p.m. through Monday, September 1, 4 p.m., Channel 10.

Turn-of-the-Century America will be celebrated by the innocent and nostalgic music of the Old Time Opera House Harmony Singers, featuring "Sweet Genevieve," "In the Good Old Summertime," and William Jennings Bryan's 1898 campaign song, "Silver Knight of the West," Sunday, August 30 and Sunday, August 31, 10 p.m.; repeating Wednesday, September 3, noon, Channel 15.

Topical Songwriter Peter Alap will sing his songs on money, male-female roles, and unions, Saturday, August 30, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Lucinda, 456-4030.

Summer Sunday Concert Series will feature the Winged Family Players and works of Bach, Tartin, Handel, and Vivaldi, Sunday, August 31, 11:30 a.m., Marquis Public Theater, 3717 India Street, San Diego, Free, 298-7674.

Promenade Concerts in Coronado will feature the U.S. Marine Corps Band, Sunday, August 31, 6 p.m., Spreckels Park, Seventh and Orange avenues, Coronado, Free.

Flute and Piano Recital will feature works of Debussse, Hindemith, Ibert, and Franck, performed by Paul Nagen and Ray Nagen, Sunday, August 31, 8 p.m., First Unitarian Church of San Diego, 4090 Front Street, Hillcrest, Free, 281-5121.

Recital Series of Pacific Lyric Theatre will begin with soprano Patti Merrill, accompanied by Ilana Meyer, in a program of works by Handel, Schubert, Strauss,

and Cajon tunes, will be performed by Clabe Hagan and Jose Rael on guitar, banjo, kazoos, harmonica, and voice, Friday, August 29, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Lucinda, 456-4030.

Music

Concert Series of the U.S. Navy Band San Diego will continue Thursday, August 28, 7 p.m., Minner Naval Air Station Base Theater, San Diego, Free, 225-5131.

Multicultural Music, including blues, Mexican music, country,

TO LOCAL EVENTS

Summertime Hoops will be led by San Diego Friends of Old Time Music, Fridays at 7:30 p.m., Sausalito Square, Old Town, Free, 282-7833.

Street Theater, performances by San Diego Street Theatre will feature *Step Into the Woods*, Thursday, August 28, 12:15 p.m., County Administration Building, downtown, and Wednesday, September 3, 12:15 p.m., Federal Plaza, downtown, Free, 233-0141.

"Let's Build a Castle for Lili the Dragon" will be the theme of a sand castle construction by members of Sand Casting, Inc., Friday, August 29, noon, and continuing Saturday, August 30, 10 a.m. to 6 p.m.; with children's participation Sunday, August 31, 10 a.m. to 5 p.m., and Saturday, September 1, 10 a.m. to 6 p.m., Mission Valley Shopping Center, Free, 692-1152 or 266-0375.

Antique Show and Sale will feature participation of antique dealers from throughout the U.S., Friday, August 29 and Saturday, August 30, 10 a.m. to 5 p.m., and Sunday, September 1, 10 a.m. to 5 p.m., Mission Valley Shopping Center, 43rd and Park streets, San Diego.

Magic will take place before your very eyes if you attend the Mid-City Community Benefit, Friday, August 29, 8 p.m., Mid-City Community Center, 43rd and Park streets, San Diego.

Chili Cook-Off with open division teams will attempt to determine San Diego's best chili recipe and best restaurant chili, to benefit Children's Home Society and Shrine Crippled Children's Hospital/Burn Institute, with judging by everyone plus celebrities, Monday, September 1, 11 a.m. to 7 p.m., Sports Arena parking lot, 565-6006.

Summer Puppet Shows, featuring hand puppets, rod puppets, or marionettes, will be presented every Wednesday and Friday through Sunday, until September 1, 1:30 and 2:30 p.m., Puppet Theater, Balboa Park, 276-1634 or 466-7128.

Weed Show & Art Mart, Julian's nineteenth annual, will be held through Sunday, until September 1, 10 a.m. to 5 p.m., Julian Town Hall, 2133 Main Street, Julian, Free, 756-1857.

Canning Questions, Why don't my lids seal? (#1009), Can I can in my microwave oven? (#1007), and so on, can be answered by UC Telep tips, Monday through Friday, 8 a.m. to 7 p.m., and Saturday and Sunday, 9 a.m. to 5 p.m., 292-8830 or 452-4636.

Special Events

Special Events

Special Events

Special Events

Special Events

Special Events

Special Events

Sports

Padre Baseball, with nowhere to go but up, the San Diego Padres will play the Philadelphia Phillies, Friday, August 29, 7 p.m. in a double-header, Saturday, August 30, 6 p.m.; and Sunday, August 31, 1 p.m.; and the Montreal Expos, Monday, September 1 through Wednesday, September 3, 7 p.m., San Diego Stadium, 283-4494.

"Valley Vista" will be aloft on a rim-of-the-canyon stroll sponsored by Walkabout International, Friday, August 29, 7 p.m., southeast corner of Adams and Alabama avenues, San Diego, Free, 420-4566, Sunset/El Cajon, 446-8900.

Care-Athon, a 10K run sponsored by Youth for Progress, will take off Sunday, August 31, 6:30 a.m., Mission Bay Park, 236-1853.

Physique Contest to select Mr. Muscle Beach will be conducted by Paul's Gym, Sunday, August 31, 2 p.m., on the beach south of the main lifeguard station, Mission Beach, 571-7700 or 454-7707.

Bike Ride, the first Labor Day bicycle ride to benefit Muscular Dystrophy will be sponsored by the Buck Short House and sanctioned by the Jerry Lewis Foundation.

Drive, twenty-six miles through San Diego, El Cajon, and Santee, Monday, September 1, 9 a.m., behind May Company, Mission Valley Shopping Center, 284-9266.

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, Saturdays, through September 20, 8 p.m., Cajon Speedway, Sunset/El Cajon, 446-8900.

Galleries

"Textiles," a multimedia show of woven works by local artists, will open with a reception Friday, August 29, 7 to 9 p.m., and continue through September 20, Community Center, 100 Third Avenue, downtown, 236-1521.

Fiber Exhibition, a juried show of the Graduate School for Urban Resources and Social Policy, will be on view through August 30, Francis Family building, 310 Fifth Avenue, downtown, 236-1521.

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LA JOLLA, Tue. Sept. 2-Thu. Sept. 4

Bobby Kesser
MISSION VALLEY, Tue. Aug. 26-Sun. Aug. 31

Al Romero
MISSION VALLEY, Tue. Aug. 26-Sun. Aug. 31

Joe Nipote
MISSION VALLEY, Tue. Aug. 26-Sun. Aug. 31

Larry Hummel
MISSION VALLEY, Tue. Aug. 26-Sun. Aug. 31

Glenn Super
MISSION VALLEY, Tue. Aug. 26-Sun. Aug. 31

Howie Izkowitz
MISSION VALLEY, Tue. Aug. 26-Sun. Aug. 31

Tickets available at:
LA JOLLA, 816 Pearl St. 454-9176 (Open every night)
MISSION VALLEY, 2161 Hotel Circle at Ramada Inn 291-9950
Sorry, you must be 21 or over, 2 drinks minimum.
Entertainment line-up subject to change.

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TIJUANA: Bullfight Ticket Office, 921 Revolution, Phone: (903) 383-2210
CHILDREN: General Admission, half price (under 12 yrs.)

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In consideration of your acceptance of this entry, I intend to be legally bound, hereby, for myself, my heirs, executors and administrators, waive and release PepsiCo, Inc., TTY, Inc. and any and all sponsors and their representatives, successors, and assigns from any and all rights and claims for damages I may have arising out of any injuries and diseases suffered by me in this event, including those which may be attributable to weather conditions, I attest and verify that I will participate in this event as a bona fide entrant, that I am physically fit and have sufficient training for the completion of this event and my physical condition has been verified by a licensed medical doctor. Further, I hereby grant full permission to any and all of the foregoing to use my name and any photographs, videotapes, motion pictures, recordings or any other record of me participating in this event for any publicity and/or promotional purposes without obligation or liability to me.

I have read the entry information provided and certify my compliance by my signature below. I also understand entry fees I pay are non-refundable.

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Parent or Guardian _____ Date _____
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Additional Entry Forms Available at:
The Official Diet Pepsi Race Headquarters

Race Packet Availability:
Runners: Packets including T-shirts and Course Maps must be picked up between 4:30 and 8:30 p.m., Thursday, September 4th at JCPenney south entrance of parking lot, Fashion Valley, KVMY will sponsor a Free Race Day T-shirt for the first 4,000 runners. 4 Time Boston Marathon Winner, 6:30 p.m., at the south entrance at 202 Pepsi, Fashion Valley. Look for the giant DIET PEPSI Can. For more information, call (714) 437-4556 or 437-4667.

READERS GUIDE TO THE THEATER

It is also delightfully funny, with a wonderful prodigality in the invention of comic business, including the arrival of the Princess and her return in a glorious 1936 Stevens-Durye automobile. There are flaws here and there — above all in the final scenes, where the intelligence and energy seem slightly to flag — but in general this is a good *Love's Labor's Lost* as anyone can ever hope to see. Enthusiastically recommended. (S)

OLD GLIDE THEATRE: Festival Stage, through September 21; Sunday, August 31 at 8:30 p.m.

MAN OF LA PAMANCIA
Dale Wasserman's extremely popular musical — with lyrics by Joe Raposo and music by Melchiorre — about the legendary Don Quixote, the idealistic alter of windmills, and Sancho Panza, his realistic squire. The aging Miguel de Cervantes Saavedra, imprisoned and awaiting his trial by the Inquisition, regards his life as an utter failure. In order to prevent the confiscation of a manuscript he has written, a little number entitled *Don Quixote*, Cervantes and his servant play out the story in their prison cell, with their fellow inmates taking part. "The Impossible Dream" highlights a rich musical score. Ron Elton will portray the chivalrous (to a fault) Don Quixote. Jim McElroy is Sancho, and Yvette Proulx takes the role of Adriana, who becomes transformed — in the eyes of Quixote — into the enchanting Dulcinea. Thomas Rutch directs this production of the Covenant Arts Theatre. (Sm.)

MIDSUMMER NIGHTS DREAM
One of Shakespeare's great comic masterpieces and one of his most perfectly structured plays. Duke Theseus of Athens and Hippolyta, Queen of the Amazons, are betrothed. They will be in four days. Meanwhile, four young people, Hermia, Helena, Demetrius, and Lysander, are caught between obedience to the rigid law of Athens that marries children off according to the will of their fathers, and the dictates of their own feelings. They retreat to the forest and submit unknowingly to the magical power of Oberon, King of the Fairies, and his hunching men, Puck. Disoriented but in the free-form world of the forest — a mythical landscape that transforms all its inhabitants, there Bottom, a weaver metamorphosed into an ass, has a "vision" of the Fairy Queen Titania, a dream past the wit of men to say what dream it was. The young people, after much confusion, ultimately return to the city guided successfully with the mates of their choice, and they wonder if what took place in the wood was, in the words of a doubting Theseus, "a very thin" or, rather, in the more sympathetic words of Queen Hippolyta, "something of great consequence." Eric Chalmers, himself worthy of Hippolyta's words, directs

the production, which is staffed entirely by students from San Diego City and County high schools. (Sm.)

OLD GLIDE THEATRE: Festival Stage, through September 21; Sunday, August 31 at 8:30 p.m.

SHOWBOUT
The merlot Cotton Blossom returns to the lives at Patches. A carter's not only a comic cargo and some serious highlights (misadventure among them) but also one of the most splendid scores ever composed for the theater. When Jerome Kern played his music for Edna Ferber, upon whose novel the musical comedy is based, she was so moved that she wrote the lyrics written by Oscar Hammerstein II, made her "stand on end." The song was "Old Man River." Kern's music is an impressive collection of songs, including "Milk and Honey," "Can't Help Lovin' That Man," and "After the Ball." Laurie Lee Schaefer is Magnolia, and Nolan Van Way is Ravenel, the showboat gambler. Robin Stevens directs. (Sm.)

THE SOUND OF MUSIC
The tale is also — literally, since this show is being performed at the amphitheater stage. He'll — with the sound of music. The new Christian Community Theatre offers, as its first venture, the Rogers and Hammerstein favorite about the Trapp Family Singers and their flight to Austria after the Nazi takeover in the 1930s. Captain Trapp, one of the most colorful characters in musical theatre, here plays to the hilt. He is a mythical landscape that transforms all its inhabitants, there Bottom, a weaver metamorphosed into an ass, has a "vision" of the Fairy Queen Titania, a dream past the wit of men to say what dream it was. The young people, after much confusion, ultimately return to the city guided successfully with the mates of their choice, and they wonder if what took place in the wood was, in the words of a doubting Theseus, "a very thin" or, rather, in the more sympathetic words of Queen Hippolyta, "something of great consequence." Eric Chalmers, himself worthy of Hippolyta's words, directs

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Diego Street Theatre. This one focuses on the "history" table, and about quite of the only animal with opposable thumbs, your species and mine, humanoids.

San Diego Street Theatre, through September 14; Thursday, August 28

ROMEO AND JULIET
A fresh, delicate, ardent Tovah Fidehush and a rather somber and emphatic Benjamin Henderson star in this admirable production of Shakespeare's tragedy about young love, brutal society, and indifferent fate. Director Jack O'Brien has made the most of the text. Festival Stage, through September 21; Friday, August 29 and Wednesday, September 3 at 8:30 p.m.

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reflections in a dead television screen. There is a pleasing, realistic set by Art Tabak, and Kevin P. Mullin has directed with unobtrusive skill.

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TWO GENTLEMEN OF VERONA
The second offering in this summer's Shakespeare Festival is a comedy about friendship, treachery, and, and the pangs of displaced love. It has a complicated, artificial plot, filled with formal symmetries and parallelisms, fortuitous coincidences, and unbelievable comic devices. At the same time it is a romantic play, with a good deal of passion and pathos, as well as substantial passages in the lush, emerald style of the early Shakespeare used to convey these emotions. Since the comic mode of *Two Gentlemen* lies in an indeterminate area between the farcical and the romantic, productions of the play can go in either direction. One of them (who are quite a hot item right now), a lot of praise has been wasted afflicting to their "demonic" themes, but that is just so much puff. Gustaf Donald "Buck Drama" Roemer is a fine heavy-melodrama style, although he lacks the panache and individuality of the more famous Leslie West, Ritchie Blackmore, or Jimmy Fagan (when the latter three were of their best, which was a long time ago). On stage, the band doesn't display any commanding sense of showmanship — they're just another rock group that knows when to wiggle and when to come to a halt. The curfew setting major guitar chords that solo. They are quite okay. How can you complain about that? I can not one of those who believe this style of music is passe. But Blue Oyster

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Blue Oyster Cult has been around for nearly a decade but I have never discovered anything in their work that has been particularly impressive, either positively or negatively. They have always stuck me as a competent hard-rock band, indistinguishable from Deep Purple (who were quite a hot item when BOC's first album was released eight years ago) and Van Halen (who are quite a hot item right now). A lot of praise has been wasted afflicting to their "demonic" themes, but that is just so much puff. Gustaf Donald "Buck Drama" Roemer is a fine heavy-melodrama style, although he lacks the panache and individuality of the more famous Leslie West, Ritchie Blackmore, or Jimmy Fagan (when the latter three were of their best, which was a long time ago). On stage, the band doesn't display any commanding sense of showmanship — they're just another rock group that knows when to wiggle and when to come to a halt. The curfew setting major guitar chords that solo. They are quite okay. How can you complain about that? I can not one of those who believe this style of music is passe. But Blue Oyster



BLUE OYSTER CULT

Cult, despite the unwritten code that grants long-haired, long-suffering bands more respect than fly-by-night, is still no more than a credible, labile, and, ultimately, disposable. They will be

back at the Sports Arena on Tuesday night with Molly Hatchet, a decent southern boogie-rock band. The evening will likely be unmemorable, but at least you can be guaranteed that it will not

be entirely misspent. I like Blue Oyster Cult much more than Van Halen, and I like Molly Hatchet more than the Outlaws. Take it from here.

The other concerts this week are of the local variety. First, the pensive, or new wave, or permanent punk, or whatever they prefer this month. Tonight, Thursday, the Xenomorphs perform at the Zebra Club. On the same evening, Tweed Smokers capsize at the "Sensational Big M.I. and his All-Bitchin' All-Stars. All-Stars" of the Spirit on Saturday. For pure novelty appeal there is no denying these guys their due. Their last appearance (at the North Port Lion's Club) was disappointing, perhaps the result of excessive pre-show celebrating. But I still believe they have the talent and sense of humor to make their punk work, however half-baked or half-cracked it sometimes seems. Their band deserves the demand, if you have never seen them, that remains on the calendar is a progressive-rock showcase Saturday at the North Port Lion's Club, featuring two groups: Joe Sancho and Rick Stein, who will be back at the Zebra Club on Friday. I guess these guys must be

new punks. For one thing, they make no attempt to ingratiate themselves to the audience, especially lead singer Lou Skum, who, with his involved noggin, "Village of the Damned" glare, and contrived Quasimodo-style compartment, seems the quintessential punk. Their single, "Brain Wreck" and "Lies," could hardly be described as thought-provoking social criticism. But its naive enthusiasm is almost touching. They are not the Clash, but in their own simple way, the injections are at least good for a healthy laugh.

The Trovaders, San Diego's favorite reggae/ska specialists (by default, but they are truly first) will be at the Spirit on Friday night with the Ken Dixon Band and the Disco-Gents. To close out the week, the Zippers come down from L.A. to join with Duke and Four Eyes at the La Paloma Theatre on Saturday. The heavily Swedish and hard-core Glam appear at Golden Hall's Capri Room the same night. Both shows deserve the demand, if you have never seen them, that remains on the calendar is a progressive-rock showcase Saturday at the North Port Lion's Club, featuring two groups: Joe Sancho and Rick Stein, who will be back at the Zebra Club on Friday. I guess these guys must be

— Steve Ives

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The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 692-3268. Saturday before 5 p.m. Send concert information and photos to READER MUSIC SCENE, P.O. Box 80863, San Diego, CA 92138 or call 235-4036 Friday before 5 p.m.

San Diego Concerts

Xterminators: Zebra Club, Thursday, August 28, 9 p.m. Film and Market Street, downtown, 235-4222.

Tweed Sneakers and This Kids: Old No. 7 Distillery East, Thursday,

August 28, Mission and Market, 7:45-9:30.

Injections: Zebra Club, Friday, August 29, 9 p.m. Film and Market Street, downtown, 235-4222.

Trawlers, Decca Gents, and Ken Dixon Band: Spirit, Friday, August 29, 9 p.m., 1130 Buena Avenue, 275-3953.

Rick Elias Band and Fingers: Golden Hall Copper Room, Friday, August 29, 8 p.m., Community Concourse, downtown, 236-6000.

Zippen, Ruke, and Four Eyes: La Palma Theater, Saturday, August 30, 8 p.m., 471 First Street, Encinitas, 436-7400.

Naughty Sweeties and Alley Gators: Golden Hall Copper Room, Saturday, August 30, 8 p.m., Community Concourse, downtown, 236-6000.

Joe Myriad's Chronicle and Product: North Park Vortex Club, Saturday, August 30, 8 p.m., 3927 Utah Street.

Blue Oyster Cult and Molly Hatchet: Sports Arena, Tuesday, September 2, 8 p.m., Sports Arena, Boulevard, 224-4171.

Jeff Beck: SDSU Amphitheatre, Friday, September 5, 8 p.m., 265-6947.

The Penetrators and Alley Gators: Golden Hall Copper Room, Friday, September 5, 8 p.m., Community Concourse, downtown, 236-6000.

Santana: SDSU Amphitheatre, Saturday, September 6, 8 p.m., 265-6947.

Stephane Grappelli and the David Gismann Quintet: Bacchanal, Sunday, September 7,

8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Muddy Waters: Bacchanal, Tuesday, September 9, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Kenny Rankin: Bacchanal, Wednesday, September 10, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

J.J. King: Bahia Mission Bay Room, Thursday, September 11, 8 p.m., Friday, September 12 and Saturday, September 13, 8 and 11 p.m., 998 West Mission Bay Drive, 488-6551.

Larry Carlton: Bacchanal, Thursday, September 18, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Arthur Lee and Love and the IV's: Spirit, Friday, September 19, 9 p.m., 1130 Buena Avenue, 275-3953.

Clubs

The Aloha: 3093 Clairemont Drive, Clairemont, 276-2240. Gene Davis and the New Wave Riders, country, Tuesday through Saturday.

Albross: 1309 Camino del Mar, Del Mar, 755-6744. Call club for information.

Albie's Beef Inn: 1201 Hotel Circle South, Mission Valley, 294-1103. John Whelan, jazz pianist, Tuesday through Saturday.

Anchorage Fish Company: 3878 Carlsbad Boulevard, Carlsbad, 729-3170. M.B. and Me, folk rock, Wednesday through Saturday. Kathie Doran, Fran Loskilo, and Scott Pease, contemporary, Sunday through Tuesday.

Anchor Inn: 7260 Clairemont Mesa Boulevard, Clairemont,

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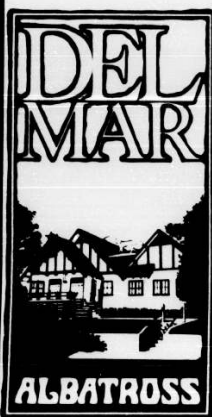
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Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358. Gazette, contemporary, Tuesday through Saturday. Colovus-Wakefield Band, contemporary, Sunday and Monday.

Atlantic, 2595 Ingraham Street, Mission Bay, 224-2434. Roberto Linn, contemporary, Tuesday through Saturday.

Bacchus, 8022 Claremont Mesa Boulevard, Claremont, 560-8022. Commander Cody and His Lost Planet Airmen, country swing, Sunday.

Bahia, 908 West Mission Bay Drive, Mission Bay, 488-0501. Mercedes Lounge, disco/teaching 40s, 50s, and rock, nightly. Piano Lounge! Beverly Keys, mellow rock, Tuesday through Saturday. Jack Pollock, mellow rock, Sunday and Monday.

Bar & Ranch House, 170 East Broadway, Vista, 724-0501. The Nashville Ensemble, country and country swing, Tuesday through Sunday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-0222. Ole Butch with Harmonica George Smith, rock and roll, Sunday.

Berkley's, 5500 Grossmont Center Drive, La Mesa, 463-9525. Rock, contemporary, Tuesday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 264-5797. The Nerves Bros. featuring Marguerita Page, jazz, Friday and Saturday.

Blue Parrot, 1208 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. Dallas-Collins Band, contemporary, jazz, ragtime, and rock, Tuesday through Saturday.

Bombay Bicycle Club, 2906 Shelter Island Drive, Shelter Island, 224-2483. Showcase 30, show tunes, Friday and Saturday. Gary Sheppard, contemporary and country, Wednesday.

Boon's, 2888 Pacific Highway, downtown, 291-5555. Gary Puckett & The 4 Seasons, oldies, Tuesday through Saturday. Sarmiento, country, Sunday and Monday.

Bourbon Street West, 315 South Highway 101, Solana Beach, 755-5161. The Joe Cobb Dilekand Band, diskland jazz, Thursday through Saturday.

Burbury's, 9006 Mira Mesa Boulevard, Mira Mesa, 578-6666. Don Livingston, contemporary country, Tuesday through Saturday.

Buttercup Lounge, 2045 East Valley Parkway, Escondido, 745-5022. Harry Paul and Mel Vernon, variety, Thursday through Sunday.

Cafe Del Rey More, 1549 El Prado, Balboa Park, 234-8511. Sharon Skidgel, piano bar, Friday and Saturday. Carol MacFarland, Latin contemporary, Sunday, Tuesday, and Wednesday.

Catamaran, 3999 Mission Boulevard, Mission Beach, 488-1081. Jack Constanza and his Orchestra, music of the 40s through 60s, Tuesday through Saturday.

Chateau, 3623 College Avenue, College Grove, 582-5820. Veebeethel Trio, contemporary, Wednesday through Sunday.

Comedy Show, 746 Pearl Street, La Jolla, 454-9176. Gabe Kaplan, comedian, Thursday through Sunday.

Comedy Show, Ramada Inn, 2151 Hotel Circle South, Mission Valley, 291-6500. Larry Himmel, Glenn Super, and House Men Super, comedians, Thursday through Sunday.

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11 a.m.—2 a.m., Closed Sunday

MONKS

presenting
CARYN ROBIN & RAVE

Tuesday, Saturday

THE JAMES BROWN
LADIES, M.D. WRESTLING
Tuesday, Sept. 2nd 8:00 PM
FALLA'S FARM
Sunday, Aug. 21st 8:00 PM \$100 in cash prize for the most accurate midtime effort
10475 San Diego Mission Rd. 563-0060

Country Bumpkin/Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. Country Bumpkin, Country Calabash, country western, Wednesday through Sunday. Ducktail Revue, 50 rock and roll, Monday and Tuesday. Dance Machine, Quick Band, top 40 rock, Wednesday through Sunday.

Country Pump, 13280 Old Business Route 8, El Cajon, 561-5893. J and R Jam Band, country rock, Friday and Saturday.

Cunningham's Restaurant and Country Western Nightclub, 7044 Miramar Road, Mira Mesa, 578-1206. Tall Cotton, country western, Tuesday. Red-eye, country western, Wednesday through Saturday.

De Vito's, 626 E Street, Chula Vista, 427-8880. Rex Paris, contemporary, Tuesday through Sunday.

Dillberry East, 755 Metcalf Street, Escondido, 741-9393. Tweed Sheelton, new wave rock, Thursday. Rock n' Steve W, rock and roll, Friday and Saturday. Ruckus, rock and roll, Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572. Larry Page, contemporary, piano, and guitar, Wednesday through Saturday. Sal and Del, show tunes and light opera, Sunday and Monday.

Driftwood, 5286 Baltimore Drive, La Mesa, 462-0533. Steve Johnson Duo, contemporary and swing, Tuesday through Sunday.

El Barrio, 7950 La Jolla Shores Drive, La Jolla, 459-0541. The Gary Rock Quartet, jazz, Tuesday through Saturday. The Brite Center Quartet, jazz, Sunday and Monday.

El Amigo Pazo Bontonia Ballroom, 1340 Broadway, El Cajon, 442-0537. Denver and Smokehouse, country western, Friday and Saturday.

El Peacemaker, 1342 Camino del Mar, Del Mar, 755-1910. Live jazz, Wednesday through Saturday.

Fast City, 2137 Pacific Highway, downtown, 232-0486. Midnight Run, contemporary, Tuesday through Thursday. Red Clay Trio, contemporary, Friday and Saturday.

Foggywater, 2858 Carlsbad Boulevard, Carlsbad, 720-3189. Tremor, rock and roll, Tuesday through Saturday. Incognito, rock and roll and new wave, Sunday and Monday.

Gold Coast Lounge, Town and Country Hotel, 530 Hotel Circle North, Mission Valley, 291-7131. Soft Touch, contemporary, Tuesday through Saturday.

Grant's Tomb, 336 Broadway, downtown, 232-3121. Leslie Gold, vocalist and pianist (Gershwin through contemporary), Tuesday through Saturday.

Halcyon, 4256 West Point Loma Boulevard, Loma Park, 725-9559. Strangers, new wave rock, Thursday through Saturday.

Holligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474. The Ron Bolton Group, contemporary and rock, Tuesday through Saturday.

Humburgueses, 4016 Wallace Street, Old Town, 295-0584. Denise Zoloth, guitar and variety, Wednesday through Friday. Melissa McCracken, guitar and variety, Saturday and Sunday.

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

Hill House, 2730 Via de la Valle, Del Mar, 755-6614. Homegrown, light rock and blues, Wednesday through Saturday. Clear Vision, contemporary, Monday and Tuesday.

Willow Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4300. People Moves, contemporary, Tuesday through Saturday. Guideline.

The Magic If. Up to their old tricks again.

At the
Sundowner Lounge.
Through Sept. 20,
Tuesday through Saturday,
9 p.m. to 1:00 a.m.
Three shows nightly.
Come see The Magic If,
before they disappear.

SUNDOWNER

At the Sheraton Harbor Island Hotel.
Phone 291-2900

HALCYON

presenting
**Tuesday-Saturday
Strangers**

Starting Tuesday, Sept. 2
RICK ELIAS BAND

Monday Dinner Special
Complimentary beer & wine while you dine

Dinner served 'til midnight every night

Hill House

RESTAURANT & BAR
features

HOMEGROWN
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

Hungry Hunter, 1221 Vista Way, Carlsbad. 433-2633. Back Alley, contemporary. Tuesday through

nightclub near you . . .
call 232-4460

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San Diego's Oldest Jazz Club
345 Market Street "Downtown"

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Broadway, downtown. 234-0221: Two for the Maxx, music from the 40s through 80s. Wednesday through Saturday.

Little Bavaria, Carmel Valley

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THE OPERATORS

Santana Sept. 5
B.O.C. with **AC/D**
Orange Sho

Jeff Beck Sept. 10
& Molly Hatchet
Stadium Sept. 7

ALL TICKETS ON 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.

TICKETS on sale at AZTEC CENTER BOX OFFICE
OUTLETS and BILL GAMBLE'S all TICKETRON OUTLET
A MINIMUM NUMBER OF TICKETS AVAILABLE IN PREFERRED C

LECT A SEAT
for info 265 6947
EATING SECTION

<p>Clairemont 4279 Genesee (at Balboa) next to Fed Mart 268-5838 All locations open 7 days M-F 11-9 pm, Sat. 11-6 pm  24 hour phones</p>	<p>China Vista 3601 Broadway 420-8747 KOP 1000  Desserts & soups by mail</p>	<p>El Cajon 161 Fletcher Parkway Parkway Plaza East 442-5555  Inside T-rip Vites</p>
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Sept. 25, 26, 27
Brats
Featuring fresh sandwiches nightly
143 S. Cedros, Solana Beach 481-9022

AUGUST 26, 1900

Pelican Pub, 7828 Broadway,
Lemon Grove. 464-9284: Saddle
Soar, folk rock and country.

Rudy Garcia's, 1433 Gamet Street, Pacific Beach. 270-9853: Douglas Gates and the Dual Gates, contemporary. Saturday.

Spirit, 1130 Buena Vista Avenue,
Bay Park. 276-3993: The Siers Bros.,
rock and roll, Thursday; Ken Dixon
band, Decca-Gents, Evasions.

Tio Leo's, 6333 Mission Gorge
 Road, San Jose, CA 95128. 434-1111.



The Triton
... a truly distinctive seafood



Introducing:
**Pat Cray
Trio**
(toured with Billy Joel)
Fri.—Sat. nights

Midnight Sun
(Tue.—Thurs. nights)

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

232-0686
Pacific Hwy. & Hawthorn
next to China Camp
near airport. Free parking.

A black and white illustration of a woman with dark hair, wearing a large, ornate white hat and a black dress. She is holding a glass and has her hand near her face in a thoughtful or elegant pose. Below her is a large, dark oval logo with the words 'Pat City' in a stylized, cursive font, and 'Bar & Cafe' in a simpler font below it.

at
Clarice's
Restaurant
Crystal Room Lounge
LA JOLLA'S FINEST JAZZ

Appearing Sun-Mon, 9-1
Birdie Carter Quartet

Nightly Dining 6 to 10

459-0541


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

MOQUI GRAHAM
Incredible!



with
The Gary Pack Quartet
Appearing Tues. - Sat., 9-1

[illegible]

Dinner served from 5 p.m. to 9 p.m.
 DISTILLERY
 EAST
 ESCONDIDO
 Lite Rock 'n Roll Dance Bands
 Wednesday nights in Sept. Tickets \$3.50
THIS KIDS
 Tonight, Thursday, August 28, 8 p.m.
 the sound that's sweeping So. Calif.
Twisted Sneakers

 plus special guest stars
 Coming next Thursday, Sept. 4th
FLUKE
 Friday and Saturday nights in Sept. from Boston
 Rock 'n' Roll - New Wave - Oldies - Country
ROCK 'N STEVIE W
 Sunday nights Aug. 31 & Sept. 7 Tickets \$4.00
 Sansurround rock with
RUCKUS
 INFORMATION
 HOTLINE 437-2700
 MINUTE MESSAGE 1-7-7-ARM
 WE'VE GOT
 INFORMATION

BUCK'S TICKET SERVICE

CHOICE SEATS ON SALE NOW FOR

BLUE OYSTER CULT WITH MOLLY HATCHET
 LONG BEACH, CALIF. IN L.A. OCT. 10
 THURS. SEPT. 4, KINKS SAN DIEGO OCT. 11
 FRI. SEPT. 5, JEFF BECK SAT. SEPT. 6
SANTANA ALBO SAN DIEGO **CARS** IN L.A.
VAN HALEN ALSO SAN DIEGO

RESERVE CHOICE SEATS NOW FOR

CHARGERS OAKLAND SEPT. 14 & 15
 ALL GAMES ON SALE WE BUY TICKETS

YES BRUCE SPRINGSTEEN DOOBIE BROS.
 ANNIE DAVID BOWIE KENNY ROGERS ELTON JOHN

WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US!
 A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU CHOICE SEATS.

273-4567 CALL US!

100% MURPHY'S IRISH PUB

Thursday thru Saturday

Thunderbolt the Wonderbolt
 not just music, a zany show

Sunday & Monday (Labor Day!)

David Bradley and the Maniac Band
 Also Murray's Rhythm Method Sunday 5-8 p.m.

Tuesday & Wednesday, rock & roll with

Buddy Faith
 Down from L.A. for two weeks only

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

TONY KAMPMANN presents

STEPHANE GRAPPELLI QUARTET

DAVID GRISMAN QUINTET

MUDDY WATERS

KENNY RANKIN

LARRY CARLTON

BACCHANAL

Highway, contemporary. Wednesday through Saturday.
 Tom Ham's Lighthouse, 2150

Harbor Island Drive, Harbor Island.
 291-9110. Daily, contemporary. Wednesday, Tuesday and Wednesday.

NASHVILLE WEST

LIVE COUNTRY MUSIC & DANCING

AT ITS BEST

NO COVER CHARGE

Wednesday-Sunday 8:30 p.m.

BRAMBLE

Monday & Tuesday 8:30 p.m.

RICHIE GARY & SUNDOWN

Sunday-Thursday 7:30-8:30

5 drinks for the price of 1
 Well, Beer & Wine

Premier performance Selections.
 The game for singles. First time in California.

4240 West Point Loma Blvd.
 (Next to Saks's in the French Quarter)
 Open daily 10 a.m. to 2 a.m.
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SAN DIEGO TICKET EXCHANGE

Concert • Sports • Theatre

BLUE OYSTER CULT with MOLLY HATCHET
 Excellent seats Tues. Sept. 2

CHARGERS VS. OAKLAND Sept. 14

SANTANA Sept. 5 **JEFF BECK** Sept. 6

VAN HALEN L.A. 1st 20 rows Sept. 19 & 20

AC/DC Sept. 4 **FLEETWOOD MAC** Sept. 1

Deposits accepted now for future concerts:
 The Cars • The Kinks • David Bowie • Yes
 Elton John • The Rolling Stones • Rush • More!

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RPM

Tuesday-Saturday 8:30-1:30

Monday & Tuesday-Sock Hop

Lunches Monday-Saturday 11-4
 Dinner Tuesday-Saturday 5-10
 Sunday Brunch 10-2

5500 Grossmont Center Dr.
 463-9825

through Saturday. Daily, contemporary. Sunday, Donna Cole, contemporary. Tuesday and Wednesday.

Triton, 2530 South Highway 101, Carlsbad 436-4677. Cindy and the Sinners, country rock. Tuesday through Saturday. Teles Tuedo, country rock. Sunday and Monday.

Triton, 6011 El Cajon Boulevard, East San Diego 583-3240. Bride Carter Quartet, jazz. Thursday through Saturday. Joe Marillo Quartet, jazz. Wednesday.

Triton Home, 4170 University Avenue, East San Diego 582-0270. Ram Band, rock and roll. Thursday through Sunday. Rock and roll. Monday and Tuesday.

Tungus Lounge, 5975 Seventh Drive, La Mesa 465-1525. Station, rock. Wednesday through Saturday.

VIP Lounge, Town & Country Hotel, 520 Hotel Circle North, Mission Valley, 291-7331. International Affairs, contemporary. Wednesday through Saturday.

Voyager, 1001 Shelter Island Drive, Shelter Island, 222-0421. Kik Balle, contemporary. Tuesday through Saturday.

Wayside Inn, 3050 Pico Drive, Carlsbad 726-7331. Ralph and Clyde, country music. Friday and Saturday.

Windjammer, 2051 South Highway 101, Carlsbad 753-0188. Yeath, Yeath, Yeath, Beatles music. Thursday through Saturday.

Wingman's Bar, 6008 Mission Gorge Road, Mission Valley, 280-6243. E. Zane Wood and the Wandering Jesters, country. Wednesday through Sunday.

Los Angeles Clubs

Beetle Theatre, 657 Robertson at Santa Monica Boulevard, West Hollywood (213) 659-0462. Side by Side by Sundheim, night.

Island Polaris, 3787 Calverly West, Hollywood (213) 980-1615. Don Band and Guest, Thursday through Sunday.

Concerts by The Sea, Fisherman's Wharf, Redondo Beach (213) 379-4998. Morgana King, Thursday through Sunday.

Country Club, 15445 Sherman Way, Reseda (213) 881-0800. Profile Night, Thursday through Sunday. Tony Tucker, Saturday.

Dante's, 4269 Lankersheim Boulevard, North Hollywood (213) 760-1566. Joe Farrell, Thursday and Friday. Ward Jazz, Saturday. Royce, Sunday.

Flippers, La Cienega and Santa Monica, West Hollywood (213) 652-4270. Leroy and the Lifers and the Shagbats, Thursday. Request Night, Friday.

Golden Bear, 306 Coast Highway, Huntington Beach (714) 536-9000. Hot rock 'n' roll, Thursday through Wednesday.

Improvisation, 8162 Melrose Avenue (213) 651-2563. The Unknown Comic, Thursday and Friday.

Lighthouse, 30 Pier Avenue, Hermosa Beach (213) 372-6911. Big Joe Turner and "Sam", Thursday through Sunday.

Madame Wong's, 949 Sun May Way, Chatsworth (213) 624-5346. Daguit, Friday and Saturday.

Madame Wong's West, 2000 Wilshire, Santa Monica (213) 824-4677. Robbie Basho, Friday. James Lee Stanley, Saturday.

McCabe's, 1100 of 1st Street, Santa Monica (213) 824-4677. Robbie Basho, Friday. James Lee Stanley, Saturday.

Palomino, 6907 Lankersheim Boulevard, North Hollywood (213) 764-4010. Glenn Yarbrough, Friday. Juice Newton, Saturday. Raywood and Michael Glick.

CASTAWAYS Night Club

UNDER NEW MANAGEMENT

presents one of San Diego's finest rock acts

EDGEE

Listen to them nightly at San Diego's original rock & roll club

Also enjoy our weekly specials.

TUESDAY Ladies' Night Drinks \$1.00	WEDNESDAY Margaret \$1.00	THURSDAY Dance Contest	FRIDAY & SATURDAY No Cover Charge Saturday: Door Price
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10757 Woodside Santees
 Behind Lenny's Restaurant

For reservations or information:
449-6700

Map showing location at Woodside and Lenny's Restaurant.

TONY "Mr. Music" COLUMBO

Oldies but Goodies

Swing, Fox Trot, Polka, Merengue, Rhumba, Mambo, Bossa Nova, Cha Cha, Country, Hava Nagilah, Taramella, La Corgie, Lindy, Latin Rock, Watusi, Samba, Disco, Merengue, Alley Cat, Peabody, Tango, Hustle, Charleston

Every Tuesday-Saturday 8:30 p.m.-1:30 a.m.

THE HOLLYS GENTRY QUARTET

BILL COLEMAN, Guitar, BILL ANDREWS, Bass, JIM GILBERT, Drums

Every Sunday & Monday 8-Midnight

The TOP OF THE ARC, San Diego's highest cocktail lounge is now offering the great sound of jazz. Here's an opportunity to play with one of San Diego's most popular jazz groups. Dixieland, progressive, swing, modern, whatever your favorite is, it'll be happening on Sunday and Monday evenings at the TOP OF THE ARC on Harbor Island. BRING YOUR AXE AND SIT IN.

Top of the Arc

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THE LOADING ZONE

San Diego's Newest Rock Emporium

Friday-Saturday
 Live music by

HABITS

No cover Sunday-Monday
 Rock & roll

WIDE SCREEN SPORTS

Draft beer specials

Tuesday

OLDIES NIGHT

Ladies' Night drink specials

Wednesday

OVER THE HUMP—UNDER OUR WHEEL

A San Diego first

Thursday

MUSIC BY THE BEATLES

Ladies' Night drink specials

4198 Convo St.
 277-9869

Just south of Balboa—in the Convo Plaza

ROCK 'N' ROLL IS BACK

7 nights a week

at MY RICH UNCLE'S

287 7332

6205 El Cajon Blvd. 1st & 2nd Floor

HOT LEGS CONTEST TONIGHT

WED. AUGUST 27-SAT. AUGUST 30

BURLESQUE

L.A.'S NUMBER 1 ROCK & ROLL BAND

SUNDAY NIGHT SPECIAL PARTY

ALL WELL DRINKS .50

FRI. & SAT. AUGUST 29 & 30

MON. & TUES. SEPTEMBER 1 & 2

PRECIOUS

FEATURING TWO FEMALE VOCALISTS

MONDAY 25 SHOTS OF TEQUILA & 30-60-90-120-30

TUESDAY PERFECT MATCH THE CONTEST

EACH TUESDAY 25 SHOTS OF TEQUILA & 30-60-90-120-30

BILL GAMBLE'S MEN'S WEAR

PLUS IS ELEGANT FOR \$300.00 AND UP

WEDNESDAY DOUBLE TONNAGE NIGHT

KARAOKE & SINGALONG

THURSDAY HOT LEGS CONTEST

HAPPY HOUR 10¢ BEER

TUES. WED. THURS. FRI. 4 P.M.

Sunday: Troy Walker, Monday:
Michael Kidd, Tuesday:
Michael Kidd, Wednesday:
Michael Kidd, Thursday:
Michael Kidd, Friday:
Michael Kidd, Saturday:
Michael Kidd, Sunday:
Michael Kidd

Parson Room, La Brea and
Washington (213) 936-7071
Clemens Vinton and time
Andrew, Thursday through
Sunday

Passagel's, 22724 Pacific Coast
Highway, Malibu (213) 458-2007
Joe Tami, Saturday and Sunday

Ray, 9009 Sunset Boulevard (213)
785-2222, Gladys Knight and
the Pips, Thursday, Pierre Morier's
Gang, Friday and Sunday

Harwood, 551 Santa Monica
Boulevard (213) 550-2200, A-Go
Carle and Whizz Kids, Thursday,
Friday and Sunday

Smile and Du Row, Friday and
Saturday, Black Agency and the
Metro Squad, Sunday, Ray and
Pamela, Sunday

Sweetwater, 264 North Harbor
Drive, Redondo Beach (213)
372-0445, Neil Laven and Buzzy
Fellen, Friday and Saturday

Whisky a Go Go, Sunset Strip
(213) 520-8020, Oingo Boingo,
Beastie and the Bitchies, and
the Babas, Thursday, Healers
and Twisters, Friday and Saturday

Joan Armbrasting and the Jeff
Lorber Fusion, Greek Theatre,
Wednesday, September 3, 8 p.m.,
2700 North Vermont Avenue, (213)
660-8400

Concerts
Gordon Lightfoot, Universal
Amphitheatre, Thursday, August

28 through Sunday, August 31, 8:15
p.m., Universal City, (213) 980-9421

Ray Charles and Irene Cara,
Monday, September 1 and
Tuesday, September 2, 8 p.m.,
2700 North Vermont Avenue, (213)
660-8400

Jeff Beck, Greek Theatre,
Monday, September 1 and
Tuesday, September 2, 8 p.m.,
2700 North Vermont Avenue, (213)
660-8400

Melissa Manchester, Universal
Amphitheatre, Thursday,
September 11 through Saturday,
September 13, 8 p.m., Universal
City, (213) 980-9421

AC/DC and Nantucket, Long
Beach Arena, Thursday,
September 4, 7:30 p.m., (213)
520-9111

Peaches and Herb, Greek
Theatre, Thursday, September 4
through Sunday, September 7, 8
p.m., 2700 North Vermont Avenue,
(213) 660-8400

Jeff Beck, Greek Theatre,
Monday, September 1 and
Tuesday, September 2, 8 p.m.,
2700 North Vermont Avenue, (213)
660-8400

Joan Armbrasting and the Jeff
Lorber Fusion, Greek Theatre,
Wednesday, September 3, 8 p.m.,
2700 North Vermont Avenue, (213)
660-8400

Al Stewart and Shal in the Dark,
Universal Amphitheatre, Monday,
September 15 and Tuesday,
September 16, 8 p.m., Universal
City, (213) 980-9421

Bonnie Raitt and Sippie
Wallace, Universal Amphitheatre,
Wednesday, September 17 through
Saturday, September 20, 8 p.m.,
2700 North Vermont Avenue,
(213) 660-8400

Ashford and Simpson and Ray,
Goodman and Brown, Greek
Theatre, Thursday, September 18
through Saturday, September 20,
8 p.m., 2700 North Vermont
Avenue, (213) 660-8400

The Kinks and Angel City,
Inglewood Forum, Friday, October
10, 7:30 p.m. (213) 520-9111

Old 77 DISTILLERY

Rock & Roll Dance Concert
in association with
KGB-FA 101-5

the Penetrators
with
Fluke and Private Sector

Friday, August 29
Tickets \$5.00 at the door
Doors open 8:00 p.m.

Two Dance Floors to Party
101-5 (KGB-FA 101-5)

2888 Pacific Highway
Overlooking Lido Beach
291-5555

COFFEE HOUSE RESTAURANT
FOLK BLUES BLUEGRASS

Thursday 7:30 to 11:30 \$1.50
Friday 7:30 to 11:30 \$3.00
Saturday 7:30 to 11:30 \$3.00
Sunday 7:30 to 11:30 \$3.00

Mike Kachuba
Hammered Dulcimer & Guitar
Traditional American & British Folk Music

Clabe Hangan & Jose Rael
Blues, Mexican Music, Country, Cajun Tunes

Peter Alsop
Unique Tropical Percussion
Frying Fish Recording Artist

The Two Magicians
Irish Music, Tunes of the British Isles
Patrick & Tony Espinoza

Dave Moya/Rob Balmuth
Piano & Organ, Popular & Crazy Tunes

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 for Fri., Sat. & Sun. times. 436-4030

Cultural Arts Board SDSU

Fuhrer/Silva presents

Bill Brackett
Sun.-Mon. 8:30-12:30
Six weeks only

Gary Puckett
appearing with the exciting
SRO

and SHOT IN THE DARK

Sept. 8th 8:00 pm
Montezuma Hall, SDSU

Produced by Fuhrer & Silva Presents

Brackett's Back at Booms
San Diego's no. 1 comedy entertainer

Bill Brackett
Sun.-Mon. 8:30-12:30
Six weeks only

Gary Puckett
appearing with the exciting
SRO

and SHOT IN THE DARK

Sept. 8th 8:00 pm
Montezuma Hall, SDSU

Produced by Fuhrer & Silva Presents

THIS WEEK AT THE STRAND
DOLBY STEREO

Thursday
Friday
Saturday
Sunday

WALKABOUT
Sun. Mon. Tues.

Wednesday Thursday

the Tin Drum

CURRENT MOVIES

graphics rather good, particularly the
contour drawing of the planet's sur-
face as the spaceship descends to a
touchdown. Sequency, Weaver
emerges as the unexpected star of
the movie, although Yaphet Kotto, as
the ship's extroverted and head-
banded mechanic, steals more than
his share of scenes. Weaver, who has
feeling resemblances to Jane Fonda
in her face and voice, ought to make
the feminists happy, and I'm not won-
dering if he's got a crush on her. He's
got a lot of fun to be had with her.
Harry Dean Stanton, Veronica
Carlyle, John Hall, and Jan Holm,
directed by Ridley Scott. 1979.
*(Strand, 8:29 and 30)

Alone — A takeoff (particularly ap-
propriate in this context, al-
though the implication of getting off
the ground makes a man's effort at
it on the AIRPORT series of disaster
films. Several fastbacks allow it to
take off on other tasks and, with
narrower near as laughable as The
CONCORDE—AIRPORT '79, much less
that other disaster spoof, The BIG
BUS, it appears to have been put
together by raking the wastebaskets
after a gag writer's brainstorming
conference. Leslie Nielsen, Peter
Stack, Lloyd Bridges, and Peter
Gardner are very good at what they do,
but the bigger jobs of writing and
directing left to the Kentucky Fried
Theater team of Jim Abrahams, David
Zucker, and Jerry Zucker, who are
not. With Robert Hays, Julie Hagerty,
and Kareem Abdul-Jabbar. 1980.
A Century 21 Inc., Cinema Plaza 5,
Plaza Twin 2, South Area 6, Spring
Valley, University Towne Centre

The Blue Lagoon — Two ship-
wrecked children of opposite sexes
come of age all by themselves in an
island paradise, and as in the Garden
of Eden the female proves to be the
inquisitive, trouble-making one. Ran-
dal Kleiser's remake of the old Henry
DeTone Stacopole tale parades under
the banner of Natural Beauty, but it is
hard to credit the selection of sunsets,
surf, exotic animal life, and such, with
any greater sensitivity than the selec-
tion of the leading actor and actress.
Pug-nosed California surfer (Chris-
topher Atkins) and a haughty Vogue
model of indeterminate age and ex-
perience (Brooke Shields). 1980.
*(Cinema 8, Loma, Rancho Ber-
nardo 6)

And Justice for All — This case
against the American legal system is
so ill prepared and so presented that
it ought never have been brought to
court. Add to that the whimpering bi-
tch of a lawyer who is the aggressive
opponent of the image, and you have
a sufficient cause to slap it with a
contempt citation. John Forsythe,
Jack Warden, directed by Norman
Panama. 1979.
*(Kern, 8:29 and 30)

The Band Wagon — A candy-
colored inside showbiz musical, di-
rected by Vincent Minnelli. The pri-
vate jokes, the camp parody, and the
cheerful cynicism give the movie its
charm. It is a musical, but the disrup-
tively dazzling musical numbers are
not brought together into a solid
framework or consistent style. With
Fred Astaire as an aging ballerina on
the comeback trail, Cyd Charisse as Ray
Newland, dancing partner, Nanette

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contempt citation. John Forsythe,
Jack Warden, directed by Norman
Panama. 1979.
*(Kern, 8:29 and 30)

MOVIE DIRECTORY

LA JOYA LA MESA
Astor, 1651 S. 27th St.
Theater 1: The Godfather
Theater 2: The Godfather
Theater 3: The Godfather
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Theater 615: The God

on Square Garden fundraiser sponsored by MUSE (Musicians United for Safe Education) was well attended on the Battery Park freebie that day. Interspersed throughout the footage are snippets of back-informalities, braintstorming sessions, interviews, polemics, and a brutal Army propaganda film from the 1950s. None of this, perhaps out of alienating anybody who came there to see music, is gone into more than a minute or two anything on a clock news. The one tactical point of the film was to keep Springsteen under tight wraps, for an extended period of time, and then let him loose for a fifteen or twenty minutes — an act of showmanship capable of any movie and any audience from the dead. With Jackson, James Taylor, Carly Simon, and Nash, and the Doobie Brothers directed by Julian Schlossberg,

ctagon — After more dilly-
than Hamlet (to whom explicit
ice is made in the script),
Norms is finally sufficiently
ed to launch a one-man attack
Central American, training
of the secret Ninja society,
members are described as
class killers" and dress them-
selves the clock in head-to-toe
not the most practical daily
tropical Central America per-

8:00, 10:15 p.m.
 *2:50 for performance before 6 p.m.
NEIKIRTSY TOWNE (C.R.)
 19, 25, 35, 45, 55, 65, 75, 85, 95, 105, 115, 125, 135, 145, 155, 165, 175, 185, 195, 205, 215, 225, 235, 245, 255, 265, 275, 285, 295, 305, 315, 325, 335, 345, 355, 365, 375, 385, 395, 405, 415, 425, 435, 445, 455, 465, 475, 485, 495, 505, 515, 525, 535, 545, 555, 565, 575, 585, 595, 605, 615, 625, 635, 645, 655, 665, 675, 685, 695, 705, 715, 725, 735, 745, 755, 765, 775, 785, 795, 805, 815, 825, 835, 845, 855, 865, 875, 885, 895, 905, 915, 925, 935, 945, 955, 965, 975, 985, 995, 1005, 1015, 1025, 1035, 1045, 1055, 1065, 1075, 1085, 1095, 1105, 1115, 1125, 1135, 1145, 1155, 1165, 1175, 1185, 1195, 1205, 1215, 1225, 1235, 1245, 1255, 1265, 1275, 1285, 1295, 1305, 1315, 1325, 1335, 1345, 1355, 1365, 1375, 1385, 1395, 1405, 1415, 1425, 1435, 1445, 1455, 1465, 1475, 1485, 1495, 1505, 1515, 1525, 1535, 1545, 1555, 1565, 1575, 1585, 1595, 1605, 1615, 1625, 1635, 1645, 1655, 1665, 1675, 1685, 1695, 1705, 1715, 1725, 1735, 1745, 1755, 1765, 1775, 1785, 1795, 1805, 1815, 1825, 1835, 1845, 1855, 1865, 1875, 1885, 1895, 1905, 1915, 1925, 1935, 1945, 1955, 1965, 1975, 1985, 1995, 2005, 2015, 2025, 2035, 2045, 2055, 2065, 2075, 2085, 2095, 2105, 2115, 2125, 2135, 2145, 2155, 2165, 2175, 2185, 2195, 2205, 2215, 2225, 2235, 2245, 2255, 2265, 2275, 2285, 2295, 2305, 2315, 2325, 2335, 2345, 2355, 2365, 2375, 2385, 2395, 2405, 2415, 2425, 2435, 2445, 2455, 2465, 2475, 2485, 2495, 2505, 2515, 2525, 2535, 2545, 2555, 2565, 2575, 2585, 2595, 2605, 2615, 2625, 2635, 2645, 2655, 2665, 2675, 2685, 2695, 2705, 2715, 2725, 2735, 2745, 2755, 2765, 2775, 2785, 2795, 2805, 2815, 2825, 2835, 2845, 2855, 2865, 2875, 2885, 2895, 2905, 2915, 2925, 2935, 2945, 2955, 2965, 2975, 2985, 2995, 3005, 3015, 3025, 3035, 3045, 3055, 3065, 3075, 3085, 3095, 3105, 3115, 3125, 3135, 3145, 3155, 3165, 3175, 3185, 3195, 3205, 3215, 3225, 3235, 3245, 3255, 3265, 3275, 3285, 3295, 3305, 3315, 3325, 3335, 3345, 3355, 3365, 3375, 3385, 3395, 3405, 3415, 3425, 3435, 3445, 3455, 3465, 3475, 3485, 3495, 3505, 3515, 3525, 3535, 3545, 3555, 3565, 3575, 3585, 3595, 3605, 3615, 3625, 3635, 3645, 3655, 3665, 3675, 3685, 3695, 3705, 3715, 3725, 3735, 3745, 3755, 3765, 3775, 3785, 3795, 3805, 3815, 3825, 3835, 3845, 3855, 3865, 3875, 3885, 3895, 3905, 3915, 3925, 3935, 3945, 3955, 3965, 3975, 3985, 3995, 4005, 4015, 4025, 4035, 4045, 4055, 4065, 4075, 4085, 4095, 4105, 4115, 4125, 4135, 4145, 4155, 4165, 4175, 4185, 4195, 4205, 4215, 4225, 4235, 4245, 4255, 4265, 4275, 4285, 4295, 4305, 4315, 4325, 4335, 4345, 4355, 4365, 4375, 4385, 4395, 4405, 4415, 4425, 4435, 4445, 4455, 4465, 4475, 4485, 4495, 4505, 4515, 4525, 4535, 4545, 4555, 4565, 4575, 4585, 4595, 4605, 4615, 4625, 4635, 4645, 4655, 4665, 4675, 4685, 4695, 4705, 4715, 4725, 4735, 4745, 4755, 4765, 4775, 4785, 4795, 4805, 4815, 4825, 4835, 4845, 4855, 4865, 4875, 4885, 4895, 4905, 4915, 4925, 4935, 4945, 4955, 4965, 4975, 4985, 4995, 5005, 5015, 5025, 5035, 5045, 5055, 5065, 5075, 5085, 5095, 5105, 5115, 5125, 5135, 5145, 5155, 5165, 5175, 5185, 5195, 5205, 5215, 5225, 5235, 5245, 5255, 5265, 5275, 5285, 5295, 5305, 5315, 5325, 5335, 5345, 5355, 5365, 5375, 5385, 5395, 5405, 5415, 5425, 5435, 5445, 5455, 5465, 5475, 5485, 5495, 5505, 5515, 5525, 5535, 5545, 5555, 5565, 5575, 5585, 5595, 5605, 5615, 5625, 5635, 5645, 5655, 5665, 5675, 5685, 5695, 5705, 5715, 5725, 5735, 5745, 5755, 5765, 5775, 5785, 5795, 5805, 5815, 5825, 5835, 5845, 5855, 5865, 5875, 5885, 5895, 5905, 5915, 5925, 5935, 5945, 5955, 5965, 5975, 5985, 5995, 6005, 6015, 6025, 6035, 6045, 6055, 6065, 6075, 6085, 6095, 6105, 6115, 6125, 6135, 6145, 6155, 6165, 6175, 6185, 6195, 6205, 6215, 6225, 6235, 6245, 6255, 6265, 6275, 6285, 6295, 6305, 6315, 6325, 6335, 6345, 6355, 6365, 6375, 6385, 6395, 6405, 6415, 6425, 6435, 6445, 6455, 6465, 6475, 6485, 6495, 6505, 6515, 6525, 6535, 6545, 6555, 6565, 6575, 6585, 6595, 6605, 6615, 6625, 6635, 6645, 6655, 6665, 6675, 6685, 6695, 6705, 6715, 6725, 6735, 6745, 6755, 6765, 6775, 6785, 6795, 6805, 6815, 6825, 6835, 6845, 6855, 6865, 6875, 6885, 6895, 6905, 6915,

BLUE LAGOON (R)
35, 5:40, 7:45, 9:50 p.m.

MY BOOTHOOMER (F-G)
4:00, 8:00, 9:00, 10:00

DEANDSE • 439-7208

BLUE LAGOON (R)
35, 6:00, 8:15, 10:15 p.m.

BEAR ISLAND
30, 4:30, 6:30, 8:30, 10:30 p.m.

• CROWN'S NEXT MOVIE (R)
30, 5:30, 7:30, 9:30 p.m.

KANAMU (PG)
2, 4:30, 6:30, 8:30, 10:30 p.m.

**REMAINS
ME**
and members
of Led Zeppelin's
Garden concert.
track. (1976)

CURRENT MOVIES

haps, but these Nijamas are bears for discipline. The stylizedness of the production makes one yearn for the dreamlike poeticism of a Farju or Feuilleton, or even for the blunt primitivism of Hollywood serials of the Thirties and Forties. With Lee Van Cleef and Karen Carlson, directed by Eric Karson. 1980

101 Dalmatians — The drawing is a little meager compared to the first work of the Disney animators; also it is afflicted with a bad case of the cutes. But the storyline picks up conspicuously when it moves beyond a couple of frightfully bourgeois dalmatians

and introduces several different breeds of dog, as well as a lonehearted cat. The transition between the steady first half and the lively second is marked by a magical journey through the London night lights and into the tranquil English countryside, as the canine grapevine springs into action to solve a distasteful case of dognaping. 1981

From Night — And a killer is on the loose, with Leslie Nielsen and James Lee Curtis, directed by Paul Lynch. (College Crest, from 8:29, Mira Mesa Cinemas)

Raise the Titanic — Director Jerry Jameson, having previously been assigned to retrieve a crashed airliner

from the ocean floor in AIRPORT '77, now gives the better task of resurrecting the long-lost Titanic, and he's not quite up to it — or down to it. Oh, he gets the ship to New York all right — sixty-six years late, but he gets her there, humped on this last leg of the journey by one of those horrible tales of the world's espionage plots. With Jason Roberts, Richard Jordan, David Selby, and Anne Archer. 1980

Serpico — Sidney Lumet's search for sticky fingers in the NYPD is so bindered in its vision of police life (Cops spend most of their working hours making collections, evidently), and Al Pacino's voyage into disillusionment, hippie grooming, and institutional music of Theodorakis, that the game appears to have been rigged. In a move that affects naturalism (the washed-out colors, the authentic faces and places), the thorough dominance of virtue over vice, Pacino's plump character seems awfully indulgent, especially along the sidekick figures who otherwise fill up the movie. The caricatures of city bureaucrats are often fun, though, and the portrayal of intellectual differences, leading straightaway to voice-raising and chair-kickings, is very enlightening. 1973

The Shining — The movie starts out as if it's going to be about the psychic powers of a little boy with an imaginary playmate named Tony residing in his

mouth and transmitting messages to him through his index finger. Before long, however, an irresistible shift from the boy's powers gets underway as Jack Nicholson, the boy's father, begins hogging the limelight, hamming up a mental breakdown, and musing in the society of ghosts at a Glided Age resort hotel. Stanley Kubrick dawdles so long in his deliberately banal, slice-of-life dialogue and so long in appreciating his capital assets (the ornate hotel, a garden maze styled after the one in Laurel and Hardy's A CHUMP AT OXFORD, tons of studio-manufactured snow that doesn't look much like snow but at least looks like a pretty penny — and particularly one spectacular set-up of a snowdrift that climaxes two stories high and conveniently comes to a peak directly beneath the window through which somebody happens to need to escape) that the horror potential shrivels up and dies. And there is no reviving it at the climax by having a madman chase after his wife and child with an axe, implying the logic character out of Frankenstein movies. The easy mistake to be made about this movie is to conclude that the material must not have been worthy of Kubrick. The truth is vice versa: With Shelley Duvall, Scatman Crothers, and Danny Lloyd. 1980

Silver Streak — Innuendo takeoff on the LADY VANISHES-NIGHT TRAIN railroad thrillers, executed with the ease of the style of the Hitchcock. Reed prototypes, and replacing the sophisticated fun with a more isomorphic type. The postscript plot has a movie buff's sure feel for standard creak-and-clapper situations (the funniest gimmick is having the innocent hero — Gene Wilder of the guileless eyes and the distraught hard — ejected from the train at regular intervals), but the only participant who appears to understand the proper tone for this sort of thing is Patrick McGoohan, in the role of a suavely sinister art curator from Chicago. With Richard Pryor, Jill Clayburgh, and Ned Beatty, directed by Arthur Hiller. 1976

Smoky and the Bandit II — If toady talk ticks your turn-out, if fast cars, crashed cars, a mama elephant, and a baby elephant make you "whee," "wham," "wow," and "how cute," respectively, and if your mental age hovers permanently around five, then this is your movie. Everybody else may take a slight bit of interest when ever the script turns to the question of whether or not the Bandit, the famous legendary American folk hero, actually likes himself anymore. They may even wish they could help him make up his mind. But they will not be too taken by surprise when he finally decides that yes he does after all. But Reynolds, Sally Field, Jackie Gleason, Jerry Reed, and Dom DeLuise, directed by Hal Needham. 1980

The Song Remains the Same — Led Zeppelin's Madison Square Garden concert (the distinct bugle in lead singer Robert Plant's pants, on stage keeps this from being a family show) is reproduced with a high-quality image and high-quality sound. The problem of how to shoot a stationary an event is solved with kaleidoscopic and psychedelic visual tricks, with cinema-verite peeks backstage, and with fantasy sequences spotlighting each band member in turn (Plant, for instance, sees himself as a knight or erant, swordfighting his way up castle stairs to rescue a timorous blonde damsel wreathed in golden candlelight). These solutions, though, solve problems of their own. 1976

Star Crash — This Cinecitta space opera plays the same joke as George Lucas's STAR WARS, and with much of the same spacey tricks and costumes (plus a couple of skimpy feminine things that appear to have been picked up at an s-m specialty shop). But by making the joke more transparent, it serves almost as a parody or a critique of the Lucas movie. Or if not, it serves as a fitting punishment for any moviegoer hankering after another STAR WARS. With Caroline Munro, Marjoe Gornier, and Christopher Pennamer, directed by Lewis Coswell. 1979

Star Trek — The reunion of the TV series cast, after ten years, is doubtless a dream come true for fans of the show. For nonfans, the reunion aspect is not too bothersome, and even contributes a strong sense of character to a very suspenseful and, in a literally hair-raising resolution that points the way to a marriage of man and machine, ultimately very satisfying piece of science fiction. Besides a STAR TREK movie, of course, this is a Robert Wise movie, which means that everything, from the tallest talk to the spectacular special effects, is well under control. William Shatner, Leonard Nimoy, DeForest Kelley, Stephen Collins, and Persa Khambatta. 1979

The Tin Drum — Selected scenes from the massive Gunter Grass novel about a tiny-ol' social protester in Hitler's Germany who, by force of will, stops growing on his third birthday. The bare storyline, short of the child with an axe, implying the logic character out of Frankenstein movies. The easy mistake to be made about this movie is to conclude that the material must not have been worthy of Kubrick. The truth is vice versa: With Shelley Duvall, Scatman Crothers, and Danny Lloyd. 1980

Urban Cowboy — A Texas oil worker (John Travolta, who would not look out of place at a student-senior reception), a deep emotional fulfillment with his success in riding the mechanical bucking bronco at Mickey Gilley's Texas-side saloon (three and a half acres, capacity of 7,000 — and y'all come now, hear! His fun is soon spoiled, though, when his willful wife becomes almost as good at it as he is, and when a mean-looking stranger in a black fedora suit proves himself to be even better. This barnum nutty would have lent itself well to the mock-heroic mode, and had help learning that way from time to time. As the tale of working-class life, it wants to be, the movie is actually fun on work life (if you blink at the wrong moments you may miss the oil fields altogether), on locale, and on the cowboy mystique that's supposed to be laid bare. With Debra Winger and Scott Glenn, directed by James Bridges. 1980

Walkabout — Edward Bond's screenplay — two school children, accustomed to crisp uniforms and transistor radios and such things, find themselves marooned in the Australian outback — possibly is more complex in its ideas about a cultural misadventure than a readily apparent, naive Nicolas Roeg's bright, clear, airy images of the Australian landscape, although not so hot a dancer herself, and Michael Beck is the uninteresting low interest. Every once in a while a bone is thrown to Gene Kelly, and he pounces on it gamely. I.O.H. I've been known to twinkle a toe or two, he says, twirling an eye or two, but it's doubtful whether he will be enough of his admirers in the audience or whether they will be in a mood to applaud. Directed by Robert Greenwald. 1980

Zombi — Italian horror movie starring Tia Farrow and Richard Johnson, directed by Lucio Fulci. (Aero Drive in, Cabrito, Century Turn 2, Frontier Drive in, South Bay Drive in, Star Vogue, from 8:29)



La Paloma

First & D Streets, Encinitas 436-SHOW

September

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 PICNIC AT HANGING ROCK SEVEN-PER-CENT SOLUTION	2 (1978) Bizarre suspense thriller (filmed in Australia). Directed by Peter Weir. 5:30 & 9:30	3 —LIVE— The PENETRATORS INCOGNITO plus special guest	4 LA CAGE AUX FOLLES (1979) This uniquely funny French comedy looks at love and its varieties. 7:00, 9:00 Thurs. : Late show Fri. & Sat. only at 11:00	5	6	
7 Continue	8 LA CAGE AUX FOLLES 7:00 & 9:00	9	10	11	12	13
14 —LIVE— Benefit concert for 1981 Flower Festival starting Client Force The New Expense plus Actual Size	15 AIRPLANE MEATBALLS (1980) Outrageous spoof on disaster movies starring Robert Hays, Julie Gregory, Lloyd Bridges, Peter Graves and Robert Stack. 7:00	16 (1980) More satire starring Bill Murray as a counselor at a summer camp. 8:40	17	18	19 —LIVE— In Concert THE FLURTS AND KINETICS	20 THE BLACK STALLION 7:00 11:30 HEAVEN CAN WAIT 9:00
21 —LIVE— Pacific Southwest Bodybuilding Championships	22 THE BLACK STALLION (1979) The results of the classic story starring Kelly Reno & Mickey Rooney. 7:00	23 HEAVEN CAN WAIT (1978) Warren Beatty stars in this remake about a man who gets to heaven before his time. 9:10	24 THE TIN DRUM (1978) Fine German drama about mental and physical conflict. Starring David Bennent. Wed. & Thurs. 8:20; Fri. & Sat. 7:00 & 11:15	25	26	27 9 a.m.-12 noon Call Long Psychology Film
28 Continue	29 THE TIN DRUM 8:20	30 MAD ADVENTURES OF RABBI JACOB 7:00				

October

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 SKI, HANGGLIDING & SURF FILM—"FALL LINE" Showtimes 7:00 & 9:00	2	3	4	5	6	7
8 5	9 6 continued SURF FILM—"FALL LINE" Showtimes 7:00 & 9:00	10 7	11 8	12 9	13 10 ALL THAT JAZZ (1979) Roy Scheider stars in this film about Joe Biden, a choreographer who works himself to death. Thurs. 7:00p.m.; Fri. & Sat. 7:00 & 11:15	14 11 BARRY MOORE'S SKIING FILM 7:00 & 9:00
15 12 continued ALL THAT JAZZ 7:00	16 13 continued BREAKING AWAY 7:00	17 14 continued BREAKING AWAY 7:00	18 15 continued BREAKING AWAY 7:00	19 16 continued BREAKING AWAY 7:00	20 17 continued BREAKING AWAY 7:00	21 18 continued BREAKING AWAY 7:00
22 19 continued ALL THAT JAZZ 7:00	23 20 continued ALL THAT JAZZ 7:00	24 21 continued ALL THAT JAZZ 7:00	25 22 continued ALL THAT JAZZ 7:00	26 23 continued ALL THAT JAZZ 7:00	27 24 continued ALL THAT JAZZ 7:00	28 25 continued ALL THAT JAZZ 7:00
29 26 continued SLEEPING EAUJY AND THE BLACK HOLE	30 27 continued SLEEPING EAUJY AND THE BLACK HOLE	31 28 continued SLEEPING EAUJY AND THE BLACK HOLE				

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
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